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## SZTUKA JAZZOWA NA UKRAINIE: KONTEKST HISTORYCZNY

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**Adnotacja.** Artykuł bada zmiany kulturowe w społeczeństwie od okresu Nowej Polityki Ekonomicznej (NEP) do naszych czasów na przykładzie fenomenalnego zjawiska sztuki jazzowej, które dokonało prawdziwego przełomu w życiu kulturalnym. Pojawienie się nowych orkiestr jazzowych, instrumentalnej muzyki tanecznej, elementów teatralizacji wprowadzały nowe zjawiska w duchowym życiu społeczeństwa. W okresie Nowej Polityki Ekonomicznej pojęcie „jazzu” wśród przeciętnej ludności kraju było przedstawiane jako zjawisko muzyki komercyjnej. Władze radzieckie nieustannie próbowały kontrolować życie kulturalne, stawiając je w ideologicznych ramach, dyktując zasady i stawiając przeszkody. Jazz traktowano jako „burżuazyjną” broń ideologicznej walki o świadomość Sowieców. Jazz był chętnie słuchany, stopniowo nabierał terminu „masowa sztuka popularna”, która obejmowała różne kierunki XX wieku: beat, pop, szlagier, estrada, musical, rock, rap, rhythm and blues, soul, folk, jazz. W kontekście badań historycznych warto zauważyć, że jazz na Ukrainie w ciągu stulecia stopniowo staje się jednoczącą ideologiczną innowacją, która zagłębia się w społeczeństwo i, niezależnie od rasy, religii, pochodzenia etnicznego, łączy miliony ludzi.

**Słowa kluczowe:** jazz, sztuka jazzowa, jazz na Ukrainie, orkiestry jazzowe, kultura, historia sztuki, kierunki jazzowe, muzyka.

## JAZZ ART IN UKRAINE: HISTORICAL CONTEXT

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**Abstract.** The article examines cultural changes in society, from the NEP period to the present day, using the example of the phenomenal phenomenon of jazz art, which made a real breakthrough in cultural life. The emergence of new jazz orchestras, instrumental dance music, and elements of theatricalization introduced new phenomena into the spiritual life of society. During the period of the new economic policy, the concept of «jazz» among the average population of the country was presented as a phenomenon of commercial music. The Soviet government constantly tried to control cultural life, putting it in an ideological framework, dictating rules and putting obstacles. Jazz was interpreted as a «bourgeois» weapon of ideological struggle for the consciousness of the Soviet people. Jazz was listened to with pleasure, gradually it acquired the term «mass popular art», which absorbed various trends of the XX century: beat, pop, smash hit, pop, musical, rock, rap, rhythm and blues, soul, folk, jazz. In the context of historical research, it is worth noting that jazz in Ukraine over the centuries is gradually becoming a unifying ideological innovation that goes deeper into society and, regardless of race, religion, ethnic origin, unites millions of people.

**Key words:** Jazz, Jazz Art, Jazz in Ukraine, jazz orchestras, culture, art history, Jazz trends, music.

## ДЖАЗОВЕ МИСТЕЦТВО В УКРАЇНІ: ІСТОРИЧНИЙ КОНТЕКСТ

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**Анотація.** Стаття досліджує культурні зміни у суспільстві починаючи з періоду непу і до нашого часу на прикладі феноменального явища джазового мистецтва, яке здійснило справжній прорив у культурному житті. Поява нових джазових оркестрів, інструментальної танцювальної музики, елементів театралізації вносили нові явища у духовне життя суспільства. У період нової економічної політики поняття «джаз» у пересічного населення країни уявлялося як явище комерційної музики. Радянська влада постійно намагалася контролювати культурне життя, ставлячи його в ідеологічні рамки, диктувала правила і ставила перешкоди. Джаз трактували як «буржуазну» зброю ідеологічної боротьби за свідомість радянських людей. Джаз із задоволенням слухали, поступово він набуває терміна «масове популярне мистецтво», що увібрало різні напрями ХХ ст.: біт, поп, шлягер, естраду, мюзикл, рок, реп, ритм-енд-блюз, соул, фолк, джаз. У контексті історичного дослідження варто зазначити, що джаз в Україні за століття поступово стає об'єднуючою ідеологічною новацією, що заглиблюється у суспільство і, незалежно від раси, релігії, етнічного походження, об'єднує мільйони людей.

