Bagatelles No. 6 and No. 8, Op. 59 by Nikolai Kapustin:

Background, Analysis, and Performance Guideline

D.M.A. Document

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By

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Abstract

During the 20th century, there was a growing tendency among classical art music composers to incorporate non-classical music elements into their compositions. They moved away from traditional compositional techniques and attempted to use more experimental compositional ideas in their works in terms of rhythm, harmony, and melody. As a genre, jazz became a great resource for finding new ideas, offering the opportunity for composers to utilize elements from both classical and jazz to form a new musical style. In particular, Nikolai Kapustin broadened the point of view of classical music and raised awareness of the significance of jazz amongst contemporary composers.

Kapustin, a contemporary Russian composer, was not well-known outside of his country until his first recording was released. His status as a classical composer has been widely misunderstood and his works have been underperformed until recently. Since his musical style is a mixture of classical and jazz idioms, his identity as composer is unclear and it is hard to classify his compositional style. For this reason, the questions are often asked, “Is Nikolai Kapustin a classical composer or jazz composer? Is he a classical musician performing and writing in a jazz style? How does Kapustin see himself? These questions are similar to those asked about Schubert: Was he a romantic composer with classical tendencies, or a classical composer with romantic tendencies? This document will
shed some light on Kapustin’s stylistic traits by observing his keyboard compositions, specifically the bagatelles Nos. 6 and 8, Op. 59.

This document starts with a brief biographical sketch of Nikolai Kapustin (chapter 1) and historical background of Russian jazz music (chapter 2). The following pages explore *third stream* music (chapter 3) and a genre of bagatelle (chapter 4). In particular, chapter 3 will help performers understand why Nikolai Kapustin is currently hailed as a new force of third stream music. The next chapter will examine how Kapustin’s bagatelles are different from the bagatelles written by composers such as Beethoven, Saint-Saëns, or Bartók. Compared to other genres, bagatelles have a small number of compositions that have not been as widely played and recorded. This study, therefore, may serve as a resource for classical performers who desire to achieve a better understanding of the bagatelle in general.

In addition, Kapustin’s musical influence and his general musical style are discussed (chapter 5). This chapter will show how he established his own musical style by utilizing jazz elements in his works. Discussions throughout the last two chapters—6 and 7—will introduce jazz theory, jazz rhythm, and characteristic tunes associated with jazz. Chapter 6 provides an in-depth analysis of Kapustin’s bagatelles Nos. 6 and 8, including stylistic elements. In the final and seventh chapter, some performance guidelines are presented for pianists who seek a deeper understanding of jazz-influenced classical keyboard music. These guidelines also include a description and interpretation of jazz stylistic traits.
This document is dedicated to my family.
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Introduction

At the turn of the twentieth century, the compositional techniques that had been used in music for the past hundred years of Western music began to stagnate. Certain composers such as Arnold Schoenberg (1874–1951), Karlheinz Stockhausen (1928–2007) or Steve Reich (b. 1936) started designing new experimental techniques such as twelve tones, serial music, minimal music, electric music and so on. However, some other composers such as Claude Debussy (1862–1918), Igor Stravinsky (1882–1971), Darius Milhaud (1892–1974), George Gershwin (1898–1937), and Nikolai Kapustin (b. 1937) were more interested in incorporating jazz which include complicated rhythm, modes, ragtime, improvisation, and swing. In other words, while some composers invented new theory which became innovative concepts of the 20th and the 21st centuries, some others continued using traditional forms but applied jazz-oriented elements directly or indirectly to create a new style of music.

Nikolai Kapustin is a representative composer who is deeply inspired by jazz and employs jazz idioms in his works within traditional formal structure. The titles of many compositions are classical musical forms, such as sonata, concerto, etude, prelude and fugue and so on. In addition, he inherited a tradition of Russian pianism, such as Scriabin, Rachmaninoff, and Medtner, (1880–1951). During his study at the Moscow Conservatory, he was exposed to jazz and began to compose applying these factors.
Since Kapustin spent most of his life as well as musical training in Russia, there is curiosity as to his freedom to use jazz idiom, forbidden during the Stalinist era. Historically, between 1922 and 1953, when Russia was under a rigid political environment, jazz was restricted. Since Kapustin spent the majority of his life in Russia, his music has been influenced by Rachmaninoff’s virtuosity as well as other Russian romantic composers. Romantic compositional techniques such as thematic transformation and reusing the smallest unit of an idea in a more improvisatory ways are infused with the harmonic and rhythmic elements of modern jazz throughout his works. Kapustin’s work shows both romantic influences and modern tendencies.
Chapter 1: Nikolai Kapustin’s biography

A composer and pianist, Nikolai Girshevich Kapustin was born on November 22, 1937 in the small town of Gorlovka, Ukraine. During his musical training as a composer and pianist, Kapustin studied with many teachers. He began piano lessons at the age of seven from a violinist, Ivanovich Vinnichenko. Later, at age 12, Kapustin began studying piano with Lubov Frantsuzova (1887-1966) for three years.¹ L. Frantsuzova was a student of the Russian composer, Samuil Maikapar (1867-1938), who studied under Alexander Glazunov (1865-1936). Samuil Maikapar taught at the St. Petersburg Conservatory from 1910 to 1930 and he published many well-known pedagogical books.² Kapustin’s music is associated with Maikapar’s pedagogical philosophy as well. While studying under Frantsuzova, Kapustin made his first attempt to compose a piano sonata at the age of thirteen. This work was written in a typical classical tradition because it was before he was fascinated by jazz.

At the age of 15, Kapustin moved to Moscow in 1952 where he studied with Averlian Rubakh (1885-1960), a pupil of Felix Blumenfeld (1863-1931) who taught Simon Barere and Vladimir Horowitz (1903-1989). Beginning in the late 1950s, he immersed himself in the Russian jazz world. Under Rubakh’s tutelage, Kapustin made significant progress and

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² Maikapar’s pedagogical books include Eight Miniatures and Little Novelettes, Op.8.
was later sent to his next teacher, Alexander Goldenwiser (1875-1961) who studied with Alexander Scriabin, Sergei Rachmaninoff, and Medtner. Goldenwiser also taught Feinberg, Ginzburg, Nikolayeva and Kabalevsky. Kapustin studied with this renowned pianist and music educator after admission to the Moscow Conservatory. Goldenweiser’s rigorous musical training built the foundation of Kapustin’s classical music knowledge. Since Kapustin was widely exposed to the Russian virtuosic piano repertoire, he incorporated various musical styles of Russian composers, such as Rachmaninoff and Scriabin. For his final conservatory recital, Kapustin performed Liszt’s B minor Sonata, Beethoven’s Op. 54 Sonata, and Béla Bartók’s Piano Concerto No.2.

Kapustin’s original plan was to be a piano virtuoso but during his early twenties, he listened to jazz music and realized that jazz was very important for his musical career. From his first experience, he was totally captivated by jazz. Later, this experience led him to be a composer rather than a performer. In recent years, he has been recording his own compositions. In an interview with Fanfare’s Martin Anderson, Kapustin described his experience with jazz this way:

As soon as I first heard it, I started playing jazz. I understood it was something for me. I understood that I had to combine the two styles. When I took it to my friends they were very excited, and so I understood that I was on the right direction. I never tried to be a real jazz pianist but I had to do it because of the composing.

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Kapustin’s first jazz-influenced composition is his first piano concerto Op. 1 performed by the composer with orchestra in 1957. This composition paved the way for Kapustin to establish his reputation as a jazz-influenced classical pianist, arranger, and composer. Kapustin spoke of himself this way:

I was never a jazz musician and have never tried to be a true jazz pianist, but had to become one because of composing. However, I still see myself as a normal musician, not a jazz specialist. I have no interest in improvisation because improvisation is not perfect. All of my improvisations are written down in score improved them.6

During the late 1950s, Kapustin had other opportunities to work with different groups. He performed with his own quintet as well as Yuri Saulsky’s Central Artists’ Club Big Band in Moscow. After graduating in 1961 from the Moscow conservatory, Kapustin spent the next eleven years touring throughout the Soviet Union and abroad with Oleg Lundstrom Jazz Orchestra. Kapustin eventually departed from the orchestra group around 1972. By playing with many jazz groups, he absorbed a variety of jazz styles, such as ragtime, blues, bebop, and swing. Most of his music contains jazz tonal language reflecting his jazz performance experiences. Kapustin’s compositions display a wide range of forms throughout his musical career. The opus number of Kapustin’s works extends to 153 using various classical forms such as sonatas, concerti, piano works for solo and four hands, as well as two pianos, piano trios and a piano quintet. Kapustin’s baroque modeled suite, and

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twenty four Preludes and Fugues, composed during his time, show a combination of classical formal structure and jazz elements. Kapustin currently lives in Moscow, devoting his time to composition and recording.

Kapustin’s music is now performed by many musicians. Recordings have been made by artists including M.A. Hamelin, Steven Osborne, Ludmil Angelov, Masahiro Kawakami, and Vadim Rudenko. Steven Osborn, the First and Second Piano Sonatas and thirteen of the 24 Jazz Preludes, CD was issued in 2000; Marc-Andre Hamelin, the Second Piano Sonata; and Nikolai Petrov, the Second Piano Sonata and an Intermezzo for piano on major labels. Kapustin’s recent compositions have been commissioned works. The championing of Kapustin’s music by pianists Marc-Andre Hamlin\(^7\), Nikolai Patrov\(^8\) and the well-received recording by Steven Osborne\(^9\) has allowed Kapustin’s keyboard music greater exposure outside of Russia. His music contains an effective and economical writing style and a wide range of expression and emotional power as well. Kapustin’s works are written in not only a variety of forms, such as, etude, sonata, bagatelle, and concerto but also include a significant number of rhythmic, harmonic, and melodic elements of jazz and improvisation.

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\(^7\) *In a State of Jazz*, with Marc-André Hamelin (piano), Hyperion CDA67433, 2004, compact disc.


\(^9\) *Nikolai Kapustin Piano Music*, with Stephen Osborne (piano), Hyperion CDA67159, 2000, compact disc.
Chapter 2: The Historical Background of Jazz as Part of the 20th Century

Russian Musical Culture

From the 1920s, when jazz started getting popularity in America, jazz was not consistently accepted till the 1970s in Russia due its tumultuous political situation. In particular, the position of the Stalinist regime (1929-1953) on jazz moved back and forth between censorship, restrictions, and sponsorship. Kapustin was exposed to this time when jazz had been either accepted or persecuted depending on the political climate. Even though jazz was not consistently accepted by the Russian government, it ultimately became an important component of Kapustin’s musical creation.

Since the Russian polices regarding musical arts varied widely, it is complicated to describe the historical contexts in chronological order. The history of Russian jazz between 1920 and 1970s may be best explained in three different periods: from 1920 to 1939, from 1939 to 1953—Russia’s entrance in World War II (WWII) until Stalin’s death—, and from 1953 to 1970s in the post-Stalin era.

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Jazz was first introduced in Moscow by Valentina Parnakh (1891-1951) at a concert in 1922. Valentina was not a musician but a Russian poet, translator, dancer, and theatre worker. He first became familiar with the concept of jazz in 1921 during his exile in Paris. One year later, he returned to Russia and formed the first Russian jazz band performing their first concert under the pretense that a performance will provide vitality and positive energy that Russia needed to recover from the aftermath of the civil war.\textsuperscript{11}

Russia experienced drastic upheavals during the first decade after the October revolution of 1917. Although the Soviet Union was fully established in 1922, the political stability was not in place until the early 1930s. Only small percentage of the population in Russia was exposed to jazz. The Soviet government was eager to support the proletariat who had no wealth and property. In the Russian government’s view, proletarian music was simple, even primitive, and free of all artistic pretenses related to jazz, Western, and even classical music.\textsuperscript{12} This has to be understood in the context of the popular culture during this period. Their music was used as propaganda expressing the ideology of communist communal society.\textsuperscript{13}

Several musical organizations were founded from 1923 onward, and the Russian Association of Proletariat Musicians (RAPM) which focused on the promotion of

\textsuperscript{12} Lücke, 2.
\textsuperscript{13} Ibid., 3.
proletarian music gained prominence. \(^{14}\) RAPM specifically attacked syncopation, monotone rhythms, and minor sixth and seventh chords. This situation had a negative effect on popular culture and such an environment did not support the development of an autonomous proletarian musical style after all. Critics argued that the propaganda songs promoted by RAPM remained colorless and dogmatic, perhaps due to the exclusion of specific stylistic elements associated with jazz. Also, they insisted that jazz could be made suitable for the Soviet Union if appropriate national musical repertoire were established. Certain art critics and revolutionaries made claims that jazz was a reflection of a bourgeois-capitalist world, leading to the cultural suppression of jazz elements.\(^{15}\) Despite this, after a short period of time, jazz achieved popularity with the urban population.\(^{16}\)

Eventually, support for jazz grew in Russia for a period of time during the confrontation between Russia and Germany. This standoff between ideology and public taste came to an end when German nationalism indirectly prohibited jazz as part of their isolationist policy. Communist ideology was the antithesis of isolationism. Also, there was an insistence that since jazz was music for the proletariat, authentic proletarian jazz stimulated social class awareness that may lead to further revolution and advancement of communism. Soviet critics readily accepted these arguments and disseminated jazz throughout the Soviet Union. From 1932 to 1936, called the “Red Age of Jazz”, jazz developed into new style, more widely accepted and developed as Soviet jazz. Soviet radio

\(^{14}\) Ibid.
\(^{15}\) Ibid.
\(^{16}\) Ibid.
stations increasingly played jazz music and record companies produced, and imported large amount of recordings to spread jazz throughout Russia.  

