

Abstract

This study deals with the problems involved in the synthesis of jazz and contemporary composition as it occurs in Czech music in the seventies of the 20th century. Of special concern are the problems of ambiguity in how the Czechoslovak literature of the 60's through the 80's views Schuller's concept of "Third stream." My work draws upon the research results of Robert Loran Brown and his follower David Joyner as the representatives of the current critical view of American musicology.

On the basis of a detailed analysis of Alexej Fried's composition "Sonatina Drammatica," I am attempting to deal with the non-American understanding of the synthesis of jazz and European musical practice. In confrontation with Joyner's critical opinion of trying to create music in the spirit of the theory of "Third Stream," I question the validity of his conclusions, which relegate the "Third Stream" concept solely to the theoretical sphere without any chance of practical implementation.

Key words

Third stream, Jazz, Fusion, Alexej Fried, Sonatina Drammatica