**Ключові слова:** джаз, джазове мистецтво, джаз в Україні, джаз-оркестри, культура, історія мистецтва, джазові напрями, музика.

**Introduction.** The relevance of the topic of the article is determined by the study of jazz art in Ukraine and the combination with the historical periods of our country, which certainly influenced the cultural processes that took place in the 20s of the XX century-at the beginning of the XXI century. It should be mentioned that the development of jazz confirmed the unique synthesis of african-american and european musical traditions, which was the impetus for the birth of ukrainian jazz. This direction in musical art absorbed classical jazz and ukrainian folklore, which gave ukrainian jazz charismatic rhythms.

**The purpose of the article** is to study the formation and development of jazz art in Ukraine over a hundred years in a historical context. The author set the task to study the influence and combination of jazz art with political and economic changes in society, to study the origin and formation of jazz art in the historical context of the XX – XXI centuries in Ukraine, its influence on the formation of cultural values of society.

**Materials and methods.** To achieve this goal, the author used scientific approaches and research methods in the article. As for scientific approaches, first of all, it is interdisciplinary, because research is on the verge of history and musical art; also systematic, cultural and historical. Among the research methods, we should mention historiographical, which allows us to work out scientific literature; historical and cultural to identify historical and stylistic forms of jazz and their features in the context of historical time; analytical – for theoretical analysis of musical art; a method of theoretical generalization for summing up the general results of the study.

The study of jazz art regarding the formation and interaction of jazz with other types of music has a fairly broad overview. Individual researchers have studied the problems of jazz in general (Barban, 2006; Vlasova, Murza, 2006; Zheleznyj, 2006). There were also reference and biographical works that examined the creativity of individuals, their interaction and the search for new manifestations of jazz art. Thanks to the work of Ukrainian researchers (Romanko, 2001; Plakhotniuk, 2013; Zakus, Postoi, 2017), we observe the mutual influence of cultures, a look at the periods of development of jazz art in Ukraine. In general, general works on jazz in Ukraine have not received proper coverage of jazz changes in society. The author analyzed the works of foreign Jazz researchers (Novak, 1988; Berendt, 1962; Gadet, 2010; Shapiro, McCarran F, 2002; Ware, 1998). In the study of jazz, it is very important to analyze different points of view, different scientific directions. Therefore, new research is necessary to rethink and supplement existing works, search for new little-studied topics of jazz art. Regarding general historical research, we should recall the works of outstanding scientists who studied political, economic and cultural processes (Kulchytskyi, 2015; Baran, Danylenko, 1999; Yurchuk, 1995). In other words, the study of jazz art in Ukraine is impossible without a deep review of political processes.

**Main part.** Jazz Art in the Ukrainian culture of the 20–30s of the twentieth century is an extremely bright and unique phenomenon that combined the synthesis of african-american and european musical traditions, stimulated new cultural innovations. The historical study of this phenomenon deserves rethinking, spiritual knowledge, as well as taking into account political and economic changes in the society of this period. The latest cultural shifts

are due to changes in society, which, of course, is the main task of the study. The New Economic Policy (NEP) in Ukraine combined not only changes in the agricultural sector, entrepreneurship, but also fundamental changes in spiritual and cultural life.

Jazz musical art emerged at the turn of the XIX–XX centuries in the United States, its characteristic features were improvisation and a complex of unique rhythms that became a real phenomenon of musical culture. The NEP period in historical research is a period of liberalized political life, which had a significant impact on the spiritual life of society. With the transition to a new economic policy, the state has formulated its own priorities for cultural development. Ukrainian musical art also moved and experienced a rapid rise. Composers Mykola Leontovych, Kyrylo Stetsenko, Hryhorii Verovka made a significant contribution to the development of musical art of those times. The People's Commissar of Education was responsible for managing spiritual life. During the NEP period, the concept of «jazz» was perceived differently by the population. Sometimes called restaurant music, sometimes bourgeois.

In 1921, musicologist Osyp Bryk brought a «collection of modern dances for jazz» from Paris. Since then, American Music has gradually found its listeners. One of them was Leonid Utesov (Zheleznyj, 2006). Turning to the political life of the NEP era, we recall that Ukraine was part of the USSR, so the authorities actually controlled the culture, putting it within a certain framework. Political life made its own adjustments to the cultural development of society, but jazz quickly gained popularity and tirelessly moved forward. ukrainian jazz was in the stage of constant struggle for its existence, because the authorities were suspicious and constantly monitored changes in cultural life.

