Chapter 1

FUSION
Introduction

An amazingly inherent truth ‘change’ is the inevitable happening in the tiniest particle of the universe. This very constant phenomenon is a resultant of numerous smaller changes with times. We humans too are a part of this process but its immediate realization is a rare occurrence as only radical change attracts our attention. A ‘change’ leads to other change in everything and everybody. Thus every change is interconnected.

Historically, ‘Art’ has always been a medium to observe such changes of society. Music, being one of the most important art forms, its study enables us to glance through the social mindset of people of a particular era. It mirrors the societal structure.

The present times, the times of science and technology; its consequential advancement has brought the world closure resulting into cross cultural exchange and mergers in every field. This uniting, merging, converging and dissolving of various cultures has proved to be a key-factor in the evolution of several fusion arts too, and thus ‘fusion music’. 
Fusion

The word ‘Fusion’ literally means something produced by fusing. It is the noun form of the infinitive ‘to fuse’. Fusion can also be called union, unification, amalgamation, blend, coalition, synthesis, federation, integration, merger, alloy etc. It is a process or result of joining two or more things. Some definitions which follow this meaning are given below.

- **Fuse (v):** 1) join or become combined to form a whole, 2) melt (a material or object) with intense heat, so as to join it with something else. Amalgamate, blend, coalesce, combine, commingle, compound, consolidate, join, melt, merge, mix, solder, unite, weld.

- **Fusion (n):** Union, unification, amalgamation, blend, coalition, synthesis, federation, integration, Merger, alloy.

- **Fusion (n):** the process or result of joining two or more things together to form a single entity: (a fusion of a idea from an anthropology and an idea from psychology)

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• Fusion (n): the process or result of joining two or more things together to form a whole.\(^4\)

The term ‘Fusion’ is also used for the merging of ideas. In this sense fusion can be defined as something new created by a mixture of qualities, ideas, or things. It is also in use for nuclear merging and merging of sound. This can be seen in the following definitions:

• The union of atomic nuclei to form a heavier nucleus as a source of energy. \(^5\)

• The merger or a blending of two or more things such as materials or ideas. \(^6\)

• The merging of adjacent sounds or syllables or words. \(^7\)

Another very important usage of the word ‘fusion’ includes the fusion of Jazz music with the other styles of music.

• Popular music that is a mixture of different styles, especially jazz and rock. \(^8\)

• Music that is a mixture of different styles, esp. Jazz and Rock. \(^9\)

All the definitions above, suggest that fusion mainly means merging, it is the product evolved by the act of fusing two or more things, subjects, aspects, art forms etc. In recent context, the word ‘fusion’ is used to show the merger of two or more different styles of arts, as it is also being used for dance, painting and other art forms.

In music, the word ‘Fusion’ was mainly used for the combination of jazz and rock. Eventually, now it is being used for mixture of different music styles.

In fusion music, according to the definition of fusion; a minimum of two different styles should be involved. All styles should be merged in such a manner that they sound as one and similarly the characteristics of all of them can be singled out in the final product. Otherwise, it would sound like two or as many different styles of music put together and not fusion music. Thus oneness is very important for having an identity.


\(^{6}\) www.dictionary.com

\(^{7}\) www.thefreedictionary.com

\(^{8}\) DK Illustrated Oxford Dictionary, Dorling Kindersley Limited and Oxford University Press, 2011, Pg- 280

\(^{9}\) The Oxford Dictionary of Difficult Words, edited by Archie Hobson, Oxford University Press, 2002, Pg- 185
Evolution of Fusion

The evolution of fusion music is mainly seen in two ways:

According to one belief, the changes in the evolution of music which occurred due to various influences are a result of fusion. Therefore, the changes in the form of music are believed to be a product of fusion. Moreover, fusion is not considered as a new form of music.

In favour of this belief some believe that though the term is quite new, in the evolution of music styles of the world, we can clearly see that fusion has played an integrated role. According to the theory of evolution, there is a natural, internal creative force, which causes nature to evolve itself into different or more complex forms. Music is no exception to this theory. It is this creative instinct, which makes an artist try out different permutations and combinations within the music styles he has learnt and heard.

In the history of music, all great musicians throughout the world have brought out seeds of their own ideas in music. Musicians traveled to different lands and spread the fragrance of their music styles. Creative musicians picked up some parts from the styles they liked and tried to combine it with their own traditional style. Some ideas got rooted and flourished as big and lasting trees, some sprouted, spreading their fragrance just for a while, while some seeds were lost. Because of this process music styles, forms and even morals have changed in all cultures with time.

Renowned Carnatic vocalist, Mrs. Arunā Sāirām says in seminar on ‘New Trends in Indian Music since Independence (January 16-17, 2010)’, ‘I think fusing impressions, taking a particular impulse and then integrating it into what you do, is also a kind of fusion, if you may call it that. Our artists of the previous generation, especially the composers have been doing this. For example, (renowned Carnatic musician) Dixitār ji walked right up to Benāras and brought in Brindāvani Sārang, the version as it is sung in Carnatic tradition is absolutely like
rāga Megh but he calls it Brindāvani Sārang. When he came back nobody thought it was fusing of influences."\textsuperscript{10}

If we look back in history of the changing patterns, we find among many others, a common factor of the non-acceptance of any new style by the society. It has always taken many years of listening for a style to become accepted and gain status. Sometimes the musicians were lucky to get this acceptance within a few years, say only 20-30 years. But, we also see that some musical forms have taken a few hundred years to become popular and get social acceptance.

If we analyze this example, we will be able to analyze and understand fusion music in a better manner.

Today’s most popular form of classical music is the ‘Khayāl’. Its origin lies in the 13th century. It got popularized by the end of that century, though it did not gain status then. Even during the period of Tānsen in the 16th century, Dhrupad had a status, which Khayāl had not even tasted till then. Khayāl had a waiting period of 5 centuries to gain status. ‘Khayāl’ owes its status to the two musicians Sadārang and Adārang of the 18th century.

This form of music is the fruit of Muslim invasions in India. During these invasions Indian and Persian music styles exchanged ideas. Instruments like the Tablā and Sitār had become popular. Now, the then prevalent and popular vocal form of music– Dhrupad used Pakhāwaj or Mridangam for its rhythmic accompaniment. ‘Tablā’ being a percussion instrument of a softer and different style than the Pakhāwaj was not suited and accepted by the Dhrupad singers. Another reason for non-acceptance was its ‘fusion’ quality (it was a fusion of Indian Mridangam and Persian Tablā). Also, due to political, social, and religious stigmas; Muslims reverted from singing Dhrupads, which were praises or prayers of either the king or Hindu Gods. The Khayāl form was thus born from experiments of combining the heavy classical Indian Dhrupad style and Persian light style to suit the accompanying instrument – tablā, and the behavioral style of the Muslims. Though it developed to a lighter pattern than the Dhrupad, it got accepted widely as classical music.\textsuperscript{11}

\textsuperscript{10} Seminar on New Trends in Indian Music Since Independence; ITC Sangeet Research Academy; organized by ITC-SRA (western region) in collaboration with National Center for the Performing arts & Music Forum; Venue- NCPA, Mumbai 21; on 16th- 17th January 2010; Compiled by Parikh, Arvind, Pg- 136, 137

As per the other belief, ‘Fusion music’ is new genre of music. When the merger of two or more music styles leads to the evolution of a new music style, it is termed as ‘fusion music’. It is a very new contemporary music style.

