

CHAPTER 14: MODERN JAZZ TECHNIQUES IN THE PRELUDES

Though Kapustin was born in 1937 and has lived his entire life in Russia, his music bears the unmistakable influence of contemporary American jazz and rock. Chapter 5 explored many of the styles and techniques that became part of jazz language in the 1960s and 1970s and this chapter will explore and identify those influences in *The Preludes*.

14.1 QUARTAL HARMONY AND SUS CHORDS

Quartal chords can have a variety of uses. Sometimes they imply quartal harmony and other times they are merely used to create interesting voicings of tertian chords; both are staples of modern jazz keyboard harmony. There are many *Preludes* with isolated chords voiced in fourths or with a right-hand figuration using fourths, and even these quick references, along with Kapustin's other devices, create a modern jazz context for his musical ideas. Most of the examples discussed below feature more extensive use of quartal techniques, and most use tertian harmony with quartal chord voicings.

The image shows two systems of musical notation for Example 1.1. The first system consists of a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a triplet of eighth notes and a quarter note. The bass staff features a series of chords, each with a quarter note, creating a quartal texture. The second system continues the piece, with the treble staff showing a melodic line with various ornaments and fingerings (e.g., 3-5, 2, 3). The bass staff continues with the quartal accompaniment, including a measure marked '(m.s.)' with a triplet of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

Example 1.1, *Prelude III*, quartal voicings

In *Prelude III*, Kapustin uses many quartal voicings in a tertian context: the left hand has voicings in fourths but the third of the chord is also present, either in the chord voicing or in the melody.

The image shows a single system of musical notation for Example 1.2. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The bass staff is characterized by simple stacked thirds, creating a tertian texture. The treble staff contains a melodic line with eighth notes and quarter notes. The key signature is two sharps (F# and C#) and the time signature is common time (C).

Example 1.2, *Prelude VIII* main motive scored in simple stacked thirds

Sometimes Kapustin uses quartal material in transition sections to signal a change or to create variety or instability in a piece with static harmony. In *Prelude II*, the transition to the B section has quartal figures in the right-hand part that occur just in this transition section. They are gone as quickly as they appeared.

The image displays two excerpts from the musical score for *Prelude I*. The top excerpt, labeled "Prelude I, bars 30-31", shows the right-hand part with several quartal chords highlighted by black boxes. The music is marked with a forte *f* dynamic and a *cresc.* (crescendo) instruction. The bottom excerpt, labeled "Prelude I, bars 44-45", shows a similar quartal chord structure in the right hand, also highlighted with a black box. Both excerpts feature a chromatic two-part counterpoint in the left hand.

Example 1.5, *Prelude I*, B section quartal chords in bars 30-31 and 44-45

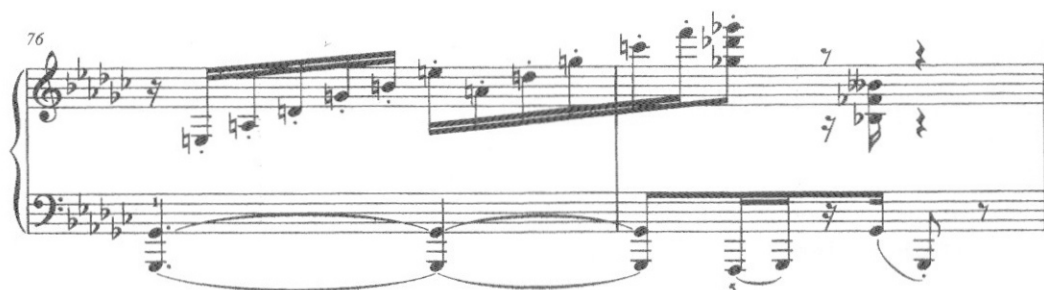
In *Prelude I*, quartal chords in the right hand create color and variety in the B section, which is otherwise in chromatic two-part counterpoint. The two examples above are from the first and second B sections.



