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## THE ORIGIN AND DEVELOPMENT OF ROCK MUSIC IN UKRAINE: THE SEARCH FOR CULTURAL IDENTITY

*The aim of the article is to carry out an attempt to carry out a comprehensive analysis of the musical-aesthetic, socio-cultural, cultural-historical prerequisites for the development of rock music in Ukraine, which influences the musical-aesthetic thesaurus, forms the aesthetosphere, value orientations and, ultimately, determines the national-cultural identity of a young person. It is worth proving that musical culture, including the rock industry, has become the embodiment of musical ideals and mental and ideological attitudes of the Ukrainian music lover, which in turn influenced the processes of national identification and left a characteristic imprint on the ethno-national mentality and musical culture as a whole. The methodology of the research consists in the synthesis of art and cultural approaches to the study of the phenomenon of rock music in the Ukrainian art space, in the use of dialectical methods of analysis, synthesis, comparison, generalization and interconnection of cultural identity with the musical culture of the Ukrainian nation. The scientific novelty lies in the theoretical comprehension of the vocal and instrumental art of rock music in Ukraine as a phenomenon of musical cultural genesis and a form of national and cultural identification, in the implementation of cultural and artistic reflection on this genre and style variety. For the first time, the retrospection of Ukrainian rock music is presented in the context of cultural and historical processes of national identification. Through the prism of the author's approach, rock music appears as the embodiment of artistic and aesthetic ideals and mental and ideological trends, leaving a characteristic imprint on the processes of national and cultural identification, ethno-national mentality and the musical culture of Ukraine in general. The studied material allowed us to draw conclusions that the formation and development of domestic rock music covers four stages. The four stages of the functioning of domestic rock music, which we have studied, contributed to the search for national and cultural identity, focused on the national aspect of the rock industry. In turn, this influenced the formation and cultivation of national features in rock music and musical culture as a whole, namely: in the introduction of the Ukrainian language as "fashionable" in the youth rock environment, in authentic intonation inclusions in arrangements, rock compositions, in the names of works and bands; in the use of folk traditions, folklore themes, regional motifs, dialects in vocal and instrumental rock sound of Ukrainian origin. These musical, aesthetic and cultural features of the national rock music contributed to the establishment of national and cultural identity, the popularization of the Ukrainian segment and the entry of the national musical culture into the world art space.*

*The materials of this article were tested by the author in the process of teaching the course "Modern Popular Estradna Music" in the structure of secondary and higher music education and as a special course in out-of-school art education. A manuscript of the textbook of the same name has also been prepared, where domestic rock music is presented as a trigger and a business card of the national, cultural and musical identification of Ukraine.*

**Key words:** rock music, genre and style varieties, vocal art, rock composers and rock performers, cultural identity.

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## ЗАРОДЖЕННЯ І РОЗВИТОК РОК-МУЗИКИ В УКРАЇНІ: ПОШУКИ КУЛЬТУРНОЇ ІДЕНТИЧНОСТІ

