Analysis and Interpretation of Yuri Chugunov's *Suite of Moods* for Saxophone and Piano

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Abstract: The article presents a musical piece by the renown modern Russian composer Yuri Chugunov who uses the free jazz style. The authors conduct an interpretational analysis of *Suite of Moods* for saxophone and piano, studying the compositional and stylistic characteristics of this musical cycle as a typical example of modern saxophone jazz music. Using a combination of source-study investigation with instrumental, comparative and historical research methods is one of the methodological bases used in thise study. The scientific novelty consists in defining the cycle patterns in Chugunov's suite, studying the work's musical language resources, organically combining jazz stylistics with avant-garde musical techniques.

Keywords: Saxophone. Yuri Chugunov's Suite of Moods. Analysis and interpretation. Musical performance. Composition.

Análise e Interpretação da *Suite of Moods* para saxofone e piano de Yuri Chugunov

Resumo: *O artigo apresenta uma peça musical do famoso compositor russo moderno Yuri Chugunov, que trabalha no estilo free jazz. Os autores realizam uma análise interpretativa da* Suite of Moods *para saxofone e piano, estudando as características composicionais e estilísticas desse ciclo musical, como um exemplo típico da moderna música de jazz para saxofone. O uso de uma combinação de investigação do estudo de fontes com métodos de pesquisa instrumental, comparativa e histórica é uma das bases metodológicas utilizadas neste estudo. A novidade científica consiste em definir os padrões cíclicos na suíte de Yuri Chugunov, estudando os recursos da linguagem musical da obra e combinando organicamente a estilização do jazz com a técnica musical da vanguarda.*

Palavras-chave: *Saxofone.* Suite of Moods *de Yuri Chugunov. Análise e interpretação. Performance musical. Composição.*

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The creation and development of the saxophone as a musical instrument of rich performance capabilities took place within the musical culture of the nineteenth and twentieth centuries. Designed in the 1840s, the saxophone was occasionally included in symphony orchestras. However, it has become of particular importance since the beginning of the twentieth century in jazz music, which pursued experiments in timbre, innovation in instrument sound palettes, and an active search for new and expressive instrumental performance capabilities.

In the art of music, performance, and composition, saxophone playing is an emergent phenomenon with its own specificity as regards the dynamics of teaching and learning, distinction of style, aesthetics, and the psychology of playing, as well as its application in several different styles and genres: academic, jazz, and popular music. There are a number of significant differences in the technique of playing saxophone in academic and jazz music primarily due to the particular sound production requirements, and more precisely, embouchure or lipping. Therefore, classical and jazz music use different aspects of the expressive capabilities of the saxophone.

Review of the scientific research on the theory and history of saxophone performance. Today, there is a considerable number of studies on the history of the saxophone and its use in jazz and classical music. *The Cambridge Companion to the Saxophone* by Richard Ingham (1999) is one of the first comprehensive scientific collections of essays that address: the history of the saxophone, its repertoire and technical development, the characteristics of classical technique, the saxophone's role in jazz and rock music, as well as the challenges and methods of teaching the instrument. The history of the saxophone from its invention by the eccentric Adolphe Sax in the 1840s to its role in the jazz genre during the twenty-first century is outlined in *The Devil's Horn: The Story of the Saxophone, from Noisy Novelty to King of Coo*l by Michael Segell (2005). The work of Larry Teal in *The Art of Saxophone Playing* (1963) is the authoritative guide to saxophone playing technique.

Social, historical and cultural aspects of the development of the saxophone were explored by Stephen Cottrell (2012), a renowned saxophonist and professor of music at City University London. The particular use of the saxophone in brass band, jazz, and classical repertoire, as well as the characteristics of modern saxophone performances are analysed by Allen Krepen, a professor of the Royal Conservatory of Brussels (2016).

Some publications are dedicated to renown saxophonists, e.g., the work of the saxophonist Marcel Mule is explored by Jean-Pierre Thiollet (2004); a thesis by John Russell Noyes (2000) investigates the life history and work of the famous nineteenth century saxophonist, Edward A. Lefebre; and Thomas Liley (2011) described the creative activities of the modern saxophonist Eugene Rousseau and his playing technique.

In 1971, the *Londeix Guide to the Saxophone Repertoire* was published and provides general information on the composers and repertoire for saxophone; the current 2012 edition includes information on more than 29,000 works for saxophone since 1844 (LONDEIX GUIDE TO THE SAXOPHONE REPERTOIRE, 2012).

Over the last decade, there have been several Ukrainian studies addressing specific issues of saxophone performance. These include, first of all, the scientific works of Volodymyr Avilov (2012) and Mykhailo Krupei (2006) on the development of saxophone performance mastery in the context of the instrumental and performance tradition of the nineteenth and twentieth centuries; Mykhailo Mymryk's (2013) study on the works of Ukrainian composers of the late twentieth and twenty-first centuries, which analysed a wide range of Ukrainian chamber and instrumental music for the saxophone written over the last few decades, in particular, works by Volodymyr Runchak. Runchak noted that the rapid development of saxophone playing during this period is associated to the improvement of traditional approaches to playing and

the expansion of the scope of expressive capabilities of the saxophone with the emergence of new performance techniques and tools (MYMRYK, 2013:4).

Dmytro Maksymenko's work (2018) is devoted to the study of the establishment and development of twentieth-century classical saxophone concert music in the context of the phenomenon of performing brass repertoire. Maksymenko outlines the ways of developing concert repertoire for saxophone in connection with the activities of virtuosos like Marcel Mule, Sigurd Raschèr, and Margarita Shaposhnikova. According to Maksymenko, the saxophone as a solo instrument did not immediately gain acceptance in large orchestral settings; for several years, it was positioned as part of the military band and jazz ensemble, and only later the symphony orchestra. Only after the solidification of the academic repertoire, multifaceted in genre and style, did the saxophone become an academic instrument with extremely rich expressive and technical capabilities (MAKSYMENKO, 2018: 3).

The capabilities of saxophone as a solo instrument are analyzed in detail by Antonina Ponkina (2009), who examines the historical background and development stages of the sonata genre for saxophone, the instrument's technical capabilities, and its unconventional playing techniques and means of musical expression used in the twentieth-century sonata form for saxophone. More recently, Denys Zotov (2016) explores the evolution of the saxophone in the works of leading European composers.

Saxophone music in the history of world music culture. Since the mid-nineteenth century, saxophone music has been written by such famous composers as:

- French musicians like Paul-Agricole Génin; the impressionist Claude Debussy (*Rapsodie pour Orchestre et Saxophone*); Fernande Decruck (composer of numerous works for alto saxophone); Jacques Ibert (composer of *Concertino da Camera* for saxophone and chamber orchestra that became a twentieth-century classic for saxophone);
- the German neoclassical master, Paul Hindemith;
- the Russian composer Aleksandr Glazunov (composer of the first quartet for four saxophones and the famous Concerto in E flat major for alto saxophone and string orchestra, Op. 109;
- Edison Denisov, a classical composer of the Russian musical avant-garde;
- Takashi Yoshimatsu, a contemporary Japanese composer;
- American composers such as Paul Creston, Claude Delvincourt, et al.

All this demonstrates the interest of composers, performers, and artists in advancing music for saxophone and demonstrates the desire to determine the primary role of the instrument in the history of world music culture.