Example 1.6, *Prelude XIII*, beginning



Example 1.7, *Prelude XIII*, bar 54, improvisation section



Example 1.8, *Prelude XIII*, ending

Prelude XIII has quartal chords in the introduction (ex. 14.6) and scattered throughout the piece. Quartal figures in the right-hand part are also prominent in the middle improvisation section (ex. 14.7) and Kapustin closes the piece with a quartal

ascending run (ex. 14.8). Again, all of these elements combine to create a sophisticated, modern jazz sound.

All of the examples in the table below contribute to the contemporary jazz styling of *The Preludes* and testify to the influence of these techniques on Kapustin's approach to composition. The fact that the list is so long also illustrates their importance in defining his style.

Prelude	Bars	Comment
<i>Prelude I</i>	16-18, 39	LH broken chords
	30-32, 36-37, 44-45, 50-51	RH chords & broken chords
<i>Prelude II</i>	15-17, 60-61	Transitional material
<i>Prelude III</i>	2-4, 10-12, 20, 22-23	LH chords
	1, 12, 14, 19-21	RH quartal elements in the melody
<i>Prelude IV</i>	20-23, 40-46	Closing section material has quartal quality
	26, 28	A few quartal chord voicings
<i>Prelude V</i>	5	2 handed run
	9-10	LH chords and chords split between hands
<i>Prelude VII</i>	1-2, 9-10, 17-18, 35-37	LH chords in first 2 bars of form, each recurrence
<i>Prelude VIII</i>	1-4, 9-11, 17-19, 25-27, 53-55, 62-64	First 3 bars of form, each recurrence
<i>Prelude X</i>	1-4, 41	RH melody voiced in 4ths
	17-21	Bar 17 RH, then chords in LH
<i>Prelude XI</i>	Pickup	Melody in 4ths
	1-3, 11,	Many quartal chords treated as upper neighbor suspensions
<i>Prelude XIII</i>	1-4, 38-39	Intro chords
	16	RH chords
	41-42, 52, 54, 63	RH melody beginning of improv section. The idea returns
	76-77	Ending: RH ascending run in 4ths
<i>Prelude XV</i>	1-6, 13-15, 61- 63, 65-66	LH mostly quartal chords in theme

<i>Prelude XXII</i>	3-4, 43-44 59-60, 67-68	Quartal chords, RH in 59-60 and 67-68
	88	Transitional chords
<i>Prelude XXIV</i>	79-93	Same quartal chord as <i>Prelude X</i> , B section

Table 1.1, Quartal chords in *The Preludes*



Example 1.9, *Prelude II*, Theme III G sus

Sus chords are often but not always quartal and may resolve or not. Since the classification of chords as quartal or sus chords is not clear-cut, I've made the distinction that sus chords usually function harmonically in a tertian context while quartal chords are harmonically quartal. For example, Theme III in *Prelude II* uses Gsus in the key of C that alternates between a Gsus and G7. It is not voiced in fourths.



Example 1.10, *Prelude X*, B section

The B section of *Prelude X* also uses a repeated G sus chord with a quartal voicing and quartal/pentatonic figuration in the right hand. Since it does not resolve it could be classified as quartal, though it is static and built on a repeated chord.

Example 1.11, *Prelude XXI* ending on D^b sus

The score shows measures 22 through 26. Measure 22 starts with a circled '8' above the staff. The left hand plays a static G sus chord (G-B-F) in a quartal voicing. The right hand plays a quartal/pentatonic figuration. Performance markings include 'ritard.' at measure 23, 'accel.' at measure 25, 'molto rit.' at measure 26, 'perdendosi' at measure 27, and 'attaca' at measure 28.

Example 1.11, *Prelude XXI* ending on D^b sus

Example 1.12, *Prelude XXII* beginning on C sus

The score shows the beginning of the piece. The left hand plays a static C sus chord (C-E-G) in a quartal voicing. The right hand plays a quartal/pentatonic figuration. Performance markings include 'f' at the beginning.