In this opinion, along with influence, a proper merger of styles has to follow. Also this should result into the formation of a distinct style. This style is called fusion. Influence means ‘effect a person or a thing has on another/ impact’ 12, and Fusion means ‘fusing/ blending/ coalition’. 13 Both suggest different meanings. If we use the term ‘fusion’ instead of influence, the term ‘fusion’ is being misinterpreted.

Today, any type of experimental music which is basically from one specific style such as folk, classical, sufi, ghazal etc, and the overall music arrangement is westernized (westernized means use of western instruments and western style progression) is being called ‘Fusion Music’ and any type of experimental music is named as fusion music.

It's an upheaval task to establish fusion music as a music genre accepted by all. Only good quality and proper structuring would give it permanence and stability beyond time being popularity. For achieving that stable position in world music society, there should be some basic ideas behind the experiments and proper thought should be given to the music and should be thus developed and executed to make long lasting, forever remembered masterpieces.

‘Fusion’ is a path of creation and evolution, whether we accept it or not. Any creative musician does fusion in one form or the other. The difference can be of level of using different styles and their elements. Vis a vis. the creative instinct is beyond the rational thinking pattern and the level of the instinct is also subjective.

North Indian music is the example of the influential effect of the fusion of Persian and Indian culture. Similarly, Jazz music too is an example of the fusion music in western world which gradually achieved its individual identity. Briefly, we will go through the history of Indian music which transformed because of these influential impacts.

12 Ref. - Oxforddictionaries.com
13 Ref. - Ibid
Some important events in the history of Indian classical music

The Vedic time suggests existence of different kind of musical instruments. These were used in yajnas while chanting chorus singing, which in turn connotes orchestration. This beginning of orchestration, where two or more different instruments come together; is a first step of fusion.

In addition to this, in Rāmāyaṇa, the word ‘turya’ has been commonly used for musical instruments. And in the period of Pāṇini, the use of word ‘turyāṅg’ explains that orchestration was integral part of music and was in regular practice. The usage of numerous types of percussion instruments suggests that the tonal quality of their sound was a significant aspect in those days. Proper usage of different tonal qualities is the basis of today’s new music genre ‘fusion’.

In Rāmāyaṇa period, Musical instruments were also called ‘ātodya’ and ‘vāditra’, which included Shankha, dundubhi, Sughoshā and other various wind instruments. Percussion instruments like Muraj, Chelikā, dundubhi, etc. have been described. The word ‘koṇ’ has been used for the stick used in playing string and percussion instruments. There was a tradition of presenting a tāla by saying its Thekā and showing it with one’s hands. Instruments like Bheri, dundubhi, Mridangam and Shankh (horn made from conch shell) were used to increase enthusiasm in war and to give indications to the king and the army-groups.

In the Mahābhārata period, amongst string instruments, VeeNā was widely used in the Vedic as well as the laukik music. Besides VeeNā and Vallari instruments such as VeNu (flute), Mridangam, PaNav, PaTah, Muraj, Bheri, Pushkar and Shankha etc. were popular

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15 Ref. - Ibid
During that era, the tradition of displaying tāla with hands existed along with song, instruments and accompaniment of musical instruments made of leather such as Mridangam, etc., with dance. Singers, instrumentalists, dancers, orators, soot, Magadh etc. were given a lot of encouragement by the kingdom. Description of such various instruments with different sound qualities reflects the foundation of orchestration in Indian music.

In the **Buddha Era**, the detailed descriptions of tāta and vitat, percussion and wind instruments (types of string instruments) have been found in the Buddha literature. The following have been categorized into 'tāta' instruments: VeeNā, Parivādini, Vipanchi, Vāllaki, Mahati, Nakuli, Kashyapi and tumba-veenā. VeeNā was used as a common term for 'tāta' instruments and Sapt-tantri (seven stringed) VeeNā was the most popular of that group. Percussion instruments like Mridangam, Panav, Bheri, Dindim and dundubhi have been mentioned many times in the Jātaka tales (Buddhist tales). Ghan instruments like bell (GhanTa), Jallali, Jhallari and Kānsya, and wind instruments like Shankh (horn made from conch shell), turya, turāl, Shrung etcetera have been mentioned. The sound of turya has

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- Joshi Umesh, Bhāratiya Sangeet ka Itihas, Mansarover Prakashan Pratishthan, Firozabad, UP, 1969.

17 Ref. - Mahvagga and Lalitavistar.
been described as being extremely powerful and being able to pervade in all four directions. The division of the instruments in tat, Vitat, Ghan and Sushir suggests the growth of the instruments and establishment of orchestration. It has been mentioned in the kathā (story), ‘Pitruputra Samāgam’ that in the birthday celebrations of Lord Buddha, an orchestration of 500 instruments had been conducted.

This kind of experiment in orchestration suggests that artists must have been working together.

In Mauryan Period (322-185 BC), Chandragupta got married to the daughter of Salukis. Greek music laid a deep impact on him as he was enchanted by the musical expertise of his wife. Chandragupta organized Royal music functions in which he invited artists from all over the country and because musicians from the two opposite ends of India met on a regular basis a feeling of goodwill and love remained intact amongst them. This suggests that cultural exchange was a regular activity in those days.

In the period of the King Ashoka (273 B.C.), the idealistic message of Indian music reached the foreigners and they started experiencing its grandeur. He sent his missionaries to other countries. Along with religion, even music got its own share of publicity. During this period, the eminent form of music attained acceptance and this is why the music of China, Greece, Tibet, Japan, Sumatra, Java, Cambodia, Indonesia, Sri Lanka and Burma inherited the original essence of Indian music. Music pervaded the world. It gained international importance and foreigner started realizing its superiority and beauty. They even concluded the tradition of Indian music as being extremely prestigious and Indian music as a subject of research for the world. In this manner Emperor Ashoka gave the foreigners an opportunity to think and appraise Indian music. Thus, music broke the boundaries of countries, and the seeds of the idea of fusion must have got sown.

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18 Ref.- Tevijjasut, Deegh, Pg- 251*
19 Ref.- Arthpad; Pg- 152, vapat*
21 Ref.- Ibid.
In the **Kanishka period**, it is observed that there were many dance-halls and dance-schools in the country which hosted music functions from time to time. Sometimes music functions were organized by the state in which artists from Kashmir, **Afghanistan**, Magadh, **China** and other countries used to gather and have detailed discussions on music for the first time in the history of Indian music.\(^{22}\)

In the **period of Harshavardhan** (606 to 647 AD), Indian music was popularized in **Srilanka, Burma, Java and Sumatra**.\(^{23}\) Indian music had already reached these countries in the previous eras and thus it carved deeper impressions in their hearts when they embraced Indian music with open arms all over again.

In **Rajput Era** (647 to 1000 AD), we find numerous Rāga- Rāgini paintings, which indicate the interrelation between two different art forms: music and painting. This is the indication of fusion of different art forms- music and painting.

**Arrival of the Muslims** (1000 to 1290 AD) changed the scenario of North Indian music, which resulted into two separate parts of Indian music - North Indian and South Indian music.\(^{24}\)

In the **reign of Bābar** (1525- 1707 AD), the Turkish granules of music were also assimilated in the vast sea of Indian music. Jaaiyaali, an Arabian scholar has written that Indian music is exactly similar to the ocean which in spite of the merger of several rivers in it, sticks to its original boundary and consistently maintains its natural state and beauty. Although a
plethora of different musical cultures merged themselves with the Indian music its boundary remained intact and its unique inherent beauty wasn't lost.\textsuperscript{25}

In the 15th century (1458-1499), \textbf{Sultān Hussain Sharki}, the emperor of Jaunpur invented the “Khayāl” style of singing. He also created many new rāgas like Jaunpuri, Todi, Rasul Todi, Sindhu Bhairavi, 12 types of Shyām Sindura etc.

