Jazz Language in Through-Composed Chamber Works for Flute By Claude Bolling, Nikolai Kapustin, and Mike Mower

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ABSTRACT

Claude Bolling (1936–), Nikolai Kapustin (1937–), and Mike Mower (1958–) are three living composers who have borrowed from jazz idioms to create works that are popular among performers and listeners. This document will explore selected flute chamber works by these three composers. It will demonstrate their jazz borrowings by comparing selections from the jazz repertoire to selected passages from these works, and explaining these passages within the context of jazz stylistic idioms and nomenclature.

These examinations will demonstrate similarities and differences in how these composers borrow from the jazz idiom. Claude Bolling uses a more traditional jazz harmonic language and avoids bimodal vocabulary, but he asks musicians to improvise and juxtaposes jazz styles with passages inspired by historical music styles. Kapustin and Mower’s compositions include elements such as tritone substitutions and harmonic upper extensions like 9ths, 11ths, 13ths. Moreover, Kapustin and Mower borrow formal structures and harmonic progressions from the jazz repertoire for their compositions, showing dialogue with the jazz tradition.
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INTRODUCTION

Claude Bolling (1936), Nikolai Kapustin (1937–), and Mike Mower are three living composers who have borrowed from jazz idioms for their own compositions. These composers’ jazz-influenced chamber works for flute have been well received by performers and audiences. In my document I will explore selected flute chamber works by these three composers. I will focus on two works by each composer: Bolling’s Suite for Flute and Jazz Piano Trio and *Picnic Suite*, Kapustin’s Sonata for Flute and Piano, Op. 125 and Trio for Flute, Cello and Piano Op. 86, and Mower’s *Sonata Latino* and *Opus di Jazz*.

I will demonstrate these composers’ harmonic jazz borrowings by comparing selections from the jazz repertoire to selected passages in these works, and explaining these passages within the context of jazz stylistic idioms and nomenclature. Examination of these works will show similarities and differences in how these composers borrow from the jazz idiom. Claude Bolling uses a more traditional jazz harmonic language than Kapustin and Mower, avoiding more modern bimodal vocabulary, but asks the musicians to improvise in the score and juxtaposes jazz styles with passages that employ imitative polyphony. Kapustin and Mower’s compositions include borrowed elements from jazz such as tritone substitutions, bi-modal melodic language, and harmonic upper extensions like 9ths, 11ths, 13ths. Notably, comparison to songs from the jazz repertoire will show that Kapustin and Mower also borrow harmonic forms from the jazz repertoire for their compositions, showing musical dialogues with the canon of jazz repertoire.

Finally, exploration of these composers’ works with use of jazz nomenclature and a framework from jazz studies will demonstrate that although these flute chamber works are frequently programmed in classical recital contexts, and are considered part of the classical body of chamber music, a jazz approach to harmonic analysis provides a useful tool for the analyst’s
understanding of them. They can also help the performer best render these compositions in performance and better understand the nature of these works’ dialogues with jazz styles and repertoire. Additionally, these types of observations and comparisons might inform composers who wish to employ successful jazz borrowing techniques in their new works.

Kapustin, Mower, and Bolling all use jazz elements in their classical chamber compositions. However, it is worth noting that jazz borrowing is not a new technique in twentieth-century classical composition. Terry Teachout explains,

the relationship between jazz and classical music has often been close—at times surprisingly so—but is ultimately equivocal. Though the two musics employ the same harmonic system, they arise from different conceptions of rhythm and form, and attempts to amalgamate their characteristic features in a single coherent style have thus proved problematic.¹

Teachout posits that blending of classical and jazz elements can present challenges to the composer and has historically produced mixed results. However, Kapustin, Mower, and Bolling have successfully included jazz elements in their classical writing; their works have pleased audiences and performers, and received numerous prizes.

Each of the composers became interested in jazz in different ways. Bolling’s musical influences come from earlier jazz styles, including early big band composers and New Orleans jazz. “In 1944 [Bolling] won an amateur jazz contest in Paris; the following year he formed a small group that played in a style that was both reminiscent of the small groups of Duke Ellington and influenced by New Orleans jazz.”² One can hear blues vocabulary reminiscent of


these styles in his flute chamber works. Bolling’s classical-jazz crossover pieces have been well received. “In the U.S. and Canada, Gold and Platinum disc awards were presented to Mr. Bolling for his Suite for Flute and Jazz Trio. His Suite for Flute and Jazz Trio stayed on the Billboard charts for 530 weeks and was number one on the Billboard charts for 464 weeks.”3 Thus, because of their success among performers and listeners, investigation of jazz borrowing techniques used in these works will show a trend of successful combinations of jazz and classical music.

Nikolai Kapustin, who grew up in Horlivka, Ukraine, began his musical studies at age seven.4 Foreseeing Kapustin’s talent, his teacher, P.I. Vinnichenko introduced him to Lubov’ Frantsuzova to prepare him for music school, which he attended to study piano performance. However, later his career, Kapustin didn’t choose to be a virtuoso pianist, but rather had greater interest in composing. Since the age of thirteen, Kapustin was very interested in composition and improvisation.5 Without formal training in composition, Kapustin wrote his first piano sonata, which was in “a traditional Russian-Ukrainian style,” when he was thirteen.6

Kapustin also became interested in jazz through his relationship with Avrelian Rubbakh. From World War I until the 1950s it was difficult to listen to jazz in USSR under Stalin’s power. In an interview with Jonathan Mann, Kapustin explains “At first my friends and I could hear jazz only on the radio. I do not remember which jazz artist I heard first. It could be Glenn Miller or


5 Interview with Nikolai Kapustin, March 22, 2015, in Yana Tyulkova, “Classical and Jazz Influences in the Music of Nikolai Kapustin: Piano Sonata No.3, op. 55” (DMA dissertation, West Virginia University, 2015), 12.

Louis Armstrong.” Kapustin’s interest in composition as well as jazz set into motion his career path as a “symbiotic” composer: “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.”

Listening to jazz became easier during the Soviet “thaw” of the 1950s after Stalin’s death: “In the year of 1953, an important historical event happened in Russia that changed the direction of Russian history. On March 5, 1953, Iosif (Joseph) Vissarionovich Stalin died. Stalin was the leader of the Soviet Union from the mid 1920s until his death in 1953. In the post-Stalin ‘thaw,’ more freedom appeared in all aspects of Russian life. Even though jazz was still prohibited, the interest in jazz was growing enormously as a symbol of freedom” In his interview with Martin Anderson, Kapustin explained that the state still denounced jazz as symbolic of Western capitalism: “in the early 50s it was completely prohibited, and there were articles in our magazines that said it was typical capitalistic culture, so we have to throw it away and forget about it.” However, he would listen to jazz on the Voice of America radio broadcasts, the radio signal of which reached his home. “The Voice of America was beaming live broadcasts from 52nd Street to the USSR. But the directors of ‘Jazz Club USA,’ hosted by Leonard Feather, considered their program no more special than the many others that featured...

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8 Mann, “Red, White, and Blue Notes,” 28.


American music, whether popular, folk, or light classical. Only in 1955 did the U.S. government begin to treat jazz as a particularly important element of its international communications.”  

Thus, although gaining access to jazz in the 1950s Soviet Union could be difficult, Kapustin was able to absorb the style as a listener and performer. 

Like Kapustin, woodwind player and composer Mike Mower mainly focused on classical flute in his musical studies, however, he also plays saxophone and clarinet in jazz settings, and has led numerous jazz ensembles throughout his career. Mower’s use of jazz elements in his flute chamber works has been successful, as shown by their adoption into the core flute pedagogy repertoire: 

Much like his British contemporary Ian Clarke, Mower's flute compositions have been widely performed and embraced by the flute community, due in part to their accessibility and the championing of his works by the very popular James Galway. The National Flute Association has promoted his works by selecting them as first round pieces for various competitions, and in 2007 the Sonata No. 3 was performed in the final round of the National Flute Association's Young Artist Competition. 

Thus, the flute community’s adoption of Mower’s jazz-influenced works shows that he has successfully blended these musical styles for both performers and audiences.

LITERATURE REVIEW

Bolling, Kapustin, and Mower’s approaches to using jazz style characteristics in music composed for classical contexts begs questions surrounding the history of classical-jazz crossovers. One significant essay which addresses the relationship between classical and jazz

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musics is Terry Teachout’s “Jazz and Classical Music: To the Third Stream and Beyond” in The Oxford Companion to Jazz. Teachout recounts numerous jazz musicians with backgrounds in classical performance and study, including Fats Waller and Bix Beiderbecke.\footnote{Teachout, “Jazz and Classical Music,” 345.} He also address the problem of form in jazz compositions for concert settings. For example, he notes that although many big band compositions use the genre title “concerto” in their title (such as Ellington’s “Concerto for Cootie,” and Artie Shaw’s “Concerto for Clarinet’”), and while these works do feature a soloist, they are not in sonata form.\footnote{Ibid., 349.} Teachout weaves these varied observations into a narrative documenting the history of jazz-classical crossovers, but mainly focuses on such projects from the perspective of classical borrowings in jazz. My document will reverse this perspective by observing jazz borrowings used by the three classical composers in question.

As this document will focus on jazz harmonic borrowings in Bolling’s, Kapustin’s, and Mower’s flute compositions, several more general texts on jazz styles and jazz history will provide context for this topic. Garry Giddins and Scott DeVeaux, the authors of Jazz, demonstrate not just historical but also “cultural, political, social and economic factors” of jazz in the United States.\footnote{Gary Giddins and Scott Devaux, Jazz (New York: W.W. Norton & Company, 2009), xi.} They also provide style analyses of representative recordings from different stylistic periods in jazz. For example, DeVeaux and Giddins identify blues elements within bebop, as practiced by musicians such as Charlie Parker, as “melding blues vocal nuances
to chromatic harmonies while perfecting a sweepingly fluid sense of rhythm. [Charlie Parker] showed how the blues could be made modern. . . .”