Example 1.12, *Prelude XXII* beginning on C sus

In the transition from *Prelude XXI* to *XXII*, the D^bsus that ends *XXI* slides down to a C sus, then resolves to a C7 in the first measure.

Example 1.13, *Prelude XII*, beginning, sus chords noted

The right-hand part of the beginning motive in *Prelude XII* resolves around a G[#] sus chord and its resolution to tonic. This chord could also be identified as a “slash chord,” F[#]/G[#]. The table below shows sus chords in *The Preludes*.

Prelude	Bars	Comment
<i>Prelude I</i>	19, 51	Two cadences have Gsus harmony
<i>Prelude II</i>	13, 29, 35, 49	Theme III and recurrences
<i>Prelude IV</i>	1-3, 9	The opening section has Esus chords
<i>Prelude V</i>	4	Bsus
<i>Prelude VI</i>	4, 20, 84	Prominent Bsus chord in theme
<i>Prelude X</i>	19-20, 28-29	Same transitional material, Gsus, then G [#] sus
<i>Prelude XXI</i>	1, 3, 21-27	LH chords in opening, entire ending is D ^b sus
<i>Prelude XXII</i>	1, 9, 89, 9, 101	The D ^b sus slides down to Csus, resolves to C7

Table 1.2, Sus chords in *The Preludes*

14.2 PENTATONICS

As discussed in Chapter 5, pentatonic figures used in a modern context are usually short, harmonically ambiguous, and shift chromatically above or below a chord or tonal center. Just as in other modern techniques, there are many places in *The Preludes* with isolated use of pentatonic scales. A handful of *Preludes* use them extensively.

Bar 26

Bars 38-39

Example 1.14, *Prelude I*, B section, bars 26, 38-39

In the B section of *Prelude I*, pentatonics combine with other elements to create a highly chromatic two-part counterpoint. In measure 26 there are brief pentatonic passages that return again in bars 37-40, where the pentatonic figures shift chromatically to create a colorful but ambiguous tonality. This is very similar to the pentatonic shifts in Chick Corea's *Matrix* and Herbie Hancock's *There Is No Greater Love*.

4 Pentatonic run ascending

7 Funky melody

11 Pentatonic run descending

Example 1.15, *Prelude XXIV*, pentatonic theme ascending and descending

In *Prelude XXIV*, Kapustin creates the main theme from an ascending D minor pentatonic pattern. The section ends with the same pattern descending. Kapustin does not change harmonic context here—it is completely in D minor. It is later transposed to C minor with B \flat and G in the bass, making it functionally a B \flat sus pentatonic pattern.

70

5 5 1 3 1 2 3 2 1 3 1

3 5 2 1 1 4 2 1 3 2 1

Pentatonic run, tonic and transposed

74

1 2 3 1 2 3 1 2 3

cresc.

Motive from Prelude I

77

f

1 2 4 1 2 3 3 1 2 3 1 2 3 1 2 3 4

80

8^{va} 1 8^{va}

Example 1.16, *Prelude XXIV*, shifting pentatonics in middle section

In the developmental middle section, the pentatonic patterns shift, though not as quickly as they do in *Prelude I*. The patterns appear in both hands, beginning in D minor then shifting up to E^b minor, then continuing to A minor, G, and finally again in E^b minor in the left hand.

Prelude	Bars	Comment
<i>Prelude I</i>	16-17, 26, 34, 37-40	RH, many pentatonic figures, quickly changing harmony
<i>Prelude VIII</i>	2-4, 9-11, 17-19, 25-27, 54-56	Melody in all bars, accompaniment in bars 3-4. Recurrences sometimes have chromatic accompaniment
<i>Prelude XXIV</i>	1-2, 5-6, 13-14, 21-22, 27-28, 73-79, 128-129, 132-133, 140- 141, 148-149, 152-153	The main theme in D minor appears ascending and descending. Later transposed to several key areas

Table 1.3, Pentatonic patterns in *The Prelude*

14.3 DIMINISHED SCALES AND PATTERNS

Diminished harmony is often used in a somewhat similar manner as pentatonics. Instead of a static or specific diminished scale, diminished patterns create a chromatic and unstable harmonic structure.

