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***Полянский Тимур Вячеславович. Фортепиано в джазе. Исполнительские и стилевые тенденции в исторической перспективе.***

*Данная публикация посвящена становлению и специфики джазового пианизма в свете тенденций фортепианного джаза XX в. Рассматриваются исторические предпосылки современного облика джазового фортепиано, особое внимание уделено характеристике индивидуального стиля и творческого почерка наиболее знаковых музыкантов прошлого столетия и современного молодого поколения.*

***Ключевые слова:*** джаз, фортепиано, пианисты, стиль.

***Polyanskiy Timur. Jazz-piano. Techniques, styles of players, historical tendency and future perspective.***

*Piano is an instrument with long history and rich traditions. Over the past three hundred years creating and performing piano music (first for the keyboard instrument family) has been playing a vital and steadily growing role both in music creativity and in the development of music instrumentalism on the whole. Therefore, piano creativity and art have become the phenomenon to a certain degree comparable to music art in general.*

*Piano jazz performing based on the musical instrument, which made up a great epoch in the European academic music, could not avoid reacting to the vast heritage of the piano art. The emergence of piano in jazz allowed for discovering new, truly endless horizons of the further development for piano performance. It is to be noted that the instrument with a three-century history has managed to harmoniously express the heart of jazz thinking, most efficiently show the merits of jazz music, and encourage the appearance of a powerful range of performers to make up a most valuable asset and pride for the jazz history.*

*Nevertheless, jazz piano, being one of the most aesthetically important and significant areas of jazz performing, has been studied insufficiently in the musicology. It should be mentioned that both home and global music studies (including American) experience acute lack of deep research of the historical and fundamental issues related to the piano jazz performance considering instrument specifics. This is the case even though jazz pianism is a most*

interesting part in the development of the piano music on the whole, which deserves comparing with the tops of the piano art. In our opinion, it is required to pay more attention to the specific trends in the development of the piano jazz art, performance and style aspects of the piano jazz, heritage of the prominent jazz pianists, who have, undoubtedly, contributed to the music thinking of the 20th century, formed their unrivalled and unique art canon.

The practical value of this kind of research is undeniable, and, primarily, due to the wide development of the system of jazz education, both in secondary and higher educational establishments. No secret that the domestic educational materials necessary for the deep jazz studies, especially piano jazz, are scares. Though these are pianists who since the emergence of the piano in jazz have played the most significant, and in fact, leading role in the evolution of the movements, have become initiators of updating styles and discoverers of new ways of development in music.

These were the people who at the turn of the 19<sup>th</sup> – 20<sup>th</sup> centuries, having mastered one of the technically hardest music instruments, created bright individual piano styles, which made up the foundation for the jazz pianism on the whole. Stride piano, ragtime, trumpet style piano, “tied hands” style, Harlem piano style, stomp piano, blues piano, barrel house piano and honky-tonk piano, boogie-woogie – each of the above styles gave their famous representatives in the world of jazz pianism; those who influenced the formation of the piano jazz performing. Later on these were jazz pianists who became the heads of big bands at the early stages of their development, composed and arranged music, conducted orchestras “from the piano” similarly to the way J. S. Bach and J. Haydn conducted their orchestra music “from cembalo”. These prominent musicians included «Jelly Roll» Morton, Bennie Moten, Fletcher Henderson, “Count” Basie, “Duke” Ellington, Earl Hines, Stan Kenton, and Teddy Wilson.

Like any live art, jazz is continuously developing, and, as history has shown, quite rapidly. Indeed, the huge distance between the music of New Orleans street orchestras of the early twentieth century and today’s electronic innovations has been covered at a high speed. Over its 100-years history it has coped with the style evolution comparable to that of the European academic music, which took over four centuries. Archaic, traditional, swing, bebop, hard bop, cool jazz, modal jazz, third stream, and further on to the unrestricted free jazz improvisation – this is the diachronic outline of the sequence of jazz styles.

This paper is devoted to the formation and specifics of jazz pianism in the light of the piano jazz trends of the 20<sup>th</sup> century. It is an attempt to consider historic pre-conditions for the contemporary piano jazz image, special attention is paid to the individual style characteristics and creative peculiarities of the most prominent musicians of the last century and contemporary young generation.

**Key words:** jazz, piano style, piano players, keyboards.