However, in 1936 with the death of Maxim Gorky, godfather of socialist Realism, jazz was prohibited by the government, and later became almost extinct. Related incidents found their way into Pravda, the communist party’s newspaper. For example, Dmitri Shostakovich’s opera “Lady Macbeth of Mtsensk” (1934) featured a jazz band to express the passion of the leading woman character. Pravda accused Shostakovich of borrowing sounds that were very nervous, convulsive, and epileptic. The Russian government forcefully had him compose only proletariat song and ordered jazz bands to play only honorable Soviet songs.

Jazz was disappearing in Russia due to political oppression, but it remained attractive to musicians and the public. The Russian government no longer ignored jazz but modified their cultural policy so that parts of it would be allowed for use. In 1938, they founded the State Jazz Orchestra of the USSR and created the genre of Proletarian Musicians. Generally, repertoires by such musicians as Rimsky-Korsakov (1844-1908) or Tchaikovsky (1840-1893) were performed, but sometimes transcriptions of Duke Ellington’s (1899-1974) music were heard.

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17 Ibid.
19 Ibid., 26.
During the Great Terror (1936-1938), jazz was persecuted by Stalin’s regime due to its association with freedom and improvisation. Not only jazz musicians but jazz fans were arrested, sent to work camps, and assassinated. This appalling historical phenomenon placed Soviet society into a period of great insecurity. 20 Millions were persecuted and killed and only the most fortunate jazz musicians were exiled to remote locations. This was the time when Kapustin was born—he was too young to understand the political situation and was unable to learn anything regarding music including jazz.

After the Great Terror, there were attempts to reintroduce jazz that would be suitable for Russian culture. The Russian government established a jazz orchestra to promote an ideologically correct, proletarian style of Soviet jazz; and by 1938, there were a few other orchestras supporting such version. These orchestras were not popular in Russia, mainly because they were “jazz” in name only and did not perform in a true jazz style. In fact, these orchestras were outright rejected by the audience. 21

Another independent attempt was made to promote real jazz by Leonid Utesov (1895-1982). He founded one of the first Soviet jazz bands which blended several styles ranging from Russian folk songs to a variety of international cosmopolitan styles, including American jazz, Argentine tango, French chanson, upbeat dance, and Russian folk music. 22

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20 Lücke, 4.
Utesov also took charge of the government orchestra in 1940 and made the orchestra perform real jazz.\textsuperscript{23}

B. 1939-1953

During WWII (1939-1945), America and Russia formed a military alliance and the two nations continued a close partnership during the war. This alliance between American and Soviet forces was a positive influence for the Red Army. Many American jazz orchestras and bands performed for the army. They also shared their big band orchestration and scoring techniques with Russian musicians.\textsuperscript{24} The arguments between bourgeois and proletarian music were no longer an issue. Not only had they played standard American jazz, but also Russian folk songs and songs for the masses. Russian soldiers listened to jazz through radio broadcasts from the American forces.\textsuperscript{25} This interaction resulted in the permeation of jazz into Russian culture. During this period, Kapustin was three years old. After he and his family relocated to Kyrgyzstan from his home country, Ukraine, his father was serving in the army.\textsuperscript{26} Kapustin still did not have any influence from jazz because he had not yet commenced his formal musical education. Also, Kapustin was never expected to be interested in jazz. It would be unthinkable for Kapustin to be influenced by jazz during such a fluctuating time. Although jazz was positively used in the Army during WWII, this

\begin{footnotes}
\item[23] Lücke, 6.
\item[24] Mann, 27.
\item[25] Ibid.
\item[26] Ibid.
\end{footnotes}
only lasted for a short time and was soon again prohibited as the political climate shifted back to more restrictive due to the beginning of the Cold War.

After WWII, specifically from 1947 to 1953, jazz was once again persecuted by Stalin’s regime. The relationship between Russia and the United States drastically deteriorated into the Cold War due to opposing economic and political ideologies. The Cold War was a power struggle for international influence. Stalin prohibited the use of the word ‘jazz’ and the government changed the name of the State Jazz Orchestra to the State Variety Orchestra. They issued a compulsory order discarding all jazz works. All traces of American jazz were erased and even specific jazz elements were forbidden, such as blue notes, chords with diminished fifths, and brass vibrato. Moreover, the pizzicato technique performed by bass instruments, or strong percussive rhythmic emphasis performed by drums had to be reduced because they were considered primary elements of jazz. In the post-WWII period, jazz almost became a completely persecuted genre. In the interview by Anderson (2000), Kapustin recalled how jazz was persecuted on a national level. He also mentioned that it was difficult to fuse jazz and other Russian musical styles established by well-known Russian composers, such as Rachmaninoff, Scriabin, and Shostakovich, because compositional ideas were limited by parameters predefined from the government. During this time, Kapustin’s musical resources were limited to classical music; thus, he devoted his time to the study of classical composition. Eventually, the persecution of jazz came to an end in 1953 after Stalin’s death.

27 Ibid.
28 Anderson, 96.
C. 1953- 1970s (Post-Stalin)

With Stalin’s death in the late 1953, jazz was liberated from government oversight. Soviet musicians sought out jazz and it flourished once again in the late 1950s. Russia’s new leader, Nikita Khrushchev, further encouraged its re-emergence by implementing a policy known as “Khrushchev’s Thaw”. Millions of Soviet political prisoners were released from forced labor camps. Khrushchev’s new policy embraced world culture while pursuing friendly relations with neighboring nations. Strict censorship of the arts was relaxed and Russian composers, performers, and audiences experienced a newfound openness to musical expression which led to the foundation of an unofficial music scene during the mid-1950s.29 The people in Russia expressed interest in aspects of Western popular culture, such as fashion, literature, art, and music. Jazz was one of them. As a Russian composer, Kapustin had the opportunity to access jazz through television and radio during this time, and many jazz recordings and transcriptions from the west helped to broaden his musical spectrum. Conversely, people in the west were becoming more interested in Russian movies and music. One of best known Russian popular songs Moscow Nights spread around the world, and in 1961 was arranged for jazz instrumental versions by the British jazz group, Kenny Ball and his Jazzmen, under the new title Midnight in Moscow.

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Peter Schmelz, Such freedom, if only musical: Unofficial Soviet Music during the Thaw. (New York: Oxford University Press, 2009), 3-25.
Unfortunately, Khrushchev’s Thaw would not last for long because he once again started to persecute jazz in 1962 until his ouster by Leonid Brezhnev in 1964. After this brief period of persecution, Russia once again had a short period of cultural liberation where orchestras appeared with fresh swing-style approaches, and the fans and performers could play and enjoy jazz without persecution.

While jazz was severely persecuted during the early years of Kapustin’s time, the political persecution had little effect on his compositional work. Jazz became very popular in Russia during his time as a composer. Many of the other late 20th century composers, from the U.S.S.R. era would purposely utilize many elements from Western jazz music. In the interview with Anderson, Kapustin said:

   At the beginning I could only hear jazz on the radio with my friends. I believe the performer was either Glenn Miller (1904-1944) or Louis Armstrong (1901-1971). I thought I was going to be a virtuoso classical player but at 20, 21, 22, I understood that jazz was very important. And I didn’t like performing; composition was more interesting.30

The 1960s was a time when jazz became firmly established by the mainstream public. In Moscow, a jazz festival was held and the soviet recording company Melodiya published music of jazz bands and solo artists. In 1967, other jazz festivals were held throughout U.S.S.R. and the largest festival was held in Tallinn. The jazz festivals provided inspiration and motivation for many musicians. This historically large festival received considerable international and domestic media attention. These jazz festivals frightened Soviet

30 Anderson, 95.
authorities to the extent that these jazz festivals were prohibited because there were perceived as a threat to existing communist ideology. At the Talinn festival, Kapustin performed with the Lundstrom big band and the experience exposed him to many compositional elements of jazz which would be incorporated in his future works. Unfortunately, in 1968 this festival drew the ire of Stalinists, who were behind the policy of jamming radio signals.

In the same year, the Red Army would invade Czechoslovakia to suppress the rebellion and reestablish Soviet dominance. During the 1970s, the political situation and belief that jazz and the arts would never completely escape persecution led to the exodus of many Russian musicians to the United States. Kapustin, however, was able to remain in Russia and found work in the classical fields of music. He survived in this severe situation because his music was not pure jazz but rather a jazz-blended style in classical forms.

Russian jazz history is marked as a time of inconsistency between acceptance and persecution. Russian musical culture was greatly affected by War, politics, and regime. Such influences tapered off for a brief time while Kapustin was a composer early in his career, allowing him to familiarize himself with jazz and its stylistic elements. It is important to note that Kapustin considered himself not a pure jazz composer or performer, but rather a classical musician who incorporated jazz elements into his works. Therefore, he had the flexibility to revert to classical music during times of yet another jazz persecution, avoiding interference with his work as composer and performer.
Chapter 3: The Emergence of Third Stream, a Fusion of Classical and Jazz

During the 1950s, a new musical culture known as *third stream* emerged among both classical and jazz composers. It is produced by combining styles or crossing over style labels. As these composers attempted to fuse idioms, the ideological and technical barriers between classical and jazz began to break down. Classical composers incorporated rhythmic vitality and the swing of jazz into their classical music, while jazz musicians incorporated classical large-scale forms and complex tonal systems into jazz.\(^{31}\)

*Third stream* was formally coined in 1957 by Gunter Schuller (b.1925) in a lecture at Brandeis University.\(^{32}\) Schuller explained *third stream* as a type of music that combined the elements of classical and jazz music. This musical integration allowed for new musical expressions, and brought big changes in the musical development of the 20\(^{th}\) century. This movement produced a wide variety of works and creative approaches to combining different musical styles. Later on, *third stream* expanded worldwide and had a large influence in classical music.


However, it is difficult to categorize third stream as a unique musical genre, since it is not well defined as to what separates the classical and jazz styles. The opinions of scholars and critics diverge regarding which particular composers and compositions belong to third stream. Gunter Schuller pointed out that third stream needs to be defined as a separate entity from the two mainstreams: Western classical music and jazz. As Schuller explained, third stream does not indicate any of following:

1. Jazz with a string ensemble
2. Jazz played on instruments normally used for Western art music
3. Western art music played by jazz performers
4. The insertion of a musical quote from Ravel or Schoenberg between bebop chord changes or vice-versa
5. Contrapuntal jazz
6. A fugue played by jazz musicians
7. A music which threatens the existence of jazz or Western art music

While it was formed by both classical and jazz composers from their different perspectives, third stream was largely associated with the cool jazz style that was established at the end of the 1940s. Miles Davis and Gil Evans were at the forefront of the cool jazz movement. They were not only leading cool jazz composers but also an innovative force in the evolution of jazz for incorporating the forms of Western classical

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music into their music. Their album *Sketches of Spain* (1959) incorporated Spanish composer Joaquin Rodrigo’s *Concierto de Aranjuez* into their own jazz style. This album is an example of *third stream* music. It features symphonic arrangement by Gil Evans, and the performers took musical aspects from cool jazz, which utilized steady and calm rhythms, or relaxed tempos in contrast to faster tempi used in bebop style. Strings or woodwinds instruments are generally used in expanded ensembles and these instruments project more colorful sounds. The register is not too high or low but stays in the mid-range to sound more relaxed. As cool jazz musicians created *third stream* by borrowing forms of classical music, such as fugue, suite, and concerto into jazz style, classical music was influenced by jazz as well. This interaction between cool jazz and classical music would later have a significant impact on *third stream*.

Even before the term *third stream* was coined by Schuller, many late 19th and early 20th century classical composers showed interest in jazz in terms of harmony, rhythm, and blues scale. While they were never labeled as a part of *third stream* movement, the following pieces were some of the earliest attempts to fuse jazz and classical idioms.

Claude Debussy (1862-1918) demonstrated the influence of jazz in his ragtime piece *Golliwog’s Cakewalk* (1908). This piece is the last movement of Debussy’s suite *Children’s corner*. He used syncopated rhythm of ragtime to present cheerful and dance-like characters. (Figure 3.1).
Maurice Ravel’s (1875-1937) *Piano Concerto in G Major* (1931) shows strong influence of jazz. Its main elements are extensive jazz tunes, blue notes, rich and diverting rhythms (Figure 3.2). During his tour of America in 1928, Ravel met many jazz musicians, including George Gershwin and Duke Ellington who influenced Ravel’s late period. Especially, the descending blues-influenced figure is a reminiscent of Gershwin’s *Rhapsody in Blue* (1924) (Figure 3.3).

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Some of Igor Stravinsky’s (1882-1971) compositions are influenced by jazz. In *Ragtime Music for 10 Instruments* (1918) and *Ebony Concerto* (1945) for clarinet and jazz band, he certainly fused ragtime elements, jazz harmonies, syncopated rhythm, and blue

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notes. These pieces are good examples of jazz-influenced classical music (Figure 3.4 and 3.5).

Figure 3.4: Stravinsky, *Ragtime Music for 10 Instruments* (transcription for solo piano), mm. 1-6.\(^{37}\)

Figure 3.5: Stravinsky, *Ebony Concerto*, mm. 33-37 (first movement).\(^{38}\)

Darius Milhaud’s (1892-1974) *Le bouef sur le toit*, Op. 58 (*The Ox on the Roof*) (1919) was a ballet music which is strongly influenced by Brazilian popular music as well as Afro-


Cuban rhythms (Figure 3.6 and Figure 3.7). It has a rhythmic backbone named clave.

Another ballet, *Creation du monde* (1923) includes a jazz-inspired fugue fusing classical and jazz idioms.

![Figure 3.6: Afro-Cuban rhythms.](image1)

![Figure 3.7: Milhaud, *Le bouef sur le toit*, Op. 58, mm. 1-9 (transcription for piano solo).](image2)

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George Gershwin (1898-1937) often used jazz elements in his compositions. *Piano Concerto in F* and *Rhapsody in Blue* (1924) are the examples of his jazz style music which incorporated frequent syncopations of ragtime and blues inflection (Figure 3.8 and 3.9).