Mark Levine’s *The Jazz Theory Book* provides a jazz theoretical foundation for my style analysis of these composers’ works. It presents harmonic innovations that developed in jazz between the 1940s and the 1980s. This book contains a how-to and provides some of the best examples of improvisations by influential jazz musicians. It also explains simple jazz theory, such as different types of chords used in older as well as modern jazz and the scales associated with them. It also has detailed theoretical and historical elements of jazz, and presents different scale analyses and harmonic analyses chronologically. This book shows examples of basic jazz chord progressions such as the “II-V-I,” and reharmonizations like tritone substitutions. The theoretical foundation presented in this book will allow me to harmonically and melodically analyze jazz elements in the repertoire addressed in this document.

In the chapters that follow, I will provide harmonic, melodic, and style analyses of key passages in all of the works in question with a methodology drawn from jazz theory practices. I will use jazz theory terminology and nomenclature to describe selected harmonic events in these works. Additionally, I will compare selected passages from these works to harmonic progressions of tunes from the jazz repertoire to further demonstrate the composers’ use of these elements. These investigations will show that jazz theory provides a useful framework with which we can understand jazz harmonic borrowings used by these composers.

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18 Ibid., 314.

CHAPTER ONE:
CLAUDE BOLLING
ANALYSES OF SUITE FOR FLUTE AND JAZZ PIANO TRIO
AND PICNIC SUITE

Jazz flourished in early twentieth-century America, and its popularity quickly spread to the rest of the world, where it has remained popular. Claude Bolling is known as a jazz piano prodigy who created a small jazz group and won five consecutive prizes for jazz polls of Europe. He began recording at age of 18, however, due to the Nazi’s jazz ban during WWII, he had to continue his career underground. His hard work made him successful after the war; many jazz musicians already knew him as a successful jazz pianist and wanted to play with him since they were allowed play in public again. Bolling has good musical relationships with numerous jazz and classical musicians and started writing music for both him and other musicians.20

Bolling borrows elements from jazz in his written compositions and recordings of these works by employing blues-influenced harmonic and melodic language, asking the pianist and rhythm section to improvise, and consciously juxtaposing jazz and historical styles to showcase their similarities and differences. He uses a more traditional jazz harmonic language than Kapustin and Mower, avoiding more modern bimodal vocabulary, but asks the musicians to improvise in the score and juxtaposes jazz styles with passages that employ imitative polyphony.

In my analysis of Suite for Flute and Jazz Piano Trio and Picnic Suite, I will draw from both the published score and Bolling’s recordings of the works, as he employs different jazz

performance elements on the recording than in the score. This most frequently includes accompaniment practices by the bassist and drummer, which are not notated in the score. I have chosen to incorporate Bolling’s recordings into my analysis and discussion, as they further reflect his intent to combine classical and jazz elements through their clear documentation of articulation, rhythmic nuance, style, and jazz accompaniment practices.

While several scholars have studied the use of jazz elements in Claude Bolling’s compositional style, his works Suite for Flute and Jazz Piano Trio and Picnic Suite remain unexplored in scholarly writing, providing an opportunity for my exploration of these works. Several authors have examined his blend of classical and jazz elements in his other compositions. Oscar Passley and Andrew Jurik have both focused on Bolling’s use of jazz elements in composition. In Passley’s dissertation “Claude Bolling’s Toot suite for Trumpet and Jazz piano: A performance guide,” he explains that Bolling’s compositions require experienced jazz pianists to improvise in a jazz style:

Having a jazz trio versed in classical and jazz idioms supporting the solo performer is highly recommended. The most important player besides the trumpeter is the pianist, who should have a considerable amount of jazz experience to be able to facilitate the improvisational sections and contribute to (and lead) the swing sections that feature the jazz trio throughout Toot Suite.21

Thus, unlike Kapustin’s and Mower’s compositions, which can be performed by musicians less familiar with jazz improvisation techniques, Bolling’s works require jazz improvisation experience from the performer, and are thus ideal for performers with a different skill set.

In his dissertation “Post-Genre: Understanding the Classical-Jazz Hybrid of Third Stream Music through the Guitar Works of Frederic Hand, Ralph Towner, And Ken Hatfield,” Andrew Jurik situates Bolling as a composer of third stream chamber music. Jurik explains that Bolling juxtaposes historical styles and jazz improvisation:

Bolling’s *Concerto for Classical Guitar and Jazz Piano Trio* is a collection of seven movements, each with specific characteristic elements influenced by Spanish rhythms, Bach-like counterpoint, and Romantic-era rhapsodies. Known for recording the first complete version of Ellington’s *Black, Brown, and Beige*, Bolling composed a number of ‘concertos’ and suites for assorted classical instruments and jazz piano trio, most notably cello (for Yo-Yo Ma) and flute (for Jean-Pierre Rampal). Although bearing concerto in the title, the work acts as more of a suite for guitar, piano, bass, and drums. Additionally, while improvisational sections are included in a number of movements, they’re limited to the piano.”

As in his composition for classical guitar, Bolling does not ask the soloist to improvise in his flute works; however, he does ask the pianist to improvise, and the bassist and drummer must be familiar with jazz accompaniment techniques to effectively perform these pieces.

Sheila McDougall studies Bolling’s *Concerto for Classic Guitar and Jazz Piano* in her master’s thesis. She argues that in this work, “Bolling used his own background of study as well as his ability as jazz composer to fuse the style of the classic flute with jazz idiom on the piano. The results were most successful.”

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22 Andrew Jurik, “Post-Genre: Understanding the Classical-Jazz Hybrid of Third Stream Music through the Guitar Works of Frederic Hand, Ralph Towner, And Ken Hatfield” (DMA dissertation, University of South Carolina 2016), 29.

movement, titled “Mexicaine,” and his use of the jazz swing rhythm at various points throughout the work. She also observes Bolling’s use of classical forms, such as the “Mexicaine” movement’s theme-and-variations form, and the composer’s use of fugatos in the third movement.

Before providing detailed analysis of jazz borrowing practices in both Suite for Flute and Jazz Piano Trio and Picnic Suite, I will provide a brief summary of the overall structure of both of these pieces.

**BRIEF OVERVIEW OF EACH PIECE**

*Suite for Flute and Jazz Piano Trio*

Bolling’s composition Suite for Flute and Jazz Piano is probably his most well-known. Its characteristic of both classical and jazz elements and idioms made gained huge popularity. This piece includes seven different movements that demonstrate a variety of historical styles mixed with jazz. Each of these seven movements contains eighteenth-century style elements, but also includes jazz harmonic, melodic, and rhythmic elements. This suite was originally recorded in 1975 by Bolling, Rampal, bassist Mel Young, and drummer Marcel Sabiani.

As suggested by the opening movement’s title, “Baroque and Blue,” this piece combines Baroque elements and jazz elements. It switches between a Baroque dance rhythm in triple meter and a moderate 4/4 swing. The second movement, titled “Sentimentale,” features a slower tempo and more relaxed mood than the opening movement. After this relaxed opening, the movement

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58.

24 Wooley, “Program Notes for The Silverwood Trio Federal Reserve Bank Concert.”

transitions to “a more light and fun section that eventually returns to the sentimental mood expressed at the beginning.”

The third movement, “Javanaise,” features less contrast of jazz and historical styles, but still provides a lively contrast within the work’s overall varied suite structure. The movement is in 5/4 time, and the “addition of fifth beat in each measure makes the piece a bit nonsensical.” Frequent dotted rhythms in the flute part create a light and whimsical mood. The fourth movement, “Fugace,” features a style suggested by the title, which translates as “fleeting.” This piece begins with imitative polyphony in triple meter. On Bolling’s recording of this piece, the drums eventually accompany this historical texture in a swing rhythm with brushes.

The fifth movement, “Irlandaise,” is in a “slow and expressive” mood in triple meter. It employs a repeating descending bass line in the style of a ground bass, thus invoking another hallmark of seventeenth- and eighteenth-century music. The sixth movement, “Versatile,” again provides an interesting contrast within the suite’s seven-movement structure. It features distinctive non-tonal harmonic progressions and ostinatos, and alternating metric groupings of duple and triple meter within its 7/4 time signature.

The final movement, “Veloce,” brings a rousing climactic ending to the suite. This movement builds from a relaxed beginning to an exciting, virtuosic ending. The flute melody employs lots of syncopated rhythms, while the piano accompaniment often features a sturm-und-drang style of accompaniment in the minor mode. This closing movement creates a contrasting balance with the light, cheerful nature of the suite’s opening.

26 Ibid.
27 Ibid.
28 Ibid.
Picnic Suite

Like Suite for Flute and Jazz Piano Trio, Picnic Suite also features seven contrasting movements, suggesting the structure of a Baroque dance suite and inviting the audience to compare contrasting jazz and historical styles. The opening movement, “Rococo,” begins in a moderate duple meter, and opens with imitative polyphony between the flute and guitar. The piece eventually abruptly switches gears to a contrasting section featuring swinging jazz piano improvisations. Bolling exploits this stylistic contrast throughout the movement.

The second movement, titled “Madrigal,” is slower and more pensive than the cheerful opening movement, but still employs contrasting jazz and historical styles. The movement’s opening features the solo guitar, playing in a style evocative of a lute song or madrigal intabulation from the Renaissance, with a descending tetrachord in the bassline in triple meter. Throughout the movement, the style shifts abruptly between this texture and sections with jazz-influenced harmonies and rhythms. Movement three, titled “Gaylancholic,” is again in the minor mode, and opens with imitative polyphony in 4/4 time. However, the subject of the imitative polyphony is more modern in its rhythmic content—it includes syncopated rhythms, dotted rhythms, and 32nd notes to create rhythmic interest and suggest double time over the underlying slow meter. Despite the frequent shifts between feeling a slow or fast pulse, like the second movement, it evokes a melancholy mood.

