Hungarian Jazz

homage á György Ligeti

for jazz combo
soprano and tenor sax
guitar
bass
drums

Clifton Callender

2010

Hungarian Jazz

homage á György Ligeti

for jazz combo: soprano and tenor sax, guitar, bass, and drums

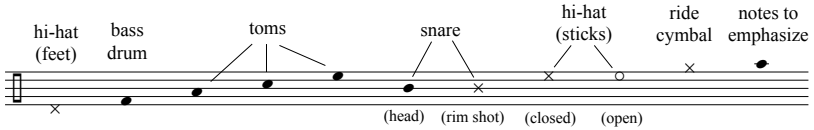
Hungarian Jazz is based on the concept of continuous *accelerando* throughout (with the exception of the final section, which is a continuous *ritardando*). Arrows from one tempo marking to another indicate a continuous acceleration from the first to the second tempo. The changes of tempo should be as smooth and steady as possible. Tempo indications are merely approximate. What is important is not the exact tempo, but that the combo is playing somewhat near the indicated tempo.

For practical notational purposes, faster tempos are regularly reinterpreted as slower tempos using *metric modulation*. For example, at rehearsal **B** there is a tempo indication of ♩ = ♩ = 72. There means that the tempo at the end of the previous measure is ♩ = 72. The half note is then reinterpreted as a quarter note, so that the tempo at the beginning of rehearsal **B** is ♩ = 72.

All tempo indications are relative to the initial tempo of ♩ = 72. If the initial tempo is slightly faster or slower than ♩ = 72, then all of the subsequent tempo indications will need to be adjusted accordingly. For example, the tempo at rehearsal **M** is ♩. = 54. However, if the initial tempo is ♩ = 80, then the tempo at **M** will be ♩. = 60.

Players are encouraged to treat the notated score as a starting point, adding, subtracting, altering, and substituting material as desired. In particular, the drum "part" is merely a framework for improvisation, suggesting the pulses to be emphasized and the basic style of playing. The drums should be mostly improvised.

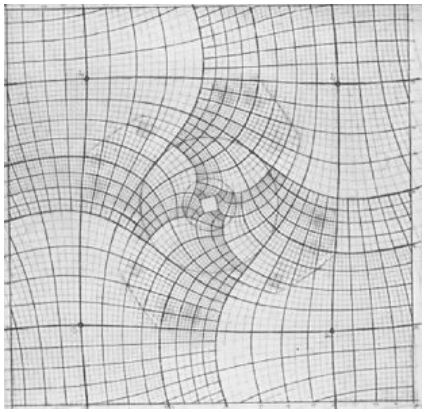
Key for drum set notation:



Hungarian Jazz: homage á György Ligeti

Program notes—

Hungarian Jazz is based on the concept of continuous *accelerando* throughout (with the exception of the final section, which is a continuous *ritardando*). Each voice in the somewhat freely canonic work enters in the same tempo, but in a 2:1 rhythmic ratio with the previously entering voice. As each voice accelerates its tempo is reinterpreted multiple times as a faster *pulse* within the slower, original *tempo*. This is similar to the rhythmic illusion invented by Jean-Claude Risset (called the Risset rhythm) and to the clockwise spatial expansion in M. C. Escher's *Print Gallery*, the structure of which is represented in the distorted grid below from Bruno Ernst's *The Magic Mirror of M.C. Escher*.



Hungarian Jazz was invited for the 2010 Bridges International Conference on the Arts and Mathematics. The title is a reference to the location of the premiere in Pécs, Hungary and an allusion to *Hungarian* Rock, a work by the great Hungarian composer György Ligeti. My thanks to Dmitri Tymoczko for organizing the Bridges concert, Leo Welch for his advice on the guitar part, and János Ávéd, Marton Fenyvesi, Balazs Horvath, and Ákos Benkó, who premiered the work.

