

11. Степанова, И. В. Слово и музыка: диалектика семантических связей . М.: МГК, 1999. – 288 с.
12. Тараканов М. Е. Мелодические явления в гармонии С. Прокофьева // Музыкально-теоретические проблемы советской музыки / сост. С. С. Скребков. М.: Музгиз, 1963. – С. 104-147.
13. Шелудякова О. Е. Позднеромантические традиции в мелодике Мясковского // Неизвестный Николай Мясковский. Взгляд из XX века: сб. статей / ред.-сост. Долинская Е. Б. М.: Композитор, 2006. – С. 170 – 179.

References

1. Balmont, K. D. (2001). Elementary words about symbolic poetry. N. L. Brodskiy i N. P. Sidorov (Eds.). Literaturnye manifesty: Ot simvolizma do "Oktyabrya". Moscow : Agraf [in Russian].
2. Boganova, T. V. (1963). Principles of polyphony in N. Myaskovsky's work. Skrebkov S.S. (Eds.). Muzyikalno-teoreticheskie problemy sovetskoy muzyki. Moscow : MGK im. P. Chaikovskogo [in Russian].
3. Dolinskaya, E. B. (1980). Piano creativity N. Myaskovsky. Moscow : Sov. kompozitor [in Russian].
4. Durandina, E. E. (2005). Chamber vocal genres in Russian music of the XIX-XX centuries: historical and stylistic aspects. Moscow : RAM im. Gnesinyih [in Russian].
5. Karklinyish, L. A. (1971). Harmony of N. Myaskovsky. Moscow : Muzyika [in Russian].
6. Klodon, F. (1999). Music [with Fr., V. Tolmachev (Ed.)]. Entsiklopediya simvolizma: Zhivopis, grafika, skulptura. Literatura. Muzyika. Moscow : Respublika [in Russian].
7. Lotman, Yu. M. (1972). Analysis of the poetic text: The structure of the verse. Leningrad: Prosveschenie [in Russian].
8. Porfireva, A. L. (1977). Myaskovsky's Chamber Vocals and new ways of development of the Russian romance of the first third of the 20th century. Candidate's thesis. Leningrad [in Russian].
9. Saduova, A. T. (2011). Impressionism in Russian music of the turn of the XIX-XX centuries: origins, trends, style features. Candidate's thesis. Ufa [in Russian].
10. Sokolova, A. M. (1997). N. Myaskovsky. History of Russian music in 10 vol. Yu .V. Keldyish, O. E. Levasheva, A. I. Kandinskiy (Eds). Moscow: Muzyika [in Russian].
11. Stepanova, I. V. (1999). Word and music: the dialectics of semantic connections. Moscow : MGK [in Russian].
12. Tarakanov, M. E. (1963). Melodic phenomena in harmony of S. Prokofiev. S. S. Skrebkov (Ed). Muzyikalno-teoreticheskie problemy sovetskoy muzyki. Moscow : Muzgiz [in Russian].
13. Sheludyakova, O. E. (2006). Late Romantic traditions in the melody of Myaskovsky. Dolinskaya E. B. (Ed.). Neizvestnyiy Nikolay Myaskovskiy. Vzglyad iz XX veka: sb. statey. Moscow : Kompozitor [in Russian].

Стаття надійшла до редакції 25.09.2017 р.

UDC 784.75"19"

Fisun Marina

a graduate student of Kharkiv state academy
of culture, a lecturer of department of vocal and
choral training of teachers, the Municipal institution
"Kharkiv humanitarian-pedagogical Academy"
vesnyanka@meta.ua

THE SPECIFICS OF POP AND JAZZ PERFORMANCE IN SOUL STYLE

Purpose of the study. In a modern pop and jazz performance soul is represented as a mixed style, that was shaped by traditions of African and American folklore, and later synthesized the genre and stylistic features of jazz with innovative researches in the field of contemporary popular music. The globalization trends that penetrate into the contemporary artistic space of Ukraine problematize acquisition at the levels of performing practice and scientific reflection of the specifics and features of modification of mass musical culture directions, particularly the soul. The dissonance between the intensity of revealing its features in performing stylistics of pop and jazz singers and the level of musicological research determines the purpose of article, which consists in showing peculiarities of interpretation of the soul stylistic palette in a pop and jazz performance. The research **methodology** is based on the principles of comparativism and musicological analysis. The **scientific novelty** of work is conditioned by the analysis of contemporary practices of pop and jazz performance and the formation of idea about the ways of soul style entering the space of vocal art. The specific features of performance in soul style at the level of sound extraction, dynamics, articulation and drama have been identified. **Conclusions.** Synthesizing the various intonational and rhythmic sources, the different signs of cultural memory, soul in a variety of interpretations has been included into the cultural space, becoming the impulse for the development of varicolored directions of pop culture and preserving the demonstrative features at all performance levels in both the integrity and local cases. Showing the specifics of manifestations of characteristics of the soul in performing practice of the 2-nd half of the XX – beginning of the XXI centuries and the development of ideas about the features of its ontology and interaction with other directions of modern music are the future prospects for research.