Most of the scientific research, however, is devoted to the classical saxophone repertoire and performance techniques used in large-scale pieces like the Sonata, Concerto, Concertino, et al., with little attention given to technical and performance issues of the saxophone or jazz playing technique. This defines the relevance of the appeal to twentieth-century saxophone music written in jazz style, in particular to the work of the contemporary Russian composer and jazz theorist Yuri Chugunov (b. 1938).

- **Jazz and classical music.** The special interest in Chugunov's creative work is related to his organic combination of elements of jazz and

classical music. Classical composers have used a variety of genres, forms and styles of jazz, ranging from spirituals, blues, ragtime, etc., since the late nineteenth century. The most renown examples of this music are:

- The theme of Antonín Dvořák's *New World Symphony*, which is built on spirituals;
- Ragtime rhythms used in instrumental music by French composers like Claude Debussy (*Golliwog's Cakewalk*, *Minstrels, Général Lavine – eccentric*), Maurice Ravel (Piano Concertos Nos. 1 and 2), Darius Milhaud (*Trois Rag-caprices*, *Carnaval à la Nouvelle-Orléans*, the ballet *Le Bœuf sur le toit* and *La Création du monde*), and Erik Satie (*Jack in the Box* and the ballet *Parade*);
- Ragtime, shimmy, and the Boston waltz were used by the German composer Paul Hindemith (*Kammermusik No.1*, and suite *1922*, etc.);
- Igor Stravinskyi's stylistic experiments (*Ragtime for 11 Instruments*, *Ragtime* from the *Soldier Story*, *Piano Rag Music*, Prelude for jazz orchestra, the *Ebony Concerto* and others). The works by the American George Gershwin in the first half of the twentieth century demonstrate the possibility of creating large-scale musical forms like operas, symphoniies, and concert pieces in the jazz style.

It should be noted that modern musicology has thoroughly studied the history of early twentieth-century jazz, its social and communication role in society, as well as its influence on the development of pop culture and show business. A comprehensive exploration of the theory and history of jazz can be found in Atkins (1996), Berendt and Huesman (2009), Konen (1990), Schuller (1968;1989), Hellmer and Lawn (1996), etc. Improvisation is considered by many scholars as one of the key features of the jazz style. Silva defines the affinity between jazz and Brazilian popular instrumental music (SILVA, 2017: 23). The pedagogical potential of jazz can be realized in the repertoire recommendations of music performance courses (HAVRILOVA, ISHUTINA, ZAMOROTSKA and KASSIM, 2018), providing advice on mastering jazz pieces during the development of music playing skills, in particular, rhythm.

The various ways that jazz has influenced traditional academic music have also been profoundly explored, but most works have been limited to jazz reviews and classical compendiums of American music (WORBERT, 1997), or are focused on exploring the issues surrounding the development of "symphojazz" as a separate musical movement (HARRISON, 1994). The current study focuses on a famous piece of the post-Soviet space by Yuri Chugunov, *Suite of Moods* for saxophone and piano, as a typical example of contemporary music that fuses jazz and academic music. We address the interaction of the jazz stylistic principles of the second half of the twentieth century (free jazz) and elements of a classical musical form (suites), while conducting an analysis and musicological interpretation of the work.

Methods

Methodology of the study. The methodology of the study is based on a complex combination of the following approaches:

- Study of primary sources: scientific and methodological literature;

- Study of the instrument: an analysis of the structural features of the saxophone and its different types;
- Comparative studies: an analysis of academic and jazz performance techniques for playing the saxophone);
- Historical study: the influence of historical and musical factors in the development of saxophone performance.

To carry out an analysis of a musical piece, we chose one of the modern methods used by Eastern European musicologists and art historians: the method of analysis and interpretation.

Today, there are many types of methods to analyze musical works. The style of music, a specific system of the means of musical expression, and characteristics of the musical performance usually determine the specifics of the method. Our aim is to justify the choice of analysis and interpretation.

Musical analysis, as defined by *The Harvard Dictionary of Music*, is the study of musical structure, focused on the composition or performance (DEVOTO, 2003:37–38). Thus, music is analysed in order to support the performance practice or to study the sociological characteristics of musical existence and the social context of music creation and performance.

Methods of music and analytical practices of the twentieth century. There is a considerable amount of authored techniques to analyze musical works that include:

1. A method by Austrian musicologist and educator Heinrich Schenker (1868–1935), one of the best-known and most influential musical analysts (BROWN, 2005; COOK, 2007; MEEUS, 1986). In the early twentieth century, he developed the original method of analysing the music of the classical and romantic periods, which became very popular in musicology and music education in the United States. The central concept of Schenker's analytical theory–"prolongation"–is the development of the elements of "vertical" tone structure (intervals and chords) in the "horizontal" or linear dimension of a certain piece of music, using a variety of textures, non-chord and chromatic tones, etc. Schenker's analytical method is also known in Europe, in particular in Germany under the name *Reduktionsanalyse*. In Russia, some of Schenker's terms and approaches have been used in the theory of harmony by Yuri Kholopov (2006).

2. An original, wordless method called Functional Analysis developed by British musician Hans Keller (2001) in the 1950s. The main idea of this method is: contrasting images of a musical work create a single holistic concept; "obvious contrasts" are based on "hidden unity". Keller stated that "Functional analysis postulates that contrasts are different aspects of a single basic idea, a background unity" (KELLER, 2001:12). In addition, this process of analysing music is different from all others in that it occurs in musical sound alone, without any words: the laws of a particular piece of music are explained with the help of music only; a special musical text is created that reveals commonality and contrast of images (KELLER, 2001:14).

3. A completely different method of functional analysis of musical works proposed by Russian musicologist Victor Bobrovsky (1978). In his view, the musical form is a multilevel hierarchical system, the elements of which are linked by two parts–functional and structural. The functional side contains everything that has to do with the content, role, and meaning of a musical element in the system of a work; the structure refers to everything related to the internal structure of the work. Both sides can be separated only by logical abstraction, they exist in indissoluble unity. The function always acts in the structural mode, and structure is always functional (BOBROVSKIJ, 1978: 16). The functional method originates from the work of the German musicologist Hugo Riemann, whose ideas laid the foundations of a functional approach in interpreting musical form and gained considerable development in Russia (NEW INTERNATIONAL ENCYCLOPEDIA, 1905). In addition, the concept of procedural musical formation of the Russian musicologist of the 1930s, Boris Asaf'ev (2012), the author of the book *Musical Form as a Process*, which is well-known in Europe, influenced the development of Bobrovsky's method. The formula **I: M: T** (initium: motus: terminus) as a triad of general functions of musical development, proposed by Asaf'ev, proceeds from Aristotle's postulate that the whole is that which has a beginning, middle, and end (ASAF'EV, 2012:83–84).

4. Another Russian technique, a holistic (or musicological) analysis of musical works built on the scientific concept of Leo Mazel and Viktor Zuckerman (1967), which was originated and developed in the second half of the twentieth century and influenced by Asaf'ev. The essence of this type of musical analysis is that at every stage of analysis a work of music is viewed as a whole, as a unique artistic object in its interaction within a context. In fact, a holistic analysis is the musicological interpretation of a musical piece that requires fundamental musical, historical, and theoretical knowledge, dominion of musicology's entire technological arsenal, musician-interpreter talent, and finally literary and poetic talent, since a description of a work of art must be artistic to some extent. The concept of holistic analysis–the musicological interpretation of a piece of music–takes it beyond the limits of an individual piece of art, it aims at understanding the patterns and structures typical of the art of music.