Figure 3.8: Gershwin, *Piano Concerto in F*, mm. 39-46.\(^{40}\)

Figure 3.9: Gershwin, *Rhapsody in Blue*, mm. 1-6 (transcription for piano solo).\(^ {41}\)


Aron Copland (1900-1990) was largely influenced by jazz in his early compositions. He used jazz elements, such as *Piano Concerto*, *Music for the theatre*, *Four Piano Blues* (1926-1948), and *Emblem* (1964). From *Four Piano Blues*, No. 4 presents extended chords in syncopated rhythm. In figure 3.10, the left hand alternates between an octave and chord, which can be regarded as a stride-like accompaniment. In *Emblem*, the middle section includes jazz idioms, such as syncopations and blue notes, or chromatically lowered third, fifth, and seventh scale degrees.

![Figure 3.10: Copland, Four Piano Blues No. 4, mm. 1-8.](image)

In relation to their total output, there is relatively small number of classical works that have incorporated jazz elements. Some jazz musicians were attracted to the idea of merging certain aspects of the jazz tradition into classical compositional techniques and instrumentations. They lent their credibility to *third stream* jazz movement. Therefore, the

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following sections will investigate jazz and classical musicians who can indeed be considered *third stream* composers and explore examples of their works.

Davis and Evans released some exemplary *third stream* recordings. They fused written and improvisational music in the album *Miles Ahead* (1957), a suite of 10 pieces featuring a large ensemble consisting of sixteen woodwind and brass players. The arrangements of this album flow from one song to the next without interruption. This creates a sense of long form more common in the European classical tradition. Davis and Evans also recorded an album *Porgy and Bess* (1959) featuring selections from George Gershwin’s opera *Porgy and Bess*, which was first performed in 1935. This album includes elements of European opera as well as jazz roots and draws on southern black traditions. It featured Davis playing themes from the opera in a symphonic setting with arrangement by Evans.\(^4^3\)

John Lewis (1920–2001), an American jazz pianist, composer, and arranger was classically trained and influenced by music from many classical musicians from Bach to Béla Bartók, but also was later exposed to jazz and inspired by Louis Armstrong and Charlie Parker. Expanding his musical horizons, Lewis combined the two disparate musical styles and then refined jazz. He formed the modern Jazz Quartet called Milt Jackson Quartet (MJQ), which consisted of three chamber classical musicians—Milt Jackson, Clarke, and Ray Brown—and made the album, *Third Stream*. In this album, Lewis collaborated with the Beaux Arts String Quartet to add more colors to *Sketch for Double*.

\(^4^3\) *Porgy and Bess*, with Miles Davis, Colombia CS 8085, 1958, compact disc.
*String Quartet* (1959). This composition demonstrates how he incorporated classical practice with jazz improvisation and big band characteristics into his music. He also experimented with various classical instrumentations into his *third stream* style music. Many of his compositions, including those for MJQ, interweaved various elements from classical music, such as fugue and counterpoint of Bach, folk-tinged music of Bartók, and the clearly defined texture of Stravinsky’s ballet, *Agon*, in his compositions.

In addition to coining the term *third stream*, Schuller is also a composer, pianist, and horn player who recorded with Davis. Schuller’s work with Davis was a great opportunity to shift his musical attention more toward jazz. Among his compositions, *Transformation for Jazz Ensemble* (1957) and *Concertino for Jazz Quartet and Orchestra* (1959) show clear evidence of how he combines classical and jazz techniques. *Transformation* is a passacaglia gradually transforming into a jazz-dominated style with improvisation. The opening melody sounds like atonal, but throughout the passacaglia, long sustained notes—played by different instruments such as clarinet, horn, and flute—are constantly reiterated and finally the sound transforms into more jazz with swing, extended harmonies, and improvisation. The rhythmic diminution gives a feeling of stretto and reaches climax at the end of the piece. *Concertino for Jazz Quartet and Orchestra* is written in concerto grosso style, since it alternates between the MJQ and the orchestra.

French jazz composer Claude Bolling (b. 1930) is noted for a series of crossover collaborations with classical musicians. He has composed and recorded music that mixes jazz and the classical form. His seven movements of *Suite for Flute and Jazz Piano Trio* (1973) is a representative *third stream* example combining Baroque style, modern swing,
and improvisation. This piece was written for classical flute and jazz piano trio—piano, string bass, and drums. The main theme is played by the flute. The harmonic progression is in balanced structure between tension and release with jazz rhythm and improvisation techniques. For the fugal arrangement, each countermelody is expressed and elevated by piano.

Pianist Jacques Loussier (b. 1934) performed many classical works in the jazz style. He formed Play Bach Trio in 1959 and released, for the 50th anniversary of jazz, the Bach-dedicated recording, *Jacques Loussier plays Bach*. The album includes the *Brandenburg Concertos*, the *Goldberg Variations*, and Preludes. His other *third stream* compositions encompass other different periods—from classical though late romantic—music. Beethoven’s Theme and Variations, Eric Satie’s *Gymnopedies*, Chopin’s Nocturnes, and Schumann’s *Kinderzenen* are all rearranged for jazz style. Generally, his new arrangement includes embellishments and improvisation on the original melodic and harmonic progressions. Such a classical approach to jazz changes the original classical music through new instrumental settings of jazz styles that allow each player free improvisation as well as straightforward interplay with each other (Figure 3.11).
Conversely, some classical composers took a professional interest in the musical elements of jazz and fused them into a variety of musical forms of classical music. One key composer is Nikolai Kapustin. Kapustin’s music is unique in that it does not contain improvisation but rather has incorporated jazz elements into his classical formal structure. He utilized the stylistic features and textures of jazz pianists: specifically, Art Tatum and Oscar Peterson. Kapustin draws from Tatum and Peterson, specifically their considerable, technical facility, as well as their improvisatory approach. While Kapustin uses their improvisatory approach, he prefers to maintain the tried and true forms that have dominated Western classical literature. Kapustin’s work is notable for containing clear characteristics.

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of jazz as well as having clear planned forms seen in classical music. Therefore, Kapustin’s work is a clear reflection of third stream.

Concert bands, orchestras, or other chamber ensembles of third stream were to perform in more intimate settings in which sound projects various instrumental colors. From the influence of classical instrumentations, the size of jazz performance groups was expanded, and some third stream music was written in concerto grosso form in which musical material is passed between several instrumental groups. For example, *Concerto Grosso in Db Blues* (1969) by Herbie Mann (1930-2003) is one of the most moving classical and jazz fusions which combine classical groups playing composed sections with jazz groups alternately playing improvised sections. This has a group improvisation, the piece has structure, memorable yet surprisingly simple motifs, and holds together even when stretched to the limits of coherence by general outbreaks of freeform.\(^{45}\)

Not only is third stream style used in instrumental music, but it is also used in vocal music. Third stream music has been applied to the singable nature of J.S. Bach’s work. The French improvisational group Swingle Singers often perform Bach’s vocal music and have also transcribed his instrumental fugues and sing them. Because very often they apply swing feel into their performances, the result is classical music with jazz feel. While they sing a capella, their songs have been featured by jazz pianist John Lewis, vibraphonist Milt Jackson, and other jazz ensemble groups.

Jazz and classical music use different concepts. The major difference between classical music and jazz is that the former is played with a written out score and the latter is played through improvisation. The music of third stream is a fusion of both: borrowing language, gesture, improvisation and rhythmic drive from jazz, and instrumentation, form, and compositional technique from classical music. Western classical forms, like sonata, concerto, and theme and variations are often used in third stream compositions. Third stream pieces are more thoroughly integrated, merging two idioms in relatively equal balance.
Chapter 4: Bagatelle

Bagatelle is a French term meaning trifle, a short piece of music in a light vein. The name of the genre does not explicitly imply a specific form. The bagatelle can be created by the repetition of a motive, a phrase, a section, or by variation of phrases and sections, and by the return of the materials. Bagatelles are written for piano and other instruments as well as ensembles; they are typically light, playful, or mellow in character. In the 17th century, composers began writing bagatelles as single movements of a suite or cycle of several pieces. This chapter will explain how the bagatelle developed over each era with examples from several composers.

The bagatelle is first found in the works of Francois Couperin (1668-1733) who published his tenth ordre for harpsichord in 1717, in a rondeau entitled Les bagatelles. This is a very short and simple piece with the distinction of using the rondo form that repeats the initial motive throughout certain parts of the composition (Figure 4.1).

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The bagatelle is next found used by the French publisher Boivin for a collection of dances around 1753. The two examples show that the bagatelle was not widely used and was limited to one movement or parts of larger works before the 19th century. Therefore, the genre was not fully expressed and utilized in regards to formal structure.

Beethoven was the first composer to use the bagatelle in solo piano works. He wrote a number of bagatelles throughout his life. *Für Elise* No. 25 in A minor, WoO. 59—an essential work in the music anthology—is a famous bagatelle. Among Beethoven’s bagatelles, some were published after his death but the three sets for piano Op. 33 (1803), Op. 119 (1823), and Op. 126 (1824) became the best known reflecting the different stages of his career. Particularly, Op. 33 was the first work where Beethoven used the term “Bagatelle” for solo piano in his collection of *Seven Bagatelles pour le Pianoforte.* Op. 33 was written in typical Viennese style, utilizing an Alberti bass pattern, a conventional

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48 In-Sun Paek, “Selected Twentieth-Century Bagatelles for Piano” (D.M.A. diss., The Florida State University, 2007), 1.
dominant-tonic key relationship, and a well-balanced length between each section. Op. 119 is a collection of eleven pieces of Beethoven’s sketches from the middle period of his career. Beethoven wrote fragments of his musical ideas and made them larger miniatures than Op. 33. There is an extensive review of Beethoven’s Op. 119 in the musical journal *The Harmonicon* (1823).

From the brevity and originality of these compositions they seemed to have been transcribed from a kind of musical notebook, from a recollection of fragments of thoughts, penned down at the moment of their birth, to be afterwards amplified and exalted into more dignified forms of sonatas, quartets or even symphonies. The whole of them, eleven in number, comprise in the small compass of thirteen pages, and some of them do not exceed four lines in length, but short as they are, they display an abundance of elegance and invention, and are so distinctly characterized, that it would have been no difficult matter to name the writer of them had he not been declared in the title page. ‘Ex pede Herculum’, and Beethoven is discovered, even in the present ‘trifle’.  

Op. 119 is not written in any formal structure and overall it gives a fantasy-like impression. Beethoven developed a variety of compositional techniques such as contrapuntal writing, extended trills, and chromatic passage work throughout this set of eleven bagatelles. Also, he used Neapolitan chords giving harmonic color in Nos. 5 and 9. In the No. 6 Op. 119, he added introductory material, used a wider register, arpeggiated theme, and recitative style (Figure 4.2).

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Op. 126 is Beethoven’s late composition consisting of six short pieces. These are no longer sketch-assembled pieces similar to the eleven bagatelles of Op. 119. Like Beethoven’s late sonatas, this opus reached a high compositional maturity as well as a tightly bonded unity. The melodies are more elaborate, the harmonies are enriched, and the range of dynamics and register are wider. Even though Beethoven’s bagatelles are not considered as important as his piano sonatas, his symphonies, or his other output, these miniatures display an emotional intensity, improvisatory passagework, and even impressionistic elements. These developmental ideas certainly had influence on nineteenth century romanticism.

The individual bagatelles of both collections of Op. 119 and Op. 126 include potential ideas for larger works. For Beethoven, the bagatelle was no longer a simple genre. It developed further as a broader, extended and expanded style in terms of harmony, length, and expression. Furthermore, Beethoven’s bagatelles had a significant effect on 19th century character pieces, an important genre in the Romantic period that expresses the essentials of a poem or painting, and creates a definitive atmosphere within a few bars of music. Also, the bagatelle is accepted for other instrumental or ensemble compositions. Brown describes the bagatelle in the following way:

Some of Beethoven’s bagatelles are trifles, but many of the later ones are thoroughly typical of their composer and show affinities with the greater instrumental works written at the same time.  

During the romantic era, the bagatelle was further developed into a more complicated style with extended harmonies, chromaticism, and a variety of rhythms. One example of the romantic bagatelle can be heard in Saint-Saëns’s (1835-1921) set of Six Bagatelles, Op. 3 (1855). This composition was first published as a solo piano work in two sub-cycles of three pieces. Each piece reflects the influence of Romantic composers such as Chopin, Schumann, Brahms, and Liszt. This cycle is unified through the use of similar character and subject in the first and the last pieces. These bagatelles have a more expanded structure compared to Beethoven’s bagatelles. In addition, Saint-Saëns has a more complicated

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52 Brown, 466-467.
phrase structure compared to the classical bagatelle. The register range is wider with chromatic inflections being used often, providing a singing sensation from the melody. The dynamics expressed from Beethoven’s bagatelle display repetitions of crescendo and decrescendo with gradual dynamic change. From Saint-Saëns’s bagatelle, there is a sudden change in dynamic which allows a more free and diverse expression of emotion. Compared to Beethoven, Saint-Saëns’s bagatelle has more technical passagework requiring greater virtuosity.

