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JAZZ IN THE CONTEXT OF «GLOBAL VILLAGE» PRINCIPLES

This article addresses one of the manifestations of interaction between different music domains, using the sphere of jazz as an example. In the course of evolution, the art of music has developed five relatively independent domains based on fundamentally different principles of musical thought. Globalization, which has intensified in the 20th century and continues to grow in the 21st, gave birth to a new domain called by us “unionique music”. This domain is the object of our research. The relevance of this study stems from the fact that unionique music compositions do not fit the standard principles of genre classifications used by academic music scholars. At the same time, an important feature that unites these compositions is the combination of such spheres of music as jazz, rock, “traditional” music of Western European academic tradition, ethnic music and folklore. Nevertheless, the degree of impact of a particular music domain in different compositions has different indicators. This article focuses on the analysis of unionique music compositions that contain expressive means of various domains, but at the same time are founded on the jazz-based principle of music playing.

Key words: globalization; domain; inter-domain interaction; jazz; unionique music.

Statement of the problem. One of the most disputable and polysemantic phenomena in musical art is music that lies at the intersection of the four basic musical domains.

I. Ethnical music (folklore). This is a type of music that represents cultural heritage of various ethnic groups. I define ethnical music as

folklore of non-European origin which traditionally does not envisage musical notation and is conveyed verbally (from a teacher to a disciple), but today, it was “theorized” and taught at the faculties of ethnical music studies.

II. “Classical” music (Western European musical tradition).

III. Jazz. It covers all genres of acoustic jazz (from New Orleans jazz to such styles as bop, cool, post-bop and free jazz). Musical notation is borderline, which means that certain structures could be notated (heads, harmony figuring) while others would not (improvised solos of certain instruments). At the same time, if we talk about orchestral jazz playing, musical notation could be observed more often.

IV. Electric music (“Plugged”). Includes all types of music that cannot be created without using electric instruments (electro-acoustic, analog or digital), such as rock, pop, electronic music)¹. Musical notation is manifested to a low degree.

Exploring the above-mentioned types of music (that contains expressive elements of two or even three musical domains) involves certain methodological problems. A lot of musicologists have turned to the “inter-domain” music research, confronting problems of such a musicological instrumentality formation which should be appropriate for the analysis of this type of music. The fact that many researchers have already experienced the common terminological apparatus insufficiency in case of describing music that exceeds academism boundaries tends to increase the relevance of the present work. The boundaries of «inter-domain» music genres are quite blurred. There are a lot of definitions in musicology that don’t explicate the whole meaning of certain directions when the intertype interaction is discussed. Besides, in many cases they appear interchangeable. The concepts of the Third stream, Chamber jazz, World music, fusion, free jazz reflect only part of the processes taking place in the interaction of different musical domains. In this connection, we would like to focus on a wide spectrum of music based on the above-mentioned four musical domains. At the same time, their core is jazz.

¹ This classification is still under construction, and may change in the future. Presently, we group music into five major domains. Domain V will be described below.

The aim of this article is to determine the degree of mutual influence of various domains when these domains are combined.

The object of the article is – such type of music which contains the expressive means of different domains, but its fundamental principles are based on jazz.

Methodology. Analytical, culturological, historical and taxonomical methods are used in our research.

The 21st century is characterized by paradigm shifts in many branches of life: communicative, informational, perceptive, cognitive, aesthetic, ethical, humanistic (existential). Our time is connected with the tendency of strengthening of globalization processes in the world and leveling the uniqueness of individual national cultures and traditions. The basis for the emergence of these processes comprises a series of events. In particular, numerous scientific discoveries have completely changed people's perceptions of such categories as space, time, and speed. Thanks to the scientific progress, global communication opportunities have been opened, which, in turn, has caused mixing cultures and their mutual enrichment. As a result, the picture of the world in the 21st century has been changed dramatically. In the musical domain, professional “academic” musicians have generated interest in “non-academic” music (jazz, rock, folklore music of various ethnic groups and performers on authentic instruments), while “non-academic” musicians (representatives of such fields as jazz and rock), have been expressing interest in «classical» and ethnic music. Therefore, the processes occurring on musical stages of the present (interaction of fundamentally different types of music) have resulted in a change in the picture of the world in terms of world population perception.