5. Intonation analysis is one of the modern approaches to music and analysis in Eastern Europe, aimed primarily at comprehending the historical and stylistic patterns of musical works. The development of this kind of music analysis was based on the theory of intonation regarding the nature of music as an art of the meaning of intonation. Musicologists consider intonation analysis a specific musical and analytical process that contributes to developing relevant professional knowledge and skills of future music teachers and involves the ability to differentiate the flow of sound, verbalize their impressions, grasp and work with intonations of genre and style (SPILIOTI, 2012:8). Among the components of intonation

analysis, scholars highlight: knowledge of the nature of musical intonation and the correlation of the content, meaning and formative perspectives of musical works; ability to identify basic semantic "units" of musical works that are dominant for a particular composer; ability to compare the intonation system of works of different authors belonging to one creative tendency or school; and the ability to relate the analyzed musical works to the "intonation vocabulary of the era" and to the style of the era (baroque, classicism, romanticism, impressionism, etc.).

Method of analysis and interpretation as one of the most effective methods of music analysis today.

A group of Ukrainian scholars developed the method of analysis and interpretation of works of music for use in art education, in particular, secondary education. This method aims at improving the process of musical perception, enhancing the understanding of classical music and promoting classical music amongst youth.

According to the authors of this method, analysis and interpretation is a type of musical and analytical process introduced to a scientific and pedagogical context, taking into account hermeneutical pedagogy, which confirms the rethinking of traditional components of the process of developing musical perception. It is an analysis of musical works offered at schools of art education, enriched with individual associative and emotional experience of the individual, connected to the search for personal meaningful significance, in harmony with the spiritual experience of listeners. Specifically, the scholar proposes to extrapolate to the school audience the peculiarities and patterns of the musical and professional phenomenon, which is the interpretation of works of music. This kind of analysis takes place not on the musicological (textual and analytical) level, but on the foundations of a cultural approach such as the "semiotic and semantic consideration and the individual penetration of signs and symbols through so-called linguistic codes" (MASOL, 2006:132, our translation).

The analysis and interpretation method requires active actions of mental and emotional cognition and thinking, and the use of the active and practical sphere of a person. As Masol points out, this method is always determined by the inner spiritual world, through self-dialogue and renewed worldview values. Analysis and interpretation often takes the form of analysis and explaination, analysis and judgment, analysis and evaluation, etc. The student's interpretative approach to music and analytical activity (while listening or playing) provides a highly spiritual mastery of the art lesson and delineates the horizons of the student's future aesthetic self-development (MASOL, 2006:79–80).

Note that analysis and interpretation as a musical topic and analytical activity, can be successfully implemented into the professional training of both musician-performers and music teachers of secondary schools. The method allows the use of musical, theoretical, and historical knowledge, and art in general depending on the different types of integration (i.e., genre, thematic, artistic and aesthetic, psychological, and pedagogical), developmentally advancing all aspects of the musician's professional competence.

Analysis and interpretation can effectively guide the work in the development of a student's emotional and sensual sphere by involving other arts, which provides the effect of "emotional capture" with an artistic image and the accumulation of a "bank of emotions"; it has a positive effect on music activities and sensory systems and the mode of functioning of mental

and cognitive processes. The use of the analogy method in the artistic process (comparison, confrontation, addition) during the analysis and interpretation of a piece of music leads to the reproduction of an adequate psychological model of the artistic image; "entry" into the space of artistic reality; and a creative understanding of the material of life, which ultimately induces internalization of the ideologically-shaped content of a musical work; improvement of empathic processes; imagination; and the mechanism of associativity. The use of such an integrated approach makes it possible to involve students in analytic, synthetic, and creative performance activities, thus activating all areas of self-expression.

Therefore, the method of analysis and interpretation was the lead choice for conducting the musical analysis of Yuri Chugunov's *Suite of Moods*. In addition, certain precepts from other methods were used, such as: Schenker's analytical method, since the harmonious structure of Chugunov's suite is characterised by the employment of vertical chord structures in horizontal melodic curves, or so-called "prolongation"; also Bobrovski's method of functional analysis because we considered the musical form a multilevel hierarchical system; another is Mazel and Zuckerman's method of holistic analysis to go beyond a single work and understand the general rules of the composer's musical style; and finally the method of intonation analysis to correlate the key themes of Chugunov's work to the "intonational vocabulary of the era".

Analysis and interpretation as the key analytical method for Yuri Chugunov's *Suite of Moods*. The method of analysis and interpretation involves immersion into the composer's work (the analyst goes beyond doing a job or exercise) and is carried out using schematics and templates of basic forms of music as well as tables providing an analysis algorithm for each step of the work.

Below is an example of an algorithmic rubric of an analysis for a simple musical form with the characteristic requirements for each section (Table 1).

Stage of Analysis	Task	Music Content and Analytical Activity
Stage 1	Characteristics of the figurative and emotional content of the work, definition of the genre, and review of the thematism.	• definition of the musical form, its relation to the content, composition and dramatic features; a general definition of the form's thematic type; • general definition of the means of performance expression; • characteristics of the genre from primary sources and tonal and harmonic features (tone plan, "expressive" chords, interaction of stability and instability, specific intervals, typical chord structures); • analysis of peculiar melodic movements and metro-rhythms.
Stage 2	Analysis of performance semantics of a work	• the nature of sound production (articulation, timbre coloring, pedalization); • features of intonation (distribution of intonation and semantic load within motives, phrases and in large musical constructions, re-intonation of thematicism); • phrasing (the desire for integrity or discretion of thematic elements); • textured organization (differentiation, layers, etc.); • tempo rhythm of the form (tendency to rhythmic unification of the whole, or to use free agogic, rubato); • dynamic score (use of contrast or wave dynamics, correlation and dynamic balance in textured layers).

Table 1: Algorithmic scheme of musical analysis (simple three-part form) | Continua...

Stage of Analysis	Task	Music Content and Analytical Activity
Stage 3	Characteristics of the first section	• determine period type; structure of the melody: scheme of its scale-syntactic construction (periodicity (*aaaa*), a couple of periodicities (*aabb*); summation; grinding; grinding with closure); • techniques of thematic development (exact repetition, variation (repetition with change) of the theme, continuation (expansion) and reduction of the theme, development, updating of thematic material); • culmination analysis (how to reach culmination, the interaction of various means of expressiveness at the culmination moment: modal stages, rhythmic and melodic movement, harmony, tessitura, register, dynamics, articulation, etc.).
Stage 4	Middle-section analysis	• thematic structure: contrasting or non-contrasting (characteristics of the new theme or definition of techniques for the development of the theme of section one); • determine structural type (middle-period, middle-communication, middle-development); • harmonious structure of the middle section, characteristics of the predicate to reprise; • culmination analysis.
Stage 5	Characteristics of the reprise, definition of differences in comparison to the first section	• definition of the dynamic type of the reprise (static, with variation, dynamic with significant changes of the image and genre nature of the theme); • structure of the reprise section (exact repetition, extended or reduced reprise); • harmonic structure (compared to the first section).
Stage 6	Role of introduction and conclusion (if any), characteristics of instrumental accompaniment (for vocal works)	• definition of the interrelationship of the introduction and conclusion with the thematic material and their functions within the form; • the correlation of literary text and musical image; • the interaction of instrumental and vocal parts.
Stage 7	Dramaturgical performance of the work	• the nature of performance thinking (striving for thematic unity or identification of any thematic elements in order to increase their dramaturgical significance); • finding imagery centers in dramaturgy, dividing culminations (revealing the importance of pauses within and between sections of the form); • peculiarities of the performer's breathing (using continuous, ongoing breathing, enlargement of some sections of the form due to the extension of time limits); • any performance tendencies determined by playing technique, school of performance or nationalilty.
Stage 8	Generalization	• peculiarities of the analyst's own performance conception of the work, superiority of emotional, intellectual or rational interpretation.