The fourth movement, “Fantasque,” switches between 5/4 and 4/4 at a moderate tempo. The movement employs a call-and-response style of texture; when flute plays its thematic melody lines, the piano part answers with more complex harmonies and rhythms. The fifth movement, “Canon,” again juxtaposes imitative polyphony and more standard jazz textures. It opens in duple meter starts with imitative polyphony between the flute and piano, and exploits
modal mixture, moving frequently major and minor modes, and mixes jazz and various historical styles to create interesting contrasts throughout the piece.

The fifth movement, “Tendre,” is in 4/4 and starts with a slow and gentle Guitar opening. The movement calls for alto flute to feature the sound of the lower register, contrasting the timbre of this movement with the others. This movement features a bossa nova rhythm, creating additional rhythmic contrast within the work’s suite structure. The closing movement, “Badine,” is in a fast tempo and duple meter. Even though the opening is marked “Happily” on the music score, it starts in the minor mode. It includes very virtuosic and technical piano melodies, which are offset against a slow, melodic flute and guitar part.

**ANALYSIS**

*Blues melodic language*

One way that Bolling incorporates jazz elements into his chamber music is the use of blues melodic language. Blues melodic language typically involves “blue notes,” which include $\flat 3$, 4, $\flat 5$, and $\flat 7$. The blues as a formal structure *and* as a melodic language has always been an essential part of the jazz language. Bolling employs blues melodic language in both Suite for Flute and Jazz Piano Trio and Picnic Suite.

For example, in Suite for Flute and Jazz Piano Trio, Bolling employs this melodic language in both the “Baroque and Blue” and “Irlandaise” movements. In the movement “Baroque and Blue,” he uses these “blue notes” at rehearsal E (Ex. 1.1). The flute repeatedly plays ascending and then descending E blues scale gesture over piano’s E-minor chords. In Mm. 3-4 after rehearsal E, the flute plays scale degrees $1-\flat 3-4-\flat 5-5$. This gesture recurs mm. 7-8 of the same section. The same gesture returns in an embellished form at rehearsal L, making it a significant thematic part of the piece.
Bolling employs similar blues melodic language in the Suite for Flute movement “Irlandaise” (Ex. 1.2). In m. 3 of rehearsal F the flute’s melody over the pianist’s A-minor chord suggests a blues inflection. Bolling’s uses of E♭, which is b5 over the A-minor gives this passage in the minor mode a blues flavor. He again employs the same gesture in m. 3 of rehearsal G. However, in this passage, the pianist’s right hand doubles the figure in octaves for more emphasis.

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29 Bolling, *Suite for Flute and Jazz Piano Trio*, 4.
Ex. 1.2: Suite for Flute and Jazz Piano Trio, “Irlandaise,” rehearsal F

Bolling also employed blues melodic language in *Picnic Suite*, specifically in the “Rococo” movement (Ex. 1.3). The melody the pianist plays over this progression at rehearsal H employs blues melodic gestures. In mm. 2-3 of H, the pianist’s melody incorporates scale degrees 5, 3, 1. In mm. 6-7 of rehearsal H, one finds the melody includes scale degrees b5, 4, 3, 1. This melody returns later in the piece at rehearsal T.

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30 Bolling, *Suite for Flute and Jazz Piano Trio*, 52.
Bolling again features blues melodic language at rehearsal P of “Rococo,” later in the movement. Notice that in mm. 2–3 of P (Ex. 1.4), the pianist’s right hand line employs F-natural, G-natural, G#, and A, or scale degrees 1, b3, 4, and 5, all members of the blues scale. Thus, in this opening movement of *Picnic Suite*, Bolling frequently employs blues melodic language, and

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borrows strongly from the jazz tradition to juxtapose against the historical style of the dance suite.

Ex. 1.4: Picnic Suite, “Rococo,” rehearsal P

Jazz-influenced harmonies

Another means by which Bolling incorporates jazz elements into his chamber music is his frequent use of jazz-influenced harmonies or harmonic colors strongly associated with the jazz language. He does this in both Suite for Flute and Jazz Piano Trio, as well as Picnic Suite.

32 Bolling, Picnic Suite, 8.
One finds a wealth of examples of Bolling’s jazz-influenced harmonies in the movement “Versatile” from Suite for Flute. In this movement Bolling repeatedly employs planes between chords of one quality. This motion between one chord quality at different pitch levels, like minor-9 or major-7 chords serves a non-functional purpose because there are no dominant-function chords resolving to a tonic. However, this technique is used in jazz and late-nineteenth and early-twentieth century Western art music for color rather than functionality, and brings with it a very modern sound. Claude Bolling opens “Versatile” with a repeating ostinato of descending major-7th chords (Ex. 1.5). The ostinato proceeds as GM7-FM7-EM7-EbM7 in the first two measures. He uses this ostinato to accompany the movement’s opening melody, and this progression recurs frequently throughout the movement.

After the repetition of this ostinato underneath the piece’s main melody, Bolling adds a repeating “tag” at rehearsal B/D, making the opening of this movement sound like the rendition of a jazz tune before the trio’s improvisations (Ex. 1.6). This tag employs a repeated GMaj7 to Ab13 motion as an ostinato. The Ab13 chord functions as a tritone substitute for GMaj7’s dominant, which would be D7, and thus embellishes a G-major centricity at this point in the movement. This harmonic form returns at rehearsal G and again at rehearsal O, now elaborated and varied.
Ex. 1.5: Suite for Flute and Jazz Piano Trio, “Versatile,” rehearsals A-D

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33 Bolling, Suite for Flute and Jazz Piano Trio, 55.
Bolling again planes major-7 chords later in the movement, at rehearsal E (Ex. 1.6). He does this by using a call-and-response texture between the flute and piano. In mm. 1-2 of E, the flute melody outlines an F#Maj7 chord. In Mm. 3–4 of rehearsal E, the piano plays an FMaj7 with the 7th in the bass part of the piano. This F#Maj to FMaj7 creates a chromatic sound.

In mm. 5-8 of E, Bolling uses chords that shift by ascending major thirds rather than by fifth, fourth, or chromatic motion. In mm. 5-6 of this section, the flute repeats the opening figure outlining F#Maj7, However this time, in mm. 7–8 of rehearsal E, the piano responds by outlining B♭M7, creating an F#Maj7 to B♭Maj7 sound, which can be heard enharmonically as motion by third relationship.

After this section, in rehearsal F, Bolling continues to plane between chords of the same quality, but this time minor-9 chords. In mm. 1–2 of rehearsal F, the piano and flute outline Emin9, and in mm. 3–4 of F, the piano and flute outline Fmin9. However, Bolling shifts back to the major-7 harmonic color in mm. 9–12 of rehearsal F. At this point, the piano and flute parts repeat an ostinato progression of GMaj7, B♭Maj7, and E♭Maj7.
Ex. 1.6: Suite for Flute and Jazz Piano Trio, “Versatile, rehearsals E-F$^{34}$

34 Bolling, *Suite for Flute and Jazz Piano Trio*, 56.
Besides this frequent use of planing in the “Versatile” movement, Bolling also employs other harmonies that show jazz influence in this movement. For example, this movement employs altered upper extensions of a chord at key points. As will be shown later in this document, crossover composers Kapustin and Mower frequently employ altered chords in their harmonic language. However, Bolling’s earlier style of composition generally does not employ these harmonic colors. However, in mm. 5–6 of rehearsal L in “Versatile,” he uses an altered chord as a significant arrival point (Ex. 1.7). He uses a D7alt chord here, which includes #9, b9, and b5 on top of a natural 3 and natural 5. The pianists chord is a rootless voicing that includes an E# (#9), and the flute melody employs Eb (b9) and Ab (b5).

**Ex. 1.7: Suite for Flute and Jazz Piano Trio, “Versatile,” rehearsal L mm. 5-6**

Bolling also incorporates jazz-influenced harmonies in *Picnic Suite*. The movement “Madrigal” provides an especially good example of how he uses these to create a jazz-classical crossover sound. In mm. 3–4 of rehearsal B (Ex. 1.8), Bolling employs a progression of a series of chords from the jazz language, and especially emphasizes an oscillation between between G13

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35 Bolling, *Suite for Flute and Jazz Piano Trio*, 60.
and C9 (Dm7-Em7-G13-C9-G13-B♭M7-C7-Dm6-E♭M6-B♭-B♭Maj#5#11). He uses this progression to modulate from the movement’s opening key, D minor, to briefly tonicize VI (B♭ Major). In mm. 7–8 of rehearsal B, at the end of this more jazz-influenced progression, Bolling uses a B♭Maj#5#11, creating a whole-tone quality at the end of this passage. The harmonic language of this passage contrasts with the previous opening phrase, which evokes the style of a John Downland lute song or madrigal intabulation. Additionally, notice Bolling’s use of rootless voicings in mm. 3-4 of rehearsal for the G13 and C9. Rootless voicings with the fifth omitted, in this case, are especially idiomatic to jazz accompaniment practices for comping instruments like piano and guitar, and help to further contrast this passage from the opening one.

Improvisation and jazz accompaniment practices

One distinctive characteristic of Claude Bolling’s use of jazz in his chamber compositions is his inclusion of chord changes and indications for the pianist to improvise. He includes chord changes and indications stating “improvise” at certain points in many movements of both Suite for Flute and Picnic Suite. Passley has observed this characteristic in his Toot Suite.

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37 Bolling, Suite for Flute and Jazz Piano Trio, 17.
for Trumpet and Jazz Piano.\textsuperscript{38} Thus, like in Bolling’s other chamber music, the accompanists who perform Suite for Flute and Jazz Piano Trio and \textit{Picnic Suite} must be familiar with jazz improvisation and accompaniment practices. This contrasts with other classical music that borrows from jazz, which might be entirely notated.

One interesting example of Bolling’s use of distinct jazz accompaniment practices occurs in the Suite for Flute, in the movement “Versatile.” At rehearsal I (Ex. 1.9), he employs a George-Shearing style of voicings in the piano. This includes use of five-part closed voicings played in a swing rhythm.