One of the essential aspects of transforming the picture of the world is changing communication principles in our society. In 1964 in the book *Understanding Media* the Canadian philosopher Marshall McLuhan introduces the concept “global village”, which most effectively demonstrates changes in the principles of human perception of cultural phenomena at different levels: Quoting McLuhan: “Our speed-up today is not a slow explosion outward from center to margins but an instant implosion and an interfusion of space and functions. Our specialist and fragmented civilization of a center-margin structure is suddenly experiencing an instant

reassembling of all its mechanized bits into an organic whole. This is the new world of the global village” (McLuhan, 1964: 106).

The formation of new means of communication and information is creating a new style of thinking, a new picture of the world and other principles of social organization. Due to the speed of information transfer due to using new technologies, despite huge distances (both in space and time) communication between different civilizations has become possible. The convenience of communication has enabled representatives of various civilizations to familiarize themselves with musical languages of other ethnic groups and subsequently to apply the elements of these languages to their individual compositions. This has given rise to various musical movements where there is an interaction of multiple elements of music languages in various fields: “classical”, ethnic, jazz and rock.

When determining a concrete domain to which a particular musical composition belongs, the following features are important.

1. Existence of certain expressive means (mode-tonal system, modes, scales, intonation and intoning, pitch – correlation of sounds between each other, musical temperament, fixed or unfixed pitch). It may also include harmony, whose rules of construction may differ in different domains.

2. Rhythm (organization and distribution of durations). It is interesting to note that when forming genres, both inside and outside the domains, rhythm is the determining factor.

3. Timbre (attained special importance after the advent of electric musical instruments). It should be mentioned that the same instruments may change their semantic roles when getting into different domains.

4. Attitude toward improvisation. Improvisation can be found in all domains, but the degree and methods of using it may vary. In classical music, improvisation can be conceived in advance and notated. For example, Robert Donington notes that improvisation does take place in baroque music: “Exceptional examples occur (e. g., Bach’s third Brandenburg concerto, Handel’s organ concertos) where with the least hint from the written music the leader or soloist was required to improvise an entire movement, or the solo portions of one. <...> A baroque cadenza, whether vocal or instrumental, should always sound as if improvised, whether it is so in fact or not” (Donington, 1963: 122–123).

This method is also used in rock music, where performers think out their solos when recording albums and allow only minimal deviation from the score during live performance. These solos may not necessarily be notated, but they are still fixed in memory (or on the record). In jazz, improvisation happens spontaneously, in real time. Improvised fragments in the same compositions will *always* differ from each other during different performances. In this domain, two equal performances are simply impossible. Speaking about ethnical music, it also allows for a fairly high degree of improvisation. For example, improvisation is expected when performing Indian ragas, where the performer is oriented toward the basic modal structure. In the traditional Japanese genre of gagaku, interpretation of musical notation depends on performer's individual technical features (Malm, 2000). As a result, the notation "gets adapted" to the performer, unlike in the case of the classical music, where a performer is expected to play precisely according to the notation.

The aforementioned four domains have appeared as a result of ontogenetic process of musical evolution. This classification also shows the chronological order of appearance of domains. It is worth noting that each subsequent domain appeared as a result of interaction with the preceding one, producing a new quality of musical material. The period of the last third of the 20th – early 21st century is characterized by a tendency to mix all the previously existing domains, paving the way to the appearance of a fundamentally different quality of musical material. It is hard to give a clear genre-based definition to compositions formed as a result of interaction among domains, because terminological apparatus of the existing classical music theory "does not work" when applied to them. Another reason why it happens is that all four domains are perceived as separate "insular universes", even if studied academically. R. Middleton pays attention to three major issues in musicological study which arise from pop music aspects: terminology, methodology, ideology. "Connotations are ideological because they always involve selective, and often unconsciously formulated, conceptions of what music *is*. If this terminology is applied to *other* kinds of music, clearly the results will be problematical. In many kinds of popular music, for example, harmony may not be the most important parameter; rhythm, pitch gradation,