About the \textbf{period of Humāyun}, the famous literati ‘VanDāre Pramādā’ has written in his book, ‘The New Outlook of Indian Culture’ (pg 20) that “We cannot overlook the fact that, because of the influence of the Mughal culture, the beauty of Indian music blossomed and it reflected an extraordinary enchanting power which enabled it to be effectively attractive. In fact, because of the mixed influence of the Iranians and the Arabians, Indian music inherited a wonderful charm which became the main reason for its progress.”\textsuperscript{26}

The reign of Great \textbf{Mughal Bādshāh Akbar}, who also was a great patron of all sorts of arts, saw copious magical occurrences. Rendition of music resulted in attracting wild animals, curing of the diseases, causing rainfall etc. although no solid evidence is available to authenticate these events.

Many foreign historians have mentioned these occurrences and have accepted the immense magical power of Indian music. The famous historian ‘Ārsan Lee’ has mentioned in his book ‘A short Account of Indian Music’ that “Tānsen was a charismatic singer. He astonished Emperor Akbar when he sang rāga ‘Deepak’ as this rāga had the capability to ignite fire. He was able to call deer by playing VeeNā. We have no reason to be doubtful about his magical brilliance because Indian music is wonderfully powerful. Similar kind of magical effect has been found in the Greek music. But this kind of power has been noticed in India before Greek.” \textsuperscript{27}


\textsuperscript{27} Ref. - Ibid.
Rationally thinking, these happenings were an outcome of amalgamation of Turkish/Islamic and Indian fusion.

In Akbar’s reign, Khayāl and Dhrupad were equally popular. In fact, Khayāl is the modified form of Dhrupad. In relation to Khayāl, Nalinkumār Gānguli, a scholarly writer said, “Classical song Dhrupad was transformed into Khayāl in the Mughal court. As in Khayāl, no change occurred of the ‘Saragam’ (musical notes) of our classical song.” The word ‘Khayāl’ itself shows the influence of the Persian culture on Indian music.

Influence of folk music has been noticed in every period. For example, during European Invasion (1702 – 1850), Shori Miyān invented the ‘Tappā’ style of singing. Taking note of the same Captain Williard has described Tappā in this manner: “Songs of this species are the admiration of Hindustan. It has been brought to its present degree of perfection by the famous Shori, who in some measure may be considered its founder. Tappās were formerly sung in a very rude style by the Camel drivers of the Punjab, and it was he who modeled it into elegance it is now sung with. Tappās have two stanzas and are generally sung in the language spoken at Punjab or Punjabi regions.”

Shri Bhātkhande ji has mentioned in his book, ‘A Short Historical Survey’ that “Mohammad Shah (1714) was the last emperor who provided shelter to famous musicians in the royal court. The great artists Sadārang and Adārang prospered under the shadow of this ruler and the famous artist Shoree presented the ‘Tappā’ style of singing in the rule of the same emperor. The beautiful mixture of the Persian and Indian culture embellished this era. Some singing styles of classical music had Persian names and some were given completely new names like trivAṬ, tarānā, Ghazal, Rekhtā, Quawwāli, Kulbānā etc.”

During the same era ‘Thumri’ was very popular especially amongst the common people. Mr. Rānade has commented that “Thumri is another interesting form of a musical
composition. A majority of such songs employ scales which are usually met within the folk songs and employ as a rule, notes from the very nine consonances which principally figure in folk music. The Thumri therefore employs such rāgas as Khamāj, Kāfi, Mānd, Piloo and others as are divided from them. It however seldom employs one particular or pure rāga, as such, and in such cases employs a jillhā or a mixture of two or more rāga scales and the nucleolus for the jillhā is supplied by someone of the rāga referred to above.”

The advent of 20th century and thereby dawn of Films as a mass entertainment medium became a turning point for many forms of performing arts. Also it brought a common man in touch with the social affairs of a particular time expressed through various mediums of art. Music in films being no exception became very popular. The experimentation in the music like combinations of different music styles, different culture was essential to enhance the storyline, which indirectly became the source of publicity and popularity of the various kinds of music. Consequently this medium became a platform for the spread of fusion music.

This interesting journey of Indian music showcases the transitional path of the Indian society and how the Indian music passed through the gradual transformation. Now, we will proceed

towards the history of Jazz which will help us to understand the growth of the beautiful art as an artifact of fusion.
Important events of history of Jazz music

Origin

Jazz music itself is the result of the fusion of African and American music. And today it has achieved the state where it is an individual music style. Let us have a brief overview of its origin and development.

Early in the 20th Century, when the world was engaged in its first ‘global’ war, European music was being re-born through the innovations of artists such as Arnold Schoenburg and Igor Stravinsky and the revolutionary experiments by musical ‘futurists’ and ‘dadaists’. At the same time, a distinctly separate genre of music was being born in America. This was Jazz. Instead of following the existing pattern in ‘art-music’, European music was being developed by the visions of individuals, termed by the romantic century as the inspirations of ‘creative genius’. On the other hand, jazz was comparatively an unsophisticated, quasi-folk type of music, which was more of a sociological manifestation at the time. It had just recently been coalesced from many tributary sources into a largely anonymous, though distinct, idiom.32

Jazz was brought to the new world from both Africa and Europe. It now seems predictable that an ethnic melting pot, such as America, would produce a musical compound that contained rhythmic, formal, sonoric and expressive elements of an African nature while the rhythmic and harmonic practices were European. Till this time these jazz antecedents have been discussed and documented only in sociological and historical terms. Main events from the importation of African slaves into the United States to the spread of ‘jazz’ music as new musical genre in America have been clearly documented, but knowledge of links between certain instances such as the dances at the Place Congo (mid-19th century) and the

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32 Gunther Schuller; Early Jazz: Its Roots and musical development vol.-1, Oxford University Press, New York, 1968, Pg- 3
emergence of jazz musicians after Buddy Bolden is largely dependent upon educated guessing rather than the shifting of factual data.  

Many jazz historians found the matter of jazz tempting to categorize as derived from either the African or the European musical traditions. It has been oversimplified that jazz rhythm comes from Africa, while the harmonies are from European practices. However, it is now possible to put the antecedents of jazz into much sharper focus to get a more accurate analysis. This process will cause the entanglement of the African and European lineages but this is to be expected when studying a hybrid that has evolved over a time-scale of more than a century. 

![Figure 3: Early Jazz (Duke Ellington Club Orchestra)](image)

In both African and early American jazz, music is not a separate autonomous social domain. The music, like many other African arts, is shaped by the same stimuli that influence not only African philosophy and religion, but the entire social structure. In the African culture, art is not divided into different areas. Music, dance, painting and so on, are all classified as a single subject and it is therefore not surprising that the word ‘art’ does not even exist in any of the African languages.