Keywords: soul, pop music, jazz, performance.

Фісун Марина Миколаївна, аспірантка Харківської державної академії культури

Специфіка естрадно-джазового виконавства в стилі соул

Мета роботи. У сучасному естрадно-джазовому виконавстві соул представлений як змішаний стиль, який сформувався під впливом традицій афро-американського фольклору, і пізніше синтезував жанрово-стильові особливості джазового мистецтва з новаторськими пошуками в області сучасної популярної музики. Глобалізаційні тенденції, що пронизують сучасний художній простір України, проблематизують опанування на рівнях вико-

навської практики та наукової рефлексії специфіки та особливостей модифікування спрямувань масової музичної культури, зокрема соулу. Дисонанс між інтенсивністю виявлення його рис у виконавській стилістиці естрадно-джазових співаків і рівнем музикознавчого дослідження детермінує мету статті – висвітлення особливостей інтерпретації стилістичної палітри соулу у естрадно-джазовому виконавстві. **Методологія** дослідження має основою принципи компаративізму та музикознавчого аналізу. **Наукова новизна** роботи зумовлена аналізом сучасної практики естрадно-джазового виконавства і формуванням уявлення щодо шляхів входження стилістики соул в простір вокального мистецтва. Виявлені особливості виконавства в стилі соул на рівні звуковидобування, динаміки, артикуляції та драматургії. **Висновки.** Синтезувавши у собі різні інтонаційні та ритмічні джерела, різні знаки культурної пам'яті, соул у множинності інтерпретацій увійшов у культурний простір, ставши поштовхом для формування різнобарвних спрямувань поп-культури та зберігаючи показові риси на всіх рівнях виконавства як у цілісності, так і в часткових виявленнях. Висвітлення специфіки проявів ознак соул у виконавській практиці 2 пол. XX ст. – поч. XXI ст. та формування уявлення щодо особливостей його онтології та взаємодії з іншими напрямками сучасної музики складає подальші перспективи досліджень.

Ключові слова: соул, естрада, джаз, виконавство.

Фисун Марина Николаевна, аспирантка Харьковской государственной академии культуры

Специфика эстрадно-джазового исполнительства в стиле соул

Цель работы. В современном эстрадно-джазовом исполнительстве соул представлен как смешанный стиль, который сформировался под влиянием традиций афро – американского фольклора, и позже синтезировал жанрово -стилевые особенности джазового искусства с новаторскими исканиями в области современной популярной музыки. Глобализационные тенденции, что пронизывают современное художественное пространство Украины, проблематизируют вопросы освоения на уровнях исполнительской практики и научной рефлексии специфичности и особенностей национального модифицирования направлений массовой музыкальной культуры, в частности соул. Дисонанс между интенсивностью проявления его черт в исполнительской стилістике естрадно – джазовых певцов и уровнем музиковедческого исследования детерминирован целью статьи – освещением особенностей интерпретации стилістической палітри соул в естрадно – джазовом исполнительстве. **Методология** исследования имеет основой принципы компаративизма и музиковедческого анализа. **Научная новизна** работы обусловлена анализом современной практики эстрадно – джазового исполнительства и формированием представления о путях входжения стилістики соул в пространство современного вокального искусства. Виявлені особливості исполнительства в стиле соул на уровне звукоизвлечения, динамики, артикуляции и драматургии. **Выводы.** Синтезировав в себе разнообразные интонационные и ритмические источники, различные знаки культурной памяти соул во множестве интерпретаций вошел в культурное пространство, став толчком для формирования различных направлений поп культуры и сохраняя показательные черты на всех уровнях исполнительства как в целостности, так и в частных проявлениях. Освещение специфичности проявлений признаков соул в исполнительской практике 2 половине XX ст. – начале XXI ст. и формирование представления об особенностях его онтологии и взаимодействия с другими направлениями современной музыки составляет дальнейшие перспективы исследований.