timbre and the whole ensemble of performance articulation techniques are often more important; ‘dissonance’ and ‘resolutio’ may be produced by non-harmonic means; ‘motives’ may be used not for development but as ‘hooks’ or ‘riffs’; drones may be an important and complex structural device” (Middleton, 1990: 104). The best examples of these compositions form a new, fifth domain: the *unionique music*, where musical elements of all systems interact on the levels of timbre, form and intonation. This term is a compound of the words ‘union’ and ‘unique’, the combination of which expresses the specificity of this domain’s music most clearly. Thus, acoustic instruments are blended with electric instruments, and so various principles of musical performance are combined².

Cultural influence may have a broad range of manifestations. According to the authors of *Cross-Cultural Psychology* (Berry, Poortinga, Segall and Dasen, 2002), the notion of culture is not limited to “high culture”, the one related to painting art, classical music and literature, but covers all products of human vital activity, starting from comics and pop music and ending with works kept in museums and performed in concert halls and theaters. It can be a peculiar fashion style, or a way of behaving, corresponding to some cultural (social) formations, lexis, language, word usage in certain contexts, known only to the participants of a specific social group. Concerning music, it can be presented in the following way: for instance, in the style of free jazz common jazz traditions often become ruined; jazz means of expression give place to components of academic avant-garde (Ornette Coleman, Sun Ra, Cecil Taylor). Here comes another question: what in this music still remains as elements from the domain of jazz? What allows us to classify this composition as jazz? The answer could be found in the analysis of impacts of various cultural spheres when creating a composition. In other words, if musicians who play avant-garde music belong to jazz, and their musical thinking has been formed on the basis of jazz, any paths of their creative search, even those, which exceed the bounds of the jazz domain, most likely would be related to jazz.

² For detailed information about the Unionique music domain, read I. Paliy’s article *Unionique Music as a New Phenomenon in the Principles of Musicological Terms* (Paliy, 2019).

It is well worth mentioning that there are a lot of *unionique music* examples with pronounced jazz influences, and their number is growing in the modern musical world. In this article I would like to focus on the “origins” of the high quality, on its first specimens, whose emergence coincides with the emergence (and the description) of the Third stream music in the middle of the 1950s.

To illustrate the interaction of different musical domains more precisely, let me present the results of the conducted analysis of the brightest examples of such compositions.

Joe Harriott Double Quintet (featuring John Mayer). *Indo-Jazz Suite* (1966). As we can notice, there is already a reference to the second domain in the title since the genre of a suite is taken exactly from there. Besides, the nomination “suite” speaks of a program structure presence in the composition. *Indo-Jazz Suite* consists of eight parts that don’t have individual names as it often occurs in academic program works. These parts are separated one from another by short pauses. The composition opens with a descending chord played on sitar open strings (tuning is in the C key). Many Indian music compositions, ragas, in particular, begin exactly with this chord. Then the sitar sets a rhythmical pattern, in which ostinato and drone supporting sound are heard clearly. At this point, what really matters is Derek Bailey’s work, which is focused on the improvisation in music of different domains and epochs. Thus, for example, the author examines the improvisation nature in the music of all domains. Concerning improvisation in Indian music, Bailey mentions: “an important part of all idiomatic improvisation is using the ‘feel’ of the rhythm, the forward movement sense as opposed to the mathematical understanding of the rhythm. In Indian music this is the laya. It is described as the overall tempo of a piece, it is much more than just that. It is its rhythmic impetus, its pulse. The vocabulary of Western classical music contains no equivalent for laya, either being incapable of recognizing its existence or preferring to ignore it. The terms encountered in the description of space and energy serve better: continuum, kinetic, dynamic, equivalence, ballistic, centrifugal. Or like those coined in Western improvisation: groove, swing, rock, ride” (Bailey, 1992: 4).

Besides *laya*, a crucial expressive tool in Indian music is *alapa*. So far, there is no *tala*, melodic patterns are established and the pace quickens; this is an introduction part of a raga).

Part 1. “Overture”. The introduction sounds during the first eight bars until the Theme 1 is conducted. Other instruments enter in turn: table is the first to enter in bar 3, then, in bar 26, the accompanying pattern gets more complicated by a counterpoint.