In the later romantic era, while tonal music was still mainstream, composers started exploring tonal expansion and creating atonal systems which were later firmly established by Arnold Schoenberg, Berg, Webern and other 20th century composers. Franz Liszt’s (1811-1886) Bagatelle sans tonalité "Bagatelle without tonality”, S. 216a (1885) was one of the experimental compositions of atonal music. This is an extremely chromatic and programmatic music mixing literature and musical art. The Bagatelle sans tonalité was composed with the intention to be the fourth Mephisto waltz as indicated in the manuscript. Liszt described the two main characters, Faust and Mephistopheles, from the novel ‘Faust’ written by Nikolai Lenau (1802-1850). For this particular bagatelle, Liszt used a compositional technique called ‘omnitonic’ (Figure 4.3).\(^5\) Within a given omnitonic passage, there are several different possible tonalities inferred. As the following example

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shows, in the right hand, the omnitonic technique pushes beyond the bounds of traditional tonality because it does not have a definite feeling of tonal center.\textsuperscript{54}

![Music notation]

Figure 4.3: Liszt, \textit{sans tonalité} "Bagatelle without tonality", S. 2-16a, mm. 14-22\textsuperscript{55}

This piece is in ternary form. Harmonically, Liszt uses seventh chords and tritones as primary elements. These harmonies have exotic colors that best represent the character of the devil Mephistopheles. In the thematic motive, the alternating F\# and F followed by chromatic notes determines the overall atmosphere of uncertainty. Until the end of the piece, a mysterious mood is maintained by omnitonic passagework and harmonies.

Later on in early 20\textsuperscript{th} century, Béla Bartók (1881-1945) composed a set of fourteen bagatelles for Op. 6 (1908). They are atonal—except Nos. 4 and 5—and there is no apparent connection found between pieces. Each bagatelle contains different


\textsuperscript{55} Franz Liszt, \textit{Mephisto Walzer} (Kassel: Bärenreiter, 1984), 130.
characteristics and stylistic elements. Bartók utilized unique compositional techniques such as modes, monophony, dual key signature, both static and perpetual accompaniment, and quartal harmony as the basis of his musical language. Particularly, since he was greatly enthusiastic of Slovak and Hungarian folk music, Bartók used those folk melodies in No. 4 and No. 5. In the bagatelle No. 14, subtitled *My Dancing Sweetheart*, he reveals emotional intensity by using four notes (D-F#-A-C#)\(^56\) as a leitmotif which was inspired by violinist Stefi Geyer with whom he was romantically involved (Figure 4.4). The four pitches represent his humor and sarcastic wit related to his broken engagement with Geyer.

![Figure 4.4 Bartók, Bagatelle, No. 14 Op. 6, mm. 183-189\(^57\)](image)

In terms of structure, Bartók’s bagatelles from Op. 6 are relatively short and the phrase length is irregular. Most of the bagatelles from Op. 6 show either binary or ternary frames with clear sectional divisions, but in the case of Nos. 1, 4, 6, and 13, it is difficult to identify how many sections they could be divided into since these four bagatelles do not


present distinct sectional shifts. Bagatelles 1, 4, 6, and 13, each of which is one-page long, can be observed as an enumeration of simple musical motives.

During the 19th and 20th century, composers continuously used the bagatelle genre, leading to a steady increase of new bagatelles as well as increased diversity in styles. In addition to the previously mentioned bagatelles, more examples are listed below:

Bedřich Smetana: A Collection of Bagatelles and Impromptus (1844)
Antonin Dvořák: Bagatelles, Op. 47 (1878)
Vitezslav Novák: Bagatellen, Op. 5 (ca. 1893)
Jean Sibelius: Six Bagatelles, Op. 97, titled as *Little Waltz* and *Humorous March* (1920)
Ernst Krenek: Four Bagatelles for Piano Four Hands, Op. 70 (1931)
Alan Rawsthorne: Bagatelles (1938)
Howard Ferguson: Five Bagatelles, Op. 9 (1944)

The 20th century bagatelle inherited the styles from the romantic era yet also incorporated complex rhythms, frequent meter changes, improvisatory passagework, atonality, and continuous changes of key, tempi, and mood, creating a new style of bagatelle.
Kapustin’s *Ten Bagatelles*, Op. 59 were published in 1991. He continued developing bagatelle by using the binary and ternary formal idea. Since this work is influenced by jazz, it displays complicated rhythms and improvisational materials. Kapustin’s work is a fusion of jazz and classical tonal music which contrasts with previous bagatelles that incorporated romanticism, atonal and folk elements. The pieces utilized a tonality and a more clear division of sections into two or three parts. The specific details regarding Kapustin’s bagatelle will be discussed in the following chapters.

As a musical genre, in terms of scale and structure, the bagatelle had received little attention during the Baroque period. However, Beethoven developed the bagatelle as a kind of character piece. Later, other 19th and 20th century composers placed greater emphasis upon it. Kapustin used jazz idioms in his set of bagatelles and elevated it to a similar artistic level to other larger forms. The bagatelle is no longer a small scale piece to be disregarded by performers. Rather, it is significant enough to be a part of their performance repertoire.
Chapter 5: Nikolai Kapustin’s Musical Style and Influence

Nikolai Kapustin has written a large number of works exceeding 150 opuses. His compositions encompass solo works and works for various instrumental ensembles, including concerti, big band, and orchestra. The formal designs of his compositions include suites, preludes, fugues, sonatas, rondos, and scherzi. Kapustin was initially trained in the traditional manner and style of classical music as taught at the Moscow Conservatory. Some aspects of classical music such as counterpoint, balanced phrase structure, chromaticism, and impressionism influenced his entire output. Kapustin’s first work, a piano sonata composed at age of 13, was considered simply an academic work. However, the experience of listening to jazz, such as ragtime, blues, ballad, swing, and bebop developed Kapustin’s interest to a more fused style of classical and jazz. His first fusion style is Concertino for Piano and Orchestra, Op. 1 which he publicly performed in 1957. Kapustin continued to compose solo piano works and his output centered on these works (see Appendix A). His compositional ideas broadened and began to encompass different musical categories. Additionally, Kapustin’s experience playing with big jazz bands led by fellow Russians Juri Saulsky and Oleg Lundström largely influenced his creative jazz compositional and performance skills. Even though largely influenced by jazz, he still considered himself to be a classical composer. In an article in Fanfare, Kapustin said:
I was never a jazz musician. I never tried to be a real jazz pianist, but I had to do it because of the composing. I am not interested in improvisation-and what is a jazz musician without improvisation? All my improvisation is written, of course, and they become much better, it improved them.  

As shown in the list of Kapustin’s compositions for piano solo (see Appendix A), there are two sets of 24 pieces, respectively Twenty-Four Preludes in jazz style, Op. 53 (1988) and Twenty-Four Preludes and Fugues, Op. 82 (1997). These compositions have a formal design consisting of twenty four major and minor keys, which is similar to that of Bach and Chopin. There is no doubt about the influences of Bach’s contrapuntal textures of Prelude and Fugue on Kapustin (Figure 5.1 and Figure 5.2)

Figure 5.1: Kapustin, Fugue No. 1, Op. 82, mm. 1-6.  

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Kapustin has written twenty piano sonatas which were constructed in the sonata-allegro form of Mozart and Beethoven. Also, his *Eight Concert Etudes*, Op. 40 are rhythmically and technically challenging. Figures 5.3 through 5.6 show resemblances between Kapustin’s Etudes Op. 40, Nos. 2 and 7 and, Chopin’s Etudes, Op. 10 No. 7 and Op. 25 No. 6.

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Figure 5.3: Kapustin, Etude No. 2 Op. 40, mm. 1-2.\(^{61}\)

Figure 5.4: Chopin, Etude No. 7 Op. 10, mm. 28-33.\(^{62}\)


Whereas formal designs are his biggest influence from classical music, jazz mainly influenced his rhythmic, harmonic, and melodic elements. These elements evolved from diverse African-American, European, and Latin-American sources, such as African call-and-response chants, field-hollers, gospel music, the marches and popular songs of the day,

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ring shouts and a largely Cuban influence called “the Spanish tinge.” A variety of musical styles from diverse musical cultures are accommodated in Kapustin’s music.

The jazz idioms in Kapustin’s music were significantly influenced by many jazz figures, such as Art Tatum, Oscar Peterson, Charlie Parker and Duke Ellington. Particularly, Kapustin admires the two highly reputed jazz pianists, Art Tatum and Oscar Peterson, draws inspiration from their performance, and imitates their detailed musical style. Kapustin’s compositional style was greatly affected by some of the main characteristics of these two jazz musicians: two-fisted stride, arpeggiated runs, complex and intricate bebop with artistic genius (Figures 5.7, 5.8 and 5.9), prodigiously technical passagework, ceaseless melodic invention, and relentless rhythmic swing.

![Figure 5.7: Art Tatum, How High the Moon, mm. 77-80, Stride.](image)

Figure 5.7: Art Tatum, *How High the Moon*, mm. 77-80, Stride.  

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Kapustin forges improvisation skills and difficult techniques in his music. The jazz performer literally never playing a piece exactly the same way. They unfold their imagination and basically perform in a creative free-way (see “improvisation” in Chapter 7). Improvisation includes certain stylistic norms but is unfettered by the prescriptive features of a specific musical text. However, Kapustin just imitated jazz improvisation as noted forms on the score (Figure 5.10 and 5.11). His music has no actual improvisations,

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67 Ibid., 101.
68 Ibid., 108.
which are vital constituents of jazz. He uses improvisatory style, in which an initial melody is stated and then varied, developed, and improvised under the same chord progression. This could be compared to classical concepts of thematic transformation and developing variation but spinning out the germ of an idea in a more improvisatory way. This is the reason why Kapustin’s music certainly sounds like jazz, albeit the phrasing is not quite as fluid as the listener would expect from a jazz player.

Figure 5.10: Kapustin, *Variations*, Op. 41, mm. 76-77.69

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Some of his compositions were influenced by jazz ballade. He sometimes uses a slower laid back tempo for atmosphere conjuring up a hip smoking jazz bar with the clinking of glasses. The bagatelle No. 8, Op. 59 is the example of this. His slow movements remind one of a jazz ballad: unhurried and dreamy.

Since Kapustin is not only a composer but also a virtuosic pianist, his writing style is idiomatically pianistic. This is reflected in his virtuosic dense harmony and rhythmic texture. Kapustin’s compositions are written out in a very detailed manner and weaved with jazz elements such as modal scales, extended harmonies for colors and various rhythms to present technically brilliant moments. The hallmark of his music is jazz-influenced syncopation. Kapustin displaced accents irregularly and inserted syncopation in a regular metrical structure. Most of the detailed elements were taken from jazz categories, such as

ragtime, swing, and bebop. This will be examined in chapter 6 by analyzing Kapustin’s Bagatelles Nos. 6 and 8 from Op. 59.
Chapter 6: Analysis of Two Bagatelles No.6 and No.8 from Op. 59

A. Overview of Kapustin’s Ten Bagatelles, Op. 59

Kapustin’s Ten Bagatelles, Op. 59 was published in 1991. This work was written during Kapustin’s middle-late period, long after he finished classical training at the Moscow Conservatory. Originally trained as a classical pianist in the Russian music tradition, he focused on composition after his graduation. He composed not only bagatelles, but also composed other musical genres such as impromptus, sonatas, and etudes. The ten short bagatelles of Op. 59 display a musical maturity with jazz-influenced stylistic elements such as swing rhythm, stride, improvisatory style, quartal harmony, and modal tune. This piece also contains several decades of jazz and classical style such as ragtime, impressionism, cool jazz, swing, improvisation, and bebop throughout the opus.71

Op. 59 generally lacks a clear formal structure. Each bagatelle shows several possible formal designs, binary, ternary, or rondo-like structures with a coda at the end. The rhythmic, harmonic and melodic elements shown in the beginning are developed and transformed followed by new material. The first section is often restated using da capo and dal segno, or repeat signs (Figure 6.1 and 6.2).

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Figure 6.1: Kapustin, Bagatelle No. 3, Op. 59, mm. 12-13, 26, and 69-70.\textsuperscript{72}

Figure 6.2: Kapustin, Bagatelle No. 9, Op. 59, mm. 9, 21, and 41-42.\textsuperscript{73}

\textsuperscript{72} Ibid., 12-15.
\textsuperscript{73} Ibid., 44-46.
Compared with other genres such as etudes and sonatas which show perpetual motion in fast tempi, Kapustin’s ten bagatelles in Op. 59 have slower tempo indications (Table 6.1).

<table>
<thead>
<tr>
<th>No.</th>
<th>Allegro ( \text{( \frac{d}{d} ) = 120} )</th>
<th>No.2</th>
<th>Larghetto ( \text{( \frac{d}{d} ) = 66} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.3</td>
<td>Allegro Moderato ( \text{( \frac{d}{d} ) = 108} )</td>
<td>No.4</td>
<td>Allegretto ( \text{( \frac{d}{d} ) = 88} )</td>
</tr>
<tr>
<td>No.5</td>
<td>Largo ( \text{( \frac{d}{d} ) = 48} )</td>
<td>No.6</td>
<td>Comodo ( \text{( \frac{d}{d} ) = 126} )</td>
</tr>
<tr>
<td>No.7</td>
<td>Vivace ( \text{( \frac{d}{d} ) = 108} )</td>
<td>No.8</td>
<td>Adagio ( \text{( \frac{d}{d} ) = 50} )</td>
</tr>
<tr>
<td>No.9</td>
<td>Allegretto ( \text{( \frac{d}{d} ) = 96} )</td>
<td>No.10</td>
<td>Giocosamento</td>
</tr>
</tbody>
</table>

Table 6.1: Tempi of Kapustin’s Ten Bagatelles, Op. 59.

With respect to tempo, rhythm, and melodic gesture, the bagatelles can be categorized into two main characters. Nos. 2, 5, and 8 have a relaxing, melancholy and expressive character (Figure 6.3). These three bagatelles are also written in a ballad-like or blues-like
style. The remaining seven bagatelles are more vibrant, energetic and witty in character (Figure 6.4). These characteristics are generally shown in Kapustin’s other genres.

