

UDC 78.071.1

DOI <https://doi.org/10.24919/2308-4863.1/31.213755>**Serhii ZUBAREV,**

orcid.org/0000-0002-8347-3684

Postgraduate Student at the Department of History and Theory of Music

M. Glinka Dnipropetrovsk Academy of Music

(Dnipro, Ukraine) 3zubarevjazz92@gmail.com

MAIN TRENDS OF FRENCH JAZZ ART AND THEIR OUTSTANDING REPRESENTATIVES

Today, perhaps, there is not a single country, where jazz did not sound in his different forms. Born in America in the late nineteenth century, spread around the world for 30-40 years, representing a new perspective for the development of musical art. With his arrival on the European continent in the first decade of the twentieth century begins the inevitable process of synthesis of jazz with local, mostly popular genres and forms of music. The most active position in this regard was taken by France, which was a leader in the development of the original national jazz movement both in terms of the beginning of this process and the degree of its intensity.

The purpose of the article is to identify the main trends of French jazz in the context of the development of this style direction of world music culture, describing the features of the creative of its brightest representatives – Django Reinhardt, Michel Petrucciani and Richard Galliano. **The research methods** used in this work – analytical, art history, comparative – allow us to holistically consider French jazz as a constituent unit of world jazz art. **The scientific novelty** of the article is to reveal the landmarks of creativity of Django Reinhardt, Michel Petrucciani and Richard Galliano in terms of identifying specific trends in jazz performance in France. **Conclusions.** Comparison of the general laws of evolution of American and European jazz art allows to identify in the characteristics of the latter such parameters as: academicism, professionalism and the formation of a specific style – folk jazz. From the very beginning of the jazz movement in the country and to this day, French performers are among the most perfect in folk jazz, jazzing, in the use of non-traditional instruments and performance compositions, as evidenced by the work of Django Reinhardt, Stephane Grapelli, Jacques Loussier, Michel Portal, Jean-Luc Ponty, Didier Lockwood, Pierre Michelot, Eddy Louiss, Michel Petrucciani, Richard Galliano and many other. It is the certificate of large meaningfulness of French jazz school for forming of the both European and world jazz art.

Key words: jazz, France, folk jazz, Django Reinhardt, Michel Petrucciani, Richard Galliano.

Сергій ЗУБАРЕВ,

orcid.org/0000-0002-8347-3684

аспірант кафедри історії та теорії музики

Дніпропетровської академії музики імені Михайла Глінки

(Дніпро, Україна) 3zubarevjazz92@gmail.com

ОСНОВНІ ТЕНДЕНЦІЇ ФРАНЦУЗЬКОГО ДЖАЗОВОГО МИСТЕЦТВА ТА ЇХ ВИДАТНІ РЕПРЕЗЕНТАНТИ

Сьогодні, мабуть, немає жодної країни, де б не звучав джаз у різних його формах. Зародившись в Америці в кінці XIX століття, він за якихось 30-40 років поширюється у всьому світі, явивши собою новий ракурс розвитку музичного мистецтва. Із його приходом на європейський континент в першому десятилітті XX ст. починається неминучий процес синтезу джазу з місцевими здебільшого популярними жанрами і формами музики. Найбільш активну позицію в даному відношенні зайняла Франція, лідируючи на шляху розробки самобутнього національного джазового руху як за часом початку даного процесу, так і за ступенем його інтенсивності.