For the first time the theme is played on a flute and a trumpet with a damper, and then – on a saxophone alto. The beginning of the theme melody is played in a jazz manner (with characteristic syncopes and swing), and then oriental motives appear. Thus, at this point, we can already notice jazz joining and ethical music interweaving at the level of rhythm and intonation.

Eventually, after the thrice-repeated theme conduction, the measure changes to 4/4. Being characteristic of jazz, an improvisation is performed. A double bass and a drum kit enter, and a saxophone improvises, which gives an even more jazzy sound to the musical material. The saxophone solo is followed by a dumped trumpet solo. It should be emphasized that these improvisations are accompanied by the drum kit and tabla, which means that, firstly, there occurs an interaction on the timbre level (because of the fundamentally different sound-extraction techniques as for these percussion instruments, as well as the sound principle and the sound nature peculiarities), and secondly, the interaction on the rhythm level – the drum kit plays in a jazz style, with swing and weak beats accentuated, and the tabla is still kept in its manner – in a regular rhythm and with fine durations, which creates a monotonous effect. The trumpet solo is followed by a flute solo. In the whole improvisation section the sound vector is oriented towards jazz. The jazz way of thinking is dominant. Then a new part starts.

Part 2. “Contrasts”. The sitar’s passage sounds as if it were some kind of a “borderline”. The first theme is repeated with the same instruments – the flute and the trumpet with a damper, and also the original measure is returned. The following part begins with a percussion introduction; the measure is 4/4. The accompanying riff is played on the piano, the wind instruments solo in turn. This pattern is played initially by a brass, then by a saxophone band. In the next musical material of part 2, the features of

different domains interacting become apparent again. A harpsichord, which is a reference to baroque music plays a looped accompany pattern along with a double bass, which is not natural to harpsichord music. The double bass enters first and plays in a typical jazz manner with a glissando and pizzicato alternation. A sitar plays an improvisation against this background but it doesn't sound jazz-like despite the complex irregular "ragged" rhythm: there are a lot of fine, short durations with short pauses. The timbre and musical thinking principles, inherent in playing the sitar, anyway provide a strong effect, being to a greater extent a product of the ethnical domain. Then comes the piano with an "academic" sound and a specific playing manner. The following trumpet solo-improvisation, on the contrary, brings a lot of jazz colors into this fragment. The jazz domain remains to be the main in the subsequent improvisations of the flute and the saxophone. Considering the percussion band, in this part the accompaniment is realized only by the tabla.

In the next part "Raga Megha" the sitar enters again, directing the "vector" to the ethnic domain dimension. Wind instruments – the flute, the trumpet, and the saxophone – bring short phrases into the all-absorbing, active flow of the sitar sound. It is also necessary to mention the presence of such expressive means as *shrutis* (the smallest interval, in the majority of cases it is no more than a quarter of a tone) – the most important single element in Indian music. According to Bailey (Bailey, 1992), a shruti is a subdivision of a *svara* and its relation to the *svara* can be 2:1, 3:1, 4:1; that is a shruti can be half, or a third, or a quarter of a *svara*, an interval which itself does not have a clearly definite length, a *svara* (seven unequal and variable divisions of an octave, a "molecular structure of a raga") and *tala* (rhythm, fixed metrical length). The *svara* and the shruti form the two basic pitch divisions in Indian music. In the Western sense it is non-harmonic. The whole of the activity can take place over a continuous drone.

With all this going on, if the flute timbre and the playing manner in this exact fragment could equally have a propensity for all the three domains, the trumpet and the saxophone expressive means to a greater extent tend to belong to jazz. In this context we should mention the relevant photo-semantic and psycho-acoustic phenomena. In this part, the "classical" fragment acquires a more significant importance – the sitar provides an

accompaniment by regular eight-notes without any swing. We should point out that in the accompanying section of this part the swinging performing manner is virtually absent.

The final part “Raga Gaud-Saranga” starts with a descending flute passage on the same notes which the sitar plays earlier in the introduction. Then enters the sitar with its indispensable drone, which grows into a complex and large-scale solo performed in a typical raga manner but with a flute sound involvement. After the sitar solo, the trumpet and the flute take turns playing short phrases with oriental intonations.