Figure 6.3: Kapustin, Bagatelle No. 2, Op. 59, mm. 1-2.\textsuperscript{74}

Figure 6.4: Kapustin, Bagatelle No. 7, Op. 59, mm. 1-3.\textsuperscript{75}

\textsuperscript{74} Ibid., 7.
\textsuperscript{75} Ibid., 34.
Among the ten bagatelles from Op. 59, this chapter will analyze Nos. 6 and 8. Since the classical Roman numeral harmonic symbols do not fully explain the harmonic relationships, this chapter will seek to offer a better explanation using both Roman numerals and lead-sheet chord symbols.

B. Analysis of Bagatelle No. 6, Op. 59

This piece is marked ‘comodo’ referring to a tempo that is comfortably playable rather than a specific metronome marking. It is to be performed at a convenient relaxing speed. The key signature, melody, and harmony vacillate between C major and A minor. There is a clue as to why this piece begins in C Major—the melodic line and chord progression do not exhibit the leading tone G# of A minor, and this introductory phrase ends with a Bb chord with a C note at the top (Figure 6.5). Even though this phrase ends with Bb chord—which is an ending part of the sequence, ii-V-I-IV, in F from measure 4 to 6—the tonic octave from the melody line is the dominative in C Major.
I. Structure

1) Form

The overall structure of Bagatelle No.6 can be regarded as AA’ form—A’ is a more elaborate and varied version of the A (see Table 6.2). This bagatelle can also be viewed as a mixture of binary and variation (see Table 6.3). The piece has sections labeled ABA’B’ followed by a long a Coda. At the same time, because the thematic material is consistently varied, the piece has qualities of variation form as well. To account for this mixture, this chapter will analyze the form as ABA’B’ with Coda. Between the two different following tables, this chapter will analyze the bagatelle No.6 based on the mixture of binary and variation form.

76 Ibid., 28.
<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>mm. 1-52</td>
<td>m. 53, mm. 2-14, mm. 54-91</td>
</tr>
<tr>
<td>Subsection and key</td>
<td>a 1 (mm. 1-8) - C</td>
<td>a 1 (m. 53, mm. 2-8) - C</td>
</tr>
<tr>
<td></td>
<td>a 2 (mm. 9-16) - C, D</td>
<td>a 2’ (mm. 9-14, mm. 54-55) - C, Db</td>
</tr>
<tr>
<td></td>
<td>b 1 (mm. 17-24) - D</td>
<td>b 5 (mm. 56-63) - C</td>
</tr>
<tr>
<td></td>
<td>b 2 (mm. 25-32) - D, G</td>
<td>b 6 (mm. 64-73) - C, F</td>
</tr>
<tr>
<td></td>
<td>b 3 (mm. 33-40) - D</td>
<td>Cadential extension (mm. 74-77)</td>
</tr>
<tr>
<td></td>
<td>b 4 (mm. 41-48) - D, G</td>
<td>coda (mm. 78-91) :</td>
</tr>
<tr>
<td></td>
<td>transition (mm. 49-52) - G</td>
<td>part 1 (mm. 78-83) - am</td>
</tr>
<tr>
<td></td>
<td>: fragments of material a &amp; b and their sequential motion</td>
<td>part 2 (mm. 84-91) - am</td>
</tr>
<tr>
<td>Phrase</td>
<td>8+8+8+8+8+8+4</td>
<td>8+8+8+10+4+6+8</td>
</tr>
<tr>
<td>Harmony</td>
<td>Secondary dominant,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suspended chord structure,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Extended notes of 9th, 11th, and 13th</td>
<td></td>
</tr>
<tr>
<td>Jazz materials</td>
<td>Swing rhythms, Boogie-woogie, Stride, Syncopation, Blue notes, Extended harmony, Improvisation</td>
<td></td>
</tr>
</tbody>
</table>

Table 6.2: Kapustin, Bagatelle No. 6, Op. 59: Overall structure (Binary form).
<table>
<thead>
<tr>
<th>Part</th>
<th>I</th>
<th></th>
<th>II</th>
<th></th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>A’</td>
<td>B’</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td></td>
<td>mm. 1-16</td>
<td>mm. 17-48</td>
<td>m. 53</td>
<td>mm. 56-73</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mm. 2-14</td>
<td></td>
</tr>
<tr>
<td></td>
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<td>mm. 54-55</td>
<td></td>
</tr>
<tr>
<td>Subsection</td>
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<td>mm. 17-48</td>
<td>mm. 17-48</td>
<td>m. 53</td>
<td>mm. 56-73</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>mm. 2-14</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mm. 54-55</td>
<td></td>
</tr>
<tr>
<td>Phrases</td>
<td>a1(mm.1-4)</td>
<td>b1(mm.17-20)</td>
<td>a1(mm.53,mm.2-4)</td>
<td>b5(mm.56-59)</td>
<td>c(mm.78-83)</td>
</tr>
<tr>
<td></td>
<td>+(mm.5-8)</td>
<td>+(mm.21-24)</td>
<td>+(mm.5-8)</td>
<td>+(mm.60-63)</td>
<td>+(mm.84-88)</td>
</tr>
<tr>
<td></td>
<td>a2(mm.9-12)</td>
<td>b2(mm.25-28)</td>
<td>a2(mm.9-12)</td>
<td>b6(mm.64-67)</td>
<td>+(mm.89-91)</td>
</tr>
<tr>
<td></td>
<td>+(mm.13-16)</td>
<td>+(mm.29-32)</td>
<td>+(mm.13-14, mm.54-55)</td>
<td>+(mm.68-71)</td>
<td>Cadential extension</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>+(mm.72-73)</td>
<td>(mm. 74-77)</td>
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<td></td>
<td>Transition mm. 49-52</td>
<td>mm. 49-52</td>
<td>mm. 49-52</td>
<td></td>
</tr>
</tbody>
</table>

Table 6.3: Kapustin, Bagatelle No. 6, Op. 59: Overall structure (Mixture of binary and variation).

The A section consists of sixteen measures divided into two phrases, a1 and a2. The first set of four measures is more fixed and the second set of four measures is more variable.

For example, the harmonic progression of the first half of a1, mm. 1-4 (see Figure 6.5) is repeated in the first four measures of a2 (mm. 9-12) whereas the second half of a1 (mm. 5-8) (Figure 6.6) is restated with the same harmonies in the second half of a2 (mm. 13-16).
These are, however, extended by more notes being added within the vertical harmonic structure (Figure 6.7).

Figure 6.6: Kapustin, Bagatelle No. 6, mm. 5-8.\textsuperscript{77}

Figure 6.7: Kapustin, Bagatelle No. 6, mm. 9-12.\textsuperscript{78}

\textsuperscript{77} Ibid.
\textsuperscript{78} Ibid.
Figure 6.8: Kapustin, Bagatelle No. 6, mm. 13-16.79

Measure 17 opens the B section, which has a different rhythm, melody line, and harmonic structure. Section B starts with b1 which contains two 4-bar segments (Figure 6.9). This phrase structure is the same as a1.

Figure 6.9: Kapustin, Bagatelle No. 6, Op. 59, mm. 7-14.80

79 Ibid., 28-29.
80 Ibid., 29.
The second theme is restated five times with diverse embellishments. Each recurrence of the initial theme is transformed by thematic transformation and variation techniques.

At the end of measure 53, the marking D.S. indicates a return to the beginning of the A section. After repeating a1 and a2, one goes to the coda sign jumping from measure 14 to measure 54 (see Table 6.3). The harmonic progression in measure 14 occurs again in measures 54-55 with a sequential motion. These three measures show a continuous chromatic movement (Figure 6.10). Measure 14 tonicizes to the key of D major, and measure 54 tonicizes to Db major. Then, it moves to C major in measure 55. This progression tonicizes to C major, which is the home key of A section. Rather than moving to D major key as in the previous B section, B’ maintains C major. This chromatic sequential harmonic progression leads to get the original key.

![Figure 6.10](image)

**Figure 6.10**: Kapustin, Bagatelle No. 6, mm. 14 and 54-55.

There is another sequential progression leading to the coda in measures 72-73 (Figure 6.11).
This piece has a long coda divided into two parts. The first part starts with roller coaster-like ascending and descending figurations with a range of four octaves. This is also cadenza-like improvisatory passagework (Figure 6.12).
2) Variations

The thematic elements of b1 are extended and varied five times as a developmental form throughout this piece—measures 25-32 (b2), measures 33-40 (b3), measures 41-48 (b4), measures 56-63 (b5), and measures 64-71 (b6) (see Table 6.1 and 6.2). In the measures 25-26 of the second statement b2, the chord texture becomes thicker and chromatic passing tones are added. Also, there are rhythmic changes from quarter to dotted notes and triplets (Figure 6.13). In measures 35-38 of b3 and measures 42-48 of b4, Kapustin varied the melody and changed the rhythm to constant sixteenth notes within the initial harmonic progression. The b3 and b4 are written in improvisatory styles within the original harmonic progression (Figure 6.14 and 6.15). By adding ornamental sixteenth note linear melodies, Kapustin wrote improvisatory passagework in the jazz style. While the melodies are not truly improvised, they fit over the harmonies much like a jazz musician would fit his melody over chord changes.

Figure 6.13: Kapustin, Bagatelle No. 6, b2, mm. 25-27.
Figure 6.14: Kapustin, Bagatelle No. 6, b3, mm. 33-38.

Figure 6.15: Kapustin, Bagatelle No. 6, b4, mm. 41-44.
In measures 56-63, section B’ starts with the fifth statement of b5 (Figure 6.16) and the last statement b6 is shown in measures 64-71 (Figure 6.16). In section B’, the b1 and b2 maintain C major rather than changing to D major in section B (see Figure 6.9 and Figure 6.16).

Figure 6.16: Kapustin, Bagatelle No. 6, mm. 56-58.

Figure 6.17: Kapustin, Bagatelle No. 6, mm. 64-67.
II. Harmony

1) ii-V, ii-V-I and Chromatic Harmony Progression

The opening chord starts with ii harmony (Dm) in the key of C major. It does not have the root D; instead, shows a non-harmonic tone E as the bass note. The harmony ii connects to the vii7 at the downbeat of measure 2 with chromatic passing tones E-D-C#-C-B in the bass. This chromatic descending bass line continues to A-G#-G-F until measure 5 (see Figure 6.5). In measures 3-5, the harmony moves in the order of vi-V7/IV-IV in C major which is the same tonicizing progression of ii-V-I in F major (see Figure 6.5). In measures 12-15, there is V-I harmonic motion in the key of Eb major and D major. In measures 12-13, the resolution comes with the passing tone Fb resolving chromatically to EbM7 (Figure 6.18).

Figure 6.18: Kapustin, Bagatelle No. 6, mm. 12-15.
In measure 14 on beats 2 and 3, Bb—a flat ninth of A7 chord—is used to resolve to the key of D major. The D major is expressed by quartal harmony in which the notes are voiced in fourths: F#, B, E, A, and C#. This chromatic motion sets up the next section. Kapustin often places chords at the end of beat four, making it harder to hear the down beats and precise harmonic rhythm (Figure 6.19).

Figure 6.19: Kapustin, Bagatelle No. 6, mm. 14-15.

In measure 26, there are chromatic chords (Figure 6.20). Art Tatum and George Gershwin employed full chords moving chromatically rather than diatonically (Figure 6.21, and 6.22). In this context, these techniques create richer and more complex chromatic color.
Figure 6.20: Kapustin, Bagatelle No. 6, mm. 25-27.

Figure 6.21: Art Tatum, “Willow Weep for Me,” mm. 36-38.\(^{81}\)

Figure 6.22: George Gershwin, “Fascinating Rhythm,” mm. 1-3.\(^{82}\)


In measures 17-20, there are sequences of ii-V-I in B minor and G major key. In measure 19, on beats 1 and 2, Bm7 moves to E7 missing E note in the key of A major. On beats 3 and 4, Am9 moves to D9 which is V in G major. Kapustin uses the resolution as a predominant in the next ii-V. The G9 chord ultimately tonicizes to C major 7th (Figure 6.23).

![Figure 6.23: Kapustin, Bagatelle No. 6, mm. 17-20.](image)

In measure 28, the G7 chord moves to F#m7, then to the third inversion of G7 and resolves down to the first inversion of a C chord. This leads to chromatic movement of the bass, G-F#-F-E. The chromatic bass continues moving from Eb to D in measures 29-30. When the bass arrives on D, there is the second inversion G chord. Measure 31 ultimately uses D7 (Figure 6.24).
In measures 33-34, Kapustin uses a series of harmonic movements to tonicize Bm. In measure 33, Kapustin shows another use of chromatically descending bass from E all the way down to C#. In the second half of measure 33, there is a C#m7 chord. Even though the right hand implies C#m7, this chord is rather ambiguous because the left hand implies an augmented fifth note (A natural). In measure 34, the harmony walks up in a way of F#7-G#m7-A#dim7-Bm7 (Figure 6.25).

Figure 6.24: Kapustin, Bagatelle No. 6, mm. 27-30.

Figure 6.25: Kapustin, Bagatelle No. 6, mm. 33-35.
2) Tritone Substitution

Measure 27 shows the harmonic progression moving from Am7 to D7 to GM7 which is ii-V-I harmonic motion in G major. All the chords in this measure have a ninth as an extension on the top of the functional tones: root, third, fifth, and seventh. Between ii and V, there is a chromatic passing tone Eb for tritone substitution. In a typical ii-V-I harmonic progression, there are a few possibilities for tritone substitution—either ii or V. When there is a tritone substitution for V, iib7—which has a dominant quality—is replaced by dominant harmony from one half-step above tonic. When there is a tritone substitution for ii, the vib harmony, which is a tritone away from ii, prepares V from a half step above. In this case, a tritone substitution for ii contains in the progression of Am7-Eb7-D7 in G major key. Eb7 is a tritone away from Am7 (see Figure 6.23).

