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UKRAINIAN ROCK: THE STORY OF PROGRESS

The Soviet Union was inherently a totalitarian country, a prison of peoples. All spheres of life were strictly controlled. The Communist Party even defined the standards of appearance and even behavior. The same thing happened in the sphere of culture: on the stage, the same type performers (mostly, of course, Russians), who sang about the love, devotion and heroism of war and peaceful construction, were on the stage. However, no one for the inhabitants of the territory, which Winston Churchill called «the country behind the iron curtain» did not say that the tunes of the most popular songs were stolen and are plagiarism. In the USSR, the concepts of «nonconformism», «individuality», «personality» simply did not exist. The first sprouts of freedom leaked through the tightly closed ideological and real borders during the Khrushchev «thaw». And if the famous «bulldozer» exhibition was defeated and blocked for some time the air by creative intelligentsia, then the smell of freedom did not forget the musicians-rockers [1]. There is an opinion that the totalitarian union destroyed Western pop and rock. The West of Ukraine was and is a very peculiar region of even modern independent Ukraine. He has been under the jurisdiction of neighboring states for a long time, and therefore never stopped in connection with Europe's traditions [2].

In one of the songs of Kuzma Skryabin (Andriy Kuzmenko) there are the words «... and as if a miracle – the Polish radio opened to us that unknown world ...». It would seem – what is the Polish radio and what is the unknown world?

The musicologist from Ternopil Yuri Zeleny in an interview said: «Let's not hide that modern Ukrainian music has begun to recover in the light of "Perestroika" (late 80s). <...>. And thanks to Polish radio, young Ukrainians at one time heard new quality music – rock and roll. At that time, the Soviet variety was virtually unable to compete with a modern rock music driving, so Ukrainian musicians almost immediately picked up the style of their foreign colleagues» [3]. The youth realized that in addition to Russian-speaking «co-fellows», there is «Iron Maiden», «Judas Priest»... Grain of artistic freedom and self-expression fell on a fertile Ukrainian soil, so soon enough from the tape records heard the voices of «Gadyukin Brothers», «Komy vnyz», «VIY».

The Red Ruta festival, which was first held in Chernivtsi in 1989, had a bomb explosion effect. Its organizers Ivan Malkovich, Taras Melnyk, Kyrylo Stetsenko, Anatoliy Kalenichenko, Oleg Repetskyi did not even hope for such a huge number of participants in all genres. It was then that young rockers came to the stage: sister Vika (Lviv), «VIY» (Kyiv), «Gadyukin Brothers» (Lviv), «Winter Garden» (Kyiv), «Terra incognita» (Lutsk), Yurko Tovstogan (Kyiv), «Department of Green Music» (Dnipro), «Peron», «Pock-tsip-klunja-band», «VV», «Hutsul» (Kosiv), Evhen Maslovych Group (Donetsk), «Volia» (Lviv)...

One of the main features of the festival was the dominance of police protection. Although, in fact, the police traced those who either came with blue and yellow flags or was dressed in colors at that time not yet national banners. It also came to a certain absurdity: many participants of the festival went to this "nationalist coven" at the expense of local Committees of Komsomol, who paid for travel, daily and living practically from the first festivals, it became clear that the main message should not be a lot to do.

Actually, the new independent state, which emerged in 1991, needed qualitatively new musical content. It would seem – the road is open, wide. It would happen. Rather, it happened, but politics and politics intervened in art: the festival began to consider our power-holders and sponsors for PR.

Events began to take place, which even in the Soviet region was difficult to imagine: the failure to participate with the authorities, the prohibition of entering the concert platform (usually the stadium) of the audience when one of the top politicians was present there... But even worse: the festival began to be considered a threat to imperial plans. A new wave of workers from those lands covered their minds. Ukrainian rock is perhaps the only musical genre that remained true to its ideals and did not go to Margins.

The scene was done by the veterans of Rock scene «Gadyukin Brothers» (the year of founding 1988, Lviv). With a short break (due to the departure to the eternity of the frontman Sergei Kuzminsky) from 2009 to 2013, the band does not cease. The main thing in his work: «Galician color, total quiltebe and incendiary drive» [5]. The Galician color is felt immediately after reading the names of the songs: «Everything», «I have returned home», «We are boys from Bandenr-Stat» ...

Another Lviv powerful rock band «Dead Rooster» during its existence from 1989 to 2011 released thirteen albums. This band distinguishes the love of the poetry of Ukrainian authors Yuri Andrukhovych, Alexander Irvanets, Sergiy Zhadan ... By and large – to write songs on poems of the poets now in the times when it was not a mainstream, we need to have some courage.

Also on the 90's the beginning of the work of the rock band «Crying of Jeremiah», headed by Taras Chubai. Many songs have written the founder of the formation Taras Chubai on his father's poem – the poet Hrytsko Chubai. One of the best characteristics of Jeremiah's crying creativity was one of the Ukrainian art portals: «Crying of Jeremiah» one of the best conceptual rock bands in Ukraine, and in the west of Ukraine the team is generally considered cult. <...>. These songs Taras always tries to sing on its own behalf, because it really feels it. The music in the songs sometimes sounds rigid, then turns into calm ballads, and after a while it explodes again, overflowing with emotions. All this gives the songs a special "Lviv" color ...» [6: 119]. From all of the above we can conclude that the history of the Ukrainian year is complex and rich. And the very history of the creation of our rock and roll synthesized the best achievements of the Western classical year and the style features of each band separately.

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