Ключевые слова: соул, эстрада, джаз, исполнительство.

Articulation of Issue. The issues related to popular music, nowadays are more relevant than ever, because it is difficult to dissociate from a huge and powerful stream of contemporary music, which has captivated the entire our life. Today it is difficult to manage the most powerful stream of song production, which is almost not controlled by anyone or anything, and it is often presented not in the best quality. Hence, a need to study and understand the best examples of jazz and popular music of the late XX – beginning of the XXI century, including such vivid style as soul arises.

An attention to the phenomenon of performance, which in the present reality appears as an unrepeatable display of unique creative world, actualizes the personal origin in the culture context of the early twenty-first century. Reflecting such actualization, the soul at the same time displayed the modern culture trend of mixed unity of the world and national art experience and at the same time different spheres of musical art: African and American folk, blues and jazz, contributing to further formation of many areas of pop music in the 2nd half of XX – beginning of XXI century. The relevance of the research of jazz music specificity is determined by the fact that despite its "style generating" potential towards the modern mass music, spiritual and value proximity to the Ukrainian culture and orientation of Ukrainian pop music to the acquisition of international experience, it hasn't become a component of the problem field of domestic musicology. Its focus on studying of basics of musical and creative activity, "which is characterized by unity of purposes, content, principles, tools, methods and organizational forms of creative self-actualization and self-expression of musician as the subject of artistic culture and social environment" (Zinska T. V. [2]) makes actual the study of soul music, which is based on a socio-critical worldview position of a performer.

The analysis of the last publications demonstrates the dissonance between the intensity of "entry" of soul to the palette of expression means of contemporary artists and the level of its musicological coverage, concentrated mainly in vocabulary publications and studies of problems of jazz and popular music in the 2-nd part of XX. Recognizing the importance of soul in mass music of the 1960-s, the researchers primarily underline the features of its thematic-imaginative circle, which are caused by the process of the national self-identity of the negro community in USA [3, 196; 4, 28; 6, 63]; the ecstatic, marginal expressiveness of emotional and dynamic palette [3, 194-199] and emphasize the importance of its executive style creating characteristics – the improvisation, using of sobs, scansion, falsetto, shouting, melismatics, non-tempered sound extraction, conversational cues and others [1, 540].

However, today the peculiarities of soul in vocal, pedagogical and methodological perspectives are not explored. There are individual explorations of performance practice of Ukrainian soul singers and the specifics of soul features reflection in the context of development of pop music art. Based on the active development of methodical bases of the national school of pop singing and mixing of Ukrainian pop music, this fact actualizes the investigation of specificity of national interpretation of soul music. The analysis of recent researches and publications evidences about the discreteness and intermediate character of coverage of soul phenomenology issues – the features of the voice formation, sound studies, breath, agogics, dynamics, articulation, plastics, communication with the audience and stage image. So, publications dedicated for soul artists, are located mostly in the Internet and give an information of biographical content in a journalistic style; the few studies which underline the specifics of soul, show it in a context of pop music [5], jazz and rock [9]. The formation of professional vocal pop music education and studying of pop vocal by the modern Ukrainian vocal and pedagogical school, in fact, have not changed the research situation related to a soul problematics, because the specifics of soul music is not separated from the general context of pop singing.

The subject of the article is a soul as a mass music phenomenon; the object is a specific of pop and jazz performance in soul style. The article purpose is to identify the features of pop and jazz performance in soul style.

The presentation of basic material.

The soul is "the answer" of art to changes in United States culture in the end of 1950-s – the intensification of a process of national self-identification, the struggle for social rights of the black community and the formation of a new image of its representative who became a heart of artistic reflection, and displayed the searches of valuable guides corresponding to the new ideals of epoch [5, p. 29]. The activity of R. Charles, J. Brown, S. Cook, W. Picket, R. Thomas, O. Redding, and A. Franklin was oriented to their declarative expression. However, the soul, during the years of its formation, having a potentially progressive democratic content, has revealed the ability to content duality and paradoxical reorientation in the art commercialization, brutal performing competition and growing of importance of entertainment function. The spokesman for these trends was the Detroit soul – partly oriented to "white audience", identified by reduction of the social and protest sentiments, entertainment, semantically and figuratively close to pop culture, that in future was demonstrated in creativity of D. Ross, M. Gay, M. Jackson, S. Wonder, J. Michael, E. Whitehouse, Adele, A. Kiz, and Joe Cocker.