In measures 35-36, Kapustin uses a ii-V-I progression in G major. In measure 36-37, the harmony moves from Dm7 to CM7. Before the harmony arrives to CM7, there is a tritone substitution. Between Dm7 and CM7, Db7 is used as a tritone substitution for V. This creates chromatic bass motion toward CM7, the point of resolution (Figure 6.26).

![Figure 6.26: Kapustin, Bagatelle No. 6, mm. 35-37.](image-url)
In measure 43, three chords Bm7, Bb7, Am7 show another tritone substitution. Rather than going to E7, the Bm7 moves chromatically to Bb7. Kapustin frequently uses chromatic resolutions which come out of the jazz harmonic tradition (Figure 6.27).

![Figure 6.27: Kapustin, Bagatelle No. 6, m. 43.]

3) Quartal Harmony

Besides extended harmonies, Kapustin frequently used quartal harmony throughout this bagatelle. Quartal harmony is constructed on blocks of intervals of a fourth: perfect, augmented, or diminished. This harmony is strongly dissonant and has a suspended quality creating instability. It may take on a dominant quality because there are tritone relationships between possible resolutions. This layered fourth chord produces a sound or structure of harmony that does not necessarily resolve. This harmony is less dense and more open, sounding more impressionistic. In measure 40, the voicing from C# to E is built on fourths (Figure 6.28). This chord is extended to more than four notes, as the right hand shows B and E which are doubled.
Kapustin’s quartal harmony is influenced by impressionists Ravel and Debussy who used this as a compositional technique (Figure 6.29 and 6.30).

Figure 6.29: Debussy, *Sunken Cathedral*, Prelude No. 10, vol. 1, mm. 1-3.\(^{83}\)

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Scriabin’s mystic chords are deeply associated with quartal harmony as well. His quartal spacing can be found in his fifth piano sonata (Figure 6.32). With increasing use of quartal harmonies, dissonant sonorities occur.

Figure 6.30: Ravel, *La Vallée des Cloches* (The valley of bells) No. 5, *Miroirs*, mm. 24-25.\(^{84}\)

Figure 6.31: Scriabin, Piano Sonata No. 5, Op. 53, mm. 263-268.\(^{85}\)

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As a big fan of impressionism, Miles Davis borrowed the impressionist quartal harmony for his piece, “So What.” This is also a great example of quartal harmony coming into jazz (Figure 6.32).

![Figure 6.32: Miles Davis, “So What,” mm. 1-2.](image)

4) Neighboring Harmonic Motion

In measure 84-87, the harmony shows a neighboring motion repeating i-VII-i-V in A minor. Each appearance of this neighboring motion occurs in a soft dynamic and covers three different registers of the piano (Figure 6.33).

![Figure 6.33: Kapustin, Bagatelle No. 6, mm. 84-87.](image)
5) Blues scale

Measure 16 contains a D minor pentatonic scale which is synonymous with a D blues scale. In this measure, Kapustin borrows F natural note from D minor and places it over D major key (Figure 6.34 and 6.35).

Figure 6.34: Kapustin, Bagatelle No. 6, m. 16.

Figure 6.35: D blues scale.

III. Rhythm

1) Swing

The thematic melody displays rhythmic elements associated with swing which include three types of notation—triplet, two-eighth note, and dotted eighth followed by sixteen notes (see Figure 6.5). Kapustin makes use of these three different rhythmic
notations throughout this piece to indicate light swing, medium swing, and hard swing (Figure 6.36, 6.37, and 6.38).

Figure 6.36: Kapustin, Bagatelle No. 6, mm. 28-29: Light swing.

Figure 6.37: Kapustin, Bagatelle No. 6, mm. 85-87: Medium swing.

Figure 6.38: Kapustin, Bagatelle No. 6, mm. 20-21: Hard swing.
Kapustin’s dotted rhythm derives from boogie woogie rhythmic motion (Figure 6.39) which is an important element in swing style. This rhythm is shown in both melody and accompaniment (see Figure 6.5).

![Boogie woogie rhythm](image)

Figure 6.39: Boogie woogie rhythm.

The second part of the Coda shows an interesting case of rhythm. In measures 84-87, unlike the previous parts, the rhythmic character is based on triplets in both hands (see Figure 6.37). Additionally, the swing rhythm is supported by an accent on the third note of the triplet. This creates more a rhythmic feel, emphasizing the triplet subdivision of the beat. Throughout this bagatelle, Kapustin shows these various swing elements in the accompaniment. While in the first three bars from the beginning section, the accompaniment of the thematic melody is characterized by steady quarter notes in the chord structure, in the coda, he used triplet and sixteenth notes (see Figure 6.37).
2) Bebop

Kapustin’s linear melodic ideas of b3 and b4 are greatly influenced by bebop. Bebop is a style of improvisation and also style of music sounding different from swing or hard-bop. The chromatic lines should spell out the chord and it should make the listener hear the harmonic movement. For the performer, the bebop style is technically demanding because the running notes have irregular intervallic patterns and these patterns are generally required to be played in a fast tempo. The following example shows bebop style (Figure 6.40).

![Bebop style](image)

Figure 6.40: Bebop style.

The two variations b3 and b4 show improvisatory passagework influenced by bebop. As mentioned in previous chapters about Kapustin’s musical style, his
improvisatory sections are written out—not truly improvised. Such passagework may not be regarded as conventional bebop in the sense that bebop is based on rhythm changes.

Figure 6.41: Kapustin, Bagatelle No. 6, mm. 35-37.

Figure 6.42: Kapustin, Bagatelle No. 6 mm. 42-44.

In measures 77-83, the sixteenth note accompaniment in the left hand shows Kapustin’s explicit reference to Chopin’s revolutionary etude (Figure 6.43). Whereas
Chopin’s etude is in C minor, this section is basically in A minor (Figure 6.44). Measure 81 shows chromatic enclosures of D, C#, and G#. The enclosure of D occurs on beat 2 where Eb is followed by C#, which is followed by D. This pattern is repeated in the left hand enclosing a new note on every half of the beat.

Figure 6.43: Kapustin, Bagatelle No. 6, mm. 78-83.

Figure 6.44: Chopin, Etudes No. 12, Op. 10, mm. 10-13.\textsuperscript{86}

\textsuperscript{86} Frederic Chopin, \textit{Oeuvres complètes de Frédéric Chopin, Band 2. Etudes} (Berlin: Bote & Bock, 1880), 79.
3) Stride and Boogie Woogie

In measures 10-12 and 37-38, there are stride-like patterns (Figure 6.46 and 6.47). Stride patterns appear in the left hand accompaniment for four beats. The first and third beats present single bass notes, an octave, a seventh, or tenth interval and a chord on the second and fourth beats. Sometimes this order is reversed by placing the chord on the downbeat and bass note on the upbeat.

Figure 6.45: Stride texture in jazz.

Figure 6.46: Kapustin, Bagatelle No. 6, mm. 10-12.
IV. Nuance and Stylistic Elements

1) Articulation

Kapustin used various articulations—staccato, staccatissimo, martellato, accent and tenuto (see Figure 6.5 and 6.48). The accent in particular, is placed on off-beats to create tension and effectively support the swing feel. This syncopation is frequently shown throughout this piece (see Figure 6.5).

![Fig 6.48](image)

Figure 6.48: Five articulations referring short and loud sounds.

2) Grace note

Kapustin often uses grace notes. There are two types—slashed and unslashed notes. In this piece, grace notes are placed either a half step or whole step away from the original
melody line and move chromatically to the principle note. When both types of grace notes appear in classical music, they can be played differently. Some classical composers indicate the former type to be played before the beat and the latter on the beat. However, Kapustin did not make such a specification because this piece is written in jazz style. Taking context into account, such as melodic, rhythmic, and harmonic consequences, grace notes should always be played before the beat. The finger lightly grazes the grace note to create a more elegant sound. Examples of grace notes in jazz style are found in the following measures:

![Figure 6.49: Kapustin’s Grace notes, Bagatelle No. 8, mm. 3, 7, and 9.](image)

3) Dynamic contrast

There is a deceptive Bb struck in measure 89. This is a half-step over a final resolution of A which comes on the down beat in measure 90. There is a dynamic contrast at the end where the last chord is played in sudden attack. The previous six measures are played in a soft dynamic with a decrescendo, but the last attack is fortissimo (Figure 6.50). This is the most extreme dynamic change of Kapustin’s Ten Bagatelles. The following examples show
the dynamic contrast in the endings of bagatelles Nos. 4 and 7 (Figure 6.51 and 6.52). As shown in the Figures below (6.51 and 6.52), these two bagatelles end with a drastic crescendo toward the final note.

Figure 6.50: Kapustín, Bagatelle No. 6, mm. 88-91.

Figure 6.51: Kapustín, Bagatelle No. 4, mm. 124-126.  

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C. Analysis of Bagatelle, No. 8, Op. 59

This movement encompasses various expressive devices, nuances, and inflections which set up a unique melancholy character. The soft dynamic, slow tempo, slow harmonic rhythm, sentimental melodic line, and modal harmony create the atmosphere of ballad style.

I. Structure

1) Form

The overall structure of this movement is based on ABA’ Coda (Table 6.4) as a classical ternary form. The A section is divided into a and b. Normally, in ternary form, the 4-bar segments of A’ are commonly placed in the same order as they first appear in A. However, Kapustin slightly deviates from this traditional ternary form by reversing the order of 4-bar segments—b and a in the A’ section (Table 6.4). This deviation creates the arch form as well.

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88 Ibid., 40.
<table>
<thead>
<tr>
<th>Measure (section)</th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1 - 4 (a)</td>
<td>mm. 9 - 12 (c)</td>
<td>mm. 17 - 19 (b’)</td>
<td>mm. 25 - 29</td>
<td></td>
</tr>
<tr>
<td>mm. 5 - 8 (b)</td>
<td>mm. 13-16 (c’)</td>
<td>mm. 20 - 24 (a’)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mode</th>
<th>A Dorian (m.5)</th>
<th>B Dorian+ E Dorian (m.9)</th>
<th>Bb Ionian/major +E Dorian (m.17)</th>
<th>E Dorian +Eb Lydian</th>
<th>+ B Dorian +C Mixolydian (m.25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bb Dorian (m.4)</td>
<td>D Mixolydian (m.6)</td>
<td>A Dorian (m.11)</td>
<td>D Mixolydian (m.19)</td>
<td>Eb Lydian + D Dorian +C Dorian +D Dorian (m.26)</td>
<td></td>
</tr>
<tr>
<td>A Dorian (m.5)</td>
<td>F Mixolydian (m.7): because this is dominant over Bb. The presence of #11th might imply Lydian</td>
<td>+ F Mixolydian (m.12)</td>
<td>G Dorian (m.20)</td>
<td>G Dorian (m.27-m.29)</td>
<td></td>
</tr>
<tr>
<td>D Mixolydian (m.6)</td>
<td>B Dorian (m.2)</td>
<td>B Dorian +E Mixolydian (m.10)</td>
<td>A Dorian (m.18)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F Mixolydian (m.7)</td>
<td>C# Mixolydian (m.2)</td>
<td>+F Mixolydian (m.12)</td>
<td>G Mixolydian (m.14 &amp;15)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bb Ionian/major (m.8)</td>
<td>G Dorian (m.14 &amp;15)</td>
<td>F Mixolydian (m.16)</td>
<td>Bb Dorian (m.23)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 6.4: Overall structure of Bagatelle No.8.
2) Phrase

In measures 1-2, the melodic line descends, while in measures 3-4 ascends. Pairing these melodic motions contributes to the arch shape of the phrase and the ambiguity of harmony in the piece. By pointing the melody towards non-diatonically related harmonies, Kapustin gives a sense of openness that is characteristic of modal music. Because the harmonies are unrelated, they serve more to add color, rather than as functional devices. The right hand responds with a figure that implies F#M in measure 2, and the similar figure is in Fm in measure 4 (Figure 6.53).

Figure 6.53: Kapustin, Bagatelle No. 8, mm. 1-4. 89

89 Ibid., 41.
The motive returns in the A’ section in measure 16 (beat 3), but phrases a and b are switched. In measure 20, the rhythm is not written as a triplet, as in the original motive—instead it has four quarter notes with the same harmonies (Figure 6.54).

![Figure 6.54: Kapustin, Bagatelle No.8, mm. 19-23.](image)

3) Rhythmic and Melodic Variation

There is an interesting rhythmic feature in measures 1 and 3. Generally, Kapustin’s swing rhythm refers to even duple-based eight notes with swing indication to be played—dotted eighth note followed by a sixteenth note, or eighth note triplet with a tie between the first two notes. In this movement, since this is written in slow tempo, the rhythmic value is extended as triplets over a half note rather than over a quarter note. Moreover, the first note of this triplet is connected with a tie starting from the previous note (see Figure
This part can be played flexibly since it is hard to measure the exact timing within this triplet. Some moments can be delayed to emphasize the emotional aspect. This gives one freedom to interpret time somewhat loosely. This timing control effectively produces a more ballade-like melancholy mood.

Section B has the same length as section A with two 4-bar phrases. It seems to be influenced by the rhythmic and textual materials in the A section. However, rather than the materials being used in strict imitation, they are developed in a more improvisational fashion. In particular, the 32nd-note based rhythmic figure shown on the last beat in measure 5 is developed rhythmically and transformed melodically. In some instances, the number of notes increase and the rhythmic values decrease, are varied, or extended. Melodies go in different directions—ascending, descending or turning. These ideas maximize the developmental effect in section B (see Figure 6.60). This is imitative of jazz styles in which players improvise embellished melodies.