In *Prelude I*, diminished patterns reappear with enough similarity to appear related even though there is no exact repetition. In the A section, measures 12-15 hint at what will come later in the B section. In measure 15, minor thirds and minor seconds are the primary intervals.

The image displays three excerpts of musical notation from Chopin's Prelude I, illustrating similar diminished patterns. Each excerpt consists of two staves (treble and bass clef) with various musical notations including notes, rests, and fingerings. The excerpts are highlighted with black boxes:

- Excerpt 1 (Top):** Shows measures 12-13. The treble staff contains a sequence of notes with fingerings 1, 2, 3, 4, 3, 5, 3, 5. The bass staff has notes with fingerings 3, 3, 3, 5, 2, 4.
- Excerpt 2 (Middle):** Shows measures 34-35. The treble staff has notes with fingerings 5, 1, 3, 5, 1, 3, 5, 1. The bass staff has notes with fingerings 2, 3, 1, 3, 3, 5, 4.
- Excerpt 3 (Bottom):** Shows measures 52-53. The treble staff has notes with fingerings 5, 4, 3, 2, 1, 3, 2, 2, 5, 3, 1, 2, 5. The bass staff has notes with fingerings 5, 1, 3, 5, 4.

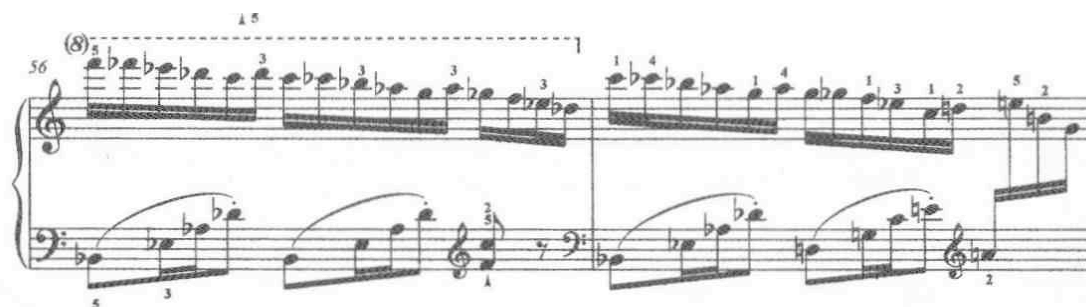
Example 1.17, *Prelude I*, similar figures in bars 12-13, 34-35, 52-53

Comparing measures 11-12, 34-35, and, 52-53, it is easy to see there is a relationship but difficult to discern the exact pattern. However, the diminished flavor is obvious.

The image displays three excerpts of musical notation from Example 1.18, *Prelude I*. Each excerpt shows a piano part with a treble and bass clef. The excerpts are numbered 21, 46, and 54. In each excerpt, a black box highlights a specific ascending pattern in the treble clef. The first excerpt (bar 21) shows a pattern starting on G4 and moving up to B4. The second excerpt (bar 46) shows a pattern starting on A4 and moving up to C5, with a 'cresc.' marking below it. The third excerpt (bar 54) shows a pattern starting on B4 and moving up to D5, with a 'gr.' marking above it. The patterns are similar in structure, consisting of a series of eighth notes that ascend and then descend.

Example 1.18, *Prelude I*, similar diminished patterns, bars 22, 47, 54

Another ascending pattern appears in bars 22, 47, and 54. The second and third repetitions start exactly the same way; then the patterns diverge.



Example 1.19, *Prelude I*, bars 56-57, diminished pattern transposed

A further transformation occurs in measures 56-57, where the pattern is transposed. Also, the left-hand figure is the same as in measures 12 and 14, transposed from E to B \flat .