Мета статті – виявити основні тенденції французького джазу в контексті розвитку даного стильового напрямку світової музичної культури, охарактеризувавши особливості творчості його найяскравіших представників – Django Рейнхардта, Мішеля Петруччіані та Рішара Гальяно. **Методи дослідження**, що використовуються в даній роботі, – аналітичний, мистецтвознавчий, порівняльний – дозволяють цілісно розглянути французький джаз як складову одиницю світового джазового мистецтва. **Наукова новизна** статті полягає в розкритті орієнтирів творчості Django Рейнхардта, Мішеля Петруччіані і Рішара Гальяно з позиції виявлення специфічних тенденцій французького джазового виконавства. **Висновки.** Порівняння загальних закономірностей еволюції американського та європейського джазового мистецтва дозволяє виділити в характеристиці останнього такі параметри, як: академізм, професіоналізм і формування специфічного стильового напрямку – фольк-джаз. Французькі виконавці із самого зародження джазового руху в країні і до сьогодні одні з найбільш передових в «фольклорному» джазі, джазінгу, у використанні нетрадиційних інструментів і виконавських складів, про що свідчить творчість Django Рейнхардта, Стефана Грапеллі, Жака Люсьє, Мішеля Портала, Жан-Люка Понті, Дідьє Локевуда, П'єра Мішло, Едді Льюїса, Мішеля Петруччіані, Рішара Гальяно і багатьох інших. Це є свідченням великої значущості французької джазової школи для формування як європейського, так і світового джазового мистецтва.

Ключові слова: джаз, Франція, «фольклорний» джаз, Django Рейнхардт, Мішель Петруччіані, Рішар Гальяно.

Formulation of the problem. Historically, the genesis of jazz music is a purely American phenomenon. However, in the context of the general cultural integration that took place in the twentieth century, reforms and rethinking of art, jazz became a “breath of fresh air” for world music culture. In jazz music, according to Kovalenko A., musicians saw a source of freedom from outdated academic postulates (Kovalenko, 2013). With his arrival on the European continent in the first decade of the twentieth century begins the inevitable process of synthesis of jazz with local, mostly popular genres and forms of music. Academic composers are also actively beginning to use the jazz music environment for their research, and quite successfully, which in turn has prompted jazz musicians to turn to academic music. Among European performers, who had extensive performing and theoretical experience compared to their American counterparts, began an active search for new techniques of playing instruments and new sounds. And these innovative ways of jazz art, along with traditional ones, are developing quite actively in Europe. Among European countries, the UK and France have taken an active position on new art (Trakalo, 2012; Parsonage, 2017), but the latter is a leader in the development of the original national jazz movement both in terms of the beginning of this process and the degree of its intensity. And in this regard, it seems necessary to consider the developments that have been and continue to be carried out in the creativity of the brightest representatives of the French jazz scene, in order to identify the specifics of the main trends of French jazz.

The relevance of the topic is determined by the discrepancy of the high level of creative achievements of French jazz musicians with the degree of scientific understanding of this performing experience, as well as the growing scientific interest in the problems of jazz art.

Analysis of literature and sources. The issues of the world jazz movement are presented in the studies of such authors as J. Collier [4], J. Panasier [6], N. Shapiro and N. Hentoff [9], G. Ward and K. Burns. Regarding French jazz, published works by J. Panasier [6], J. Jackson [13], E. McGregor [14]. In Ukrainian musicology, the topic of the formation of jazz art in Europe is devoted the article by O. Trakalo [8]; the creativity of some representatives of French jazz art is considered in the study of N. Lebedeva [5], periodically mentioned in the dissertations of M. Bulda [1], Y. Dyachenko [2]. However, the available information is not enough to form ideas about the main evolutionary trends of this stylistic phenomenon of musical art.

The purpose of the article is to identify the main trends of French jazz in the context of the development of this style direction of world music culture, describing the features of the creative of its brightest representatives – Django Reinhardt, Michel Petrucciani and Richard Galliano.

The object of research is jazz art, **the subject** is the main trends of the French “branch” of this style.

Statement of the main material. American jazz at the time of its formation was quite closely interconnected with French culture. We know from history that this music originated in New Orleans, which was a large French port colonial city in America, in its slums, suburbs, Negro ghettos, and then spread throughout the country. The first jazz musicians often played at parades, parties, funerals, etc., and these were marches and French dance music. However, according to Hugo Panasier, the performers unconsciously gradually changed the manner of performance, rhythm, reproduced on wind instruments technological elements characteristic of Negro vocals, which eventually became a prerequisite for the emergence of a new style of orchestral music – jazz (Panasier, 1979: 22).