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33 Gunther Schuller; Early Jazz: Its Roots and musical development vol.-1, Oxford University Press, New York, 1968, Pg-4
34 Gunther Schuller; Early Jazz: Its Roots and musical development vol.-1, Oxford University Press, New York, 1968, Pg-4
35 Ibid, Pg-4
The analogy to early jazz goes deeper still, in how the African’s way of life, their words and their meaning are related to musical sound. Instrumental music exists only in the form of brief subsidiary, preludes and postludes. It is independent of verbal functions in the sense of European ‘absolute’ music and is completely unknown to the African native. Basically, language functions only in conjunction with rhythm. This can be seen in all verbal activities, including religion and magic. From this it can be seen the different African languages and dialects are a form of music, where some syllables have specific intensities, durations and even pitch levels.  

Figure 4: African Drummers Rwanda c1935

Pre-history

Jazz emerged as a recognizable music around 1900. Before that lays its pre-history with which this topic deals: the period when the various social and musical components of the future jazz emerged and fused.

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37 Francis Newton; *The Jazz Scene*; Penguin Books, 1959, pg- 29
The Components

The African components of jazz music are agreed on by experts. Most of the slaves imported into the Southern states of America were West Africans, as the French (jazz first materialized from the French region of Louisiana) preferred slaves from Dahomey, now part of the Republic of Benin. The social organization of the West Africans barely survived in the slave society, with the exceptions being religious cults such as vodun (‘voodoo’). However these sociological aspects survived better under Catholic slave owners than Protestant ones, which have previously been noted by Marshall Stern. This meant Africanism survived in a purer form in the French zone of America, whereas in the Protestant areas African cults went underground or were changed into shouting revival music with European fusion. The slaves brought much musical Africanism to America, including rhythmic complexity, certain non-classical musical scales (some familiar to non-classical European music) and musical patterns. The most characteristic was the ‘call-and-response’ patterns which can be heard as a dominating factor of both blues and jazz. Functional songs, such as field hollers and satirical song were also brought over by the slaves, as were certain rhythmic and rhythmic-melodic instruments. None of these musical elements need be connected to a race, in the biological sense of the word.
The herding together of Africans as slaves and their subsequent social segregation are quite enough to account for the great and persistent strength of the original Africanisms. This also doesn’t make jazz an ‘African music’, and one should listen to any sort of West African music and immediately see the difference. Actually, South Africans have taken to jazz much faster than modern West Africans even though they have no traditional link to it.  

Some pure African music survived in America, especially in Louisiana where it was encouraged to some extent as a safety-valve for the slaves. African music then began to fuse with European components which resulted in the earliest phase of jazz evolution. There were three different European cultural traditions that influenced jazz; the Spanish, the French and the Anglo-Saxon. Singularly, each had produced a characteristic fusion of African and European music out of which spiritual gospel song and country blues contributed most to jazz.  

A ‘Spanish tinge’ was the only influence on jazz by Afro-Spanish fusion. Although there are Afro-Cuban rhythms in modern jazz, the importation of Afro-Cuban ritual drummers does not

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38 Francis Newton; The Jazz Scene; Penguin Books, 1959, pg-29
39 Ibid, Pg-30
belong to the pre-history of jazz. We are therefore able to say that although Afro-Latin-American music has the capability to rival jazz in conquering other cultures; its origins only overlap the history of jazz at the edges.  

The French musical tradition however, is far more important. Particularly as it was fully assimilated by the peculiar class of freed slaves, grew up in New Orleans: Creoles (normally former coloured mistresses of French settlers). They brought it among the lower caste Africans in the 1880s, when the progress of segregation deprived them of their privileged position. It has been pointed out that Martinique has developed a musical blending which is similar to the Creole music of New Orleans. The jazz of New Orleans grew up in the Mediterranean or Catholic social traditions of the city. The public festivals, carnivals, fraternities and parades provided a large demand for bands and provided the perfect setting for ‘the jazz band’ which is the most characteristic product of jazz. 

In many respects, the Anglo-Saxon components are probably the most fundamental as they consist of the English language, religious music of the colonists and also their secular folk-songs and music (although in a smaller way). After jazz emerged, a fourth component became of growing importance: commercial popular music. This contained a mixture of all sorts of elements, even including some African ones from before the triumph of diluted jazz. By combining the English language with the African speech and song, the finest body of English folk poetry was created since the Scots ballads. This secular music of the colonists was taken up and modified by the travelling minstrels and then entered the jazz repertoire. After 1800, religion and particularly the ‘great awakening’, which the southern and frontier poor coloured and white into frenzied egalitarian democratic Protestant sectarianism, provided the musical framework. Importantly, the ‘great awakening’ achieved the first systematic blending of European and African music in the U.S.A outside New Orleans. Moreover, the two were equally blended with the African component not being subordinated to the European.

40 Francis Newton; *The Jazz Scene*; Penguin Books, 1959, Pg-. 31
41 Ibid. Pg-, 31
42 Ibid, Pg- 32
The crucial factor about the development of jazz is that it was never swamped by the cultural standards of the upper class. Once the initial blending of the components had taken place, African folk-music began to evolve, whose details before the 1890s are largely obscure. 43

In the late 19th century, the occurrence of black minstrelsy shows began to rise and early jazz and blues musicians such as Ma Rainey, Jelly Roll Morton and Clarence Williams worked in the tent shows and on the vaudeville circuit. Minstrelsy did not have a big influence on the development jazz music. 44

Figure 7: African American musicians in minstrel line, c. 1860s, albumen print Courtesy of Jim Bollman

Minstrelsy was a form of entertainment in America that included comic skits, dancing and music. It was started in the early 1830s, and was first performed by white people in blackface and then black people in blackface (the latter being common after the civil war). The show portrayed black people as ignorant, lazy, superstitious and musical amongst other qualities. Although the shows had strong racist aspects, it also gave Americans a broader awareness of significant aspects of black-American culture. These shows lost popularity early in the 20th century.

43 Francis Newton; The Jazz Scene; Penguin Books, 1959, Pg- 32
Ragtime

Late in the 1890s, piano ragtime began to be published and was immediately successful after being popularized by various methods. It is sometimes difficult to convince some that early composers of ragtime were gifted musicians as the music is played on a jangling prepared piano in a fast and shallow way, with rhythms that are deliberately still. Gilbert Thomas has said that this type of music was the ‘Afro-American version of the Polka’.

![Polka](image)

There are many reasons to believe ragtime was preceded by music inspired by Afro-American culture, although no recordings from this time exist. We know that the cakewalk existed, and that cakewalk music was published but publishers in those days did not know how to properly indicate rhythms. When ragtime was introduced, it became a national and even worldwide craze, with a heavy 2/4 oompah rhythm of its cakewalk-derived bass line in the accents of its right-hand melodies.

‘The Mississippi Rag’ is arguably the first true ragtime composition having been published in 1897 by William Krell. Tom Turpin (the first African-American composer to be published) wrote ‘The Harlem Rag’ that same year. Through ragtime’s initial popularity, many composers emerged as the voice of ragtime including James Scott, Louis Chauvin, Joseph Lamb and Scott Joplin. The first great ragtime composition the ‘Maple Leaf Rag’ was written by Scott Joplin and was published in 1899.
Although primarily performed by a solo pianist, ragtime music started to be played by small orchestras, military bands and piano-banjo combos which can be heard in some early recordings. These added elements that alluded to popular dance bands of the Dixieland, New Orleans and Swing styles yet to be developed. America was starting to develop an individual musical voice.

Although ragtime has been traced back to minstrel shows and cakewalks as early as 1895, little is known of its early development even though it is clear it only surfaced after years of evolution. Once ragtime was established as an unquiet musical form, it became a base for the music that lay ahead of it, jazz. 45

45 Ref.- Courtney Patterson Carney; *Jazz and The Cultural Transformation of America in The 1920s*; A dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Department of History, December 2003.