However, on condition of certain content differences and diversity of performing versions soul was a musical ideology, "...a synetic communicative phenomenon, which being strongly influenced by jazz, combined "the pop music" with radical authenticity. ..., an example of revival of the values of African and American democratic improvisational art, which in borders of jazz (in bebop) was inclined to elitism" [5, p. 6-7], which was based on a complex of representative features.

Formed in 1950-s and 1960-s in American popular music culture as an exceptionally peculiar phenomenon at the level of aesthetics and specifics of the musical language, soul has attracted the attention of researchers primarily in aspect of its links with the jazz art. Thus, one of the first researchers of jazz U. Panasie underlines in creativity of the soul founder Charles R. the support on a blues music, "...which has preserved the "traces" of jazz" [6,p. 119], rhythm and blues, which was characterized by directness, simplicity, a clear rhythm and "...too much underlined and too noisy rhythm of accompaniment" [ibid, 119], specificity of repertoire – "...he sings the Blues and other folk songs in a style of outstanding performers of spirituals (Sisters Rosetta Tharp) and he is a talented pianist" [ibid, 124].

J. Collier, noting the formation in the late 1950-s of new, commercial in its nature, trend in jazz music, which is characterized by the gradual breakaway from traditions of cool jazz and communication with Negro folklore (gospel songs), blues, defines it as an "funky, or soul" [3,p. 314] (we should note that funky in further is represented by researchers as a successor of soul), and in fact identifies it with hard-bop. "The words "soul" or "funky" were present on a larger part of released albums, which were instantly bought up," – the researcher notes [ibid]. In a modern pop and jazz vocal performance soul is represented as a mixed style, because it was formed under the influence of traditions of African and American folklore, and later synthesized the genre and stylistic features of jazz art with innovative searches in the field of contemporary popular music. The modern style of soul differ in experimental vocalist approach, which harmonically combines the extremely emotional form of intonation with a search of new ways of expression.

In musicology of the 2-nd part of XX century, the tradition of coverage of the essence and specifics of the soul in a context of jazz generally, is representative for musicology and it is combined with the trends of essential expanding and phenomenological concrete definition.

The vocal dominant of as that genetically reaches the gospels, and the lack of differentiation in the Negro culture of secular and religious foundations have led to the synthesis of high spirituality and mass culture, that attracted the audience at the level of cultural memory, gave to social and protest appeals the special highness and contained the considerable potential of communicative unity of a performer and audience.

Attention to the phenomenon of performance, which in present reality appears as an unrepeatably display of unique creative world, actualizes the personal origin in a context of culture in early twenty-first century. Reflecting such updating, soul at the same time displayed the modern culture trend of mixed unity of world and national art experience and at the same time different spheres of musical art: the African and American folk, blues and jazz, contributing to further formation of many areas of pop music in the 2nd half of XX – the beginning of XXI centuries.

In historical development of soul style a certain type of content has been formed – it is narrative character of development of thought with the elements of international and speech complex – from a relaxing story to an ecstatic anguish. The improvisational specificity of performance is laid on this fact.

Jazz and soul are similar in musical characteristics, social and cultural content by the combining into organic unity traditions of musical languages and cultures. Formed as an independent direction in the beginning of the 1960-s, soul became an embodiment and spiritual expression of the struggle for civil rights of African Americans.