Then the piano enters, fulfilling an accompanying function while the trumpet is soloing. After the trumpet solo, the flute comes in with its solo, which has Indian grace-notes. Later, one by one the sitar, the piano, and the saxophone enter. We should emphasize that each of the by-turn solos is performed in compliance with jazz traditions. It is significant that in the piano part of this fragment we can hear a rhythm of “boogie”. The part (and with it the whole suite) ends with a tutti. All the instruments (the sitar, the tabla, the piano, and the winds) play simultaneously. The last phrase is some kind of a “coda” of the whole composition, and it is played by the trumpet and the flute.

To conclude, this analysis reveals the interaction of all the three above-mentioned domains, and the prevalence of a certain domain varies from part to part (or in the musical material they can be present equally). The interpenetration of musical language elements (expressive means) occurs on the levels of timbre, intonation, and rhythm. It is significant that “vertical” harmonic thinking is absent in the *Indo-Jazz Suite*, and melodic thinking (“horizontal”) prevails. Notwithstanding the presence of the piano, which is “responsible” for harmony in jazz, here it doesn’t play chord progressions; the solo and the accompanying fragments are delivered exclusively in a melodic statement. Thus, for a wholistic perception of this composition, it is desirable to have certain knowledge and experience in listening and / or playing music of all the three domains equally.

Milton Babbitt. *All Set for Jazz Ensemble (1957)*. A composition represents an example of interaction among domains, when an author with classical profile addresses the sphere of jazz. Milton Babbitt’s creative thinking has developed on the basis of classical influence. He widely

used dodecaphonic composition technique, and was inclined toward “academic avant-garde”. In *All Set*, for jazz ensemble, elements of the second-domain music (classical music) are harmoniously combined with elements of the third domain. This composition is fully notated, and contains no improvised fragments. It was scored in 4/4 time, which does not change for the entire duration of this work. The composition, slightly over 7 minutes long, is played by alto and tenor saxophones, trumpet, trombone, contrabass, piano, vibraphone, and percussion. Jazz patterns are present in the saxophone part, and trombone is also played in a jazz manner. It is visible not only in organization of durations and pitches (which are notated) but also in the principles of articulation and the use of swing. Syncopations and slurred notes are abundant. Resonating phrases are sounded by wind instruments; the material is often built in the form of dialogue. The score visually resembles waves or zigzags. The instruments enter in turns and play one note each, but overall, they create a melodic pattern (Pointillist effect). The vibraphone part is rather classical than jazz. As for contrabass, its part is very fragmentary, one note per measure. Notes may have a different duration and be played in different beats. Contrabass does not have the accompaniment function (in the classical sense). Neither the “walking bass” effect nor ostinato nor counterpoint melody is present. The percussions part is without swing, performed rather in the spirit of classical avant-garde. The fragment of percussions solo with contrabass is worth noting.

The composition features constantly changing rhythm and uneven distribution of durations; nothing is repeated, thus creating the effect of unpredictability. But at the same time, it does not have a jazz-style swing. A dissonant accord sounds at the end of the composition. Therefore, the dominating domain is the second one, i.e., classical music.

Harold Shapero. *On Green Mountain (1957)*. We also want to briefly describe another example of this kind of interaction, also scored by classical composer Harold Shapero. The composition consists of three parts, which refers us to the second domain, timbres of symphonic orchestra instruments (bassoon, flute, and a standard set of jazz instruments). Speaking about rhythm, strong accents were placed on weak beats, and flute plays jazz melodies in little solos. Swing is present in this composition. The second

part is played in fast tempo; its theme is a “classical” melody with jazz rhythm (shifting beats). The acoustic guitar solo is performed in a jazz manner, followed by a saxophone solo and trumpet theme. After that, the orchestra plays tutti, counterpoint in bassoon. The leitmotif from the first part can now be heard in the dialogue of flute and clarinet. Various wind instruments play a resonating melody built according to classical principles. At the end, like in the beginning, there are the sounds of accord and tremolo.