Blues

The blues is another form of music that emerged from the Southern states of America and is also arguably a precursor of jazz. This genre of music was also developed from the work songs of the African slaves and based on the ‘call-and-response’ format. Importantly, the blues do not only mark a step in musical evolution, but also in social evolution. The music was turned into an instrumental form which was played at bar-rooms, barrel houses and brothels of the South. The first women who sang it publicly were almost certainly prostitutes, such as Mamie Desdoumes of New Orleans known as ‘a hustlin’ woman.

The classic blues has been termed the second independent jazz style, the first being ragtime. This form of music was sung by professional women entertainers on the music-hall stage. ‘The mother of the blues’, Ma Reiney, who was a trouper’s daughter, began singing the stage blues around 1902.

One fundamental element of almost all types of jazz, and a great deal of western popular music, derives from the blues. **This is the skill of improvisation, which is a key ingredient to jazz music and strongly prominent in the early blues.** However, the blues in the 12-bar, 3-chord form that every earnest teenage guitarist learns today is a relatively late development, mixing the African-American rural music and the harmonies of European church song. 46

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The Birth and Development of Jazz

As previously discussed, jazz was a result of mixing many different types of music, mainly ‘combining elements of African music with those of European music’.

1900- New Orleans and Dixieland

The birthplace of jazz is said to be New Orleans due to presence of the Creole subculture that existed in the city. The Creoles, originally from the West Indies had once lived in Louisiana under the Spanish and French rule however became free Americans under the Louisiana Purchase of 1803. They lived in the French district of New Orleans (known as the high society) and spoke both Spanish and French. Their knowledge of Western European music and their values, both socially and culturally, classified them as upper class and the Creole people took pride in this. As they played music at the Opera House and chamber ensembles, their music focused on sight-readings and correct performances.
The uneducated, culturally and economically poor blacks lived on the West side of New Orleans. Music here was composed of simple melodies and based on complex cross-rhythms mixed with verbal slurs, vibrato, syncopated rhythms, and ‘blue’s notes’. Most songs heard in this area were of a spiritual nature or to pass the time of hardship and hard labour. As workers seemed to work better under the soothing effects of their music, these songs were encouraged. The main characteristics of their music were memorization and improvisation as no one had had any formal training.

Segregation laws of New Orleans came into effect in 1894 forcing the upper class Creoles to take residence on the West side with the poor and uneducated American blacks. These two cultures clashed, as did their music which created the start of jazz.47

Over brief periods of time, jazz kept changing and new forms were developing. Ragtime and the blues were the new craze between 1890 and 1900. However through these changes, New Orleans always seemed to be the Mecca for new artists and a variety of different sounds. It was then that a band led by cornetist Buddy Bolden was hired to play by a man named Poree. Buddy Bolden and his band are often credited with being the originators of what came to be known as jazz, with it being said that they were the first band to play the blues on brass instruments. The music born in the city was spread to the North and West through migrating travelers and records. The real effect of jazz came to light in the 1920s when the American whites adapted and imitated it. Some leaders of popular jazz bands include Joe ‘King’ Oliver, Louis Armstrong, and Ferdinand ‘Jelly Roll’ Morton. These bands played in a style that was different and would later come to be known as Dixieland. During the 1930s when the great depression hit, many people wanted to shake it off by dancing and so that became the latest craze. Simultaneously, jazz music developed into different types to which people could dance.

Dixieland jazz was developed in New Orleans and is the earliest style of jazz. This style of music combined brass band marches, ragtime and blues with other characteristics such as improvisation. Bands from New Orleans spread this music to places such as Chicago and New York in the 1910s. The first groups of Dixieland used a front line of a cornet, clarinet and trombone while the rhythm section of the band was made up of banjo, tuba and drums. This rhythm section accompanied the front line on a flat-four fashion, where equal emphasis was placed on all four beats of the measure. The actual term ‘Dixieland’ became popular in

January 1917 when The Original Dixieland Jazz Band made a recording in New York. This was the first recording made by a musical group in which the word ‘jazz’ was used as a descriptive qualifier and so is regarded as a landmark for the jazz genre of music. That same year, the word ‘jazz’ also began to appear regularly in print.  

Although Louis Armstrong had an influence that stemmed throughout all of jazz, his band the ‘All Stars’ were most popularly identified with Dixieland. This was due to the distinctive sound made in Dixieland jazz when one instrument plays a melody or an improvisation of it and the other instruments of the ‘front line’ improvise around that melody.

By the time the 1940s rolled around, there were many styles of music into which jazz had developed. Some of these included Bop, Swing, and even Latin influences of jazz. 

1920- Chicago

The word ‘jazz’ began as West coast slang which had a varied meaning; it came to refer to music in Chicago around 1915. Although jazz music had been played in New Orleans before this time, it was not referred to under this name.

When New Orleans Dixieland jazz merged with ragtime a new style of jazz was created and this was Chicago style Dixieland. This style illustrated the roaring twenties or ‘The Jazz Age’ to quote F. Scott Fitzgerald. Alcoholic drinks were banned in this era giving rise to underground speakeasies, through which jazz music got a reputation as being immoral. Many members of the older generations saw this style of music in a way that is was threatening old values in culture. Even the media took measures to degrade jazz by taking stories and altering headlines so that it was picking at the music.

At this time, Chicago was exciting place to be and so was the music. 1917 saw the closure of Stormville in New Orleans and so Chicago became the centre of jazz activity. Many

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workers migrated to Chicago bringing with them a continued interest in the type of entertainment they had left behind. Jazz activity was also noticed in other areas as well, mostly New York and Kansas City. With the development of swing these cities would claim centre stage however Chicago remained the hub of jazz during the 1920s. 50

In the 1920s, indestructible classics of jazz recordings were made by Joe ‘King’ Oliver, Louis Armstrong, Jelly Roll Morton and Sidney Bechet, and although generally known as New Orleans jazz they reached full flower in the cold and grime of Chicago.

Improvisation was still a prominent thread of jazz music that would later be replaced by strings of spontaneous melody. Oliver decided to take a disciplinarian approach to the two in order to make sure the parts meshed. However, when he brought Armstrong into his band he broke all the rules and ended up with a two-cornet frontline. This was devastating, as although Oliver was a fine trumpeter he kept close to the melody and explicit beats whereas Armstrong was doubling the number of notes he would squeeze into a bar and sounding them at unequal lengths. Armstrong’s individual style started a trend toward the soloist being the primary spokesperson for jazz. 51

1930- Swing

Swing music became a distinctive style of jazz by 1935 in the United States. The swing bands featured at least 10 musicians with the rhythm section of the group playing a repeated rhythm that was sufficiently simple, buoyant and able to inspire social dancers, which was the targeted audience.

Distinctions between different bands were drawn by many journalists and jazz fans. The ones that expressed hard-driving rhythmic qualities and extensive solo improvisations were named swing bands or hot bands, whereas the ones that expressed less swing feeling and improvisation were called sweet bands. However, many listeners did not make such classifications, and this was not surprising as many swing bands played a few sweet

50 Ref. - Courtney Patterson Carney; Jazz and The Cultural Transformation of America in The 1920s; A dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Department of History, December 2003.
numbers while many sweet bands played some swing jazz. One of the most popular sweet bands was that of Glenn Miller, however some of their biggest hits contained brief jazz improvisations. Tommy Dorsey’s bands of the 1940s is such an illustration of this confusion as although the groups had jazz orientated accompanists, improvisers and swinging arrangements, large portions of their musical index were composed of ballads and vocal features.  

