

*Abstract*

This article examines how censorship as a mode of surveillance influenced jazz during late-Stalinist Estonia. The anti-jazz actions of Soviet censorship are investigated in the form of three case studies discussing jazz as: a practice of journalistic editing; as repertoire censorship; and as self-censorship. Censorship practices were, however, unable to affect the musical qualities of jazz. It was the discourse of jazz that was censored as seen in the example of journalistic text editing. Repertoire censoring concerned only external attributes of the music since the titles of the pieces were only the meaningful units for inspection. Although calls were made to Sovietise jazz, the features of Sovietised jazz remained undefined. Censorship, therefore, took place only on a surface level and had no ability to penetrate to the level of music itself.