\textbf{Ex. 1.9: Suite for Flute and Jazz Piano Trio, “Versatile,” rehearsal I}\textsuperscript{39}

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{Ex_1.9.png}
\caption{Ex. 1.9: Suite for Flute and Jazz Piano Trio, “Versatile,” rehearsal I}
\end{figure}

Later in this movement, at rehearsal N, Bolling employs yet another distinct piano accompaniment practice from the jazz tradition (Ex. 1.10). He uses the “stride” piano style exemplified by James P. Johnson.\textsuperscript{40} “Stride” piano accompaniment involves an alternating bass-

\textsuperscript{38} Passley, “Claude Bolling’s Toot Suite for Trumpet and Jazz piano: A Performance Guide.”

\textsuperscript{39} Bolling, \textit{Suite for Flute and Jazz Piano Trio}, 58.

chord motion in the left hand, with bass notes on beats one and three, and chords on upbeats. The large leaps between the bass note and chords require virtuosic ability from the pianist.

Ex. 1.10: Suite for Flute and Jazz Piano Trio, “Versatile,” rehearsal N

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**Juxtaposition of jazz and historical styles**

One of the most interesting characteristics of Bolling’s music is his frequent and explicit juxtaposition of jazz and historical styles. Just the fact that he writes “suites” with movements of varied characters and rhythmic styles means he is inviting comparison between his works and the varied rhythmic styles featured in multi-movement Baroque dance suites. They ask the audience to consider the similarities and differences between Baroque rhythmic styles and jazz rhythmic styles; between baroque improvisational textures such as continuo and ornaments, and jazz

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41 Bolling, *Suite for Flute and Jazz Piano Trio*, 60.
accompaniment practices and melodic language. Bolling explicitly juxtaposes jazz styles and historical styles in both Suite for Flute and Jazz Piano Trio and Picnic Suite.

One finds examples of these juxtapositions in multiple movements from Suite for Flute, including “Fugace,” “Baroque and Blue,” and “Veloce.” He begins the movement “Fugace” from Suite for Flute and Jazz Piano Trio with imitative polyphony between the flute and piano, but eventually accompanies the flute and piano with a drum set using brushes to play in a swing feel. In mm. 4–7 of rehearsal letter H (Ex. 1.11), he uses a V7-IV7-I7 progression reminiscent of blues harmonies. Additionally, unlike Kapustin and Mower, Bolling provides chord changes in the piano part, asking the pianist to improvise at this particular point.
Ex. 1.11: Suite for Flute and Jazz Piano Trio, “Fugace,” Rehearsal H to I\textsuperscript{42}

\textsuperscript{42}Bolling, \textit{Suite for Flute and Jazz Piano Trio}, 45-46.
Bolling also juxtaposes a Baroque musical style and the blues in “Baroque and Blue” movement. This juxtaposition is suggested by the movement’s title. Throughout this movement, Bolling switches between imitative polyphony between the flute, piano, and bass in a triple meter evocative of a Baroque dance, a swing rhythmic style in 4/4, and sections in a jazz waltz style. Earlier in this chapter, I identified this movement as employing a blues melodic language in the jazz sections of the piece.

One trend found in Bolling’s juxtaposition of jazz and historical styles is that he creates movements that are sectionalized by contrasting styles, but he will bring these two disparate styles together and present them simultaneously and the end of the movement. For example, at rehearsal PP of “Baroque and Blue” (Ex. 1.12) Bolling includes blues-scale gestures in a section in the Baroque dance style. This section is in the key of E Major, but Bolling uses G-natural and A# in the melody, or the b3 and b5, or the “blue notes.”
Bolling also employs this type of explicit juxtaposition in the “Veloce” movement of Suite for Flute. In this movement he combines a **sturm-und-drang**-influenced style with blues melodic gestures. In beginning of this movement (Ex. 1.13), The piano accompaniment features rapid sixteenth-note figuration in the key of C minor; a fiery accompaniment in the minor mode

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43 Bolling, *Suite for Flute and Jazz Piano Trio*, 17.
is a hallmark of this eighteenth-century musical style. However, the flute’s melody includes blue notes: $b\,5$ as well as $b\,7\text{ths}$ juxtaposed against natural-7ths (G$b$ and B$b$, respectively, in the key of C minor). This blues-inflected melody and paired *sturm-und-drang* accompaniment recur repeatedly throughout the movement, making the juxtaposition a significant thematic aspect of the piece.

**Ex. 1.13: Suite for Flute and Jazz Piano Trio, “Veloce,” rehearsal A**

Like Suite for Flute, Bolling also employs these juxtapositions in *Picnic Suite*. They appear in the movements “Madrigal,” “Canon,” and on the recording of “Rococo,” although he does not make this juxtaposition explicit in the published score.

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45 Bolling, *Suite for Flute and Jazz Piano Trio*, 64.
In “Madrigal,” Bolling juxtaposes two styles: a style evocative of a lute song by John Dowland, and a jazz style (Ex. 1.14). In the opening phrase of the movement, the guitar evokes the lute song style—the opening presents the guitar solo in D minor with melody over a bass-chord texture, and employs a descending tetrachord bass.

**Ex. 1.14: Picnic Suite, “Madrigal,” rehearsals A-B**

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Later in the movement, Bolling alternates between the lute song style and jazz style every two measures in a call-and-response texture (Ex. 1.15). In mm.1-2 of rehearsal H, the flute and guitar begin to repeat the opening melody. However, in the third measure, the pianist interjects with a jazz-style rootless voicing in the left hand and a melody that sounds improvised in the right hand. The right-hand melody incorporates $\flat$5 blue note, adding to the contrast. The trio repeats this pattern in the next four measures of rehearsal H. In addition to contrasting these two styles, Bolling further invites comparison to jazz practices here by incorporating a call-and-response texture, a common practice in jazz performance.
Ex. 1.15: *Picnic Suite*, “Madrigal,” rehearsal H-1\(^4\)

Bolling uses a similar juxtaposition in the movement “Canon.” This movement contrasts multiple styles, including imitative polyphony, jazz piano voicings in the style of George Shearing, and the sturm-und-drang style. In the beginning of the movement (Ex. 1.16), he employs imitative polyphony, with the first entrance played by the Flute, and the second entrance by the guitar and piano two measures later. However, after this polyphonic section, at rehearsal H (Ex. 17), he switches to a four-part closed voicing in the right hand of the piano. He marks this section “jazz;” thus, the swing feel coupled with the four-part closed voicings evoke the piano style of George Shearing, contrasting distinctly with the opening polyphonic texture.

Ex. 1.16: *Picnic Suite*, “Canon,” rehearsal A\(^{48}\)

\(^{48}\) Bolling, *Picnic Suite*, 50.
Bolling again switches styles at rehearsal K. At this point, he employs a rapid sixteenth-note piano accompaniment in the minor mode, evoking the *sturm-und-drang* quality. He continues this texture until rehearsal M, and adds a crescendo in the last four measures of the section to heighten the stormy, dramatic intensity.

This movement eventually returns to the opening imitative polyphony with a *Dal Segno*. However, on the recording, Bolling juxtaposes the imitative polyphonic texture with a jazz rhythm. On the recording, the drums and a walking bass line played by the acoustic bass accompany this opening imitative texture.

Finally, Bolling’s recording of *Picnic Suite*’s opening movement, “Rococo,” features an additional juxtaposition of jazz and historical styles at the end of the movement. In the recording

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at the end of the movement, the drum set accompanies the flute and piano in a swing rhythm with brushes, while piano play a melody in Baroque imitative polyphony. Thus, like in the “Canon” movement, by accompanying these figures in a contrapuntal style with a swing rhythm Bolling makes explicit juxtaposition of jazz and a Baroque style on the recording, and brings these two styles together to occur simultaneously at the end of the movement.

CONCLUSION

These analyses have demonstrated that Bolling borrows elements from jazz in his written compositions and recordings of these works by employing blues-influenced harmonic and melodic language, asking the pianist and rhythm section to improvise, and consciously juxtaposing jazz and historical styles to showcase their similarities and differences.

In my analysis of Suite for Flute and Jazz Piano Trio and Picnic Suite, I have employed examples from both the published score and Bolling’s recordings of the works, as he employs different jazz performance elements on the recording than in the score. This most frequently includes accompaniment practices by the bassist and drummer, which are not notated in the score. I chose to incorporate Bolling’s recordings into my analysis and discussion, as analyzing both score and recording as text further demonstrates his self-conscious combination of classical and jazz elements through the recording’s clear documentation of articulation, rhythmic nuance, style, and jazz accompaniment practices.
Nikolai Kapustin (1937–) is a Ukranian, jazz-influenced composer of chamber music. He has a distinctive compositional style that draws heavily on jazz idioms, and his chamber music has recently gained in popularity. For example, the composer’s Trio Op. 86, written in 1998, was “the first of the composer’s chamber works for more than two players.”50 In the same year he also wrote his divertissement for two flutes, cello, and piano op. 91, and subsequently premiered his Sonata for Flute and Piano Op. 125 in 2004, as well as A Little Duo for flute and cello op. 156 in 2014. Flautist Laurel Zucker explains “his works were ignored for a long time in the West but are now becoming better known.”51 His Trio op. 86 “is one of his most popular works, with its energetic, jazzy opening movement, languid Andante and joyous finale.”52

A lacuna in scholarship on Kapustin’s flute music inspired me to focus on several of his works which feature flute as a topic of research and analysis. Many scholars have studied his piano music, but his works for flute have received less attention. Several authors have identified Kapustin’s pervasive use of jazz harmonic, melodic, and rhythmic language in his piano music, and both op. 86 and 125 display a similar approach. In both of these works the composer


51 Ibid.

52 Ibid.
employs these very often: he creates through-composed chamber music with themes in the twelve-bar blues form, blues melodic language, bebop chromaticism, bimodal harmonic gestures, syncopation that evokes swing, and walking bass lines and piano accompaniment figures from boogie-woogie. I will demonstrate this by comparing transcriptions of jazz musicians who exemplified these style characteristics in their recorded output to selected passages from both works, and explain these passages within the context of jazz stylistic idioms and nomenclature. This stylistic analysis will demonstrate that even though Kapustin’s flute music is frequently programmed in classical recital contexts, and it is considered part of the classical body of chamber music, a jazz approach to harmonic and melodic analysis is a useful analytical tool to understand these works.