*Метою статті є спроба здійснити комплексний аналіз музично-естетичних, соціокультурних, культурно-історичних передумов розвитку рок-музики в Україні, яка впливає на музично-естетичний тезаурус, формує естетосферу, ціннісні орієнтації та зрештою визначає національно-культурну ідентичність молодшої людини. Варто довести, що музична культура, в тому числі рок-індустрія стала уособленням музичних ідеалів та ментально-світоглядних установок українського меломана, що в свою чергу вплинуло на процеси національної ідентифікації та наклало характерний відбиток на етнонаціональну ментальність та музичну культуру в цілому. **Методологія дослідження** полягає у синтезі мистецтвознавчого та культурологічного підходів до вивчення феномену рок-музики в українському мистецькому просторі, у використанні діалектичних методів аналізу, синтезу, порівняння, узагальнення та взаємозв'язку культурної ідентичності з музичною культурою української нації. **Наукова новизна** полягає в теоретичному осмисленні вокального та інструментального мистецтва рок-музики в Україні як явища музичного культурогенезу і форми національно-культурної ідентифікації, у здійсненні культурно-мистецької рефлексії на даний жанрово-стильовий різновид. Уперше ретроспекція української рок-музики представлена в контексті культурно-історичних процесів національної ідентифікації. Крізь призму авторського підходу рок-музика постає як уособлення художньо-естетичних ідеалів та ментально-світоглядних спрямувань, накладаючи характерний відбиток на процеси національної та культурної ідентифікації, етнонаціонального менталітету та загалом музичної культури України. Досліджуваний матеріал дозволив зробити **висновки**, що становлення і розвиток вітчизняної рок-музики охоплює чотири етапи. Досліджені нами чотири етапи функціонування вітчизняної рок-музики сприяли пошуку національно-культурної ідентичності, акцентували увагу на національному аспекті рок-індустрії. В свою чергу, це вплинуло на формування і культивування національних рис в рок-музиці та музичній культурі в цілому, а саме: в запровадженні української мови як «модної» в молодіжному рок-середовищі, в автентичних інтонаційних вкрапленнях у аранжуваннях, рок-композиціях, в назвах творів та колективів; у використанні народних традицій, фольклорних тем, регіональних мотивів, діалектів у вокальному та інструментальному «роковому» звучанні українського походження. Дані музично-естетичні та культурологічні особливості вітчизняної рок-музики сприяли утвердженню національно-культурної ідентичності, популяризації українського сегменту та входженню вітчизняної музичної культури у світовий мистецький простір.*

*Матеріали даної статті були апробовані автором у процесі викладання навчального курсу «Сучасна популярна естрадна музика» у структурі середньої та вищої музичної освіти та як спецкурс у позашкільній мистецькій освіті. Також підготовано рукопис підручника з одноіменною назвою, де вітчизняна рок-музика представлена як візитівка національно-культурної та музичної ідентифікації України.*

***Ключові слова:** рок-музика, жанрово-стильові різновиди, вокальне мистецтво, рок-композитори і рок-виконавці, культурна ідентичність.*

**Relevance of the research problem.** The musical and aesthetic development of young people requires a special organization of their communication with modern musical culture, which goes far beyond the educational process. This is especially true today, when the younger generation of Ukrainians is emotionally and physically at the epicenter of the aggressive hostilities of Russia's current war of aggression against Ukraine. At present, the problems of educating the younger generation, its social adaptation and, at the same time, reaching the possibilities of transformative activity are of particular importance in connection with the formation of a socially responsible and aesthetically educated personality. This crisis is further exacerbated by the existence of contradictions between the process of self-education and the system of imposed influences aimed at uniform standards; the needs of creative development and the decline in the general culture of young people; the presence of intellectual

potentials and their lack of demand by society; the need to create an innovative higher school, which should be the center for the development of personal freedom and responsibility, dialogue and cooperation, and the conservatism of the content of traditional forms and methods of education. It is possible to solve these contradictions by comprehending the pedagogical phenomenon of musical and aesthetic education by means of modern popular pop music, which should focus on the formation of a creative socially valuable personality.

At this stage, it is obvious that the influence of popular pop music, including rock music, on the individual, in particular, on his aesthetic consciousness, emotional and sensual tonosphere, creative potential, because it is modern popular pop music, ahead of other types of musical art, that becomes the dominant form of leisure of young people, their self-expression in the youth environment. At present, this problem

is not sufficiently covered and is actualized due to the dominance of unfiltered musical products of various kinds in the information environment.

**Analysis of research and publications.** There is no unanimity in the scientific literature in defining the essence of the concept of "modern popular pop music", in particular such a variety as "rock music". Researchers Y. Chekan and G. Shostak consider it to be a purely musical phenomenon, V. Dryapika, M. Meynert, V. Otkydach – a social phenomenon. The discrepancy arises due to the fact that in such areas of rock music as artrock, jazz-rock, avant-garde rock, symphonic rock, musical features prevail; And in the directions of punk rock, heavy metal, acid rock, hard rock – social manifestations.