Measure 14 includes a glissando which starts on middle D sliding up to the two-octave higher C (Figure 6.55). This bears resemblance to the opening passage of George Gershwin’s *Rhapsody in Blue*—which is a jazz-influenced piece—with its famous glissando played by the clarinet (Figure 6.56). This is another way Kapustin embellishes this piece with jazz elements. Kapustin’s glissando in measure 14 is written in both directions. An ascending glissando should be played with the back side of fingers across the white keys and a descending glissando should be played with back side of thumb down the white keys.
II. Harmony

1) Modal Harmony

There are many key changes throughout the piece, but each key change is not arranged by any specific key relation. In this regard, this piece shows perspectives of both modal and tonal. A piece based on diatonic tonality has a tonal center that enables the harmony to resolve to the tonic. In contrast, the modal based tune does not operate within the tonality of one scale. Modal music uses many scales and chords that may or may not be related in the diatonic harmonic system. For this reason, in the modal tune, harmonies sometimes move to unexpected places that are not related to the home key. The most
representative cool jazz musician, Miles Davis, explored the possibility of modal jazz in his piece “So What” from his album *Kind of Blue* (see Figure 6.32). In this 32-bar song, the harmony moves from Dm for 16 bars to Ebm for 8 bars and back to Dm for 8 bars. For improvisation, Miles used the respective Dorian scales over Dm and Ebm. For the jazz musician, using modes as a building block for improvisation has become one of the most prominent techniques. Kapustin shows this influence in his improvisatory passagework (Figure 6.57).

![Figure 6.57: Kapustin, Bagatelle No. 8, mm. 9-12.](image)

In diatonic harmony, a minor key is related to its relative major. For instance, G minor would be related to Bb major. This means that the key of G minor shares the key signature of Bb major. However, Kapustin uses the G Dorian scale to construct his chords and melodies. The Gm11 chord in the first measure is constructed by using the G Dorian mode. This is apparent because of the key signature which does not call for Eb as in Bb major. Since G is the second scale degree of F major scale this measure is based on G
Dorian mode. The G Dorian scale contains the notes of F major. This practice works well because it retains the minor quality of the chord and gives a different color to the harmony with the inclusion of E natural.

The whole part in measure 2, is based on a C#13 (sus4) chord. This chord indicates C# Mixolydian mode. Mixolydian is the fifth major mode that indicates a dominant harmony as related to tonic. In this measure, the harmony has a suspended fourth. Typically, this chord will serve as a dominant harmony after the suspended fourth becomes the third of the dominant chord. Because C# is a dominant over F#, this chord indicates a dominant harmony pointing to tonic. However, in this case, the suspended chord remains unresolved and moves to another harmony which is not related to F# major. This lack of resolution gives the chord an ambiguous and static quality. Kapustin uses this type of harmony frequently throughout this movement (see Figure 6.53).

2) Harmonic progression of ii-V and ii-V-I

Another remarkable characteristic of this piece is the successive use of ii-V harmonic progression without resolving to the tonic. The ii-V progression happens as a sequential motion in different tonal centers (see Appendix B). Because the ii-V progression happens frequently throughout the piece, it does not establish a key but serves as the engine for modulation. For example, measures 5-6 contain ii (Am9) - V (D13) in G major, but measure 7 lands on an F9 chord. Rather than resolving to G, he uses another ii-V sequence in Eb in measures 7-8. In these two measures, the ii-V harmonic progression occurs through
a tritone substitution. In this case, B13 substitutes for F7. This motion involves chromatic bass movement when resolving to Bb. By delaying the resolution, Kapustin adds to the tension of dominant harmonies (Figure 6.58).

Figure 6.58: Kapustin, Bagatelle No. 8, mm. 5-8.

In measures 9-11, the harmony moves ii-V in A major. In measures 9 and 10, the harmony moves again in ii-V motion and the chords are Bm7 and E7. In measure 11, the harmony resolves to A minor rather than A major. From measures 12-13, there is a deceptive resolution. In this case, the deceptive resolution does not follow the classical
deceptive cadence which usually moves from V to vi. Rather, it shows a progression in one key but resolves to a harmony other than the resolution implied by its progression. In measure 12, there is a ii-V in Bb major, but measure 13 lands on D major (Figure 6.59).

Figure 6.59: Kapustin, Bagatelle No. 8, mm. 9-13.

3) Extended Harmony

Harmonies are extended to the ninth, eleventh, and thirteenth which give this piece interesting colors. The harmonic progression leads to more pan-diatonic chords, where consonance and dissonance are blurred, rather than following strict tonic-dominant paring. Pan-diatonic techniques allow the simultaneous use of all seven tones of the diatonic scales. Pan-diatonicism possesses both tonal and modal aspects.
In measure 20, the left hand presents pedal point G which makes the harmony G minor. In measure 21, the left hand plays F# (Figure 6.61) instead of C# as in the original motive (see Figure 6.53). Also, the harmony of the second measure in the original a1 (m. 21) goes from Gm to C#7 sus4th (dominant over f#), but the harmony of the second measure in a1’ (m. 2) goes from Gm to F#7 sus4th (dominant over B). Instead of resolving to B, it resolves to G minor in measure 22 (Figure 6.60). Kapustin continues to use non-diatonic resolution which contributes to the nuance of the piece.

![Figure 6.60: Kapustin, Bagatelle No.8, mm. 20-22.](image)

Kapustin introduces new harmonic material in the Coda. This section is characterized by rich harmonic colors and their chromatic progressions. In measure 25, A is retained as the top note. Kapustin repositions the chords underneath A and keeps A as a common tone (see Figure 6.61). The chords that follow are Em11, EbM7(#11), Dm9(sus4), and C9. Kapustin puts the root and sometimes third in the left hand; and the fifth, seventh, and eleventh in the right hand to spread out the chords.
In measures 26-27, he uses a iv-v-i bass motion in G minor. Rather than being diatonic to G minor, all chords are minor seventh chords, Cm7, Dm7, and Gm11th. This is the final resolution of the piece. The final cadenza-like passage is a figure with F-G-Bb and F-G-C in succession. The rhythmic diminution and the accelerando followed by the ritardando point toward an ending in measure 29. The piece ends with the G minor chord where the ninth, eleventh, and thirteenth are also added (Figure 6.61).

Figure 6.61: Kapustin, Bagatelle No. 8, mm. 24-30.
4) Tritone Substitution

In measures 23-24, Kapustin uses a tritone substitution to resolve chromatically from Bbm to BbbM7 to AbM7. For the AbM7 chord, the ninth is voiced instead of the third. This is an interesting harmonic color that Kapustin uses to add warmth (Figure 6.62). This technique is also common in impressionism and jazz.

![Figure 6.62: Kapustin, Bagatelle No. 8, mm. 23-24.](image)

In measure 24, the end of the third beat, Kapustin uses another tritone substitution to land on Db. The harmony moves from Dm11 to Db11(6/9#) chord. He repeats this motion in the next measure over Eb (see Figure 6.62).

D. Conclusion

According to the present analysis of Bagatelles Nos. 6 and 8, there are several significant features. In terms of structure, the distinctive feature of No. 6 is that Kapustin
varies the original thematic material five times instead of using exact repetitions. Each thematic variation displays diverse ideas of how jazz improvisation is created, by changing rhythm, subdividing note values, changing chord texture, spreading out notes in random directions without losing the original melody line, and modulating to unexpected key areas. Harmonically, this piece sometimes follows the harmonic progression ii-V-I based on 7th chords, but Kapustin allows more harmonic flexibility. Kapustin added notes, such as the sixth, ninth, eleventh, and thirteenth on these seventh chords to give more colors. He also used various harmonic elements, such as secondary dominants, non-harmonic tones, or changing tones to connect sections smoothly in each transition. Additionally, he used many other non-chord tones to make the harmony sound even more colorful.

Kapustin included various jazz-oriented stylistic elements throughout this piece, including, boogie woogie, swing, stride, bebop, improvisation, and quartal harmony. Also, it can be partially explained with enclosures, standard jazz progression, and voice leading, whereas classical music is explained by harmonies which have a voice in each line. There are certain phrase structures with perfect and deceptive cadences, as in classical music.

Compared to No. 6, No. 8 is more ambiguous in terms of key area, but it is more about tonic and dominant relationships. No. 8 is more focused on extended tonal relationships that cause key changes even within a single measure. This piece has a lot of minor 9th and suspension chords. So the modal tune is more open to interpretation harmonically, and it comes out for the jazz players playing around the harmony and bending the rules. Basically modal jazz shows many different key areas, and the harmonies
move to unexpected places. In this piece, it is even hard to recognize all the modes because it is written in chords—not scales.

Some other differences in Kapustin’s bagatelles Nos. 6 and 8 are tempo and developmental process. No. 6 is based on variation and No. 8 is simple ternary form having the segments of initial motives utilized and developed in the B section. No. 6 is tonal, but No. 8 is modal; but both bagatelles seem to be unsettled in one key area. Kapustin makes a key center very ambiguous for all ten bagatelles of Op. 59. These two bagatelles are no exception.
Chapter 7: Guidelines to Play Jazz Style Music for Classically Trained Pianists

Many compositions have been written in fusion style, containing both classical and jazz elements, since the late romantic period. As previously mentioned in chapter 3, some classical composers, such as Gershwin, Copland, Milhaud, Stravinsky, and Ravel, have utilized diverse Western classical music and modern idioms of jazz. They demonstrated jazz elements in their classical compositions by synthesizing formal structure with jazz harmony, syncopated rhythms, blues, and other stylistic features.

As the realm of the piano repertoire has broadened, more classical pianists are encountering jazz style music. While only a few exceptional musicians such as Herbie Hancock, Kapustin, and Keith Jarret, have mastered both styles, many classically trained pianists are performing jazz-influenced music without knowing the intricate stylistic details of jazz and jazz performance practices. Classical pianists, who have been mainly trained with notated music, require a deeper score study to ultimately express the appropriate jazz feel, such as ragtime, swing, cool jazz, and bebop. They should be able to understand the meaning of the particular piece, interpret it correctly, and communicate it to the listener as clearly as possible. The purpose of this chapter is to provide interpretive ideas for the classical pianist to understand the jazz style. It also introduces stylistically appropriate performance practices. While not having absolute solutions, the suggestions seek to help performers gain new perceptions of the hybrid style.
A. Classical vs Jazz Performance

A salient difference between classical music and jazz is their time frame. Jazz has a narrower musical path since its history occupies a relatively shorter span of time than classical music which spans a length of hundreds of years and style periods. The time frame of classical music includes the Baroque, Classical, Romantic and Contemporary periods. Similar to how Western art music transitioned from the Baroque through the Romantic period, jazz has also transitioned from ragtime through modern jazz. Likewise, performance practices of jazz have evolved accordingly. However, due to the shorter time frame, jazz has not been able to develop as many performance practice resources as classical music. Thus, it has become necessary for performers to learn the jazz style through recordings and the help of other players.

Another key difference between the two music styles is the systems of notation. The system of notation gradually developed early in the evolution of classical music, giving the performer control over how the compositions were to be played. Classical musicians pay attention to every single note written in the score, combined with repetitive practice of the music with their own interpretation based on their knowledge and intuition of the composers’ intentions. During practice, pianists refine their keyboard technique using the appropriate finger, arm, torso, and body movement until they are able to execute the ideal tone quality and color for each motive, phrase and section. The planned and structured process of practice discerns the style, musical personality and voice of the performer through an instrument. Each instrument has its own voice and timbre. Each performer
demonstrates the range of possible sound, color, and instrument personality. This subtle difference in playing brings different impressions to the listener.

On the other hand, the system of notation in jazz has been built upon uncompleted sketches. In the early period of jazz, many players did not read music. They usually learned by listening rather than being formally trained. Modern jazz musicians continue to mostly rely on recordings to get a feel for style and technique. Some songs have been transcribed and written down, but not in precise ways. The way of creating a musical score is different from classical music. The syncopated rhythms of ragtime and the melodic riffs of the blues are not easily notated. The performer focuses on spontaneity with chord symbols and sometimes simple repeating patterns. Therefore, such styles make it unnecessary to spend practice time refining a phrase or section with the same notes. Instead, the goal of training is to develop a natural deliverance of the initial theme with variance in the harmonic progression, played in a spontaneous manner.

The difference in notation and practice between classical music and jazz sheds light on why a classically trained pianist finds it challenging to play in a jazz style. Although, jazz shares the same music theories as classical music, it has developed in a different way. Another factor for concern is that jazz has stylistic elements different from those of classical music. Since jazz has its own rhythmic nature which is difficult to feel for classical performers, they need to understand and familiarize themselves with swing rhythms and improvisatory rhythmic patterns to efficiently transfer from classical to jazz performance. Jazz scales and harmonic elements including modal scales, blue notes, extended chords, and complex chord voicing need to be studied by classical pianists as well.
B. Extended Chords and Voicing

Jazz has a more complicated harmonic system than classical music. The basic harmonic structure of classical music is based on a triad consisting of root, third, and fifth scale degrees while the basic form of jazz chord includes four notes; root, third, fifth, and major sixth or minor seventh and jazz chords almost always have a sixth or seventh above the root. Also, because jazz harmonies are often constructed by adding suspended fourth, ninth, eleventh and thirteenth scale degrees, and even other alterations, such as sharp fifth, flat ninth, or flat thirteenth, to the chord, the harmonies can be very specific and dense. These chords do not always have an obligation to resolve, so the tonal center becomes ambiguous. Classical music focuses on the resolution of tendency tones and avoidance of such intervals as parallel fifth, octaves, and certain doubling of pitches within chords while the jazz performer is less concerned about traditional voice leading rules and strives for balanced note spacing and a reasonably smooth connection from one chord to the next.\(^{90}\)

Beyond this, extended jazz harmonies with various approaches of voicing, which refers to the way chord tones are deployed, create unfamiliar sonorities. Sometimes this chord voicing misleads the classical performer into different harmonies and makes it difficult to ascertain the triad. These are important functional features of jazz to create various colors and thicker quality of harmonies. Passing chords, tritone substitutions, and chromatic chord movement are common ways to spice up jazz harmonies. Thus, it is important to

understand the basic concepts of jazz harmonies as shown in analysis of Kapustin’s No.6 and No.8 for more interpretative and practical performance ideas.