A number of pieces of research deal specifically with stylistic borrowing in Kapustin’s piano works, and these will inform my style analysis of the composer’s chamber and flute music. However, none of the authors discussed below specifically examine Op. 86 or Op.125, which provides an opportunity for my analysis of these works in this chapter. Yana Tyulkova’s dissertation “Classical and Jazz Influences in the Music of Nikolai Kapustin: Piano Sonata No. 3, op. 55” describes Kapustin’s biographical information, as well as his musical style that draws heavily from jazz harmonic and rhythmic concepts. Kapustin explained to the author that never cared about his fame, but rather chose to focus on his compositions. Additionally, Tyulkova compares selected passages from Kapustin’s piano works to jazz transcriptions. In this chapter I plan to draw from her methodology by comparing passages from his flute works to jazz examples to demonstrate this important element of his style.

Like Yana Tyulkova, in his dissertation “Classical Jazz: The Life and Musical Innovations in the Music of Nikolai Kapustin” Jonathan Eugene Roberts also investigates Kapustin’s piano repertoire, specifically his two piano pieces Op. 54 and Op. 82. Roberts describes Kapustin as a Third Stream composer, and also identifies him as a fusion composer. Additionally, he chronicles how jazz was introduced in the Soviet Union as well as how Kapustin adapted and developed jazz in USSR by analyzing the composer’s jazz-inflected works.\(^5^4\) I agree with Roberts’ identification of Kapustin as Third Stream, and my analyses of Op. 86 and 125 will support this view.

Written in 2007, Jonathan Edward Mann’s “Red, White, and Blue Notes: The Symbiotic Music of Niko

Like Tyulkova, Mann also interviewed Kapustin, and he also provides detailed bibliographic information on the composer, as well as stylistic analysis of his piano pieces. Mann’s interview with Kapustin will further inform my research on the composer’s life and compositional style.\(^5^5\)

Jiwon Choi’s dissertation “An Eclectic Combination of Classical and Jazz Idioms: Nikolai Kapustin’s Piano Works” contains a detailed study of Kapustin’s Four Preludes, op. 53. Like others writing on the same topic, Choi also examines the composer’s use of jazz elements. Her dissertation has various examples of jazz chord progressions, big band-style voicings, and examples of boogie-woogie piano writing in these preludes. She demonstrates that “Boogie-woogie plays an important role in Kapustin’s writing as well. It is derived from the style of blues


\(^5^5\) Mann, “Red, White, and Blue Notes,” 3.
and characterized by a repetitive bass, usually in the subdivision of eight pulses. Its exponents were such pianists as Meade ‘Lux’ Lewis (1905–1964) and Albert Ammons (1907–1949).”

This use of boogie-woogie piano figures also appears in Kapustin’s trio op. 86, and I plan to discuss these passages in my analysis.

Randall J. Creighton’s “A Man of Two Worlds: Classical and Jazz Influences in Nikolai Kapustin’s Four Preludes, op. 53” also posits an argument similar to the above-mentioned research. He explores Kapustin’s notation of jazz styles, such as swing rhythms. He explains the difficulty in deciding whether to interpret Kapustin’s music as swung: “In notated jazz, swing rhythm is hard to quantify, difficult to notate, and rather dependent on tempo—the faster the tempo, the more even the subdivision. It is rare for swing-eighths to be notated; a more common approach is to write even eighth notes and indicate that the rhythm is swung.” Swing is suggested by syncopation in jazz melodies and improvisation. Kapustin often uses these syncopated rhythms, such as accents on the second eighth-note subdivision of beats two or four, or beginning a melodic phrase on the second eighth note of a measure’s downbeat. Kapustin instructs the performer to interpret his works as swing at various points (such as in the third movement of his Flute Sonata), and it is informative that Creighton has addressed the possible variability of this particular rhythmic style.


58 A number of researchers have also worked to “quantify the essence of swing,” as well as explore jazz musicians’ varied conceptions of swing and their effect on the listener. Matthew W. Butterfield’s research shows how jazz musicians swing differently at different points in their
One important source on the history of jazz in the Soviet Union will also provide context for understanding how Kapustin was exposed to jazz. S. Frederick Starr’s book *Red and Hot: The Fate of Jazz in the Soviet Union 1917-1980* explains about how jazz music survived in the Soviet Union despite government suppression. His book chronicles Soviet jazz from pre-revolutionary Russia in 1917 to 1980. Starr documents official Soviet cultural policy and how the government tried to shape “popular musical taste” but eventually yielded to it. Starr especially wrote detailed information about the Voice of America radio show, so it is very suitable for my research because Kapustin was exposed to jazz through these broadcasts. More generally, this book provides a picture of the Soviet popular culture climate during Kapustin’s early career, and helps to account for his interest in using jazz elements.

Before providing a detailed analysis of jazz borrowing practices in both the Trio Op. 86 and Sonata for Flute and Piano Op. 125, I will provide a brief summary of the overall structure of both of these pieces.

**BRIEF OVERVIEW OF EACH PIECE**

*Trio Op. 86*

The first movement of the trio, *allegro molto* is in 4/4 in a bright swing rhythm. Kapustin employs various accompaniment styles in the piano, including Boogie Woogie and more modern accompaniment voicings. The cello switches between playing a melodic function and providing walking bass lines. The flute part shows off virtuosity. The middle movement, the *andante*, is in a slow 4/4. Like in the first movement, Kapustin uses the cello part sometimes to play a walking performances to create “forward motion.” See Matthew W. Butterfield, “Why do Jazz Musicians Swing their Eighth Notes?” *Music Theory Spectrum*, 33, no. 1 (2011): 4.

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bass line. Throughout the movement, the main melodic material recurs transposed to different pitch levels.

The final movement, *allegro giocoso*, features a fast driving tempo in 4/4 like a conventional finale in classical chamber music. However, it employs varied rhythms and syncopation giving it a more modern sound. The cello part includes many harmonics. All three instruments play the same melody, taking turns throughout the movement. This movement returns to thematic ideas from the first movement at the end of the movement.

*Sonata for Flute and Piano Op. 125*

Kapustin wrote the Sonata for Flute and Piano Op. 125 for flutist and University of Minnesota School of Music professor Immanuel Davis upon Davis’s request. Davis recalls asking the composer to compose the work for him: “I wrote to Marc [Andre-Hamelin] to ask about any Kapustin flute pieces and he sent me Mr. Kapustin's email, suggesting I write to him. I did write and asked him to compose a flute sonata for me. At first he refused, but then, after I sent him a recording of my playing, I was able to convince him to write the piece.” Kapustin provided Davis with crucial advice for performance of the sonata: he said, “it must have some swing,”\(^60\) which suggests the importance of jazz elements in the work.

The opening movement, *allegretto* is in a very fast 4/4 to feature the flutist and pianists technical skills. The harmonic and melodic material incorporates blue notes and chromaticism. The second movement, *andantino grazioso*, provides a lyrical contrast to the virtuosic opening. The opening includes a lyrical flute melody, and the piano accompaniment includes more block chords than one sees in Kapustin’s typical style. The opening melody repeats throughout the piece.

\(^60\) Immanuel Davis, interview with the author, instant message, February 25, 2016
In the classical chamber tradition, the third movement is a scherzo (allegro assai). In a brisk triple meter, this movement features plenty of syncopation, as well as polyrhythms between the flute and piano parts. The sonata’s finale, another allegretto, is in a very fast duple meter, with a technical piano accompaniment. The flute part often remains in the upper register, making this movement a virtuosic challenge for performers. Several melodic themes from previous movements return in this finale.

**ANALYSIS**

In the analysis that follows, I will identify jazz elements in Kapustin’s Trio op. 86 and Sonata for Flute and Piano Op. 125 and will use jazz theory terminology and nomenclature to describe harmonic and melodic events in each work. Additionally, I will compare selected passages from these pieces to relevant passages from jazz tunes and transcriptions of jazz musicians on record to further demonstrate his use of this harmonic, melodic, and rhythmic language.

*Use of twelve-bar-blues form*

One style characteristic Kapustin often uses is blues-inflected melodic and harmonic language as well as the twelve-bar-blues formal structure. Ex. 2.1 provides a harmonic outline of this form. This harmonic structure, which is twelve measures long, typically appears in three phrases. The first phrase begins with a lowered-7th chord built on the tonic, or a I 7. A brief explanation of a lowered-7th chord with a tonic function is necessary here. While in traditional Western harmony a chord with a flatted seventh cannot play a tonic role, in the jazz harmonic language, especially that which uses blues melodic and harmonic language, a tonic chord can have a flat-seven elaboration.

Any number of harmonic elaborations can manifest in the first phrase, and these typically set up a resolution to a IV 7 chord at the beginning of the second phrase. Finally, the third phrase
begins with a V⁷, and presents some sort of “turnaround” or harmonic embellishment that resolves to the I⁷ at the beginning of the next chorus.