The center of ukrainian jazz art at that time was Odessa, where in the 20s of the XX century they were fond of foreign novelties. The first jazz concerts made a really big impression, but they were actually banned.

In 1924, the first jazz ensemble appeared in Kharkiv, which was created by Yulii Meitus. In 1925, the drama theater hosted a concert featuring works by both european and african-american composers. Later, in the 1930s, jazz bands began performing in cafes, on the streets, in hotels and theaters. Moreover, in the 1920s, the event in Kharkiv was a real breakthrough, where the luminary of the ukrainian jazz band Yulii Meitus proved the significant importance of jazz art for the spiritual development of society.

The main goal of jazz is to create emotions, feelings, spirit, movement, technique. Perhaps this was the reason for the rapid spread and popularity. That is, jazz has firmly entered the consciousness of society in the period of NEP.

Three areas of jazz have been created in Ukraine: the first is associated with the orchestra of Valentyn Parakh, other noise music; the second is associated with instrumental dance music; and the third is jazz orchestras in pop programs. So, in the 1920s and 1930s, there were various musical groups that called themselves «jazzes», which saw something unusual and deep in jazz art. The path of jazz to the professional level was quite difficult. During the twentieth century, jazz was a universal language of different peoples, that is, a cultural unifying force, regardless of politics, religion, or race. What is the secret of success? Jazz combines improvisation and composition. Improvisation is performed simultaneously by several performers who communicate with the audience, which gives a charismatic mood. Further development of jazz art took place through the emergence of new rhythmic, harmonious innovations. Both percussion instruments, strings and keyboards were involved. And rhythmic freedom was also added, which is the most important feature of jazz music. Jazz works, like classical ones, have certain rules, but thanks to syncopation and a special rhythm, which is called “swing”, there is an extraordinary sense of freedom (Satro, 2016). The term «swing» has several definitions, including «orchestral style with a preference for Western music», as well as «interaction of rhythm with melody». Music experts often believe that «swing» is a part of jazz.

In the 50s of the XX century in Ukraine, Jazz continued its bright life and joined new generations of young people. This happened thanks to such musicians as Volodymyr Symonenko, Volodymyr Molotkov, Yurii Kuznietsov, Yefym Markov. So, Volodymyr Symonenko presents the first Soviet RealBook-collection of jazz standards. V. Molotkov and V. Manilov create the basics of jazz guitar playing. So gradually Jazz begins to live in Ukraine.

The first generation of ukrainian jazz musicians appears, who not only played in cafes, clubs, but also recorded records, printed textbooks, collections of jazz works. Among them were O. Saratsky, Y. Yaremchuk, V. Polyansky.

A rhetorical question arises, why jazz and why ukrainian? The definition of the legendary ukrainian jazz musicologist Volodymyr Symonenko comes to mind, who wrote that the characteristic features of Jazz are: «improvisational beginning, specific sound production on musical instruments, different from academic music phrasing, as well as a complex multi-faceted rhythmic structure and intonation structure that allows deviations from tempo» (Symonenko, 2006). In the historical context, it seems that ukrainian musical art even in the time of the Cossacks contained improvisation, freedom, and a rhythmic structure, that is, the ukrainian soul is characterized by these rhythms that give a sense of freedom. And this is natural, because jazz crosses borders, enriching itself with the ethno-culture of the country into which it penetrates, since folklore as a separate artistic phenomenon acquires special significance.

In the 1960s, a new term appeared – «mass popular art», combining various trends of the twentieth century: pop, smash, pop, rock, country, folk, jazz. In the second half of the twentieth century, new trends in jazz art can be traced. There are jazz arrangements of ukrainian songs that are gaining popularity. ukrainian musicians were members of various Soviet ensembles and orchestras. The music industry was not yet developed, so the Jazz art almost did not retain audio and video materials. The musicians performed, worked actively, wrote textbooks, that is, they left a lot of positive jazz music. Among them, the most popular were A. Saratsky, Y. Yaremchuk, V. Molotkov, V. Polyansky (Zakus, Postoi, 2017).