In the first third of the last century, France was visited by jazz musicians from the United States, who discovered for themselves an almost complete absence of racial prejudice. Some American jazz musicians have even settled in this European country. But this state of affairs had a double effect on the activities of local performers. On the one hand, of course, American jazz musicians were valued higher and perceived by the public much more enthusiastically than the local ones, which greatly suppressed the latter (Jackson, 2003: 148), but, on the other hand, it was thanks to their collaboration that French jazz performance reached a higher level.

However, since the 1930s, there has been a clear difference between American and French jazz. And it consists of several aspects, which over time have formed as characteristic features of the so-called European jazz.

Firstly, European jazz music is distinguished by the fact that it is more academic, trying to make the most of the achievements of musical culture developed before the beginning of the twentieth century, as well as those directions and trends that arise and develop academic musicians to this day. We propose to call this aspect as *academicism*.

Secondly, according to some scholars, European jazz musicians at first even surpassed the Americans in musical instrument proficiency, theory and harmony. However, there was an important and obvious factor for a professional jazz musician – the absent

or an insufficient sense of jazz rhythm and phrasing¹, which are inherent in American and Latin American musicians. Of course, this does not mean that all Americans know how to “swing”, but, as V. Syrov notes, “Eurocentric hearing goes past the rhythmic richness of swing microprocesses, fixing only the annoying ground beat” (Syrov, 2003). We propose to call this aspect as *professionalism*.

And thirdly, the study of jazz music, its direct relation to the folk traditions of Africans and Native Americans encourages European artists to begin the process of assimilation jazz techniques, styles and trends with their national musical trends. The so-called *folk jazz* is formed.

Thus, a comparison of the general patterns of evolution of American and European jazz art reveals in the characteristics of the latter such parameters as: academicism, professionalism and the formation of a specific style – folk jazz. These trends are evident in France. So by the middle of the twentieth century on the French jazz scene formed three directions, represented by the creativity of performers of traditional jazz, modern jazz directions (be-bop, cool, progressive, etc.) and folk jazz.

Characterizing the French jazz performing environment in the historical context, it is necessary to begin by mentioning the activities of the “Hot Club de France”² – a French organization of fans of “real”³ jazz, which promoted this musical trend in the country. Under her leadership, a national jazz performance is directly formed, including one of the most significant on the early Paris jazz scene and one of the first exclusively string jazz groups “The Quintette du Hot Club de France”. Among the most famous and influential musicians of the time: Stefan Grapelli (violin; one of the first performers to introduce this instrument into the jazz space); Alix Combet (tenor saxophone; one of the best musicians of his time, admired even by American performers of the swing period, the leader of the group that actively promoted “French jazz” during the Nazi occupation); Jeff Gilson (piano;

band leader), and, of course, the greatest representative of the French jazz scene of hot jazz and swing, the brilliant guitarist Django Reinhardt.

He is one of the creators and promoters of a new type of jazz – gypsy swing. At the heart of this trend is the French “museum-ball” in the form in which it was formed in the beginning XX century. This music was performed mainly on dance floors and in cafes by instrumental trios consisting of violin, accordion and guitar. Quite often among the performers in such ensembles were gypsies. And Reinhardt, Manush’s ethnic gypsy, was no exception. However, as Django himself said: “Jazz attracted me because it has a perfection of form and instrumental precision worthy of the great masters, and which you do not find in other kinds of popular music” (Zverin, 2000: 163). As a result, by the mid-1930s he was able to combine in his work the folk music of the Gypsies Manush, musette and jazz. One of the innovations that formed the specifics of the new direction concerned the instrumental composition. The reference decision was the composition in which Reinhardt himself played: violin-solo (Stephane Grapelli), guitar-solo (Django Reinhardt), two rhythm guitars (Joseph Reinhardt, Roger Chaput) and double bass (Louis Vola). The function of percussion instruments, which were absolutely traditional for American jazz music of that time, was realized thanks to the use by guitarists of a special percussion technique – *La Pompe*. It was a combination of multidirectional rhythmic beats on the strings, with an accent on the second and fourth quarter note of the bar, as a result of which the harmonic basis was complemented by the effect of the sound of the swing rhythm performed on the drums.