Table 1: Algorithmic scheme of musical analysis (simple three-part form)

Therefore, the method of conducting analytical studies is the implementation of a structural and integrative approach to music and analysis which involves a certain algorithm: first, distinguish and characterize the elements of artistic integrity (using algorithmic schemes and tables); then identify the interrelationships, interactions and, as a result, a new quality of integrity or specific artistic result. This type of analysis contributes to the development of critical thinking and gives personal value to the ambiguous phenomena of art which is dominated by criteria of internal aesthetics. In addition to conducting analytical studies, this method requires a thorough knowledge and advanced skills of various types of music analysis.

Conducting both analytical studies and interpretations (verbal and performance) of artistic images involves painstaking work on performance technique, a thorough analysis of the means of musical expression (melody, tempo, dynamics, timbre, harmony), and the use of artistic analogies. This type of work leads to the development of the emotional and sensory sphere of the personality, associative imagery and ideas, and empathic transformation.

Results

For a deeper understanding and awareness of the specific stylistic features of Chugunov's works, a study of his life and work is necessary.

Overview of Chugunov's life and work. Yuri Chugunov (born in 1938) is a Russian composer, jazz musician, and theorist. He received his music education at one of Russia's most prestigious music academies–the Gnesins Russian Academy of Music in Moscow (in the composition class of Aram Khachaturian).

As a performer, Chugunov became a famous Russian saxophonist in the mid-1960s, led several pop and jazz ensembles, participated in jazz festivals, and repeatedly became a laureate in music competitions as a saxophonist, composer, and big band leader. When the pop-jazz department of the Gnesin Music School was established in 1974 (which was the first of its kind in the Soviet Union at that time), Chugunov began teaching as a theorist. He authored *Harmony in Jazz,* the first textbook on jazz harmony in the USSR, which is used and reprinted to this day.

Since the late 1970s, Chugunov has worked in the field of symphonic jazz music composing the overture *In Memory of George Gershwin, Bolero, Dance Suite,* the suite *Journey with Jazz Rhythms, Spring Voices, Ragtime, Pavana,* and a variety of other works for symphony orchestra. In the 1980s he wrote several vocal works such as songs and ballads. Chugunov's work is usually referred to as the so-called "third trend", which is characterized by the synthesis of jazz and academic music tradition. However, a considerable number of his works demonstrates the separation of jazz stylistics i.e., music for the big band he leads at the "Consort" Pop-Jazz College and other jazz combos. Over recent years, the author has focused on chamber and symphonic music: youth albums for piano; suites for saxophone and piano and flute and piano; the *Bells in the City* symphony, the *Northern Song* overture, et al.

Among Chugunov's recent musicological and theoretical studies include: *The Evolution of the Harmonious Jazz Language* (1997) (the first historical approach to the subject of jazz harmony) and a tutorial *Learning to Listen to Music* (1999).

The interests of the master are not limited to composing and teaching. He is the author of five books: *Seven Circles of Jazz, Musical Paths, Eyes Go Around, Music and Everything* (a memoir), and an essay *The City of Contrasts* (or *Skryabinsk Moscow*), dedicated to the life and work of the Russian symbolist composer of the early twentieth century Alexander Scriabin. More information on Chugunov's life and work can be found on internet portals of Jazz.ru (YURI CHUGUNOV. COMPOSER AND TEACHER, 2012) and JazzArtClub (CHUGUNOV, 2011).

Natalia Nagibina aptly commented on Yuri Chugunov's work:

> Words are paler than sounds. Yuri Chugunov's music is a mood. It is intimate, sincere, bright, unpredictable, and charming. In this music there is the atmosphere and smell of all seasons. It has a lot of life and many symbols. The transient and the eternal merged into mysterious harmonies. A mosaic

> of tones, surfaces, faces, shades and reflections of light. Elegant, light, but at times mysterious and mystical. Music was born. Parents' genes have organically combined jazz and academic traditions, and we, the listeners, can enjoy a new sound and new stylistic opportunities (NAGIBINA, 1999: 33, our translation).

In summary, Chugunov is a contemporary Russian composer who began his career in the 1970s. He is a teacher of jazz harmony, an arranger and big band conductor. He is the author of the first textbook on jazz harmony in the Soviet Union (*Harmony in Jazz*, 1978), which still remains one of the best means for mastering the harmonious language of jazz. As a composer, Yuri Chugunov is known for his works in the jazz style. The composer's chamber jazz music is performed and recorded by famous contemporary Russian jazz musicians like Alexy Kozlov (*Bolero*), Igor Bryl, Alexander Osiechuk, Daniel Kramer (*Suite of Moods*), Anatoliy Kroll (*Jazz Portraits*), et al. In the late 1980s, the publishing house Soviet Composer published a collection of Chugunov's *Jazz Works for Saxophone and Piano* (1988), which included *Suite of Moods* (a piece that demonstrates typical features of the composer's compositional style, including the combination of jazz and academic styles).

Analysis and interpretation of Yuri Chugunov's *Suite of Moods*. *Suite of Moods* is a four-movement cycle: "Confusion", "Presentiment", "Dreams", and "Joy". The figurative and emotional dramaturgy of the cycle is directed quite traditionally from twilight to enlightenment, from anxiousness to light dreams and joyful exaltation.

The suite can be considered monothematic since the main intonation nucleus is formed by the second intonation: the saxophone part begins with this second intonation in the first section, it is repeated several times and finally confirmed in the first culmination. The thematic expressiveness of the second section (Andante parts representing confusion, uncertainty, and anticipation) is built on a second micro-intonation. In the third and final sections, with no pause in sound, second phrases appear in the overall audio stream.

Concerning the harmonious structure of the work, we must highlight its chromatic tonality. In each section it is possible to distinguish tonal centers, however, we can also consider them chordal centers, which approach either the tertian structure (triads, complicated by additional sounds) or form chords of non-tertian structure with a clear quintal base.

The nearly total chromatization of the musical texture is remarkable, as well as the use of parallelisms of chord structures (the movement of complexes and parallel fourths and fifths parallel the non-tertian series).

An important means of musical expression is rhythm: sharply dashed with numerous accents in the first and last sections of the suite, free and improvisational in slow sections, the bossa nova rhythm in the middle section of "Presentiment" and "Dreams".

Section 1 "Confusion" has clear compositional features of a three-part reprise with a contrasting middle section: an expository rendering of a double-repeat theme (A–17 beats and A^1–17 beats are completely identical except for the cadence), followed by two sections of improvisational character (B–20 beats, C–14 beats, C^1–17 beats) with their own tonal centers form a conditional middle section of the piece, and a modified reprise (A^2–20 beats), which shows the variation of the texture of the piano accompaniment.