Before 1935 swing jazz had limited acceptance, mostly among black audiences. Radio broadcasts increased its popularity throughout the states. It initially met some resistance from the public due to differences between swing and previous styles of music, also due to some cultural associations such as ‘wild’ swing dancing. Swing players were more schooled than their predecessors, for them playing in tune was more important than the feeling of the music (which was seen in New Orleans Dixieland).  

Swing became the most popular form of music by the 1940s, however began to decline during the Second World War because many musicians of these big bands were overseas fighting and the cost of touring with a large ensemble also became unaffordable due to the economy. During this time, bandleaders helped launch the solo careers of many musicians for example that of Frank Sinatra by the Dorsey Brothers.  

Figure 14: Jazz Swing Band

Ref. - Courtney Patterson Carney; Jazz and The Cultural Transformation of America in The 1920s; A dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Department of History, December 2003.

Ref. - Ibid.
Although the swing may have put jazz in the ears and minds of the world, it was bop that gave it a mainstream status. Most musical and non-musical changes happened during the bop era than in any other time in jazz history. With many musicians being drafted into World War II, big bands were being dissolved and small combos were rising in its place. The country was nervous as was its music, however since most of the well-known musicians were in the military. New young players were able to get exposure as were their ideas.

**This style of jazz had a unique relationship between harmonic structure and melody and was characterized by a fast tempo, improvisation and instrumental virtuosity.** It was therefore shifted from a danceable popular music to a more challenging musician’s music, which was meant to be listened to instead of danced to. Drumming also shifted to a more elusive and explosive style where the ride cymbal was used to keep time. Due to these changes there was no guarantee that an established swing player would be able to survive the expectations of the bop musical world. Knowledge of harmonic boundaries that were not required in previous forms of jazz became of importance. For example, a greater and more immediate sense of chord recognition as well as their extensions and possible substitutions. Although currently accepted as the mainstream jazz style, it was not willingly accepted as any style of jazz when it first emerged.

The bebop era lasted from 1944 to 1955 approximately, and represented an important phase in jazz history for many. Several say that it was during this time that many musicians stopped paying respect to the past and started looking to the future. On the other hand, it is also viewed as jazz’s dead end by others. This is because by stripping jazz of its connections with dance it became harder for the general public to enjoy the music. It was now only appreciated by hard core collectors, academics and other musicians.\(^{54}\)

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\(^{54}\)Ref. - Courtney Patterson Carney; *Jazz and The Cultural Transformation of America in The 1920s*; A dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Department of History, December 2003.

Cool jazz followed bebop but was entirely different in mood, nervous energy and tension was replaced by calm and smoothness. There were also differences in arrangements and even the choice of instruments. Now that World War II was over the country was relaxed which resulted in the music also relaxing.

This style of jazz was born in New York, as a result from a mixture of predominantly white jazz musicians and black bebop musicians and its era started in 1947. It allowed the use of many instruments for the first time in jazz, which created the different mood from that created by bebop. Schooling of jazz players encouraged experimentation that had previously been avoided such as longer forms and new meters.

Lester Young and Miles Davis are two players associated with the development of cool jazz even though they both primarily came from different styles. Young contributed a relaxed sound by the style of his playing, while Davis worked with Gil Evans to produce the recording ‘Birth of the Cool’ signaling the start of this period. Even though the first recordings of cool jazz appeared in New York, many later cool jazz groups worked out of Los Angeles thus forming the West coast jazz scene with which players such as Gerry Mulligan and Shelly Manne were associated.

Cool jazz dominated the jazz genre of music for the first half of the 1950s, and was then replaced by hard bop. The funky players of bop were most concerned with recapturing the audience re-establishing the
expression previously abandoned by cool jazz. The return to bop was enthusiastic and reached back to church music, the most communicative music of their past. It also allowed jazz music to be reclaimed as a chiefly African-American expression as even though Davis and Young were both black Americans and the forerunners of cool and West coast jazz, both styles were predominantly white. The arrangements of hard bop were typically more European, and not as unrestrained as the African-American voice heard in the early blues.

Hard bop influenced other musical forms beginning in 1955 and thus outshining all future musical styles. The public appreciated the opportunity to once again participate in jazz performances and so accepted this music. Simpler harmonies and an emphasis on rhythm are used in funky jazz along with easily recognizable tunes. Additionally, players such as Horace Silver would try to invent anything that would increase the audience’s involvement and pleasure. This style of jazz was extended to gospel jazz. Performances by Bobby Timmons with Art Blakey showcase funky jazz, as does Timmons’ performances with Cannonball Adderly.

1960- Free Jazz

The music by Ornette Coleman, Cecil Taylor, Albert Ayler and their colleagues and disciples goes by a few names, one of which is free jazz. ‘Free tonality’ provided the open space for this style of jazz and the related form of avant-garde jazz to break through. Meter, space and formal symmetry all disappeared and a variety of world music was moulded into a unique style of playing. Coleman and Taylor had both recorded before the 1960s; however the term free jazz was not widespread until then. Loosely inspired by bebop, much more leeway was given to jazz players by free jazz tunes. Loose tempos and harmonies were thought to be controversial when this advance was first developed. Performances are not always organized according to a preset melody, tempo or progression of accompaniment chords. A higher allowance of spontaneity is given due to the freedom from these guidelines in comparison to previous jazz styles.

Coleman’s music although indistinguishable from bebop by non-musicians, can be distinguished by musicians by assessing the methods used and melodic vocabulary. Much of Taylor’s music is extremely active, heavily packed with rapidly changing layers of intricate harmonies and rhythms. Some recordings of free jazz also include screeches and shrieks from trumpets and saxophones combined with non-repetitive highly complex sounds from
basses and drums. Some listeners therefore equate free jazz with high energy and chaotic group improvisations even though freedom from adhering to the preset chord progressions does not require high energy playing, exacting tone qualities or organization of tones for melodic lines. 55

55 Ref. - Courtney Patterson Carney; Jazz and The Cultural Transformation of America in The 1920s; A dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Department of History, December 2003.

We will briefly take an overview of the history of Jazz in the tabulated form:

**The Evolution of Jazz**

<table>
<thead>
<tr>
<th>Ages</th>
<th>Dates</th>
<th>Principal centers</th>
<th>Pre-dominant and secondary tendencies</th>
<th>Leaders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primitive</td>
<td>c. 1900-1917</td>
<td>New Orleans</td>
<td>original New Orleans style</td>
<td>Buddy Bolden, Bunk Johnson, Em. Perez</td>
</tr>
<tr>
<td>Oldtime</td>
<td>1917-1926</td>
<td>Chicago</td>
<td>advanced New Orleans style</td>
<td>King Oliver, Jelly Roll Morton, Louis Armstrong</td>
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<tr>
<td></td>
<td></td>
<td>New York</td>
<td>Big band; piano</td>
<td>F. Henderson, J. P. Johnson</td>
</tr>
<tr>
<td>Pre-Classical</td>
<td>1927-1934</td>
<td>New York</td>
<td>swing style in gestation</td>
<td>Armstrong, Hawkins, Hines, Bix</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kansas City</td>
<td>growth of the big band</td>
<td>F. Henderson, Ellington, Bennie Morten</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chicago</td>
<td>vestiges of New Orleans</td>
<td>Noone, Morton</td>
</tr>
<tr>
<td>Modern</td>
<td>1945-…</td>
<td>New York</td>
<td>bebop style</td>
<td>Gillespie, Parker</td>
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<td>cool style</td>
<td>Davis, Konitz, Mulligan</td>
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<td>holdovers:</td>
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<td></td>
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<td></td>
<td>swing style</td>
<td>Young, Tatum, Garner</td>
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<tr>
<td>New Orleans</td>
<td></td>
<td></td>
<td></td>
<td>Armstrong, Bechet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>big band</td>
<td></td>
<td>Ellington, Hampton</td>
</tr>
</tbody>
</table>

We have observed that, Indian classical music and Jazz have evolved either as a magnificent amalgamation of different cultures or its influences; and eventually its merger. The origin and the developmental graph of these two musical styles though differ in time periods, ethnicity, and many other ways but both witnessed the impact of other cultures for attaining the character of the present time.