Music critic, sociologist, travel journalist of Estonian origin M. Meinertnf та Ukrainian art critic V. Otkydach considers rock music as a form of reflection of the culture of the generation, points out the features inherent in this artistic phenomenon, including social activity, political acuteness, focus on real problems and a clearly expressed attitude to everyday life (Otkydach, 2006, p. 91).

Researcher G. Shostak points to the relativity of any classification of rock music, emphasizing the constant transformation of genres. He considers hard, heavy, rhythm, blues, punk rock, rock and roll, reggae, and new wave to be components of rock music. In the period of formation (1960 s), rock music, in his opinion, was purely entertaining and represented a wide range of styles and genres from emphatically primitive samples to the most complex, using the techniques of modern academic music, which has an anti-commercial nature. The author divides all styles of rock music into aesthetic and anti-aesthetic. To the former he refers to artrock, classic rock, baroque rock, jazz-rock, folk-rock, avant-garde rock, to the latter – examples of the "new generation", punk rock, heavy metal, hard rock, which are characterized by principled anti-artistry, emphasized primitivism, unrestrained aggression, the desire to shock, disgust and disgust in their behavior on stage and in the lyrics of songs (Shostak, 2000, p. 26).

Scientist V. Dryapika defines rock music as an independent genre that organically combines the emotional and expressive means of music, poetry and theater. Rock music, the author notes, is a synthesis of poetry, music, plastics, hairdressing and fashion design, physiology and psychology. He considers the main component

of rock music to be electric sound, high volume level, and the participation of the audience in the performance of the composition (Driapika, 1997, p. 107).

Unfortunately, the problems of the cultural and historical development of Ukrainian rock music in the processes of national identification from the cultural and art spectrum have not been sufficiently studied.

**Presentation of the main material of the research.** Rock music is a multifaceted, multi-level and open phenomenon, so terminological definitions can characterize only certain facets of this and related phenomena. We consider it expedient to classify rock music according to two parameters: genre and intonation orientations and the type of intonation (manner of performance). In the genre and intonation orientation, we distinguish three musical tonospheres: academic music of the Western European tradition, non-European music, and folklore. The first includes baroque rock, symphonic rock, rock opera, artrock, progressive rock, the second – jazz rock, blue isle soul, soul, the third – folk rock, country rock, bluegrass. As for the manner of performance, it is worth highlighting the hard rock and soft rock sound. "Hard" is a more dynamic, tense and hard sound; In soft rock, on the contrary, compositions are built by condensing from acoustic, transparent sounds to "metallic", electric guitar works. Although it should be noted that the type of intonation and genre-intonation features are directed to different planes.

The term "rock music" has several variants of use: 1) in historical terms (taking into account the origins, specifics of the musical language, instruments, etc.) as music originating from the song and dance genres of Negro folklore of the 1920's and 1930's. XX century, rhythm and blues, country and western, and rock and roll; 2) as a product label for a variety of pop music products (regardless of style).

The three main types of rock music are: pop-rock – light rock that targets a mass audience of pop music (e.g., country rock); mainstream rock (by analogy with the concept of "mainstream" in jazz), associated with the history of the formation of rock music and refers to its origins (for example, Negro rock and roll and rhythm and blues, white rock and roll of the 1950s, early beat music, hard rock, heavy metal rock, etc.); avant-garde

rock (experimental directions), combining heterogeneous musical styles (art-rock, electric-jazz-rock, avant-garde rock). In the 1960s, with the invention of the slide guitar and the pedal guitar, a new style appears in America – "blues rock".

Countercultural and subcultural trends in rock music manifested themselves in the expression of a new value orientation of young people, the intensification of their civic activity, youth performances in the 1960s, the creation of the international organization "Rock in Opposition" in the mid-1970s, the youth movement "Rock Against Racism", "Rock Against Rockets" in the late 70s – early 80s. XX century.