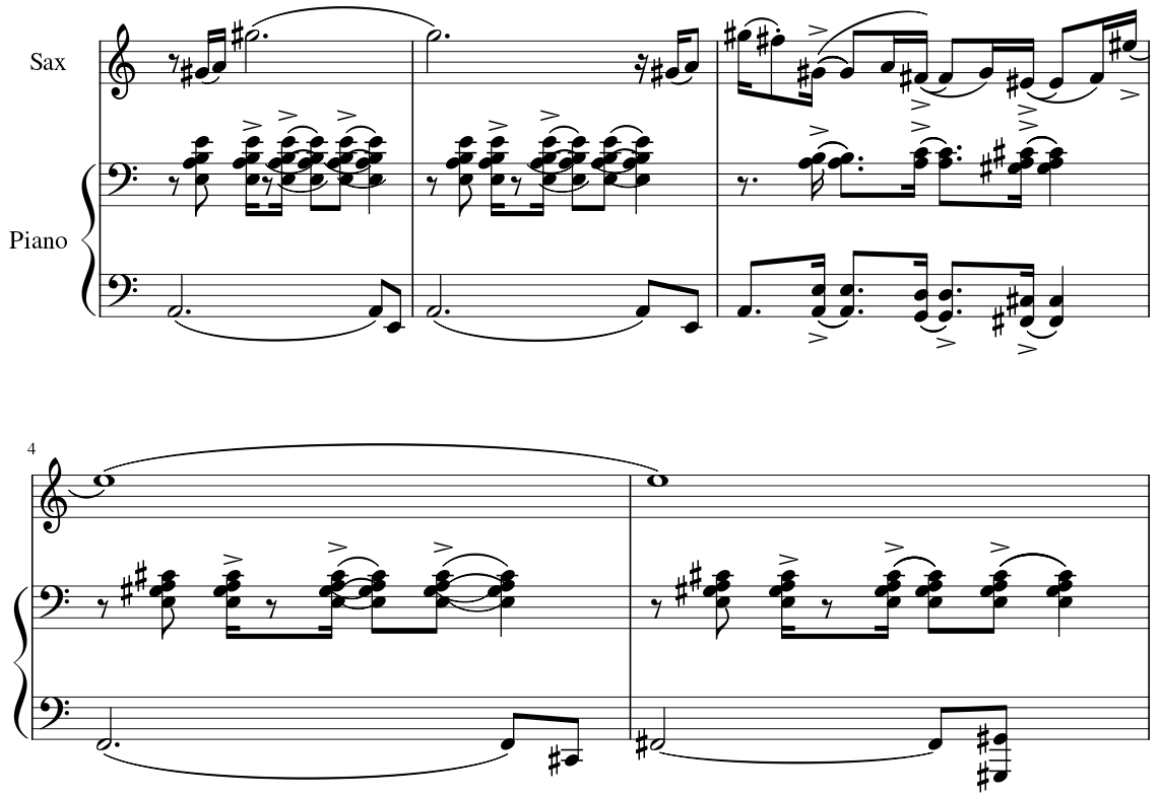

Fig. 1: Chugunov. *Suite of Moods*. Section 1. "Confusion". Main theme

The main theme (Fig. 1) of the piece, its key image of bewilderment, anxiety, and disquiet, is based on the intonational combination of ascending, sharply dissonant intervals of minor seconds and major sevenths and their variant development accompanied by syncopated ostinato piano.

This thematicism becomes the intonational basis of the entire piece, and the solo part is characterized by the free combination of second septum turns with general improvisation of the theme. The piano part is saturated with harmonious and rhythmic ostinato, syncopation, and sharply accented rhythms.

Therefore, the first section of the cycle has all the features of a typical classical simple three-part form, however, we have also found many allusions to jazz forms:

- the saxophone part imitates jazz improvisation;
- the short introduction of the piano (4 beats) from the very beginning introduces the syncopated rhythm, which becomes the basis of the thematicism, and in fact demonstrates the jazz riff on which saxophone improvisation is imposed (Fig. 2);

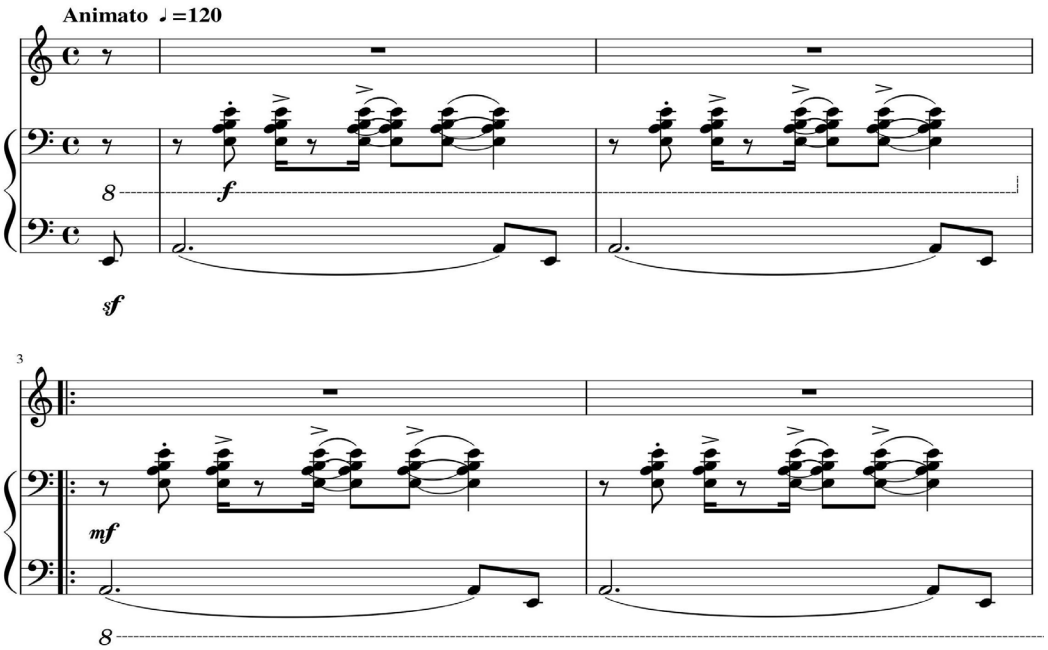

Fig. 2: Chugunov. *Suite of Moods*. Section 1. "Confusion". Piano introduction.

- In the first section, the exposure of the main character in one-part form is reminiscent of a jazz standard "theme", which is heard after a short introduction;
- The exposition is repeated twice unchanged, which is the way it is done in jazz works within the main theme;
- Another typical jazz technique originating from African folk songs is chord movements on the piano in tune with the saxophone at the end of the exposition (Fig. 3).

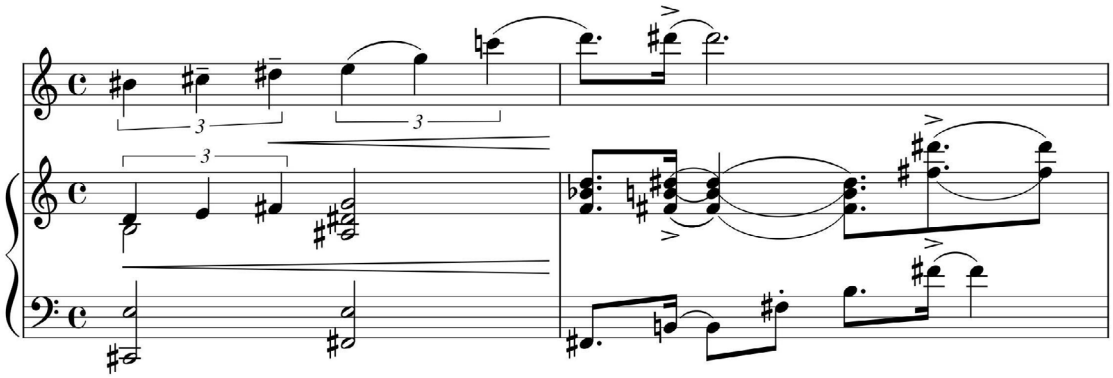

Fig. 3: Chugunov. *Suite of Moods*. Part I. "Confusion". Cadence of the exposition.