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56 Ref.: [Andre Hodier; *Jazz – its Evolution and Essence*; Grove press, United States of America, 1961](#)
- [Frank Tirro; *Jazz – a history*; J.M. Dent & sons ltd., London, Melbourne & Toronto, 1980](#)
- [Gunther Schuller; *Early Jazz: Its Roots and musical development*, vol.-1; Oxford University Press, New York, 1968](#)
- [Ted Gioia; *The History of Jazz*; Oxford University Press, New York; 2011](#)
Initiation of fusion Music in Indian and Jazz music

Indian Fusion Music

Fusion is not a very old trend in Indian music. It is said to have begun with Ali Akbar Khan's 1955 performance in the United States. Indian fusion music came into being with rock and roll fusions with Indian music in the 1960s and 1970s. But it was limited to Europe and North America. For some time the stage of Indian fusion music was taken by Pt. Ravi Shankar, the Sitar maestro.

Pt. Ravi Shankar began fusing jazz with Indian traditions along with Bud Shank, a jazz musician. Soon the trend was imitated by many popular European and American music exponents. In the year 1965, George Harrison played the song, "Norwegian wood" on the Sitar. Another famous Jazz expert, Miles Davis recorded and performed with the likes of Khalil Bāl Krishna, Bihāri Sharmā, and Bādal Roy. Some other prominent Western artists like the Grateful Dead, Incredible String Band, the Rolling Stones, the Move and Traffic soon integrated Indian influences and instruments and developed the trend of fusion.

The Mahāvishnu Orchestra of John McLaughlin pursued fusion with great integrity and authenticity in the mid-1970s. In the process John joined forces with L. Shankar, Zākir Hussain and others. In 1972 Pt. Hariprasād Chaurasiā and other leading musicians from the west and fellow Indian artists including Pt. Ravi Shankar, Ustād Allah Rakhā, George Harrison, Jean Pierre Rampal toured 54 cities. The trend of fusion took over the Indian-British artists in the late 1980s, which fused Indian and Western traditions. Pt. Hariprasād Chaurasiā collaborated with several western musicians,
including John McLaughlin and Jan Gabarek, and also composed music for a number of Indian films. He performed throughout the world winning acclaim from varied audiences and fellow musicians including Yehudi Menuhin and Jean Pierre Rampal.

In the 1980s, Trilok Gurtu played with Swiss drummer Charly Antolini and with John McLaughlin in McLaughlin’s trio, accompanied variously by bassists Jonas Hellborg, Kai Eckhardt, and Dominique DiPazza. One of Gurtu's earliest recordings was around 1977 in the record Apo-Calypso with the German ethnic fusion band, Embryo. His mother, Shobha Gurtu also sang in that record.

Later, Rākesh Chaurasiā worked with artists such as the Spanish guitarist Marco Salaun, Indian Jazz Pianist Louis Banks and percussionist Taufiq Qureshi.

Louis Banks too has performed with greats such as Eddie Henderson, Eddie Daniels, Charlie Mariano, Yolande Bavan, John McLaughlin, Tony Lakatos, Pandit Hariprasad Chaurasiā, George Brooks, Wallace Roney, Bob Belden, Roseanna Vitro, Carl Clements, India’s best jazz singer Pam Crain, World renowned South Indian Classical Singer Rāmamani, World Percussionist Sivamani, Ustād Zākir Husain, Shankar Mahādevan, the eminent Sultān Khān, among others and crowning it all with a tour all over India with the legendary Dizzy Gillespie.

The Grammy award winner, Pt. Vishwa Mohan Bhatt has worked in collaboration with Chinese, Arabic, country musicians and has recently worked with Jazz musicians too. The album ‘Groove Caravan’ with Canadian artist Glen Charles Halls got released recently.

In the new millennium, a new trend of fusing Indian Film and Bhānḍrā music has started in America. Many of the mainstream artists have taken inspiration from Bollywood movies and have worked with Indian artists.
Jazz Fusion

Jazz fusion (or jazz rock) is a musical genre that merges jazz with elements of other styles of music, particularly funk, rock, R&B, electronic and world music, as well as pop, classical and folk music, or sometimes even metal, reggae, country, hip hop, etc. Fusion albums, even those that are made by the same group or artist, may include a variety of styles.

In the late 1960s, jazz musicians began mixing the forms and improvisational techniques of jazz with the electric instruments of rock and the rhythms of soul and rhythm and blues. At the same time, some rock artists began adding jazz elements to their music. The 1970s were the most visible decade for fusion, but the style has been well represented during more recent times. Rather than being a codified musical style, fusion can be viewed as a musical tradition or approach. Some progressive rock music is also labeled as fusion.

Fusion music is typically instrumental, often with complex time signatures, meters, rhythmic patterns, and extended track lengths, featuring lengthy improvisations. Many prominent fusion musicians are recognized as having a high level of virtuosity, combined with complex compositions and musical improvisation in meters rarely seen in other Western musical forms, perhaps best recognized in the work of jazz composers Michal Urbaniak, Dave Brubeck and Don Ellis.

The term ‘Fusion music’ was used by John Mayer for the first time. The term “jazz rock” is often used as a synonym for “jazz fusion”, it is a mixture of elements of jazz such as its focus on improvisation with the rhythms and grooves of funk and R&B and the beats and heavily amplified electric instruments and electronic effects of rock. It also refers to the music performed by late 1960s and 1970s-era rock bands when they added jazz elements to their music such as free-form improvisation.

Jazz trumpeter Miles Davis began to draw on rock music in the late 1960s, and jazz-rock fusion flourished in the 1970s with bands such as Weather Report (formed in 1970 in the USA) and musicians such as English guitarist John McLaughlin.

After a decade of development during the 1970s, fusion splits into different branches in the 1980s. Trumpeter and composer Miles Davis had a major influence on the development of jazz fusion with his 1968 album entitled ‘Miles in the Sky’. It is the first of Davis’ albums to incorporate electric instruments, with Herbie Hancock and Ron Carter playing electric
piano and bass guitar. Davis furthered his explorations into the use of electric instruments on another 1968 album, ‘Filles de Kilimanjaro’, with pianist Chick Corea and bassist Dave Holland.

In 1969, Davis introduced the electric instrument approach to jazz with ‘In a Silent Way’, which can be considered Davis's first fusion album.

Much of 1970s fusion was performed by bands started by alumni from Davis’ ensembles, including The Tony Williams Lifetime, Weather Report, The Mahāvishnu Orchestra, Return to Forever, and Hancock’s funk-infused Headhunters band. In addition to Davis and the musicians who worked with him, additional important figures in early fusion were Larry Coryell and Billy Cobham with their album ‘Spectrum’.