Even though both compositions were scored by composers with the classical type of thinking, the jazz domain manifests itself in *All Set* to a lesser degree than in *On Green Mountain*. The reason is as follows: there are no improvisations in *All Set*, where the entire material is clearly notated. The contrabass and percussions party does not contain swing, and everything is performed in even durations.

Ornette Coleman. The album *Skies Of America* (1972). Another important for this article example is Ornette Coleman’s extensive masterpiece *Skies of America*. The album is realized conceptually, and consists of 21 compositions. Such qualities as monumentality and conceptuality denote the second domain language presence. Inside the material, jazz and “classical” domain interaction occurs substantially. Numerous techniques and expressive means of academic avant-garde music hamper to define the genre nature of this album. Jazz principles of performing are not expressed in a traditional manner: a lot of dissonances are present in the musical material, as well as frequent measure changes, unequal durations distribution, and modern instrument playing techniques (including the extraction of non-musical sounds, noises, etc.), which sends the perceptive subject to avant-garde music.

Compositions 1, 3, 6, 7, 10, and 14 are the most interesting for this article. Let’s make a brief analysis of them.

№ 1. “Skies of America”. It is the opening composition which presents “classical” air to listeners. The string section plays the theme, which is based on the dodecaphonic scale, and consists primarily of half-note durations. As Ornette Coleman mentions, melody and harmony are joined in the theme, they are interconnected and interdependent. The melody is pre-determined by the harmony chords, it is built of

them. This melody couldn't result from the chord progression. Besides, the chords often have a cluster, dissonant nature. Along the theme the accompanying rhythm-section is heard: kettle-drums are played in a "classical" way, and the drum kit creates a pulsating beat in 12/8, while the main orchestra measure is 4/4.

№ 3. "The Good Life". In the violin part the «classical»-structure dotted melody is performed but out-of-bar. The first conduction of the theme is single-voicing, all the violins play in unison. In the second conduction the strings sound in a quart interval. And, at the end, in the third conduction, the brass section and the woodwinds are interconnected, creating more dissonant intervals and causing the common dissonant intensification.

After this the strings play a quasi-improvisation. It is "quasi-" because actually the musical material has a distinct structure and is written in notation. There's lack in its spontaneity element. Nevertheless, there is a stylization to spontaneous thinking – short phrases interact with long ones in unequal proportions and sequences. The author reveals an algorithm, a method, by which an impression of musical event suddenness could be created. At this, the drums, which lead the rhythm-section, sound 100% jazz, reminding of the sophisticated styles of Alvin Jones and Tony Williams. Then the brass and woodwinds enter, bringing in the timbre color and enriching the whole sound.

№ 7. "Holiday for Heroes". The melody is constructed in compliance with the laws of "classical" music – intonationally, as well as rhythmically, and it is expressed in a sequential order. Firstly it is played by woodwinds, then by violins, and later – again by wind, but with little changes. Now the trumpet plays short phrases on strong beats of bars. After the triple theme expressed, the "improvisation" section starts. All the sounds are intentionally chaotic because each instrument plays its individual and unique part. As a result, appears such an "organism" of sounds that can be characterized by the epithets "polytheme" and "multichannel".

№ 17. "The Man Who Live in the White House". The theme is performed by wind and violins. A "classical" structure is also noticeable. In the pause the trumpet plays short phrases – an eighth duration and a quarter. The pointillistic effect is noticeable when the theme is constructed by "pointwise", and when the totality is made of different instruments

musical lines. Eventually, the saxophone improvisational solo is introduced to this theme; then it remains alone, without a musical accompaniment. Multiple quart patterns and the echoes of the melody from “The Good Life” are also heard in the solo.

In Ornette Coleman’s album *Skies of America* the principle of jazz compositions construction (the theme exposition / improvisation) is saved but in many cases the improvisation is rather collective than solo. All the musical text is structured and written in notes. Jazz drums add rhythmical instability, expressing a jazz way of thinking. However, the bass section function is weakened. Describing the nature of Ornette Coleman’s music, Gabbard points out: “Some of the more learned critics compared Coleman’s music to the Viennese avant-garde of the 1920s and 1930s. Other heard it as a natural development in jazz history, with Ornette looking back at his predecessors and taking their music to a new level... Regardless of how we now place Ornette in jazz history, he had solid roots in the vernacular, and he possessed what Francis Davis called ‘keening, vox humana’ resonance on his saxophone that was both new and authentic” (Gabbard, 2016: 179).