Prominent representatives: folk-rock (B. Dylan, Donovan); Latin rock ("Santana"); reggae (B. Marley); hard rock ("Hu", "Rolling Stones", "Family"); heavy metal rock ("Led Zeppelin", "Deep Purple", "Black Sabbath"); art-rock ("Emerson, Lake & Palmer", "Renaissance", "Genesis"); avant-garde rock (F. Zappa, "Yes", "Soft Mashin", "King Crimson"); jazz-rock ("Mahavishnu", "Chicago"); new wave ("Jam"); punk ("Clash"); ska (Medness).

Also the 1960s–1970s. They are characterized by the emergence of new styles of rock music: psychedelic rock (hippies), "new wave", art rock.

In the 1970s, new styles of rock music appeared, including rock opera. Their leading representatives are: funky (The Meters, Chambers brothers); electronic rock (Wendy Carlos, Michael Oldfield, "War"); Afro-rock (Jenger Baker, Uyr Furs, King Sunny Ada); Latin rock (Carlos Santana); raga rock (The Beatles, Quintesencia, Steve Hillage).

Soul rock is a type of rock music that assimilated elements of the vocal Negro soul (funky) style that emerged in the mid-1950s, based on a combination of rhythm and blues and gospel and gained widespread popularity in the 1960s and early 1970s, in the works of Ray Charles, Nat Cole, Sam Cooke, James Brown.

Large-form works include rock operas, rock symphonies, rock suites, musicals based on rock (the groups "Syn", "Pretty Things", "Kinks" are the founders of rock opera). In 1971, Tim Rice and Andrew Lloyd Webber created the world-famous rock opera Jesus Christ Superstar.

The first sprouts of rock music appeared in Ukraine after the VI World Festival of Youth and Students in 1957. Prior to this period, rock music was spread mainly through amateur bands

copying early forms of rock music: rhythm and blues, beat music, rock 'n' roll, and works by Western rock bands (notably the Beatles).

The formation of domestic rock music can be divided into four stages. The first stage of the formation of domestic rock music (1957–1968) is characterized by the spread of standard rock and roll in its various dance modifications. This period is characterized by the emergence of domestic bands that reproduced the compositions of Western rock bands and individual performers. At first, the style of rock and roll in the classical version prevailed, later – traditional rock music, which was represented by the following groups: "March" (1964), "Once" (1965), "Second Wind" (1966), "Red Devils" (1967), "Sadko" (1966), "Orion" (1967).

The first manifestations of big beat in Ukraine began with the opening of the youth self-supporting club "MK-62" in Kyiv in 1962. At that time, it was a kind of hobby club that brought together poets, bards, sculptors, artists, film and photo lovers, there was a jazz club (the head of the club was Volodymyr Symonenko), and since 1965 – a big beat section headed by Grigory Makhno.

In March 1967, the first city big beat competition was held, in which 12 bands took part. The winners were chosen by a jury headed by the second secretary of the district committee of the Komsomol Valentina Lebedynets, who was the initiator of the creation of the club. It should be paid tribute to the fact that one of the conditions of the competition was the performance of several songs in Ukrainian and English, both rock standards and their own compositions. The winners of the competition were the groups "Once" and "Sadko". This competition had a fairly large resonance among young people, contributed to the creative competition of groups. Already in October–November 1967, the second Kyiv competition of rock bands was held, of which there were more than twenty. This event witnessed a fairly powerful big-beat movement, a wide genre range of Kyiv amateurs, the use of authenticity, Ukrainian melodies, as well as high-class copying of foreign samples of the Beatles, Hollis, Kinks (in particular, the group "Once"), etc. Each group had its own works in the Ukrainian language in its repertoire.

However, the peak of the Kyiv rock'n'roll movement was the third All-Union Big Beat Contest, organized by the Mriya club in March

1968. Initially, qualifying rounds were held, as more than 30 teams took part. It is quite important that this competition featured the Ukrainian-language repertoire, genre diversity and the first samples of domestic symphonic rock (Petro Polukhin quintet). The invited group was the Riga band "Eolik", which took the first place, as well as bands from Kharkov and Lviv.