Prelude	Bars	Comment
<i>Prelude I</i>	9-12, 14-15, 22, 27, 35, 41-43, 47, 52-57, 60, 65-67	Many varied, shifting patterns
<i>Prelude II</i>	41-43	The most chromatic section of this <i>Prelude</i>
<i>Prelude VI</i>	37-64?	Extended section of chromatic figuration in the right hand
<i>Prelude VIII</i>	33-36, 41-44	Transitional sections, tonal with clear harmonic outline, but chromaticism inflected w/ diminished scales
<i>Prelude X</i>	17-18	Minor third motion in addition to chromatic RH, patterns, quartal chords
<i>Prelude XIII</i>	41-64	Middle improv section full of diminished figures
<i>Prelude XIV</i>		Find good examples
<i>Prelude XX</i>	1 & 11, 17	Opening melody, run in measure 17
<i>Prelude XXIV</i>	71-72, 78-84, 93-104	Uses the same type of diminished-type organization as <i>Prelude I</i>

Table 1.4, Diminished patters in *The Preludes*

14.4 JAZZ-ROCK STRAIGHT-EIGHTHS

We tend to think of jazz rhythm as swing rhythm and this was historically true until the 1960s when straight-eighths rock rhythms became an essential element in jazz style. Kapustin has obviously absorbed this influence since half of *The Preludes* have straight-eighths rather than swing rhythm. Though this group of *Preludes* has a great deal of variety, it is interesting that half of them are in cut time at similar tempos. Stylistically, they range from a jazz waltz to modern rock and funk styles, and a tribute to *Take Five*.

Three of these *Preludes* seem to have a rhythmic model that is perhaps more classically oriented. The typical syncopations of jazz-rock and funk are absent in the main theme of *Prelude I*, the A section of *Prelude II*, and all of *Prelude XIV*, making them seem more classically oriented.



Example 1.20, *Prelude XIV*, introduction

Despite the fact that the rhythmic aspect is more subtle in *Prelude XIV* and could easily be interpreted as more classically-oriented, the two-handed pattern that serves as a repeated introduction still bears some relationship to Mark Harrison's funk styles from Chapter 5.

With its obvious reference to *Take Five*, *Prelude XIII* has an unmistakable jazz feel, though it is not based on swing rhythm (though *Take Five* certainly is). Instead, the 3-2 subdivision creates a steady rhythmic pattern that continues through the whole piece. The motive uses syncopated accents to create an odd-metered dance, a sort of fractured waltz.

The image displays three systems of musical notation for a piano piece. The first system is marked 'Allegro' with a tempo of quarter note = 132 and a dynamic of 'mf'. The notation is in 3/2 time and features a complex rhythmic pattern with syncopated accents. The second system begins with a measure number '3' and continues the melodic and harmonic development. The third system begins with a measure number '5' and concludes with a double bar line. The score includes detailed fingering for both hands and various articulation marks such as slurs and accents.

Example 1.21, *Prelude X*, Theme I and II

The two *Preludes* that seem to have the most funk influences are *Prelude X* and *XII*. Both have syncopated rhythmic counterpoint between the hands in the same manner as Mark Harrison's funk styles. They also have chromatic "kicks" in the left-hand parts

that play against the right hand to create a propulsive groove. *Prelude X* is interesting because Kapustin creates this funky effect using a meter that is *not* 4-4. Instead, this *Prelude* is mostly in 3-2 and changes to 4-4 only in Theme III and in the more jazz-oriented B sections. The sixteenth-note syncopations seem particularly important in defining the style and these elements are present especially in Themes I and II. *Prelude X* is also mostly static harmonically, using C# Dorian for Theme I and B minor for Theme II. Only Theme III and the B section move away from a static tonal center.