In the context of the development and formation of Reinhardt as a jazz musician, it should be noted that his style of performance, which was initially dominated by gypsy intonations, eventually became more jazz, “american”. It is known that his style of playing has influenced many great jazz guitarists who play in different directions of jazz performance.

Among the many French jazz performers of the second half of the twentieth century – pianists Jef Gilson, Jacques Loussier, Rene Urtreger, Jean-Michel Pilc; violinists Jean-Luc Ponty, Didier Lockwood; double bassists Pierre Michelot, Michel Gaudry, Jean-François Jenny-Clark; saxophonists Barney Jean Wilen, Sylvain Beuf, François Jeanneau; clarinetist Michel Portal, organist Eddy Louiss. Their activities contributed to the formation of French jazz culture, but, in our opinion, its distinctiveness is most fully reflected in the creativity of Michel Petrucciani and Richard Galliano.

¹ Here the possible reason lies in the historical background of jazz from African-American black slaves, in whom their ethnic music in some sense did not know such a thing as ground beat, but on the other hand contained its background, in contrast to European musicians, in which it was deposited at a subconscious level until the beginning of the twentieth century [Syrov, 2003].

The name emphasizes belonging to the American tradition of “Hot Jazz”. Hot jazz is considered to be the creativity of New Orleans dark-skinned jazz musicians, whose highest creative activity coincided with their mass exodus to North America to Chicago. The most prominent representative of this school was Louis Armstrong.

³ Hugo Panass, founder and director of the “Hot Club de France”, distinguishes between real jazz, associated with the living tradition of Negro art, and commercial jazz, considering it a kind of entertainment industry [Panassier, 1979: 4].

Michel Petrucciani, in his short life, has achieved that the entire jazz community admired and continues to admire him to this day. His creativity embodies a commitment to the traditions of European jazz with the presence of French lightness, negligence and American emotionality and openness. An important role in his development as a musician was played by his academic education in piano, received in childhood, which instilled in him a love for the music of Rachmaninoff, Chopin, Debussy, Ravel, whose ideas he subsequently used for his works. A vivid example of this is Michel Petrucciani's author's composition *Even Mice Dance*, in the melodic line of which he uses the material of the main theme of the second part of Concert No. 2 for piano and orchestra by S. V. Rachmaninov, masterfully modifying it. Another representative moment in the interaction of cultures and traditions in his creativity is the composition *Miles Davis Licks*. It, like a kind of dialogue between Michel Petrucciani and the American jazz cult trumpeter Miles Davis, is an improved 12-bar blues with small additional sections that are important for building the form, and her last bars contain a direct quote from the famous piece *Jean-Pierre* by Miles Davis (created, ironically, on the intonational basis of the unpretentious melody of the famous French lullaby *Dodo, l'Enfant Do*) (Lebedeva, 2014: 249).

From childhood, Michel Petrucciani was influenced by such great jazz pianists as Duke Ellington, Bill Evans, Oscar Peterson, Keith Jarett, and, based on his performing features, combined with his capabilities, he created a distinctive and recognizable performing style.