So, the first big-beat contests became a vivid manifestation of skill, original creativity and enthusiasm of rock bands, which played mostly on homemade equipment and borrowed instruments, as amateurs, but at the same time reached a fairly high level.

In 1968 the first club of fans of popular music was founded, which had more than 200 members, headed by G. Makhno. This organization could plan activities bypassing government agencies. The club organized the first paid big-beat lectures held by G. Makhno, the first "live" discos in Kyiv, musical evenings and meetings with rock bands. In addition, he was engaged in the organization of concert venues for Kyiv rock bands, the creation of rehearsal halls. However, the most characteristic trend at this stage of the development of rock music remains the focus on the compositions of Western hard rock bands.

The second stage (1969 – late 1970s) is marked by the particular popularity of rock music. Rock bands begin to multiply instantly, but differ from each other mostly only in name. The works are performed mainly in Russian, or in the original language (English). At the same time, the creation of original music by domestic rock bands is observed. Among the most authentic bands of this period are "Enei" (1969), "Bells" (1971), "Faeton", "Hrono", "Patterns of Paths" (1975), "Krok" (1979), "Game" (1970) and others. This period is characterized by a more professional, qualified and much more erudite level of rock musicians, inclined to spontaneous improvisation, jazz sound, blues line and big-beat avant-garde. However, first of all, the 1970s are distinguished by the dominance of Ukrainian melodies, folk intonations of rock music in synthesis with classics.

The third stage (mid-1980s – 1995) is a turning point in the development of domestic rock music. There is a division into amateur and professional rock. Rock music was able to fully realize its socio-critical potential. The groups "V.V.", "Komu Vnyz", "Braty Hadiukiny", Vika Vradiy ("Sister

Vika") and others are actively working. Especially valuable is the fact that national folklore, cultural Ukrainian tradition is dominant in the work of the groups. Important for this period is the end of the history of domestic rock as an exclusively social phenomenon and the beginning of domestic rock music. There is a massive commercialization and professionalization of newly created groups and performers. By 1986, a new generation of domestic rock musicians was formed, which worked in the style of "thrash metal". Among the first bands was the instrumental group "Edem" from Kyiv.

At the beginning of 1987, rock clubs appeared in Kyiv, Kharkiv, Lviv, Dnipro, which became a kind of legalization of amateur rock bands. The pace of development of the new generation infrastructure in each region was different, but each club had a confrontation with the city's organizational structures. In 1986–1987, numerous domestic rock festivals were held, including: "Debut-86, -87", "Youth Crossroads-87", "Rock Dialogue", "Hard Dinner", in 1991 – "Interchange", which contributed to the rise in popularity of new rock bands in the genre of "thrash metal". Over time, rigid, abstract approaches change to melodic arrangements, ensemble coherence, etc.

The active spread of domestic rock music was facilitated by the World "Olympics-80", which was accompanied by the broadcast of foreign and domestic samples of rock music and contributed to the positive attitude of the public to the new musical genre. In this regard, the emergence of the magnetic re-recording network intensified the domestic musical process, which compensated for the ignoring of rock music production in Ukraine by the All-Union Recording Company "Melodiya".

In the 1980s, the domestic rock industry was conditionally divided into commercial and social. Fashionable musical trends that ignored the content and artistic values of texts ("Twentieth Century" group) were classified as commercial; the second trend was initiated by the groups "NZ", "Aeneas" (Smyha), "Mertvyj Piven", sister Vika, Taras Chubay, who in their work revealed acute social problems that existed in society. In the style of professional punk rock, the following groups worked: "VV", "Braty Hadyukiny", "Frog in the Airship", "Club of Tea Fans". For a long time, due to ideological pressure, the professional

development of rock music in Ukraine was hampered.