Example 1.22, *Prelude X*, Theme I “normalized” to 4-4

On closer examination, this *Prelude* is another example of how Kapustin takes the stylistic elements of jazz and rock and molds them into a musical statement of great complexity. The meter of Themes I and II is 3-2 but it is difficult, even confusing to count it in 3. Kapustin’s tempo marking is quarter note = 132, an extraordinarily fast tempo for the piece, and the quarter note pulse is the key to its rhythmic construction. Each measure can be subdivided into two groups of 4 and 2 beats: 1 2 3 4 - 1 2 (Theme II has the same rhythmic subdivision). A typical funk-oriented rhythmic motive would be 2 measures long. Instead, Kapustin chops off two beats and fits it all into one bar, giving

the motive a complexity and rhythmic ambiguity it wouldn't have in 4-4. Example 14.22 above simplifies Theme I as it might be stated in 4-4 versus the way Kapustin composed it (ex. 14.21).

1 + 2 + 3 + 4 + 1 + 2

+ 1 + 2 + 3 + 4 +

Example 1.23, *Prelude X*, final Theme II rhythmic displacement

In the last section of the piece, Kapustin reprises Theme II but in an even more rhythmically complex way: the motive is displaced by a half-beat. Compare ex. 14.23 with measures 3-4 of ex. 14.21. The theme is basically the same with the usual changes of scoring but the rhythmic displacement adds an element of surprise to the final appearance of Theme II.

Example 1.24, *Prelude XII*, beginning

Prelude XII is more straightforward, with a left-hand bass line that keeps the rhythm moving. It begins statically in G# minor, while the second phrase continues the rhythm of the bass-line but moves freely harmonically before ending on a half-cadence. The sus chords add to the funk feel while the harmonic movement of the second phrase counteracts the typical static funk style.

Example 1.25, *Prelude VII*, introduction

Prelude VII has many rock characteristics: a medium tempo, a syncopated bass part, a simple but syncopated melody, and static harmony. The Phrygian sound of the B \flat and E \flat chords over an A pedal create a more sophisticated harmonic palette while the bass part's syncopations, like the previous examples, give it a rock-oriented feel with syncopated "kicks." This is especially clear in the introductory eight bars in the example above.

Preludes VI and *VIII* use straight-eighths rhythm with a modern jazz feel and have several similarities: they are both in minor keys and in cut time with the same tempo indication. There are also differences: *Prelude VI* has a rhythmic bass line like many of the other *Preludes* discussed in this chapter, while *Prelude VIII* does not have the type of rhythmic counterpoint noted in other *Preludes*. Both are highly syncopated with a two-beat groove.

Example 1.26, *Prelude XXII*, B section, two-handed funk

Finally, *Preludes XXII* and *XXIV* are also both up-tempo pieces in cut time with a modern jazz feel. The A section of *Prelude XXII* is a jazz toccata with syncopated left-hand accents. The first B section, from measure 17-32, is constructed completely from the two-handed style of rhythmic funk, though again, the static nature of funk style is absent.

14.5 MODAL JAZZ

As discussed in Chapter 5, some elements of modal jazz are not part of Kapustin's approach. Since the slow-moving harmonic rhythm of some modal jazz is intended to aid

the improviser, making it easier to “stretch out” and construct patterns without worrying about chord changes, it makes sense that Kapustin would not be influenced by this approach. In contrast, his music is carefully constructed and full of complex harmonic devices.

Despite this fact, there are several *Preludes* with modal themes as well as *Preludes* that use pedal points during the main statement of the theme. Since the themes have been discussed elsewhere, the following table will show modal influences in *The Preludes*.

Prelude	Bars	Comment
<i>Prelude I</i>	1-3, 61-63	Theme I somewhat Lydian
<i>Prelude II</i>	1-4, 9-12	Aeolian or natural minor—no raised 7 th
<i>Prelude VI</i>	1-4, 17-20	Dorian
<i>Prelude VII</i>	A sections	Hints at Phrygian. Also does not use a raised 7 th in cadences
<i>Prelude VIII</i>	1-4, 9-12, 16-19, 53-56	Dorian
<i>Prelude X</i>	1-4, 11-14, 41-42	Theme I, Dorian
<i>Prelude XXII</i>		Theme has Dorian flavor, avoids strong cadences. Final bars use lowered 7 th .