Petrucciani had a unique melodic talent. His melodies are laconic, rich intonation palette. In most cases, the theme of his compositions has a bright song or waltz basis (so nationality is reflected in the creative handwriting of the musician). At the same time, Michel Petrucciani's improvisations are distinguished by peculiar, original and well-organized in time phrases and patterns that characterize the musician's belonging to the styles of be-bop, cool jazz, hard-bop. And here it is impossible to agree with the opinion of Louis Armstrong, who believed that be-bop is a training exercises. Every melodic construction, every phrase by Petrucciani is a separate world, an ideal quintessence of technology and feelings. He did not belong to those who played music that was understood only by professional musicians. Because of this, he was sometimes undeservedly accused of excessive commercialization, posturing and pathos on stage. However, these assertions are refuted by the statement of the great jazz saxophonist Wayne Shorter: "Michel was a great musician –

a great musician – and great, ultimately, because he was a great human being, and he was a great human being because he had the ability to feel and give to others of that feeling, and he gave to others through his music" (Hajdu, 2009).

Another unique phenomenon of the French jazz scene is the "sacred jazz monster" (as he is called in his homeland), a virtuoso performer on all types of accordions, a world-famous composer who brilliantly owns various musical directions and styles – Richard Galliano. He, like Michel Petrucciani, received a very serious academic education. His creativity is a synthesis of academic, jazz and French national and popular music of the twentieth century. The jazz performance style of the accordionist was initially strongly influenced by trumpeters Clifford Brown, whose creativity Richard fascinated even in his teens (this is especially audible in the performance of melismatics) and Chet Baker, whose stylistic manner, that was absorbed in the process of working together on the album "Chet Baker Meets Novos Tempos Salsamba" (1980), was reflected in Richard's premiere author album "Spleen" (1985). The fruitful collaboration with famous French singer Claude Nugaro also played an important role in his performing career (participating in his ensemble as an accordionist and pianist, Galliano perfected his mastery of accompaniment and arrangement).

However, co-creation with the Argentine composer and bandoneonist Astor Piazzolla became truly iconic for the musician's creative life (Galliano still actively uses the manner of varying the musical material used by Piazzolla). Following the example of the creator "Tango Nuevo" Richard changed the direction of his creative activity in the early 1990s, focusing on the waltz-musette, establishing this genre in the field of academic and jazz music. This is how the "New Nusette" direction appears, where the characteristic features of the waltz-musette are recreated in the jazz style. Very indicative in this aspect is the composition of Richard Galliano *Fou Rire*. Here, the author introduces the stylistic features of the jazz language into the traditional for waltz-musette form "compound ternary with trio" (the first period of the first movement is a jazz waltz with its own rhythmic pulsation and harmonic plan, in the second period it returns to the traditional manner of performing a waltz-musette, and the trio is a traditional presentation of a musette using jazz harmony). But what really distinguishes this piece is the presence of an improvisational section, which is built on a modified harmonic sequence of both periods of the first movement in the key of d-moll with its subsequent modulation in f-moll.

Also from the discography of Richard Galliano we can note his constant interest in the processes that take

place on the modern jazz scene and creative approbation of particular innovations. His albums "Spleen" (1985), "Mare Nostrum" (2007), "Sentimentale" (2014) and "New Jazz Musette" (2016) are indicative. This is evidenced by their style, thoughtful and verified arrangement ensembles, rethinking of non-author music presented in them in accordance with the general repertoire concept of the disks, the trends of the time and the bright individual beginning of the musicians. It should be noted that the record "New Jazz Musette" (2016) is an updated view of Richard Galliano himself on his own music and his "new-musette" 30 years after the release of the first record in this direction. "I consider my record "Spleen" (1985) as my first "New Musette" project. 30 years after ...it's with that spirit that I feel like performing again my favourite compositions and introduce the "New Jazz Musette" <...> Nowadays, I create and recreate the "New Musette" because I feel that this music cannot be performed

like in those years of the 30's. I am playing this music now by joining in my strongest influences: Piazzolla, Coltrane, Bill Evans, Debussy..." (Galliano, 2016).