At the end of the 1980s, domestic rock bands were actively created at the amateur level at rock clubs, in particular in Kyiv: "Trace", "Apartment No. 50", "Babylon", "Edem", "Lethargy", "Crusader", "Komu Vnyz"; in Lviv: "Sich", "Club of Tea Lovers", "Forte", "Braty Hadiukiny"; in Ivano-Frankivsk – "Bunker Yo", in Kharkiv – rock singer M. Burmaka. The creativity of domestic rock bands, which performed exclusively Russian-language and English-language rock music ("Tabula Rasa", "Green Gray", "Hi-Fi", "Yu Ji", "Different People"), dates back to the early 1990s. It should be noted that during this period, interest in rock music decreased markedly, as the listener preferred disco music and Italian pop songs.

The fourth stage of formation of domestic rock music (1995–2000) is characterized by intensive holding of International and All-Ukrainian concerts and festivals of rock music, including: "Oberig" (Lutsk), "Taras Bulba" (Dubno), "Chervona Ruta" (Chernivtsi, Zaporizhzhia, Donetsk, Sevastopol, Kyiv), "Vyvykh" (Lviv), "Maria" (Chernivtsi), "Rock Existence" (Kyiv) and others. The influence of rock music on the national pop song has increased significantly. Ukrainian pop singers included in their repertoire works stylized as rock, this was traced in the works of K. Chili, M. Burmaka, J. Bodnaruk, Rosava and others. Among the rock bands that had the national color of the musical ionosphere, it is worth mentioning: "Nebesna Kopalina", "GDR", "Faktychno Sami", "FOA HOKA", "UNUSUAL TAKOTOZ", "DAT band" and others.

Rock 'n' roll during the Cold War of the 1960s and 70s was perceived as an ideological diversion. A short period of censorship relaxation in the second half of the 60s of the XX century. was marked by the rapid growth of the youth pro-Western movement, when dozens of big-beat formations played in student dormitories, copying the Beatles, the Rolling Stones, and Elvis Presley. Ukrainian bands have rapidly gained popularity: "Druhe dykhannia", "Uans", "Berezen", "Enei" and others. The news of the concerts instantly gathered gigantic crowds of young people, so it was considered great luck to get to the concert of Ukrainian stars. Rock 'n' roll slowly began to be broadcast on state television and radio programs.

Such a turbulent beginning of the rock epic ended suddenly. The tragic events of the Prague Spring of 1968 had a rather dramatic echo in the former USSR. Ukrainian rock music was banned, but traditional pop songs and adapted folklore were cultivated.

However, the atmosphere of underground concerts further fueled interest in rock music, and total censorship in the form of "art councils" created under state structures in the 1970s had the opposite effect and brought to life an extremely original underground – literary, poetic, artistic. In the 1970s, VIA (vocal and instrumental ensembles) were actively created and cultivated. Each ensemble was assigned to a certain regional philharmonic, had its own artistic and administrative directors, and performed songs approved by the highest governing bodies from ministries and «art councils». Most of the repertoire consisted of works by members of the Union of Composers of Ukraine. Musicians were allowed to perform their own works only after these works were approved by artistic councils composed of party workers and members of creative unions. The most ardent oppositionists and followers of rock 'n' roll began to play jazz-rock, art-rock, or music that did not involve a verbal sequence. A bright trace in the history of popular pop music was left by the groups "Krok", "Reportazh", "Oreol", "Kredo", "Krosvord" and others.

It should be noted that the 1980s brought the first shoots of hope for self-expression. It was the time of the explosion of tape culture. The records of the Melodiya company were less valuable compared to reels, spools and cassettes, which were replicated in a primitive lubok way and contained songs of iconic bands of the perestroika era: "Zoopark", "Kino", "Akvarium", "Alisa" and others.

The heyday of rock music in the mid-1980s was inspired by the beginnings of the "perestroika movement" with its doctrines of "glasnost", "perestroika" and "acceleration". The legalization of the rock movement took place in waves, rock clubs appeared in all cities, philharmonic VIA gained a tendency to change their own sound "to rock". The Kyiv rock club "Kuznya" presented a number of bands that quickly gained popularity not only in Ukraine. Heavy metal bands played "Edem", "Peron", "Kvartyra № 50", "Komu Vnyz", "Tytanik".