The middle section of "Confusion" attracts the attention of the audience with its improvisation and swing, which is created by numerous triplets and the accentuation of weak beats. In addition, we note the use of "false fingering", a jazz technique, in the saxophone part, which lowers or raises the tones by a quarter of the tone center *a*, creating an interesting sound effect (Fig. 4). This technique comes from traditional archaic blues.

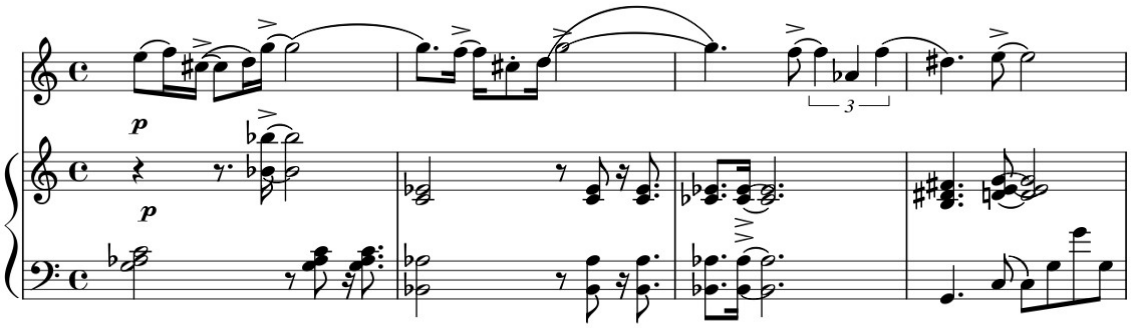

Fig. 4: Chugunov. *Suite of Moods*. Part I. "Confusion". The theme of the middle section.

The culmination of the first section of the suite is the quasi-improvisation part of the saxophone (in jazz, improvisation sections are not usually prescribed) in a typical swing, the feeling of which comes about with the use of slurred weak beats. Following jazz improvisation practices, traditionally the theme is heard in its original form, which indicates a reprise in three-part form.

The tone centers of the piece must be defined. The exposition section (A–A^1) begins in the tone center *a*, then moves to the tone center *fis*, and ends with a modulation in the tone center *h.* The second section (B) begins with a sudden modulation in tone center *c,* which is typical in jazz. In his guide to jazz harmony (1988:76), Chugunov notes that this type of modulation serves as a means of contrast. This piece of music illustrates this theoretical position. Section C–C^1 has a clear tone base in tone center *d* (the central element of the system is the fifth *d–a–e,* repeated many times in the piano part). The reprise section A^2 returns the musical movement to the tone center *a*. However, the final modulation completes the section in the tonality of *C* major (the harmony is almost in pure C major).

The structure of the movement "Confusion" is presented below in table format (Table 2).

Parts of the form	Section 1 Exposition (symmetrical construction of the re-structure A–A^1)		Section 2 Thematic contrast (B, C) using the principle of repeatability (C–C^1) and improvisation			Section 3 Modified reprise in a short form
Thematicism	A–17 beats	A^1–17 beats	B–20 beats	C–14 beats	C^1– 17 beats	A^2–20 beats
Tone centers	*a–fis-h*		*c–d*			*a–C major*
Tempo	Animato					

Table 2: The general structure of the movement "Confusion" of Chugunov's *Suite of Moods*

Section 2 "Presentiment" is written in a three-part form with a contrasting middle section and a short coda. The structure is schematically presented below:

A–21b || B–20b | B^1–19b || A^1–11b | B^2 (coda)–4b

The imaginary semantics of "Presentiment" shows two key images: contemplation in the beginning and ending sections and action, agility, and movement in the middle section. The contrast of images is realized by means of musical expression. In the beginning and ending sections (A, A^1), the saxophone voice (descending phrases consisting of second micro-intonations) is produced on a background of laconic chord "piano" replicas (Fig. 5). The image is complemented with harmonic uncertainty (tonal supports *c, b, f, g, c*).

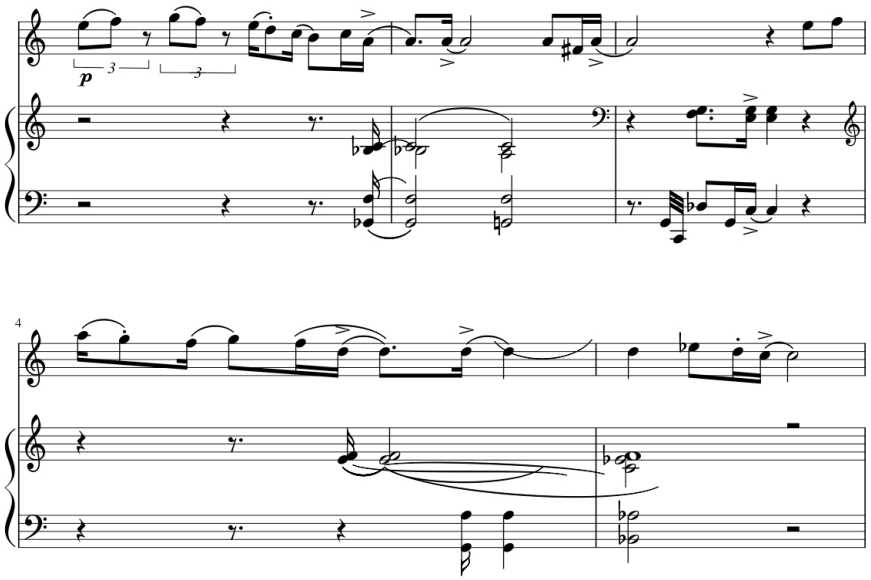

Fig. 5: Chugunov. *Suite of Moods*. Section 2. "Presentiment"

In the middle section (B, B[1]) everything changes: the piano accompaniment part is activated, it takes on the function of a rhythmic and harmonious ostinato (the bossa nova rhythm and a repeated chord with a clear tone base *d–a* and additional tone-seconds; Fig. 6). In section B[1], the ostinato moves to m. 3 above the quintile base *f–c*. Interestingly, the harmony of this section is limited to two chords: B–in tone center *d*, B[1]–in tone centre *f*.

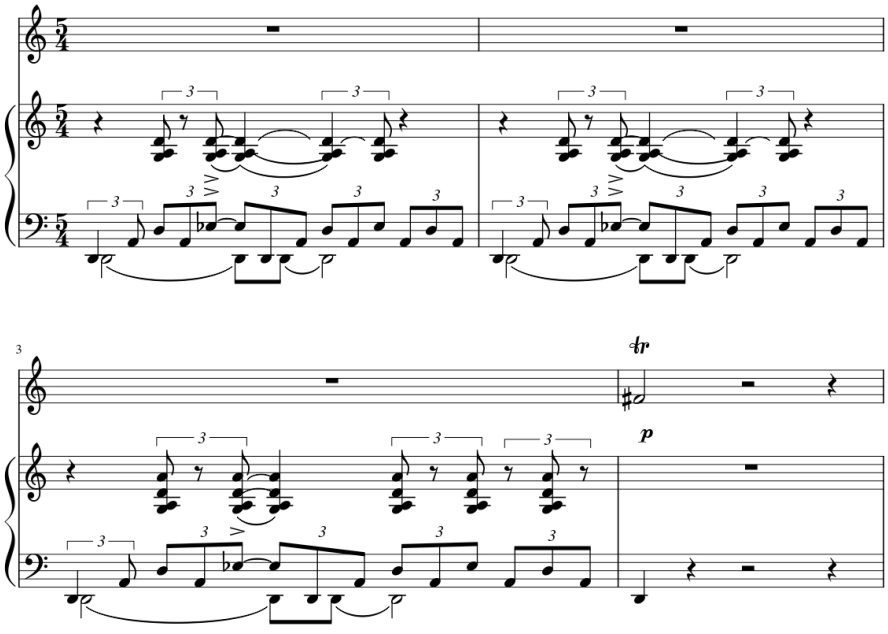

Fig. 6: Chugunov. *Suite of Moods*. Section 2. "Presentiment". Theme of the middle section.