Conclusions. Comparison of the general laws of evolution of American and European jazz art allows to identify in the characteristics of the latter such parameters as: academicism, professionalism and the formation of a specific style – folk jazz. From the very beginning of the jazz movement in the country and to this day, French performers are among the most perfect in folk jazz, jazzing, in the use of non-traditional instruments and performance compositions, as evidenced by the work of Django Reinhardt, Stephane Grapelli, Jacques Loussier, Michel Portal, Jean-Luc Ponty, Didier Lockwood, Pierre Michelot, Eddy Louiss, Michel Petrucciani, Richard Galliano and many other. It is the certificate of large meaningfulness of French jazz school for forming of the both European and world jazz art.

BIBLIOGRAPHY

1. Булда М. В. Естрадно-джазова музика в акордеонно-баянному мистецтві України другої половини ХХ – початку ХХІ століття: композиторська творчість і виконавство : автореф. дис. ... канд. Мистецтвознавства : 17.00.03 / Харків. держ. ун-т мистецтв ім. І. П. Котляревського. Харків, 2007. 19 с.
2. Дяченко Ю. С. Естрадно-джазовий напрям баянно-акордеонного мистецтва ХХ – початку ХХІ століть: композиторські та виконавські виміри : автореф. дис. ... канд. Мистецтвознавства : 17.00.03 / Харків. нац. ун-т мистецтв ім. І. П. Котляревського. Харків, 2017. 17 с.
3. Коваленко А. Н. Джаз и отечественная музыкальная культура 1920-х годов. *Современные проблемы науки и образования*: электрон. науч. изд. 2013. Вып. 6. URL : <http://www.science-education.ru/ru/article/view?id=11616>.
4. Коллиер Дж. Становление джаза / пер. с англ., предис. и общ. ред. А. В. Медведева. Москва : Радуга, 1984. 390 с.
5. Лебедева Н. Мотивы творческой судьбы Мишеля Петруччиани: «Соединить музыку с жизнью в духовном измерении». *Київське музикознакство*. 2014. Вип. 48. С. 236–253.
6. Панасье Ю. История подлинного джаза. 2-е изд., Ленинград : Музыка, 1979. 128 с.
7. Сыров. В. Свинг в джазе. *Полный Джаз*. 2003. 24 сент. Вып. 34 (225). URL : <https://www.jazz.ru/mag/225/swing.htm>.
8. Тракало О. М. Становлення європейського джазу (від початку ХХ століття до Другої світової війни). *Наукові записки Тернопільського національного педагогічного університету імені Володимира Гнатюка. Серія: Мистецтвознавство*. 2012. Вип. 2. С. 3–9.
9. Шапиро Н., Хентофф Н. Послушай, что я тебе скажу. / пер. с англ. Ю. Верменича. Москва : Синкопа, 2000. 432 с.
10. Parsonage C. The Evolution of Jazz in Britain, 1880–1935. New York : Routledge, 2017. 322 p.
11. Hajdu D. Keys To the Kingdom. *New Republic*. 2009. March 18. URL : <https://newrepublic.com/article/62498/keys-the-kingdom>.
12. Richard Galliano. New Jazz Musette. Ponderosa Music & Art. URL : <http://www.richardgalliano.com/album-music/new-jazz-musette/>.
13. Jackson J. H. Making Jazz French: Music and Modern Life in Interwar Paris. Duhram; London : Duke University Press, 2003. 279 p.
14. McGregor E. V. Jazz and Postwar French Identity: Improvising the Nation. Lanham; Boulder; New York; London : Lexington Books, 2016. 328 p.
15. Zverin M. Swing Under the Nazis: Jazz as a Metaphor for Freedom. New York; First Cooper Square Press, 2000. 224 p.