The emergence of soul as an independent stylistic trend is genetically connected with the traditions of jazz music. As the performing style, soul has such features as assertive vocal, decorated with melismas – the long melodic singings on one syllable of text, which are performed in one breath, and with the using of specific vocal passages. The "question-responsive" principle of dialogue between a soloist and vocal group with vocals in the style of doo-wop was borrowed from the African and American church singing. In this regard soul, as an independent stylistic direction, today is relevant and actual in jazz music and modern pop culture, creating the new genre and stylistic modifications, transforming a musical life of modern world. Nowadays soul has become a truly international phenomenon, without which it is impossible to imagine the artistic culture of the twentieth century. Because soul was formed under the influence of tradition of jazz and vocal improvisation, in a process of performing there was an emphasis on the process of music-making, combining of improvisational and compositional approach, which can be attributed to the spontaneous composition of music. In a modern pop and jazz vocal performance, soul is represented as a mixed style, because it was formed under the influence of traditions of African and American folklore, and later it synthesized the genre and stylistic features of jazz art with innovative researches in the field of contemporary popular music. The modern style of soul differs in experimental approach of a vocalist, which harmonically combines an extremely emotional form of intonation with the search of new ways of expression. Speaking about the specifics of executive mastery of pop and jazz singer in soul style, we should focus on the individual characteristics of tumbrel qualities of voice and performance techniques used in a modern practice of vocalists. There are a lot of them: the creation of metro rhythmical improvisational conflicts, the responsorial technique, the labile intoning ("blues tones", shout-effects, off – pitch, dirty tones, growl-style), the glissando, the various melismata and embellishments. In addition, the singers try to imitate in "jazz style" in their improvisations, to instrumentalists, that is most clearly showed itself in the manner of so-called "scat-singing", especially in culminating zones. Thus, the specificity of soul as a kind of improvisational music, is in its origin, i.e. genre and stylistic and ideological synthesis of European and non-European musical cultures, and also in subsequent unique process of its development. The soul can be distinguished in the complex adaptations with many instruments, elegant harmony, brightly expressive melody and passionate heart-rending manner of execution, traditionally coming from the gospels and spirituals.

The soul as an independent direction in pop and jazz music in a second half of the XX century synthesized the genre and stylistic elements of jazz art with innovative researches in the field of contemporary popular pop music. The modern style of soul differs in experimental approach of a vocalist, which harmonically combines an extremely emotional manner of intoning with a complex of new musical and expressive means, performance techniques and ways of expression.

Thus, we can say that the concept of soul is more widely than the style or genre; it is a special world conception, characteristic emotional and psychological state, the way of musical singer statement, expressed through the individual performing manner and stylistics.

Having studied the creativity of American soul singers, it is possible to summarize some characteristics of their performing interpretation.

Firstly, the performing interpretation is due to, primarily, individual qualities of a singer – the jazz style of performance, the uniqueness of voice timbre, singing manner, and original phrasing.

Secondly, pop and jazz specifics of a vocal allows the singer to show most of all his individual qualities and to pass an immediate emotional feeling, an internal sentiment with a strong expressiveness.

Thirdly, the expressive manner of performance and improvisational freedom reflect the internal psychologism and philosophical meaning inherent for a content of the texts themselves.

Fourthly, the narrative nature of the performance as an outspoken conversation or lyrical confession in first person causes an approximation of jazz vocal to the speech intoning, and in more flexible compositions – an imitation in his improvisations to musical instrumentalists.

Fifthly, the stylistic jazz techniques, which are specific for soul style, occur depending on the internal state of performer. The sincerity and simplicity, the sudden dynamic rises and falls, the understatement or partiality of endings of phrases, the "unfinished singing", the typical husky after sounds and heart-rending intonations in a vocal performance interact with an instrumental accompaniment or back-vocal. All participants of action, who tell about real experienced events, are covered by a single energy of internal "drive".

An important factor for the performer-interpreter is getting used to a music text, and desire to make it his own, coauthor. Hence, there are peculiar features of performing style. Sometimes, instead of singing, you can rather hear the humming, allowing the speech intonations – the separate words, exclamations, cries, singing-whispering, and easier rhythmical interpretation, in which the rhythm fixed in a note text is just taken as a basis. Desiring to get closer to reality, the soul confirms one likely moment with another. It is here we are confronted with a specific attitude to the choice of timbre.

It is assigned the special task to give actor more expressiveness and personality, conveying the different psychological states of a human soul. The voice timbre of performer not only has a vital credibility and enhances its psychological effect on a listener, but also entertains with its specificity. The interest of soul to timbres is determined by the tendency to psychological concreteness and sound beauty.

The timbre feature is important not only in solos but also in ensembles, where it promotes the differentiation, definition of perception of participants, creates a timbral polyphony, and colorfully shades the different characters. In result, the vocal polyphony becomes more interesting and relief. In improvisational nature of intoning in soul style singer acts as co-creator, however, he is not rethinking the ideological and figurative content of author, but makes it like "his own", close to his view of the world, forming a performing text.

We have already focused on the specifics of soul as a kind of pop and jazz vocal, which shows itself in a special manner of performing.

This creates another issue that causes a stylistics of repertoire policy of a modern artist. In addition, one of the main tasks on a path to improvement is the search for his own sounding, original, specific and easily recognizable singing style and stage image.