C. Rhythmic Feel: 2nd and 4th Emphasis in Jazz

Rhythm is a significant element used for distinguishing various jazz styles. In less than a hundred years, jazz gave rise to diverse styles such as ragtime, swing, bebop, and cool jazz. Ragtime is the earliest form of jazz and developed in the early 1900s. This developed from “cake walk” rhythms from the dance by African-American slaves’ dance. These rhythms are the foundation of the ragtime feel. The most significant rhythmic characteristic of ragtime is a simple syncopation with the left hand remaining steady the whole time. The left hand is almost never syncopated but rather keeps time for the right hand.

Jazz musicians began to use swing between 1920 and 1930. The most significant characteristic of swing is a smoothing out of the ragtime feel. This came about as a result of dance styles changing at the beginning of the 1930s. At this time, swing was characterized by an emphasis on the front half of the beat. The second half of each beat was less emphasized. Swing continued to develop, eventually becoming what is known as bebop. In the Bebop era, rhythmic emphasis is more off-beat. Eventually, this is what developed into cool jazz which was characterized by a laid back rhythmic feel. After the cool jazz era, the swing feel was characterized as energetic and hard driving. This can be referred to as a post-bop rhythmic feel. Therefore, pre-bop, bebop and post-bop are all in a
swing style, but are different based on how performers play it with their different rhythmic drive and energy. Swing and shuffle are played in a 4/4 meter, for example, while grouping two eighth notes but taking on long-short feel in triplet. The swing feel is created by shifting the emphasis to off-beat in a triplet.

In this regard, jazz rhythms often line up with both 4/4 and 12/8 time signature. Because jazz performers express their rhythmic feeling differently for each style, the subtle differences in rhythmic feel and its nuance are difficult to notate precisely. Thus, the composer cannot write the swing rhythm in an explicit manner. It is suggested that the pianists should “feel the rhythm in their body” so it can flow smoothly rather than choppy. In one of Kapustin’s notation styles of rhythm, he notated swing as dotted eighth notes followed by a sixteenth note pattern.

Additionally, Kapustin created tension with syncopation, a trait that can be traced back to one of the major precursors of jazz. Also, the emotional aspect of the music is greatly affected by rhythm and its interpretation. For classical pianists, the rhythmic elements of each jazz era should be considered to give their performance style authenticity.

Even though classical music and jazz are played with a regular pulse, their beats are emphasized in different way. Another difference between classical and jazz is that the positioning of the strong and weak beats are switched in 4/4 meters. This means that the rhythmic tendency in classical music is to emphasize the “1” and “3” of a 1-2-3-4 rhythmic count. On the other hand, jazz is played with an emphasis of the backbeats “2” and “4”. Additionally, the notes on beat 2 and 4 are to be played with flexibility with regards to time.
Jazz performers handle rhythm more flexibly, and create an effective “swing” effect. The classical musician must consider, above all else, the need to grasp the appropriate rhythmic feeling and nuance for each style of jazz.

D. Improvisation

Perhaps, the most interesting point of comparison between classical and jazz is improvisation. Improvisation is a creative process that enables the jazz musician to be spontaneous. Improvisation was once a necessary technique in classical music. Even before jazz musicians used improvisation, many of the great composers of Western classical music were masters of improvisation—especially on keyboard instruments, such as harpsichord, organ, and pianoforte. This improvisation technique offered celebrated composer-performers such as J.S. Bach, Mozart, Beethoven, Mendelssohn, and Chopin virtually boundless opportunities for the spontaneous unfolding of their rich musical imaginations. They displayed their manual dexterity, adherence to form requirement, and thematic inventiveness.\(^1\) Improvisation was frequently used in the form of prelude, fugue, fantasia, and toccatas.

In the cadenza of concerti, Mozart intended the cadenza to be improvised by the soloists displaying their technical virtuosity. Embellishment at fermatas, scales, trills, melodic variation, and ornamented recapitulation based on earlier materials are basic

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improvisational techniques used in cadenzas. Although he improvised cadenzas for his own performance, he accommodatingly wrote out improvisatory cadenzas for other performers to use (Figure 7.1 and 7.2).

Figure 7.1: Mozart, Concerto No. 27 in Bb Major, K. 595, Theme of the First movement, mm. 192-201.\textsuperscript{92}

\textsuperscript{92} W. A. Mozart, \textit{Concerto in B-flat major, No.27, KV 595} (Kassel: New York: Bärenreiter, 2004), 15.
Figure 7.2: Mozart, Concerto No. 27 in Bb Major, K. 595, Cadenza of the first movement, mm. 380-390.93

The following figure presents another written out improvisation by J. S. Bach. Throughout the Sarabande from English Suite No. 3 in G minor, BWV 808, melodic fragments are inverted to new harmonic areas, embellished in the form of passing tone gestures, and manipulated through extended trills. Bach wrote another version of this Sarabande which displays even more improvisatory embellishments.

93 W. A. Mozart, 26
Figure 7.3: Bach, *Sarabande* from *English Suite* No. 3 in G minor, *BWV. 808*, mm. 1-10 (original version). \(^94\)

Figure 7.4: Bach, *Sarabande* from *English Suite* No. 3 in G minor, *BWV. 808*, mm. 1-8 (improvisatory version). \(^95\)

When jazz performers improvise, they are totally immersed in the direction of the melody or harmonic progression. Jazz music scores leave measures without notes with the

\(^95\) Ibid., 50-51.
intention for the performer to fill them in with real time improvisation. Although jazz elements are different from classical, both improvisation techniques are processed in the same way. Bach, for example, in the two part inventions, used the harmony progression to shape linear melodic ideas. Jazz performers substitute new melodies over a chord progression while greatly embellishing the original melody to the point of it being unrecognizable. They could experiment with several different approaches and either try to develop and harmonize the melody, or use a set harmonic progression and attempt to create a new melody in the creative process.

Kapustin notates improvisatory passagework which delivers a genuinely improvised effect to the listeners. Playing Kapustin’s improvisatory passagework could be a great resource for classical pianists who want to experience jazz improvisation, to gain new perspective, and to understand how improvisation is processed.

E. Other Stylistic Elements and Considerations

There are many types of articulations common in both classical and jazz music. Staccato and legato are most commonly used to describe two different extremes of touch. For listeners, these two articulations are more easily distinguishable than others such as tenuto, slur, accent, etc. These terms are related to the degree of sound intensity depending on how hard or soft the notes are played with the degree of relaxed or aggressive feeling. These stylistic articulations of jazz have an important role for vivifying the jazz feel. Kapustin used these articulations—for example, a long or tenuto note followed by staccato
or staccatissimo—in many places throughout his compositions (Figure 7.5). The following example can be commonly heard in jazz music as well.

![Figure 7.5: Kapustin, Bagatelle No. 6, mm. 51-52 and 57.](image)

Jazz and classical music both identify the first beat of a measure as the downbeat. However in jazz, accents are frequently observed on upbeats. As a result, the downbeat became less prominent than the up-beat (Figure 7.6). The following example is shown in Kapustin’s bagatelle.

![Figure 7.6: Kapustin, Bagatelle No. 6, mm. 54-55.](image)

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97 Ibid.
For this characteristic of jazz, when classical performers listen to jazz music, it may be difficult for them to recognize the downbeats by ear. In the 4/4 meter of classical music, for example, the accent is most often placed on either the first or third beats, so it keeps a stable pulse and timing. To compare with this, accents used on off-beats or weak beats in jazz give the opposite feeling, but it brings more rhythmic effect for swing style. If accented notes are placed both right before and after non-accented notes, the non-accented notes are articulated with even more swallowed and muffle tone.

Because of the fast and complicated rhythmic passages in perpetual motion, generally Kapustin’s music is technically formidable reminding one of a classical etude composed for technical exercise. Specifically, in some of his works, there are reminiscences of technically difficult passageworks from Chopin, Scriabin, Rachmaninoff and others. To master the virtuosic elements in Kapustin’s music, one should employ an approach to arm weight, good fingering, and rhythmic independence of hands. Since Kapustin didn’t provide fingering, the pianist should experiment to find the best choice during the learning process to enhance a natural, relaxed unfolding of kinesthetic movements (Figure 7.7, 7.8, and 7.9).
Figure 7.7: Kapustin, Etude No. 4, Op. 40, mm. 39-40.\textsuperscript{98}

Figure 7.8: Kapustin, Etude No. 6, Op. 40, mm. 13-14.\textsuperscript{99}

\textsuperscript{98} Nikolai Kapustin, \textit{Eight Concert Etudes} Op. 40 (Moscow: R-ARM, 2004), 34.
\textsuperscript{99} Ibod., 50.
Regarding harmony, classical music is more along the lines of thinking in four-part harmony. The end of a phrase is resolved by using various cadences—concluding types of tension and resolution in harmony—and chord movement particular to the vernacular of each period. This includes the study of various cadences such as perfect, half, deceptive, and plagal. Jazz harmonies—especially the bebop era and on—are not required to resolve with these cadences, and are often left unresolved and shifted to another key area to be used as a vehicle for improvisation.

Also, jazz is not always required to find a melodic line within a chord progression. Rather, extended harmonies are more about tonality than counterpoint. The notes in these chords sound altogether to present various sonorities and function as harmonic colors. This characteristic may often lead to a jazz pianist using very dense harmonic texture especially in a solo setting. Even though the classically trained pianist has considerable technical skills, some jazz full chord passages that move chromatically can be awkward to play because their muscle memory does not allow for playing with ease. To master these

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100 Ibid., 65.
passageworks, the performer requires a very careful fingering set, finger flexibility, and relaxation of the wrist and arm. The following example shows a very awkward chord passage in Kapustin’s bagatelle No.6 (Figure 7.10).

![Figure 7.10: Kapustin, Bagatelle No. 6, mm. 25-27.](image)

As shown in this example, some voices move chromatically but some voices do not move in such way, resulting in irregular movement by each finger, especially the second, third and fourth. It is easy to miss the inner voices within the chords.

**F. Sustaining Pedal Control**

Generally, pedal technique has an important role in creating diverse tone colors, dynamics, and sustained connected notes. Classical pianists employ several pedal techniques, such as legato pedal, non-legato pedal, flutter pedal, and rhythmic pedal. Finding appropriate depths of pedal ¼, ½, ¾ or full combined with the length of sustaining time have significant effect on the performance quality. Depending on the style period and
composer, the classical pianist can choose to use the sustaining pedal in many different ways. Many ideas about sustaining pedal techniques are also common in jazz performance. Normally, one should avoid mixing different harmonies in one pedal because the sound becomes blurred and muddy. In works from the impressionist periods, the sustaining pedal may be depressed through different harmonies all in one pedal.

There are several different styles of jazz and the utilization of the sustaining pedal is based on a particular style. When playing the Blues, one uses a longer pedal, and for the fast and rhythmic jazz style, a pedal should be controlled in short duration. With too much or too long of a pedal, the sound becomes thick, dull and cloudy to the listener. George Gershwin once wrote that:

To play American popular music most effectively, one must guard against the natural tendency to make too frequent use of the sustaining pedal. Our study of the great romantic composers has trained us in the method of the legato, whereas our popular music asks for staccato effect, for almost a stenciled style. The rhythms of American popular music are more or less brittle; they should be made to snap, and at times to cackle. The more sharply the music is played, the more effective it sounds.101

With this in mind, when playing melody with chords, rather than sustaining the pedal too long, it is better to use finger legato. This is the most effective technique to keep the sound crisp and clear. One should consider the period of jazz they are playing. When

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employing pedal, one should manage it wisely because pedal can enhance color, harmony and even rhythm.

To conclude, it is difficult to switch from classical to jazz because the differences in rhythm, voicing, color, and touch add to the difficulty in playing both genres well. Kapustin’s music is not a jazz-oriented piece but has many jazz influences within a classical formal structure. Therefore, from the classical performer’s point of view, it is comparably easier than pure jazz because it is notated. Especially, Kapustin’s improvisatory passagework emulates the authentic jazz improvisation. Therefore, a classical pianist can experience how to improvise through such features. In this sense, Kapustin’s compositions offer a good entry into jazz performance. Moreover, Kapustin’s works can be an opportunity for a classical pianist to overcome their aversions to jazz performance.
Bibliography


**Scores**


__________. *Das Wohltemperierte Klavier Band I,* Frankfurt: C. E. Peters, c1893.


__________. *Gershwin at the keyboard*. Van Nuys: Alfred publishing Co., 1926.


Appendix A: List of Kapustin’s compositions for piano solo.\textsuperscript{102}

\textit{Andante}, Op. 58 (1990)


\textit{Ballad}, Op. 94 (1999)


\textit{Big Band Sounds}, Op. 46 (1986)


\textit{Daybreak} (Sunrise), Op. 26 (1977)


\textit{Twenty-Four Preludes and Fugues}, Op. 82 (1997)


Scherzo, Op. 95 (1999)
Sonata No. 2, Op. 54
Sonata No. 3, Op. 55
Sonata No. 4, Op. 60
Sonata No. 5, Op. 61
Sonata No. 6, Op. 62
Sonata No. 7, Op. 64
Sonata No. 8, Op. 77
Sonata No. 9, Op. 78
Sonata No. 10, Op. 81
Sonata No. 11 (Twickenham), Op. 101
Sonata No. 12, Op. 102
Sonata No. 13, Op. 110
Suite in the Old Style, Op. 28 (1977)


Sonata No. 15 (Fantasia quasi sonata), Op. 127


Piano Sonata No. 20, Op. 144 (2011)


Nobody is perfect, piano, Op. 151 (2013)


Appendix B: Harmony Analysis of Bagatelle No.6
Appendix C: Harmony Analysis of Bagatelle No. 8