

JAZZ

Jazz under State Socialism

11

Yvetta Kajanová (ed.)

Ubuntu Fusion Music



PETER LANG

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The background of the entire page is a deep blue with a textured, painterly appearance. Overlaid on this background are several black musical staves and notes. Some notes are clearly defined, while others are part of more abstract, swirling lines that suggest movement and melody. The overall aesthetic is artistic and musical.

In exploring heterogeneous intersections between jazz, rock, ethnic, and world music, this book answers the question as to whether fusion represents a style on its own or whether it is the base for combining diverse music sources. Social, political, and geographical divides reflected in post-communist, capitalist, and third worlds, and in democratic and dictatorial regimes have compelled substantial changes in musicians' thinking. The book examines ethnic inspirations in American jazz, Slovak-American jazz, young French bands with diverse fusion identities, Hungarian and Czech progressive rock, Czech world music and brass bands, American psychedelic rock, Italian rock, and in a Romani-Slovak-Norwegian music project. New compositional and improvisational trends, and hybrid fusions in contemporary music embrace the African philosophy of *ubuntu*, which denotes feelings of mutual belonging free of prejudices against racial origins, social inequalities, or other cultural characteristics.

Yveta Kajanová, musicologist, critic, and professor at Comenius University, Bratislava, Slovakia, focuses on the topics of jazz, rock, and pop music. Her major publications are *The History of Rock Music* (2014) and *Musica Rock: Suono, ritmo, affetto, e l'invenzione della chitarra elettrica* (2022).

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