Table 1.5 Modal influences

14.6 PLAYING “OUTSIDE OF THE CHANGES”

Several *Preludes* have middle sections that do not seem to follow a discernible harmonic pattern or progression. All of them have several things in common, including a thin texture of two-part counterpoint along with a broad array of modern techniques, including quartal harmony, pentatonics, and diminished patterns. The combination of

these elements creates an “outside of the changes” type of chromaticism seen in the Herbie Hancock example from Chapter 5.

19 Beginning of first B section

fp
portando

21

23

Example 1.27, *Prelude I*, B section

In the B section of *Prelude I*, chromatic patterns in the right hand along with walking-bass counterpoint create a jazz context that is supported by syncopated accents. Structurally, there is a similarity to Hancock’s solo discussed in chapter 5 in that, despite the quickly changing and far-reaching harmonic exploration, the large-scale structure is reinforced by dominant-tonic cadences that reinforce the balanced 16-bar phrases. This is

similar to jazz improvisation in that, however far a player may stray from the harmonic structure, the relationship to the form of the tune is never lost.

The formal analysis of *Prelude VI* in Chapter 12 revealed that successive iterations through the form followed alternating harmonic patterns (see ex. 12.1). There are several ways that this is similar to jazz improvisation in general and “outside” playing in particular. Despite the chromatic details of the figuration, there is a strong underlying structure that is always present. Though there are recognizable harmonic changes, Kapustin uses so many upper structures and chromatic alterations that it takes repeated hearings before the variation structure comes into focus.



Example 1.28, *Prelude XIV*, bars 7-12

Prelude XIV was previously described as classically oriented, and this is true from a rhythmic standpoint. Harmonically, the beginning and ending are firmly in E^b minor and follow a fairly standard progression, though this is obscured by Kapustin's chromatic note choices in the right-hand part. Though based on the same thematic material, the middle section is even more chromatic and does not seem to be in a discernible key or follow any recognizable chord progression.

Example 1.29, *Prelude XV*, beginning of B section

The B sections of Preludes *XV* and *XXII* are two more examples with characteristics of “outside” playing. Both start firmly in tonic with a strong I^7 harmony as in a blues, then take off from there. As discussed in chapter 10, the B section of *Prelude XV* is a very free-form 12-bar blues, so the structure repeats for each iteration of the form. The highly chromatic two-part counterpoint is very similar to the music of many

experimental jazz figures, like Ornette Coleman, Miles Davis & Herbie Hancock, and Gerry Mulligan.

The musical score for Example 1.30, *Prelude XXII*, second B section, is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major), and the time signature is 3/4. The first system (measures 61-63) begins with a forte (*f*) dynamic. The right hand features a complex, rhythmic counterpoint with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with eighth and sixteenth notes. The second system (measures 64-66) continues this complex texture. The third system (measures 67) concludes the section with a final cadence. The score is filled with musical notations such as slurs, accents, and various fingerings.

Example 1.30, *Prelude XXII*, second B section

The B section of *Prelude XXII* is similar to the B section of *Prelude I*, though the structure is less regular. Whereas the B section of *Prelude I* only has references to A section material in the retransition section, *Prelude XXII* uses A section material in the middle of the B section as well as in the retransition. The first part of the B section continues the toccata figuration, though here it is more like the rhythmic counterpoint of

the funk styling discussed earlier. After this, the musical material is scored in the same sort of two-part chromatic counterpoint though without the walking bass patterns in the left hand. The overall effect is very similar and easily classified as another example of “outside” playing.

14.7 SUMMARY

It is obvious that Kapustin has absorbed most of the innovations in jazz in the late 20th century and that these techniques have helped shape his compositional style. Though this does not “explain” his music, it does help to account for the modern jazz effect that so many critics have alluded to. The result is music with a rich blend of influences that is both unique and stimulating.