The leaders of the "alternative wing" were the rock bands "Collegiate Assessor", "Vopli Vidoplyasova" and "Rabbota Ho", which actively gave concerts. Clubs in different cities worked closely with each other and constantly organized festivals. Rock clubs were created by enthusiasts and musicians themselves, so they were a symbiosis of a rehearsal base, a concert venue, an information center and a replication company.

At the end of the 1980s, a new group of musicians appeared, clearly oriented towards the ideas of the national revival of Ukraine. Their appearance was stimulated by the powerful festival movement "Chervona Ruta", which gathered under its banners the nationally conscious creative intelligentsia. The most striking event was the festival "Chervona Ruta" in Chernivtsi in 1989. It was there that the groups "Braty Hadiukiny", Vika Vradiy (Vika's sister), "Winter Garden", "Komu Vnyz", "VV" sounded at the top of their voices for the first time. In the wake of the revival in Lviv, Ternopil, Ivano-Frankivsk, Kyiv and other cities, quite distinctive groups appeared, which differed sharply from many others that diligently copied Western standards. In general, the beginning of the 1990s were the years of differentiation of groups by styles and directions, the years of intense search for their place in the world musical space. There was a self-identification of rock musicians in the plane of national traditions, within the borders of their country. However, the lack of a music industry and a minimal show business infrastructure infinitely hampered the natural impulses of musicians to engage exclusively in music, forced them to work in related activities: to create studios, equipment, organize concerts themselves and take care of the release of albums at their own expense.

So, unlike pop music, commercialization as a phenomenon has hardly touched rock music either in terms of financial gesheft or image. Therefore, rock music should be considered as the art of talented people with pure hearts and "empty pockets". At one time, Lviv organized various events and actions that had a distinct Galician identity. The most colorful: the festival "Vyvykh" with non-conformist theaters-studios, musical groups and literary associations; All-Ukrainian rock festival "Alternativa", which represented the best

alternative bands of the country; competition of young teams "The Future of Ukraine". Today, the rock festival "Rokoteka" is actively functioning, where mainly local bands perform, as well as Western rock bands.

Among the most popular domestic rock bands and musicians of the late 1990s of the first quarter of the 2000s, the following bands should be mentioned: "VV", "Skryabin", "Okean Elzy", "Komu Vnyz", "Plach Yeremii", "Mertvyi Piven", "Druha Rika", "Bez obmezhen", "Tartak", "Dymna sumish", "Hard Kiss", "Boombbox" and others.

***Conclusions and prospects for further research.*** So, in the rock music of the 2000s, characteristic trends appeared: the emergence of offshoots from existing trends, including post-punk, hard rock, speed metal, thrash metal, heavy punk, neo-hard rock, etc., classified as heavy rock; mutual attraction of rock music to academic music, initiated by European academic composers L. Webber, K. Stockhausen, L. Bernstein. The evolution of musical forms gradually leads to the assimilation of classical and modern popular pop music. Compositional techniques of rock music and jazz are actively used in symphonic music (E. Stankovych, L. Dychko, I. Taranenko). Such trends as art rock, classical rock, symphonic rock, rock opera were intensively introduced in Ukrainian rock music using the achievements of academic music, which is proof of the high artistic, aesthetic and professional level of domestic rock art.

Today's popular music is far from being the same as its own music, it is not the same as it is, it is used with concrete natural concepts, with singing ideology. Along with bright artistic and aesthetic works, which reflect progressive ideas and trends of today, a significant place is occupied by commercial, standardized products of musical kitsch (hacks, fakes), produced by a well-established industry of musical entertainment. Young people hear music often in the middle of the day, not differentiated. This is especially true for young age, which is the most difficult age category with an insufficiently formed, unstable system of evaluation criteria. Therefore, without professional guidance, young people are left alone in the whirlpool of modern popular pop music, which often leads to a decrease in aesthetic taste and personal artistic level.

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