**Ex. 2.1: Twelve-bar-blues form**

I⁷ / IV⁷ / I⁷ / I⁷  
IV⁷ / IV⁷ / I⁷ / I⁷  
V⁷ / IV⁷ / I⁷ / V⁷

Kapustin presents a theme that strongly evokes the harmonic skeleton of the twelve-bar-blues form in the first movement of his Trio (Ex. 2.2). The G⁷ on the downbeat of m. 53 serves as the I⁷ here. In mm. 55-56, a series of secondary dominants (with altered upper extensions) lead to C⁷, which serves as IV⁷ in this context. Rather than return to G⁷ in measure 57, which would be the standard move on the seventh measure of the twelve-bar-blues form, Kapustin begins a set of resolutions to D⁷, or the V⁷, which arrives on measure 62. In measure 59, the E⁷#⁹ serves as a secondary dominant in the key of D, and resolves to Eb⁷#11, a tritone substitution for the V⁷ of V, a D⁷ in this context. A brief explanation of tritone substitutions in jazz is necessary here: tritone subs are a particular type of chord substitution commonly used in jazz where the third and seventh scale degree of the chord swap their functional roles in the substitution (Ex. 2.3).

Returning to the trio excerpt, in the following measure, D⁹sus4 finally resolves to the expected V⁷ of the blues form. The listener expects a resolution to G⁷ in measure 63, which would be the eleventh measure of the form, but Kapustin instead begins a modulation to F major in the next section, which serves as a transition to the next theme. Despite this theme’s open-endedness, which comes from modulating rather than returning to G⁷, his establishment of G as the tonic of this thematic passage, his move to IV⁷ in the fourth measure of this passage, and his
resolution to $V^7$ in measure 61 with a suspension creates strongly evokes the twelve-bar-blues formal structure.
Ex. 2.2: Trio op. 86, mvt. I, mm. 53-64

Ex. 2.3: Tritone substitution

Blues melodic language

In addition to blues-inflected harmonies and the twelve-bar-blues form, Kapustin also frequently uses blues melodic language, which includes the flatted third, flatted fifth, and flatted seventh scale degrees. As shown in Ex. 2.4, Miles Davis’s “Walkin,’” a tune in twelve-bar blues form recorded by the trumpeter in the 1950s, employs the flatted fifth in measure 1 and flatted third in measure 5. Kapustin uses a similar gesture in measures 56-59 of the Sonata for Flute and Piano (Ex. 2.5). Notice the flatted third (Db) against the natural third of the B♭9 chord in measure 56 in the piano part, and the flatted fifth and flatted third in the flute in m. 57.

Ex. 2.4: “Walkin,’” Miles Davis, melody, mm. 1-5:

Ex. 2.5: Sonata for Flute and Piano, Kapustin, mm. 56-59:
Ex. 2.5: Flute Sonata Op. 125, movement I, mm. 56-59

The third movement of Kapustin’s trio also draws heavily on blues melodic language (Ex. 2.6). At this point, G major serves as the key center. Kapustin employs a D9sus4 chord in mm. 17-20 as a dominant function, and resolves to G7 on the downbeat of m. 21. Beginning at the anacrusis to m. 17, the flute plays a melody that uses the flatted third, and blues motives that use scale degrees 5, b3, 2, and 1. This theme reappears at m. 84 in the key of D. In addition to this thematic presentation, this type of blues language pervades the flute, cello, and piano parts throughout this movement.

Ex. 2.6: Trio op. 86, movement III, mm. 15-22

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BIMODAL HARMONIC LANGUAGE

In both the sonata and the trio, Kapustin frequently employs bimodal musical figures. These strongly evoke post-1960 jazz harmonic language, which can be found in the recorded output of jazz musicians such as Herbie Hancock and Chick Corea. One example of this type of musical gesture appears in the first movement of the trio in mm. 7–9 (Ex. 2.7). In measure 7, the piano shifts from an A7sus4 to an Eb triad over an A in the bass on beat 4, while the flute plays a chromatic ascending line. In m. 8, over the Eb/A chord in the piano, the flute outlines an Eb6 chord. This chord plays a loose dominant function and also takes advantage of the tritone substitution relationship between A and Eb before resolving to D minor in measure 9.

Ex. 2.7: Trio op. 86, movement I, mm. 7-9\textsuperscript{64}

\textsuperscript{64} Ibid., 3.
Kapustin also exploits a similar tritone substitution relationship to create a bimodal sound in the first movement of the sonata (Ex. 2.8). In m. 113, the piano plays an A minor 7 chord, and the flute outlines an E♭ Lydian dominant scale. This particular scale is the fourth mode of the jazz melodic minor scale, and maps onto E♭7#11 (Ex. 2.9). Like the example from the trio, this figure also exploits the A-E♭ tritone relationship to create this distinctive bimodal sound.

Ex. 2.8: Sonata for Flute and Piano Op. 125, movement I, 113-114

Ex. 2.9: B♭ Jazz Melodic Minor Scale and E♭ Lydian Dominant Scale

Kapustin also employs a similar bimodal technique earlier in the first movement of the sonata (Ex. 2.10). In m. 34 in the piano part, the composer juxtaposes a B bass note in the left hand against a C# diminished chord in the right hand. In measure 35, the flute continues to outline the C# octatonic scale, but on beat four of the measure, the flute melody outlines a C13 chord through m. 37. The notes of the C13 chord, C, E, G, B♭, and A are all members of the C#

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octatonic scale. In mm. 38-39, the flute returns to a clear outlining of the C# octatonic scale. Thus, Kapustin creates a bimodal sound here not only by juxtaposing C# diminished and a B bass note, but he also shows the different harmonic sounds available within the octatonic collection.

Ex. 2.10: Sonata for Flute and Piano Op. 125, movement I, mm. 34-39

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JAZZ-INFLUENCED ACCOMPANIMENT PRACTICES

Use of boogie-woogie-style accompaniment

In addition to these characteristics, several scholars have also identified Kapustin’s use of boogie-woogie piano figures in his works, and this stylistic device appears at two points in the first movement of his Trio op. 86. The first place is mm. 17-22 (Ex. 2.11). In this example, Kapustin uses a boogie-woogie gesture in the piano part. Boogie-woogie is defined by the New Grove Dictionary of Jazz as “characterized by the use of blues chord progressions combined with

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a forceful, repetitive left-hand bass figure." Kapustin uses a walking bass line in the left hand and a triplet accompanimental figure in the right hand that creates a syncopated two-against-three rhythm. He also uses scale degree $b\,3$, which contributes to the $G^7(#9)$ harmony and also creates a blues-inflected sound frequently found in boogie-woogie.

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Ex. 2.11: Trio Op. 86, movement I, mm. 13-24

Kapustin also uses a boogie-woogie accompaniment in the piano part beginning in m.
133 (Ex. 2.12). It begins with a quarter-note eighth-note triplet rhythm in the left hand; this bass line is idiomatic to boogie-woogie and creates a sense of swing. In m. 141, he continues the same left-hand figure and adds the two-against-three accompanimental figure seen earlier in the right hand.
Ex. 2.12: Trio op. 86, movement I, mm. 131-143⁶⁹

**Jazz-influenced rhythmic practices**

In both the sonata and the trio, Kapustin also frequently uses syncopated rhythms idiomatic to jazz. Tadd Dameron’s bebop tune “Hot House” provides an effective example of jazz syncopated rhythms (Ex. 2.13). Notice that Dameron frequently applies accents on upbeats, especially on the second eighth notes of beats two and four of the measure. In m. 5, the phrase begins on the second eighth note on beat one, and implies accents on the upbeat of beat four in m. 5 and in m. 7. If you refer to example 2.14, you can see that Kapustin uses a similar gesture in the flute part in mm. 53-56 in the first movement of his Trio. He begins the phrase on the upbeat of beat one in m. 53-55, and implies accents on the upbeat of beat four in m. 53 and in m. 54. This shows his use of syncopated rhythms idiomatic to jazz that imply a sense of swing, and supports his advice to Immanuel Davis that his jazz-inflected works such as the trio “must have some swing.”

Ex. 2.13: “Hot House,” Tadd Dameron, Melody, mm. 5-8

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70 Immanuel Davis, interview with the author, instant message, February 25, 2016
CONCLUSION

These analyses and comparisons show that as has been demonstrated in his piano music, Kapustin also frequently used jazz melodic, rhythmic, and harmonic languages in his works for flute. Furthermore, these analyses and comparisons have demonstrated that an analytical framework from jazz is an effective tool for understanding Kapustin’s compositional language in these works.

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CHAPTER THREE:
MIKE MOWER
ANALYSES OF SONATA LATINO AND OPUS DI JAZZ

The final composer featured in this study of chamber music for flute, is the most recent, modern, and commercially involved composer of the three. For example, he has worked with modern popular artists such as Tina Turner and Björk, and has written music for modern European jazz ensembles such as BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, and wrote pop orchestral scores for the Eurovision song contest.

Harmonic analysis of Mower’s music Sonata Latino and Opus di Jazz reveals his modern harmonic language and his pervasive use of modern jazz elements in his chamber compositions. One finds trends in how he employs harmonic characteristics from jazz in these chamber works for flute. The harmonic means by which Mower incorporates jazz elements include: borrowed progressions from the jazz and Latin jazz repertoire, use of the 12-bar blues formal structure, and bimodal harmonic language. One observes three techniques in his creation of bi-modal harmonic language: creation of bimodal sounds through harmonic “planing” over a pedal point, exploitation of chromaticism, and exploitation of altered chords to create bimodal sounds. The following discussion explores a series of examples from both Sonata Latino and Opus di Jazz.

Examination of existing literature shows that scholars have examined rhythmic styles and Latin American borrowing in Mower’s compositions. However, no author to date has examined harmonic characteristics of Mower’s flute works. Authors Sarah Eckman and Kimberly Risinger have examined Mower’s use of jazz melodic characteristics, and his use of rhythmic styles from jazz and Latin American musics. In her dissertation “The Music of Flutist/Composers: Performances of selected works for flute composed between 1852 and 2005,” Eckman argues
that Mower incorporates jazz elements through his use of jazz rhythms and performance suggestions calling for jazz articulations. She explains that Mower “frequently uses rhythmic patterns of a jazz idiom that may seem unfamiliar to classically trained performers, he manages to compose in such a way that his works all feel very comfortable and natural when combined in ensemble.”