At its inception, Weather Report was an avant-garde experimental fusion group, following in the steps of In A Silent Way. The band received considerable attention for its early albums and live performances, which featured songs that might last 30 minutes or more. The band later introduced a more commercial sound, which can be heard in Joe Zawinul's hit song "Birdland". Weather Report's albums were also influenced by different styles of Latin and African music, offering an early world music fusion variation. Jaco Pastorius, an innovative fretless electric bass player, joined the group in 1976 on the album ‘Black Market’, and is prominently featured on the 1979 live recording ‘8:30’. ‘Heavy Weather’ is the top-selling album of the genre.

John McLaughlin formed a highly-regarded fusion band, the Mahāvishnu Orchestra with drummer Billy Cobham, violinist Jerry Goodman, bassist Rick Laird and keyboardist Jan Hammer. The band released their first album, ‘The Inner Mounting Flame’ in 1971. Hammer pioneered the Minimoog synthesizer with distortion effects making it sound
more like an electric guitar. The sound of Mahāvishnu Orchestra was influenced by both psychedelic rock and classical Indian sounds.

French jazz violinist Jean-Luc Ponty performed on both acoustic violin and on amplified electric violins. The band's first lineup split after two studio albums and one live albums, McLaughlin formed another group under same name which included Jean-Luc Ponty, a jazz violinist, who also made a number of important fusion recordings under his own name as well as with Frank Zappa, drummer Narada Michael Walden, keyboardist Gayle Moran, and bassist Ralph Armstrong. McLaughlin also worked with Latin-rock guitarist Carlos Santana in the early 1970s.

The merging of jazz and pop/rock music took a more commercial direction in the late 1970s and early 1980s, in the form of compositions with a softer sound palette that could fit comfortably in a soft rock radio playlist. The 'All music guide's' article on Fusion states that "unfortunately, as it became a money-maker and as rock declined artistically from the mid-'70s on, much of what was labeled fusion was actually a combination of jazz with easy-listening pop music and lightweight R&B."[11]

Jazz fusion has been criticized by jazz traditionalists who prefer conventional mainstream jazz (particularly when fusion was first emerging) and by smooth jazz fans, who prefer more "accessible" music. This is analogous to the way swing jazz aficionados criticized be-bop in the mid-1940s, and the way proponents of Dixieland or New Orleans style "jazz" revealed the new swing style in the late 1920s. Some critics have also called fusion's approach pretentious, and others have claimed that fusion musicians have become too concerned with musical virtuosity. However, fusion has helped to break down boundaries between different genres of rock, jazz, and led to developments such as the 1980s-era electronica-infused acid jazz.

**Indo – Jazz Fusion**

Indo-Jazz was something of a first ensemble to successfully introduce jazz, western classical and Indian music to each other. It was the first time some of the structures and sonic patterns of Indian music was used as a framework for jazz musicians to improvise on.
Indo-Jazz Fusion is just such proof of the folly of labels. It isn't a question of the music being jazz, or Indian, or classical; it is a thoroughly satisfying blend of ingredients into something genuinely new, original and forward looking.  

Indo jazz is a hybrid musical genre consisting of jazz, classical and Indian influences. The structure and patterns would be based on Indian music with the improvisation typical to jazz overlaid. The term might be comparatively recent, but the concept dates at least to the mid-1950s. Musicians like John Coltrane, Yusef Lateef, and others showed Indian influences.

The Mahāvishnu Orchestra might be an early example of a jazz group with Indian influences as John McLaughlin at that time was a devotee of Sri Chinmoy. Others found the improvisational elements already in some Indian music to fit well with jazz, although John Mayer and Joe Harriott are perhaps the most important influences in the movement. In addition Alice Coltrane is also known for relational work.

In the first mono Indo-Jazz LP of the 1960's the Indo side of the band consisted of John Mayer on violin/harpsichord, Diwan Motihar on sitar, Chris Taylor on flute, Keshav Sathe on tabla and Chandrahas Paigankar on tambura, the Jazz side was Joe Harriott on alto, Eddie Blair on trumpet, Pat Smythe on piano, Rick Laird on bass and Alan Ganley on drums. Joe Harriott was with the band from the beginning to the end. After his death in 1973, Mayer decided to close the band down. After some twenty-two years later, with a new line up the band began recording and performing again.

In these early days Mayer was working with established jazz figures who, after years of gigging around had a certain degree of inflexibility. As Mayer puts it "...they were all hard boiled professional musicians...Joe Harriott was like a tree...I mean when the tree's grown, you can't bend with it can you? ". By contrast he feels the present day band, are more inclined to try translating Indian techniques on, say, the sitar, to the keyboard, or from the

tablā to the drums, and that all promotes a cohesiveness to the outfit. "There's not the isolation that there was before… there is now closeness in the band which is so nice". ⁵⁸

Mayer grew up in Calcutta studying Indian music with Sanathan Mukherjee whilst simultaneously learning Western music with Melhi Mehta. So, he is very definite about the distinct aspects of the Indian and the Jazz music. "Indian music is basically built around a linear technique," he says. "There's no harmony in the Western sense, just one extended melodic line accompanied by a drone. The absence of harmony is compensated for by very complex rhythms. As I found out more about Western music, I realised that there are similarities with the techniques of serialism. In serialism you are dealing with an a tonal sequence, and in ragas, the Indian scale system, you are dealing with a tonal sequence, but one which goes up one way and down another, what's called the āroha - avaroha. In most of the music we play in Indo-Jazz Fusions, the music is all scored. I don't believe in too much improvisation, and when there is space for improvising, this is done in a format which reminds the player of the notes of the raga".

World Fusion

We have seen in the definition of fusion music that Fusion music largely refers to Jazz fusion. Even in the Oxford dictionary, one of the meanings of ‘Fusion Music’ is: ‘Music that is a mixture of different styles, especially jazz and rock.’ In fact, Jazz is one of the most frequently used music style in creation of fusion music, it may be with American music or rock or Indian music. In the word ‘fusion music’, it is mentioned that world fusion refers to the music in which jazz music is involved.

World fusion refers to a fusion of Third World music or just world music with jazz, specifically:

1) Ethnic music that has incorporated jazz improvisations. Frequently, only the solos are improvised jazz. The accompaniments and compositions are essentially the same as in the ethnic music.

2) Jazz that has incorporated limited aspects of a particular non-Western music. Examples include performances of Dizzy Gillespie’s "A Night in Tunisia" music on some of the 1970s

quartet recordings by Keith Jarrett's quartet and quintet on Impulse, in which Middle Eastern instruments and harmonic methods are modified and used; and some of Sun Ra's music from the 1950s into the 1990s, in which African rhythms are incorporated; some of Yusef Lateef's recordings that feature traditional Islamic instruments and methods.

3) New musical styles that result from distinctly original ways of combining jazz improvisation with original ideas and the instruments, harmonies, compositional practices, and rhythms of an existing ethnic tradition. The product is original but its flavor still reflects some aspects of a non-jazz ethnic tradition. Examples include Don Cherry's bands; some of John McLaughlin's music from the 1970s and the 1990s that drew heavily on the traditions of India; some of Don Ellis's music of the 1970s that drew upon the music of India and Bulgaria; and work by Andy Narell in the 1990s that melds the music and instruments of Trinidad with jazz improvisations and funk styles.