During the period of Ukraine's independence, jazz art begins to acquire new achievements. The band «Fest» creates new compositions and, first of all, unites musicians of the East and West. Jazz arrangements are combined with ukrainian music, which gives a charismatic trend in jazz art. Generations of jazz musicians are being formed that unite young people both in Ukraine and abroad. Every year jazz festivals are held in Kyiv, Odessa, Lviv, Kharkiv, Lutsk, Vinnytsia. Jazz art combines ukrainian history and musical achievements of many generations. In this direction, the project «Jazz Circle» operates, that is, a series of jazz concerts is held and CDs were released, that is, recordings of concerts and performances. Each collection presents a separate instrument (piano, guitar, saxophone, drums), which made it possible to analyze different trends in jazz art. Indeed, the series «Jazz Circle» is an audio anthology of ukrainian instrumentalists for the period of the 1980s and 2010s. Summing up, it should be noted that ukrainian jazz gradually changed, acquired new improvisations. This music is very interesting and touching, it unites different generations and directs young people to creativity.

It is worth noting that ukrainian jazz composers deserve to be celebrated, because they managed to overcome difficulties and win jazz in Ukraine. The period that we have reviewed today covers one hundred years, that is, one hundred steps towards modern ukrainian jazz. It is worth mentioning the Ukrainian composer, conductor, musicologist, teacher Oleksandr Saratskyi, whose work also includes works for jazz ensembles and big bands. Ukrainian themes are present in his work, namely «Kolomyika», «Kolyada». In addition, Saratskyi is the head of the Sarabanda student team. The band performs at international festivals and concerts. Classic swing, elements of modern jazz inspire the maestro to new achievements. Improvisation takes place during a concert, which is live music that preserves our history. The composer primarily writes arrangements of ukrainian songs. As Saratskyi himself says, this is a feature and exclusive. The maestro states that: «...academic music is one format, jazz music is another format, and ukrainian folklore is the third format. My format is all three formats combined» (Naidiuk, 2018).

The spiritual significance of jazz is reflected in modern manifestations in ukrainian culture. So, we should mention soul, that is, a new style that will be presented by such artists as Jamala, Haitana. The characteristic features of performance are unity with the audience, understanding the spiritual existence and inner world of the individual. Of course, new political changes give performers the opportunity to make new creative achievements. So, in 2016, Jamala won the Eurovision Song Contest, which was held in Stockholm. With her song «1944» Jamala represented Ukraine. This work is dedicated to events from the life of the Crimean Tatar people, the tragedy of those times. The singer combined English and Crimean Tatar languages, and also used different styles, such as pop, techno, jazz and national rhythms. Interesting in the study of performing style is the album of the singer, which was called «breath», the peculiarity of which is that it is written in the musical style of «groovy feelings», which means «incendiary feelings». This is a new style that emerged in the XXI century, which organically combines the genres of rhythm and blues, drum and bass, soul, electronica and funk (Novyj albom Dzhamaly «Podih», 2015). Jamala's work is a significant contribution to the development of the culture of Ukraine, it enriches national traditions and musical culture.

The music sounds, combines ukrainian culture and nationality, tells about the love, strength, courage of the ukrainian people, preserves memories of the cossacks, preserves our glorious history.

**Conclusions.** Jazz Art in Ukraine for the period from the 20s of the XX century to the 20s of the XXI century went through a great creative path. In the 1920s, musical groups were created that used the buzzword «jazz», but many of them had a vague idea of this direction in music. In the 1930s, jazz orchestras performed arranged works, although some of them were able to improvise (Oleksandr Varlamov, Mykola Minkh, Leonid Utesov, Heorhii Landsberh). Critics of the NEP period saw jazz as an art that had deep folk roots. In the 1950s, jazz spread and acquired a ukrainian character. Famous ukrainian musicians Volodymyr Symonenko, Yefym Markov, Yuriy Kuznietsov help jazz to fully live in Ukraine and reach new heights with their work. In the period 1990–2000, with Ukraine's independence, Kyiv became the center of jazz art, a new generation of jazz, new groups, festivals was formed. In the early 2010s, thanks to new technologies, jazz art acquires new realities, jazz is combined with ukrainian folklore, and a new collection of improvisations was created. Already today we meet jazz projects of European and American level, represented by Ukrainian musicians. Famous composer Oleksandr Saratskyi creates a student jazz orchestra, supports the younger generation at all-ukrainian and international competitions, seeing young musicians as the future of our country. You just need to see them and support them. The history of Ukraine is closely connected with cultural traditions, national-style and jazz discoveries. Modern ukrainian jazz is the property of independence, it opens up new prospects and opportunities for young people.

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