REFERENCES

1. Bulda M. V. Estradno-dzhazova muzy'ka v akordeonno-bayannomu my'stecztvi Ukrayiny' drugoyi polovy'ny' XX – pochatku XXI stolittya: kompozy'tors'ka tvorchist' i vy'konavstvo [Stage and Jazz music in accordeon-bayan art of Ukraine in the second half XX – beginning of the XXI century: composition and performance]: avtoref. dy's. ... kand. my'stecztvoznava: 17.00.03 / Xarkiv. derzh. un-t my'stecztv im. I. P. Kotlyarevs'kogo. Xarkiv, 2007, 19 p. [in Ukrainian].
2. Dyachenko Yu. S. Estradno-dzhazovy'j napryam bayanno-akordeonnogo my'stecztva XX – pochatku XXI stolit': kompozy'tors'ki ta vy'konavs'ki vy'miry' [Stage and Jazz direction of bayan-accordion art in XX – early XXI centuries:

composers' and performance measurements]: avtoref. dy's. ... kand. my'stecztvoznavstva: 17.00.03 / Xarkiv. nats. un-t my'stecztv im. I. P. Kotlyarevs'kogo. Xarkiv, 2017, 17 p. [in Ukrainian].

3. Kovalenko A. N. Dzhaz i otechestvennaja muzykal'naja kul'tura 1920-h godov [Jazz and domestic musical culture of the 1920s]. *Modern problems of science and education*, 2013, Nr 6. URL: <http://www.science-education.ru/ru/article/view?id=11616> [in Russian].

4. Collier J. Stanovlenie dzhaza [The Making of Jazz] / translation, foreword and general edition A. V. Medvedev. Moskva: Raduga, 1984, 390 p. [in Russian].

5. Lebedeva N. Motivy tvorcheskoy sud'by Mishelja Petrucciani: «Soedinit' muzyku s zhizn'ju v duhovnom izmerenii» [Artistic destiny motifs of Michel Petrucciani: «Combining music with life in spiritual dimension»]. *Kyiv Musicology*. Kyiv, 2014, Nr 48, pp. 236-253. [in Russian].

6. Panas'e Ju. Istorija podlinnogo dzhaza [The Art of Authentic Jazz]. 2nd ed., Leningrad: Muzyka, 1979, 128 p. [in Russian].

7. Syrov. V. Sving v dzhaze [Swing in Jazz]. *Polnyj Dzhaz*, 2003, 24 sept. Nr 34 (225). URL: <https://www.jazz.ru/mag/225/swing.htm> [in Russian].

8. Trakalo O. M. Stanovlennya yevropejs'kogo dzhazu (vid pochatku XX stolittya do Drugoyi svitovoyi vijny') [Formation of the European Jazz (From the Beginning of the Twentieth Century To World War II)]. *The Scientific Issues of Ternopil Volodymyr Hnatiuk National Pedagogical University. Specialization: Art Studies*. Ternopil, 2012, Nr 2, pp. 3-9. [in Ukrainian].

9. Shapiro N., Hentoff N. Poslushaj, chto ja tebe skazhu [Hear Me Talkin' To Ya] / trans. Ju. Vermenich. Moskva: Sinkopa, 2000, 432 p. [in Russian].

10. Parsonage C. The Evolution of Jazz in Britain, 1880–1935. New York: Routledge, 2017, 322 p. [in English].

11. Hajdu D. Keys To the Kingdom. *New Republic*. 2009. March 18. URL: <https://newrepublic.com/article/62498/keys-the-kingdom> [in English].

12. Richard Galliano. New Jazz Musette. Ponderosa Music & Art. URL: <http://www.richardgalliano.com/album-music/new-jazz-musette/> [in English].

13. Jackson J. H. Making Jazz French: Music and Modern Life in Interwar Paris. Duhram; London: Duke University Press, 2003, 279 p. [in English].

14. McGregor E. V. Jazz and Postwar French Identity: Improvising the Nation. Lanham; Boulder; New York; London: Lexington Books, 2016, 328 p. [in English].

15. Zverin M. Swing Under the Nazis: Jazz as a Metaphor for Freedom. New York; First Cooper Square Press, 2000, 224 p. [in English].