The novelty of the article is determined by the analysis of current practice of pop and jazz performance and consists in coverage of peculiarities of manifestation and interpretation of features of soul stylistics in the works of famous artists and formation of ideas about ways of entering of soul stylistics the area of contemporary pop and jazz art.

Conclusions. Synthesizing a variety of international and rhythmic sources, signs of cultural memory, soul in many interpretations entered the cultural area of 2nd half of the XX century, causing the formation of different directions of pop culture and preserving significant signs at all levels of performance in integrity and local cases. The coverage of the specifics of manifestations of soul characteristics in performing practice of the second half XX – early XXI century and the development of ideas about the features of its ontology and interaction with other areas of modern music are the prospects for further research.

Soul is a specific phenomenon of musical culture, which synthesized a variety of origins, linking it with the many century experience of musical culture, refracted them through the prism of pop music and in variety of both integral and discrete (in form of individual features) representations entered the modern pop art. The discovered features of soul (at various levels of organization of music, imaginative and thematic and performing specificity) significantly actualize it in reality of the culture of early XXI century, which is characterized by the increasing of importance of personal, creative origin, and active understanding of man's place in society. This leads to the need of comprehensive study of soul and features of its performing modifications in Ukrainian pop music that serves as the prospects for further researches.

The prospects for future researches lie in further exploration of features of interpretation of soul specifics in modern pop music that will allow to refine the ideas about its stylistic sources, to diversify the methodical guides of domestic vocal and pedagogical school of pop singing and to comprehend the essence and specificity of intercultural dialogue in synchrony and diachrony in contemporary musical culture.

Література

1. Акопян Л. Музыка XX века. Энциклопедический словарь / Л. Акопян. – М. : "Практика", 2010. – 855 с.
2. Зінська Т. Музично-виконавське мистецтво в соціокультурному просторі України кінця XX – початку XXI століття : автореф дис. на здобуття наук. ступеня канд. мистецтвозн. : спец. 26. 00. 01 "Теорія та історія культури" / Т. Зінська. – К. : НАКККіМ, 2011. – 16 с.
3. Коллиер Дж. Становление джаза Дж. Коллиер. – М. : Радуга, 1984. – 390 с.
4. Конен В. Рождение джаза В. Конен. – М. : Сов. композитор, 1990. – 320 с.
5. Мархасев Л. В легком жанре: очерки и заметки / Л. Мархасев. – Л. : Сов. композитор, 1984. – 280 с.
6. Панасье Ю. История подлинного джаза / Ю. Панасье. – Л. : Музыка, 1979. – 128 с.
7. Поп-музыка. Взгляды и мнения : сб. статей / ред. Э. Фрадкина. – Л. : Сов. композитор, 1977. – 80 с.
8. Сарджент У. Джаз: Генезис. Музыкальный язык. Эстетика / У. Сарджент. – М. : Музыка, 1987. – 296 с.
9. Симоненко В. Лексикон джаза В. Симоненко. – К. : Музична Україна, 1981. – 111 с.
10. Хижняк И. Парадоксы рок-музыки: мифы и реальность / И. Хижняк. – К. : Молодь, 1989. – 296 с.

References

1. Akopjan, L. (2010). Music of the XX century. Encyclopedic dictionary. Moscow: Praktika [in Russian].
2. Zinska, T. (2011). Musical and Performing Arts in the Socio-Cultural Space of Ukraine in the End of XX – XXI Century. Extended abstract of candidate's thesis. Kiev: NACAM [in Ukrainian].
3. Kollier, J. (1984). Formation of Jazz. Moscow: Raduga [in Russian].
4. Konen, V. (1990). Birth of Jazz. Moscow: Sov. kompozitor [in Russian].
5. Marhasev, L. (1984). In the Light Genre: essays and notes. Leningrad: Sov. kompozitor [in Russian].
6. Pannasie, H. (1979). The History of true jazz. Leningrad: Muzyka [in Russian].
7. Fradkina A. Pop-muzyika. (1977). Views and opinions: digest of articles. Leningrad: Sov. kompozitor [in Russian].
8. Sardzhent U. (1987). Jazz: Genesis. Musical language. Aesthetics. Moscow, Muzyka [in Russian].
9. Simonenko V. (1981). The Lexicon of jazz. Kiev: Muzichna Ukrayina [in Ukrainian].
10. Hishnyak I. (1989). Paradoxes of rock music: myths and reality. Kyiv: Molod' [in Ukrainian].

Стаття надійшла до редакції 27.10.2017 р.