The rhythmic and harmonic ostinatos have special significance, which are typical in jazz stylistics: the ostinato accompaniment becomes a solid base for solo improvisation.

The reprise section (A[1]) returns the lyrical and contemplative image of the first part of "Presentiment" (the form is a bit reduced) and ends with a small coda: allusion to the fast rhythm in the middle section with tonal clarification *(*F major).

It should be noted that in the second section of Chugunov's *Suite of Moods* there are also jazz stylistic features: the broken riff of the piano accompaniment in the middle section (Fig. 6) establishes the basis for an improvisational saxophone part (the feeling of free performance arises despite the fact that all notes, pauses, and music durations are defined). In addition, changes in tempo, metro rhythms, and dynamics create a sense of surprise, the composer constantly "breaks" the expectations of listeners, which are inherent to modern jazz music.

The structure of the movement "Presentiment" is presented in table format (Table 3).

Parts of the form	Section 1 Exposition (A): lyric contemplation	Section 2 Thematic contrast (B, B^1) with variation		Section 3 Reprise (A^1) with the code (B^2)	
Thematicism	A–21 beats	B–20 beats	B^1–19 beats	A^1–11 beats	B^2–4 beats
Tone centers	Harmonic uncertainty	Harmonic and rhythmic ostinato		Harmonic uncertainty	Harmonic clarification F major
		in tone centre *d*	in tone centre *f*		
Tempo	Andante	Andantino		Largo	Andante

Table 3: The general structure of the movement "Presentiment" of Chugunov's *Suite of Moods*

The third section of Chugunov's *Suite of Moods*, despite the title "Dreams", has a rather lively character and a bright lyrical and romantic imagery (Fig. 7). This is facilitated by the sequences in the melodic line and harmonious accompaniment of the piece. The second leading tone, used in other metro-rhythmic and harmonic conditions, carries a positive charge and acquires a light "color". The harmonic language also becomes brighter: the dissonances become much softer, the small seconds of extra tones replace the large seconds (as well as in the melody), and there are a certain number of harmonic turns that look like traditional D–T cadences with complicated tertiary structures.

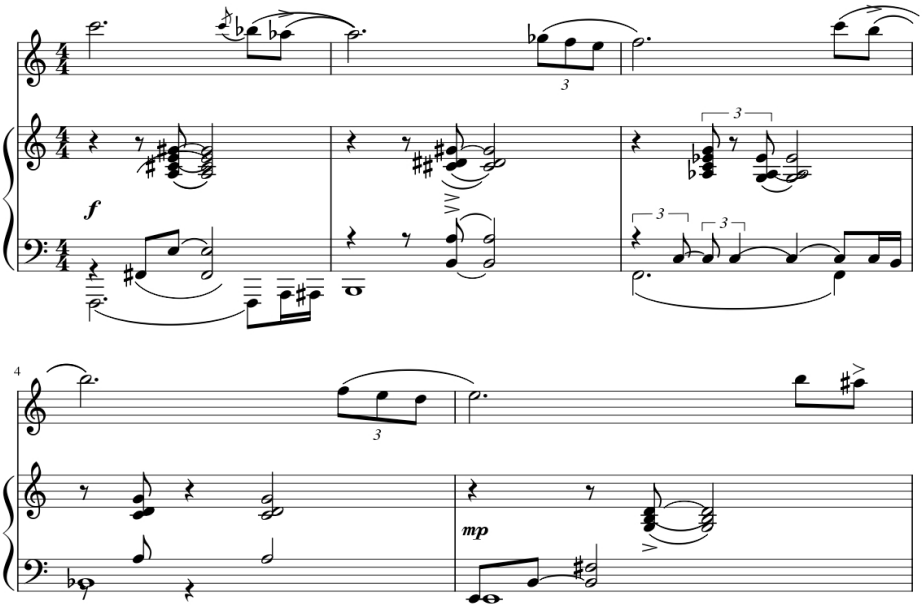

Fig. 7: Chugunov. Suite of Moods. Section 3. "Dreams".

As for the formation in this section, which serves as a kind of intermezzo in the suite, we note that it is built on several variable repetitions of one thematic structure: A–16b |

A^1–12b (8b piano solo + 4b with saxophone) | A^2–17b | A^3–16b (8b piano solo + 8b with saxophone) (Table 4).

Parts of the form	Theme	Variation 1	Variation 2	Variation 3
Thematicism	A–16 beats	A^1–12 beats	A^2–17 beats	A^3–16 beats
Tone centers	Chromatic tonality with variable central tones			
Tempo	Allegro assai			

Table 4: The general structure of the movement "Dreams" of Chugunov's *Suite of Moods*.

The transition to the final section of the cycle (from figure 25, attacca) is associated with the transition to virtuosic passages with sharp rhythmic accents.

The finale of the cycle, "Joy", is the very pinnacle of dramatic crescendo, lively, virtuosic, and full of vibrant culminations. The wavy melodic line performed by the saxophone is supported by sharply rhythmic piano chords (Fig. 8). Harmony is characterized by the rapid change of tone centers and the variety of non-tertiary structures that accumulate on the reference tones. Frequently, bass jumps on fourths or fifths occur, which are associated with the classical tonic and dominant movement.

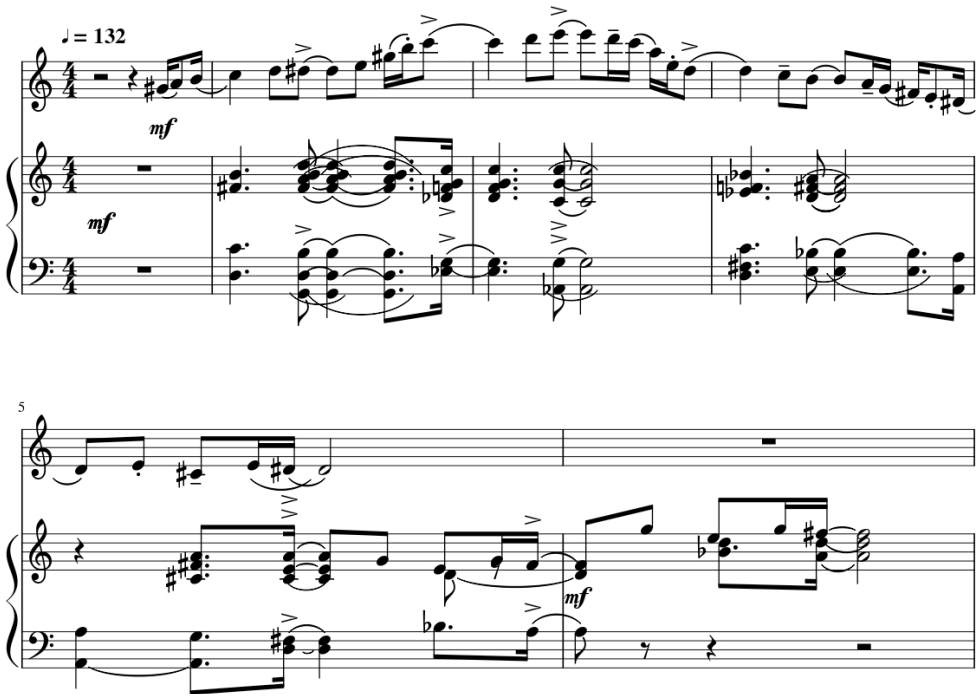

Fig. 8: Chugunov. *Suite of Moods*. "Joy", the final movement. Theme of the main section.