She goes on to explain “Mower includes a brief performance note, instructing the performer to use a softer tonguing for the 16\textsuperscript{th}-note passages with slurs on the weak beats in order to ‘move the phrase forward with more of a natural Jazz feel.’”

Eckman does not discuss Mower’s harmonic or melodic borrowings from jazz. In this document I will explore Mower’s harmonic borrowings and approach.

Risinger discusses Mower’s *Sonata Latino* and *Opus di Jazz* in her dissertation. She provides biographical background on Mower as well as excerpts from her interview correspondences with composer discussing these works. She traces the background of rhythmic styles used in *Sonata Latino*, such as the merengue and the samba, and observes the composer’s use of blue notes, pentatonic scales, and quartal harmonies in *Opus di Jazz*.

However, she does not address Mower’s use of borrowed harmonic forms from jazz in both of these works. Thus, my exploration of this aspect of Mower’s compositions will provide another opportunity to consider how composers construct through-composed music for classical chamber


\[^{73}\text{Ibid.}\]


\[^{75}\text{Ibid., 27}\]
settings.

Before providing analysis of detailed jazz borrowing practices in both Sonata Latino and Opus di Jazz, I will provide a brief summary of the overall structure of both of these pieces.

BRIEF OVERVIEW OF EACH PIECE

Sonata Latino

Mike Mower wrote Sonata Latino for Kirsten Spratt and Elizabeth Much upon their request in October 1994. The first movement, Salsa Montunuate, evokes Cuban/Venezuelan Salsa by starting with a melody in two-three clave and eventually a montuno riff. The second movement, Rumbango, is a mix of rumba and tango rhythms that comes from the music of Columbia and Argentina. This movement starts with a slow and dark flute solo cadenza and leads to more a more rhythmic Rhumba. The last movement, Bossa Merengova, borrows the rhythms of Bossa Nova that originated from Brazil, and also combines Venezuelan and Colombian rhythms to make a more hybrid style. In this work, one of Mower’s main intentions was to give the audience the impression of improvisation from both flutist and pianist.76

Notably, Mower also arranged Sonata Latino as a flute solo with big band for flutist James Galway. This transferability of the work from a chamber music setting to jazz big band suggests that Mower conceived of the work as being thoroughly immersed in the jazz idiom.

Opus di Jazz

Mower wrote Opus di Jazz for flute & piano in May 1997 as a sequel to Sonata Latino. This work is in 3 movements, and while it does not call for improvisation, he intended that the performance sound like a pair of improvising jazz musicians. His first movement, Cartoons, is in

sonata form, and for the theme borrowed an older melody he had used in a demo for a cartoon series. Mower explains that “it's in a 12/8 shuffle feel giving scope for some double time feel flute lines with a big stride piano contribution at the end of the movement.”77 In the second movement, *Ballad*, he intended to feature both flute and piano as equal voices rather than just write a flute piece with piano accompaniment. He comments that “The piano solo is a homage to the great Bill Evans and the following flute solo seemed to flow in the same style. There is a quasi-classical treatment of the flute cadenza which leads back to the head.”78

The third movement, *Bluebop*, is in 12-bar blues form and employs both bebop rhythms and melodies and more modern jazz content. He explains that “This movement starts with three choruses of unison ‘improvisation’ before the flute leads into the head with a chorus of walking bass. Eventually the structure digresses a little, with the piano entering the realms of McCoy Tyner.”79 He returns to some themes from first movement that lead to the final bluesy flute cadenza.

**ANALYSIS**

*Borrowed progressions from jazz and Latin jazz repertoire*

One way that Mower evokes jazz idioms in his compositions is by borrowing chord progressions either from specific tunes in the jazz repertoire or archetypal progressions very common to jazz or salsa styles, such as common montuno progressions or the twelve-bar blues form. He does this in both *Sonata Latino* and *Opus di Jazz.*


78 Ibid.

79 Ibid.
The beginning of the first movement of *Sonata Latino, Salsa Montunate*, features a common *tumbao*, or a repeating chord progression out of salsa and other styles from Cuba and Puerto Rico. The progression Mower uses here is I-IV-V-IV. This appears often in recorded salsa and Latin jazz. Mower employs this repeating chord progression with piano *montuno* frequently throughout the first movement of *Salsa Montunate*, I have provided mm. 65-66 as an example (Ex. 3.1).

**Ex. 3.1: Sonata Latino, movement I, Salsa Montunate, mm. 65-67**

Mower also borrowed a common chord progression from Latin jazz in the second movement of *Sonata Latino*. I present mm. 73-74 as an excerpt of this progression (Ex. 3.2). The chord progression oscillates between the predominant ii7 to the dominant V7. This chord progression below compares to another famous example of this type of chord progression in Tito Puente’s tune “Oye Como Va.” Notice that it uses the same ii7-V7 in mowers sonata Latino, this progression would be a clear Latin jazz signifier in the audiences’ ears.

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Ex. 3.2: *Sonata Latino*, movement II, *Rumbango*, mm. 73-74

Mower also borrows other harmonic forms from the jazz repertoire in his compositions. For example, in the first movement of his *Sonata Latino*, he uses the harmonic form from Cole Porter’s composition “Night and Day,” a Tin Pan Alley song frequently performed by jazz musicians. He repeats this chord progression five times in mm. 194–232. The following example shows his use of this harmonic form in *Sonata Latino* mm. 202-209 (Ex. 3.3a). In the last eight measures of Porter’s tune (Ex. 3.3b), the chord progression moves through the cycle of fifths, using tritone substitutions and tonicizing iii and ii before resolving to the home key of CMaj7. In Mower’s piece, he uses a similar progression, tonicizing iii and ii in the key of C, and also replaces the secondary dominant chords with tritone substitutions. However, instead of resolving to the tonic of C major in m. 208, which would match Porter’s tune, Mower deceptively creates a harmonic sequence to move back to F#m7(b5) in m. 210 with ii7-V7 progressions in Db Major (m. 208) and D Major (m. 209). However, the listener expects the resolution to C Major, making this harmonic sequence a fresh surprise. Despite this difference from Porter’s composition,
Mower’s use of the same harmonic rhythm and tonicization of iii and ii evokes this chord progression in the ears of listeners familiar with this jazz standard.

Ex. 3.3a: *Sonata Latino*, movement I, *Salsa Montunate*, mm. 202-21082

Finally, Mower also employs an archetypal progression in mm. 57-72 of the third movement of *Sonata Latino*. This is a four-measure ostinato that repeats, shown in example (Ex. 3.4). It is an incarnation of the descending tetrachord. For example, in m. 57 the primary bass note is G, in m. 58 it is F, in m. 59 it is Eb, and the bass line resolves to D on the last eighth note before m. 60. The history of this ostinato extends back to the seventeenth century, but it frequently appears in various popular musics of the twentieth century as well.

**Ex. 3.4: Sonata Latino, movement III, Bossa Merengova, mm. 57-72**

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Use of the twelve-bar-blues form

Like Kapustin, another way Mower borrows from jazz in his chamber music compositions is to employ the twelve-bar blues form. For example, the third movement of *Opus di Jazz* repeatedly cycles through this formal structure. It frequently departs from the blues harmonic form and employs substitutions evocative of avant-garde jazz styles, but still implies the form through a series of twelve-measure units broken into three phrases, and the frequent use of riffs. For example, in mm. 110–121 of this movement (Ex. 3.5), the only harmonic references to the blues are the emphasized B♭9 on the downbeat of m. 110, and the outlining of F7 in the flute under the piano’s sustained F, resolving to a B♭9 chord at the end of m. 121. However, the pianist’s sparse accompaniment, characterized by chords on the downbeats of m. 110, 112, 114, and 116, evokes the “stop time” technique frequently used in jazz improvisation and in twelve bar blues forms.85 Additionally, these downbeats, which occur on measures 1, 3, 5, 6, 7 and 9 of the form, delineate the 4+4+4 phrase structure of the blues for the listener.

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85 “Stop time” is a technique used in jazz performance, in which the rhythm section plays only a sparse rhythm on the downbeat of each measure or every few measures, and the soloist will improvise unaccompanied between these accompanimental simultaneities.
Ex. 3.5: *Opus di Jazz*, movement III, *Bluebop*, mm. 111-121

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BIMODAL HARMONIC LANGUAGE

Another means by which Mower borrows from the jazz harmonic language is by employing bimodal sounds. He does this in both *Sonata Latino* and *Opus di Jazz* in several ways: by employing shifting harmonies over a pedal point, by exploiting chromaticism, and by voicing harmonies to feature upper-extension triads.

*By way of pedal points*

Sometimes Mower creates bimodal harmonic colors by employing an ostinato as a pedal point and harmonic foundation, and exploring various harmonic colors in the flute and upper piano parts. For example, in mm. 69-80 in the first movement of *Sonata Latino, Salsa Montunate*, (Ex. 3.6), the bass line in the piano is in the key of C, repeating the I-IV-V-IV tumbao. Mower treats this as a pedal point, and he layers the flute melody on top with different harmonic colors. In mm. 69-70, he outlines the Db major in the flute part. In mm. 71-72, he outlines a Db lydian sound in the flute. In m. 73, he outlines D9 followed by Dmin9 in the flute. He ends the gesture by outlining G7b13 before moving into a passage with a different texture.
Ex. 3.6: *Sonata Latino*, movement I, *Salsa Montunate*, mm. 69-80\(^8^7\)

\(^{87}\) Mower, *Sonata Latino*, 5.
Mower also creates bimodal sounds by employing shifting harmonies over a pedal point in *Opus di Jazz*. For example, in mm. 85-87 of movement I, *Cartoons*, Mower uses C as a bass note to create a pedal point throughout these measures (Ex. 3.7). In mm. 85–86, the left hand of the piano plays C octaves. In m. 87, the left hand plays repeated C’s throughout the measure. However, in the right hand, Mower employs shifting harmonies over this C pedal point: he uses Eb13 followed by B♭Maj, returning to Eb13, and finally B♭Maj7 to create a modern, bimodal sound.
Ex. 3.7: *Opus di Jazz*, movement I, *Cartoons*, mm. 85-92

Mower again uses a similar approach in the second movement of *Opus di Jazz, Ballad* (Ex. 3.8). In mm. 6-10 the piano suggests a G pedal in the left hand through repeated Gs.