So we can see how strongly a domain-thinking influences the formation and perception of music. Even if a composition is written by an author who has a “classical” domain-thinking, its performance by jazz-oriented musicians opens up the possibility to perceive the composition in a jazz mode. This particular result, a new quality of musical material is achieved with the contribution parity from different domains. Since the very emergence of jazz and up to our time we have been able to observe a tendency to exempt each musical domain from multiple rules concerning composition structure, intonation, timbre and rhythmic organization. As an American saxophonist and composer Steve Lacy mentions: I think that jazz, since the time it first began, has always been concerned with degrees of freedom. The way Louis Armstrong played was “freer” in comparison to earlier players. Roy Eldridge was “freer” than his predecessors, Dizzy Gillespie was another stage and Cherry was still another one (Bailey, 1992: 56).

Fortunately, according to Bailey, “jazz has always had its share of unruly spirits, players unconstrained by either prevailing fashion or any

single imposed aesthetic” (Bailey, 1992: 57). And then: “The revolution that was free jazz is long over and a process variously described as maturing, retrenchment, rationalization, consolidation – all the usual euphemisms for a period of stagnation and reaction – has turned much of free jazz into a music as formal, as ritualized and as unfree, as any of the music against which it rebelled” (Bailey, 1992: 56).

Conclusion. Our analysis has revealed how domains interact with each other in the cases of different composer preferences. Thus, domination of the second domain can be felt in the compositions scored by composers with classical musical education. Ornette Coleman’s composition is dominated by the third domain, because the composer has jazz thinking. In the case of Joe Harriott “mixing” takes place in approximately equal proportions. But at the same time, the three last-named compositions represent examples of the fifth domain (*unioinque music*).

Steven Pinker concludes that all human languages are not radically different and that they are approximately the same, and that people, before using language means, firstly use mentalese (people don’t think in a certain language but rather there exist mentalese which contains thoughts). Mentalese is a hypothetical “language of thoughts”, or the representation of ideas and judgments in human mind, where concepts are stored, including the notions of word and sentence meanings (Pinker, 2007). Analogically to this, music of different nations is also built according to similar principles. Disregarding musical syntax differences in different domains of music, many language units are similar. Music semantic load and its primary role are also similar both in space and in time. “Non-academic music”, music of different ethnic groups is still music, and on the global scale it is based on similar universal laws.

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ДЖАЗ В КОНТЕКСТІ КОНЦЕПЦІЇ «ГЛОБАЛЬНОГО СЕЛИЩА»

В процесі еволюції в музичному мистецтві сформувалося кілька відносно самостійних доменів, що базуються на принципово різних засадах музичного мислення: етнічна музика (фольклор), класична музика західноєвропейської традиції, джаз, електронна музика. Глобалізація, що характеризує культуру ХХ–ХХІ століть, сприяла виникненню нового домену, якому ми дали назву “unionique music” (від “union” та “unique”), де елементи всіх інших взаємодіють в унікальний спосіб на різних рівнях – інтонації, форми, тембру та ін. Цей домен і є об’єктом уваги в нашій статті. Актуальність та іннова-

ційність дослідження обумовлені тим фактом, що композиції “*uniponique music*” не відповідають типовим принципам жанрових класифікацій, що ними оперує академічне музикознавство. Важливою рисою, що об’єднує подібні твори, є злиття таких музичних сфер, як джаз, рок, академічна та етнічна музика. Тим не менш, ступінь впливу того чи іншого музичного домену в різних композиціях має різні показники. Предметом аналізу нами обрано композиції “*uniponique music*”, що містять у собі виразні засоби різних доменів, але при цьому фундуються на джазовому принципі музикування.

Ключові слова: глобалізація; домен; міждоменова взаємодія; джаз; *uniponique music*.

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