Due to the changing textures of the piano accompaniment, several sections can be distinguished:

- A–20 beats: a wavy theme with a bright culmination;
- B–23 beats: playing one sound complex, to which a harmonious ostinato is added, accompanied by rhythmic variation and passages of the saxophone (Fig. 9);

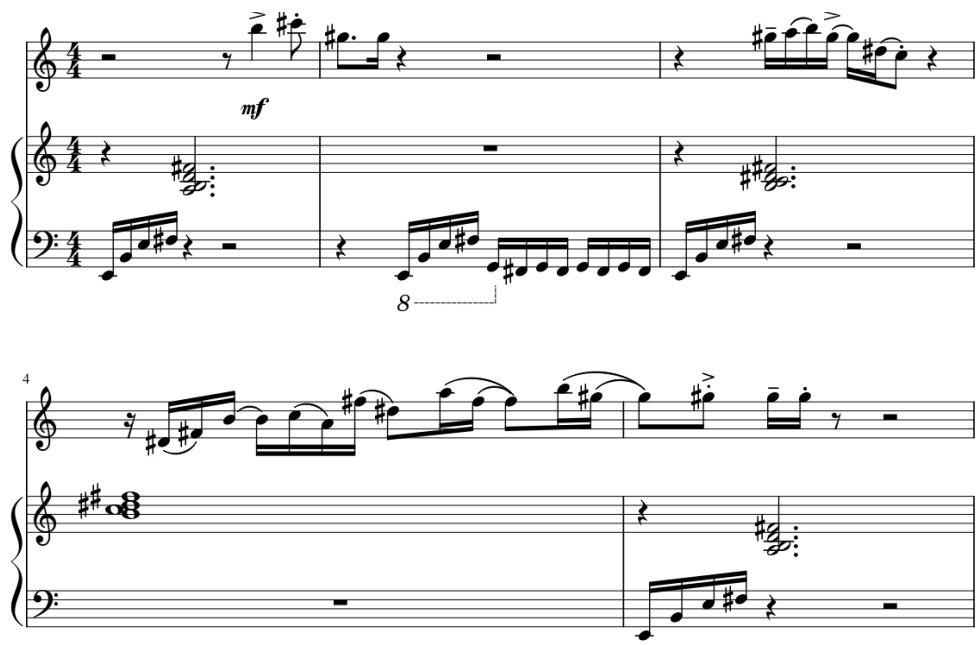

Fig. 9: Chugunov. *Suite of Moods*. "Joy", the final movement. Section B. The harmonious ostinato.

- C–23 beats: a rapid melodic wave with dominant second phrases leading to the culmination zone and cadence;
- Solo cadence (16b): in fact, this is a saxophone improvisation built on leading second intonations (Fig. 10);

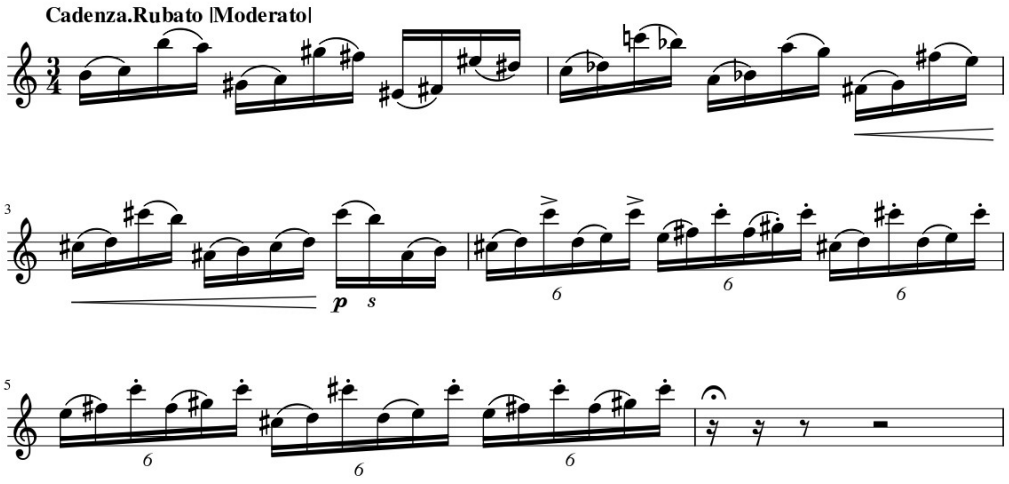

Fig. 10: Chugunov. *Suite of Moods*. "Joy", the final movement. Saxophone cadence.

- Coda–18 beats: the joyous excitement is interrupted on a high note and unexpectedly returns to its original image. The final chord is reminiscent of the sounds from the first movement. The circle closes.
- In general, the shape of the finale of the suite cycle can be defined as a three-part non-reprise with cadence and coda, with texture being the basis of the formation (Table 5).

Parts of the form	Section 1	Section 2	Section 3	Saxophone cadence	Coda
Thematicism	A–20 beats	B–23 beats	C–23 beats	16 beats	18 beats
Tone centers	*d–f–c*	*g–e*	*e–d*	Tone uncertainty	*d–b*
Tempo		Allegro		Rubato (Moderato)	Allegro – Moderato

Table 5: The general structure of the movement "Joy" of Chugunov's *Suite of Moods*.

Conclusion

Conducting an analysis and interpretation of *Suite of Moods* by Yuri Chugunov for saxophone and piano allowed us to make some generalizations.

Chugunov's work is an example of an organic combination of jazz stylistics and complex intonation and harmonic language of the musical avant-garde. From the point of view of formation, it is possible to ascertain the structure of a suite, the compositional integrity that provides the general direction of the development of images: "Confusion", "Presentiment", "Dreams", and "Joy", from twilight and anxiousness to light dreams and joyful exaltation. An important factor in the integrity of the *Suite of Moods* is the use of end-to-end second intonation as a mono-intonation.

Chugunov's *Suite of Moods* demonstrates the integration of jazz stylistics with the classical suite form. The influence of jazz enriched the dynamic palette of lyrical images and enhanced the contrast of contemplation and mobility. The specificity of the musical form of each part depends largely on the rhythm formulas of jazz music (total syncopation, complex rhythms of the melodic line, trio rhythm formulas, small metro rhythms), tune and harmonic means (movement with parallel chords, active use of alternation of trisounds, septacords, nonacords, etc.), certain jazz performance techniques, and intonation features (false fingering). Predominantly, we confirm the innovation of the suite genre, a departure from the normative structure of the baroque and classical suite genre. To perform an interpretation of the work requires one to deeply dive into the composer's idea for full disclosure of the artistic content and creation of a version of individual performance with special attention to the sharply accented rhythm of *Suite of Moods* and a combination of strokes of legato, detache, marcato and others.

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