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However, the piano part uses different harmonic colors in the right hand. In m. 6 the right hand plays a B major chord followed by C major. In m. 8, the left hand continues to emphasize G, however, the right hand plays Amin7, Gb Maj7, EMaj7, FMaj7, and finally resolves to Ab augmented in m. 9.

Ex. 3.8: *Opus di Jazz*, movement II, *Ballad*, mm. 5-12

Mower again employs a pedal point technique to create bi-modal sounds in mm. 19-20 of *Opus di Jazz*’s second movement (Ex. 3.9). He employs the pitch A in the piano’s left hand. In m. 19, he employs Bb Maj 7#11 in right hand of piano part, taking advantage of the chromaticism between A in the bass and Bb in the right hand, as well as creating a Phrygian sound. In the same measure, the flute plays A for 3 beats and embellishes the note with Bb and G as upper and lower neighbors. The emphasis on A connects with the bass note, while the use of

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Bb as an embellishing note connects with the piano’s chromatic right hand part. In the following measure, Mower employs a pitch collection that sounds enharmonically as Eb7#9 in the piano’s right hand. The flute plays F# (which is the #9 of Eb7 chord.)

Ex. 3.9: *Opus di Jazz*, movement II, *Ballad*, mm. 19–21

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*Bimodal sounds by exploiting chromaticism*

Besides planing varied harmonic colors over a pedal point, another approach Mower employs to create bimodal colors is to layer different chords and musical gestures in an impressionistic manner. Mower uses this technique in the second movement of *Sonata Latino* (Ex 3.10). In m. 8 on the second beat, he uses an EbMaj7#11 in the lower register of the piano, and then layers on top of this this an E-major triad in the last sixteenth note of the measure, creating a highly chromatic sound. In the following measure, he writes a Bb-major triad in first inversion in the piano’s right hand, followed by a gesture outlining D-major in the left hand.

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Ex. 3.10: *Sonata Latino*, movement II, *Rumbango*, mm. 7-10\(^91\)

Later in the movement, Mower uses chromatic bimodal sounds to build musical tension (Ex. 3.11). In mm. 47, he writes a D\(_b\)7sus4 chord in the piano spelled 9-5-1-♭7-♭3, when one interprets the F#, B, and E enharmonically. On beat 3 of this measure, the piano plays a voicing suggesting D\(_b\) major with a D in the bass. When one reads the flute’s G# enharmonically, the flute gesture can be interpreted as a chromatic motion between 3 and 5 in D\(_b\). Mower repeats this gesture in mm. 48, 49, and 50. His voicings take advantage of many open fifths and fourths evoking the quartal style voicings of McCoy Tyner.

\(^91\) Mower, *Sonata Latino*, 15.
Like in *Sonata Latino*, Mower also employs bimodal harmonic colors through use of chromaticism in *Opus di Jazz*. In m. 3 of the second movement, *Ballad*, Mower employs a Db major chord in the left hand of the piano part and C major in right (Ex. 3.12), creating a chromatic relationship between the two chords in the piano part.

**Ex. 3.12: Opus di Jazz, movement II, Ballad, mm. 1-4**

Mower again employs a similar approach of layering chromatic harmonies in m. 52 of this movement (Ex. 3.13). The left hand plays F throughout the measure while in the right hand,

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92 Ibid., 18.

Bsus4 is repeated. The F natural in the left hand of the piano creates a chromatic sound against the F#, the fifth degree in the right hand of Bsus4 chord. The flute part features F followed by F# which connects with both hands of piano parts and further emphasizes this chromatic relationship.

**Ex. 3.13: Opus di Jazz, movement II, Ballad, mm. 52-53**

![Musical notation]

*Exploring altered chords*

Besides creating bimodal sounds by planing over a pedal point and exploiting chromaticism, Mower also created bimodal sounds by voicing chords in such a way that emphasizes upper extension triads. In the third movement of *Sonata Latino*, Mower takes advantage of tritone relationships and upper extensions of chords to create bimodal sounds. In mm. 41-42: piano plays D7#9 (Ex. 3.14). In m. 42, on the upbeat of beat 4 in the piano part, the left hand is plays D7#9 and right hand plays a Bb Major triad, connected by the common tone F. One could interpret this voicing as a D7#9b13, but Mower voices it in such a way to suggest Bb-major against D7. The following measure features Ab major in the right hand and D7#9 in the left hand, taking advantage of the tritone relationship between the two triads. The flute outlines

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94 Ibid., 17.
an A♭ Major triad. One could also interpret this as a D7alt chord, but by voicing it in this manner, Mower teases out the tritone relationship implied in the chord.

Mower takes advantage of a similar tritone relationship in an altered chord in the following measure. The piano plays an A13 chord, while the flute outlines an A-major triad followed by an E♭-major triad, taking advantage of a tritone relationship between the two triads.

In m. 45, the piano returns to D7#9 in left hand of the piano and open fifths of B♭ and F in the right. The flute outlines a descending D7 chord with chromatic neighbor tones interspersed.

**Ex. 3.14: Sonata Latino, movement III, Bossa Merengova, mm. 41-45**

In addition to using harmonies evocative of modern jazz, Mower often voices these harmonies in a way that evokes modern jazz. For example, he often uses quartal voicings and rootless voicings.

The third movement of *Sonata Latino, Bossa Merengova*, provides an especially compelling example of these techniques at mm. 163–168 (Ex. 3.15). I observed use of modal planing and rootless voicings in Bolling’s music, however Mower employs planing and rootless

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95 Mower, *Sonata Latino*, 27.
voicings here in a more modern style than Bolling. Throughout this passage, Mower employs quartal voicings in the pianist’s left hand, and shifts these to different pitch levels by either semitone or whole tone. Examples appear in mm. 164–65 and 168. Employing these voicings of stacked fourths, and transposing them to different pitch levels, is a hallmark of modern jazz pianists like McCoy Tyner and Chick Corea. Additionally, Mower also employs rootless voicings in this passage idiomatic to jazz. On the last eighth-note of m. 165, he voices a D7#9 in the left hand with the D omitted, and in on the third beat of m. 168, he voices an E7#9 in the pianist’s left hand with the E omitted.\(^\text{96}\) Thus, Mower’s use of both quartal voice planing and rootless voicings of altered chords creates a modern jazz sound in this passage, and demonstrates how he frequently draws from modern jazz styles.

\(^\text{96}\) Additionally, in the right hand at the same time that this E7#9 occurs, Mower writes a C-major triad. This creates an E7#9\(^b\)13, providing an additional example of how Mower employs upper extension triads in altered chords to create a bimodal sound.
CONCLUSION

From analyzing harmonization of Mike Mower’s *Sonata Latino* and *Opus di Jazz*, even though both pieces are written for a classical chamber music context, they contain numerous examples of jazz harmonic and formal elements. These include borrowed progressions from the Latin jazz and jazz idioms, use of the twelve-bar blues formal structure, and bi-modal harmonic language. Mower employs three techniques in his creation of bi-modal harmonic language: creation of bimodal sounds through harmonic planing over a pedal point, exploitation of

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chromaticism, and exploitation of upper extension triads in altered chords to create bimodal sounds.
CONCLUSION

Bolling, Kapustin, and Mower are three living composers who have borrowed from jazz idioms for their own compositions. These composers’ jazz-influenced chamber works for flute have been well received by performers and audiences. In this document I have explored selected flute chamber works by these three composers. Throughout this document, I have demonstrated these three composers’ harmonic jazz borrowings by comparing selections from the jazz repertoire to selected passages in their works, and explaining these passages within the context of jazz stylistic idioms and nomenclature. My examinations of these works have shown similarities and differences in how these composers borrow from the jazz idiom, suggesting methods for borrowing from jazz for a classical chamber music performance context.

Bolling borrows elements from jazz in his written compositions and recordings of these works by employing blues-influenced harmonic and melodic language, asking the pianist and rhythm section to improvise, and by consciously juxtaposing jazz and historical styles to showcase their similarities and differences.

Rather than self-consciously juxtapose jazz and historical styles, in contrast from Bolling, Kapustin creates through-composed chamber music that borrows many elements from jazz, including themes in the twelve-bar blues form, blues melodic language, and bebop-influenced chromaticism, and syncopation that evokes a sense of swing. In contrast to Bolling, Kapustin employs more altered chords and bimodal harmonic gestures, as well as walking bass lines and piano accompaniment figures from boogie-woogie.

One finds parallels between Mower’s borrowing practices from jazz when compared with Bolling and Kapustin. Like Bolling and Kapustin, Mower also incorporates borrowed harmonic progressions from the jazz and Latin jazz repertoire as well as the 12-bar blues formal structure.
in his chamber works. A current and more modern composer like Kapustin, Mower’s chamber music often borrows bimodal harmonic language from jazz idioms. One observes three techniques in his creation of bimodal harmonic language: creation of bimodal sounds through harmonic “planing” over a pedal point, exploitation of chromaticism, and exploitation of altered chords to create bimodal sounds.

Finally, this exploration of these composers’ works with the use of jazz nomenclature and a framework from jazz studies has demonstrated that although these flute chamber works are frequently programmed in classical recital contexts and are considered part of the classical body of chamber music, a jazz approach to harmonic analysis provides a useful tool for the analyst’s understanding of them. My examinations can also help performers best render these compositions in performance and better understand the nature of these works’ dialogues with jazz styles and repertoire. Additionally, these observations and comparisons might inform composers who wish to employ successful jazz borrowing techniques in their new works.
BIBLIOGRAPHY


Musical Scores