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sempre accelerando

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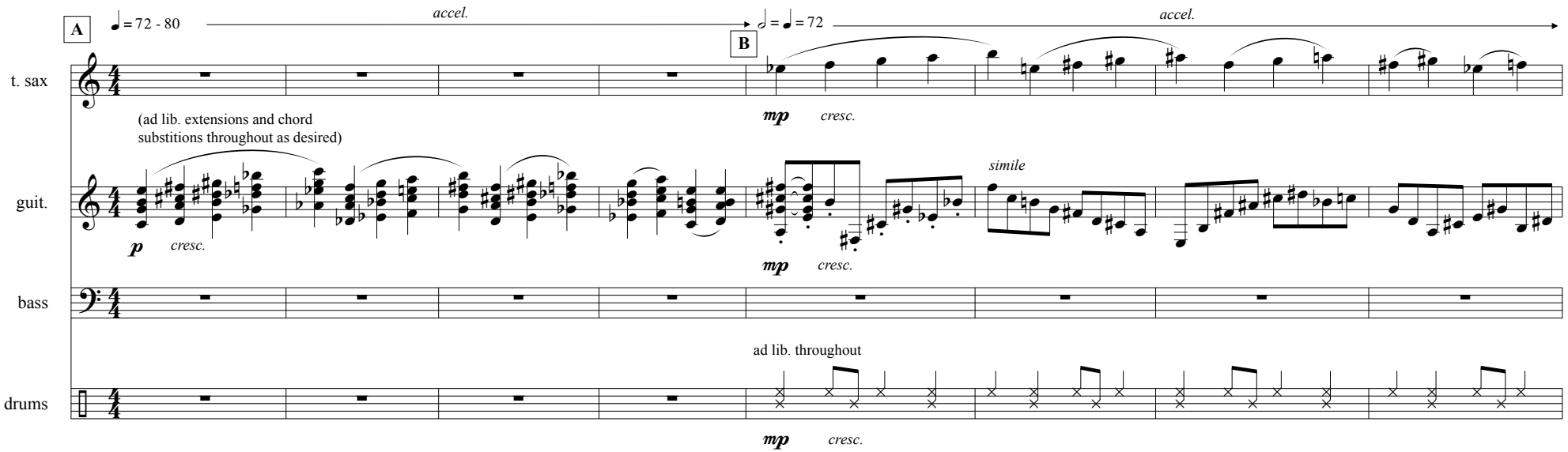
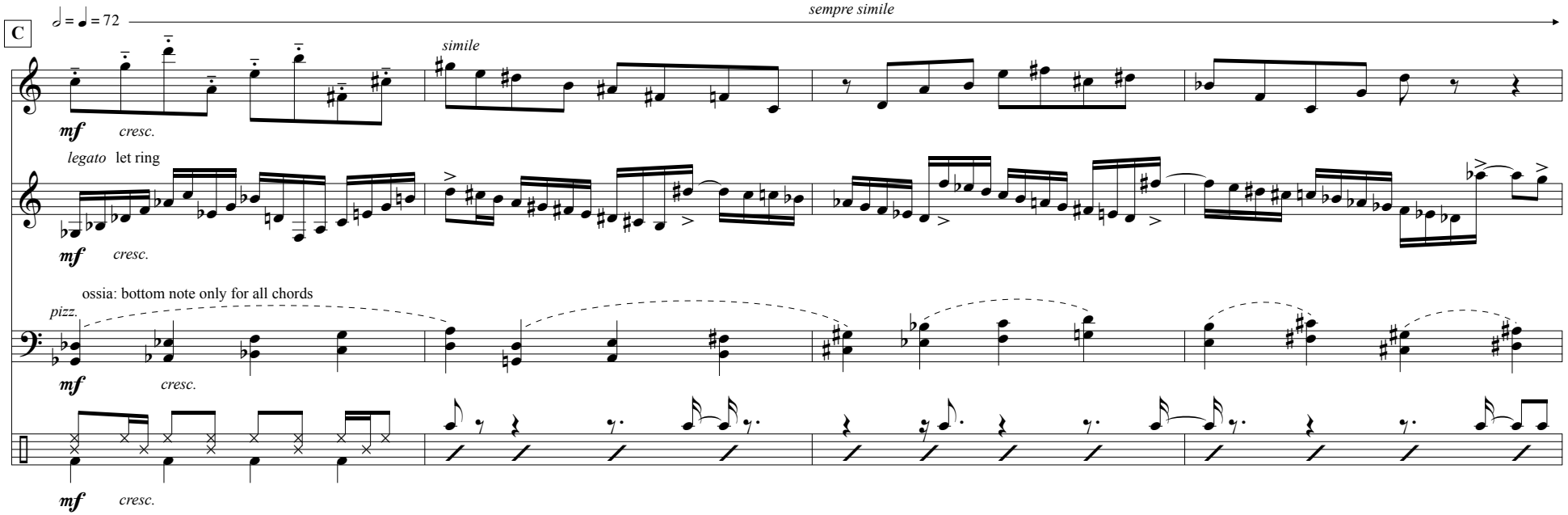
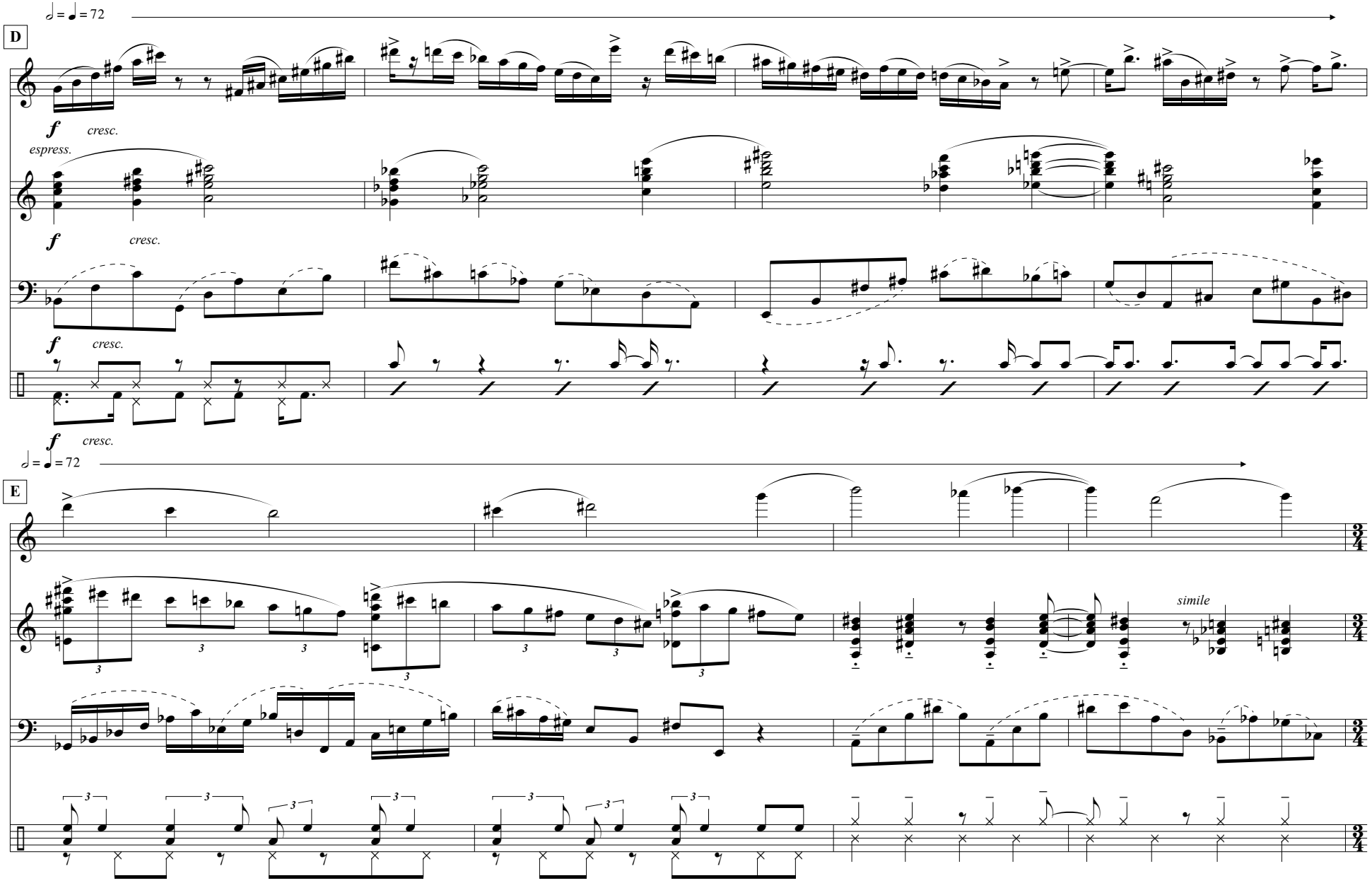
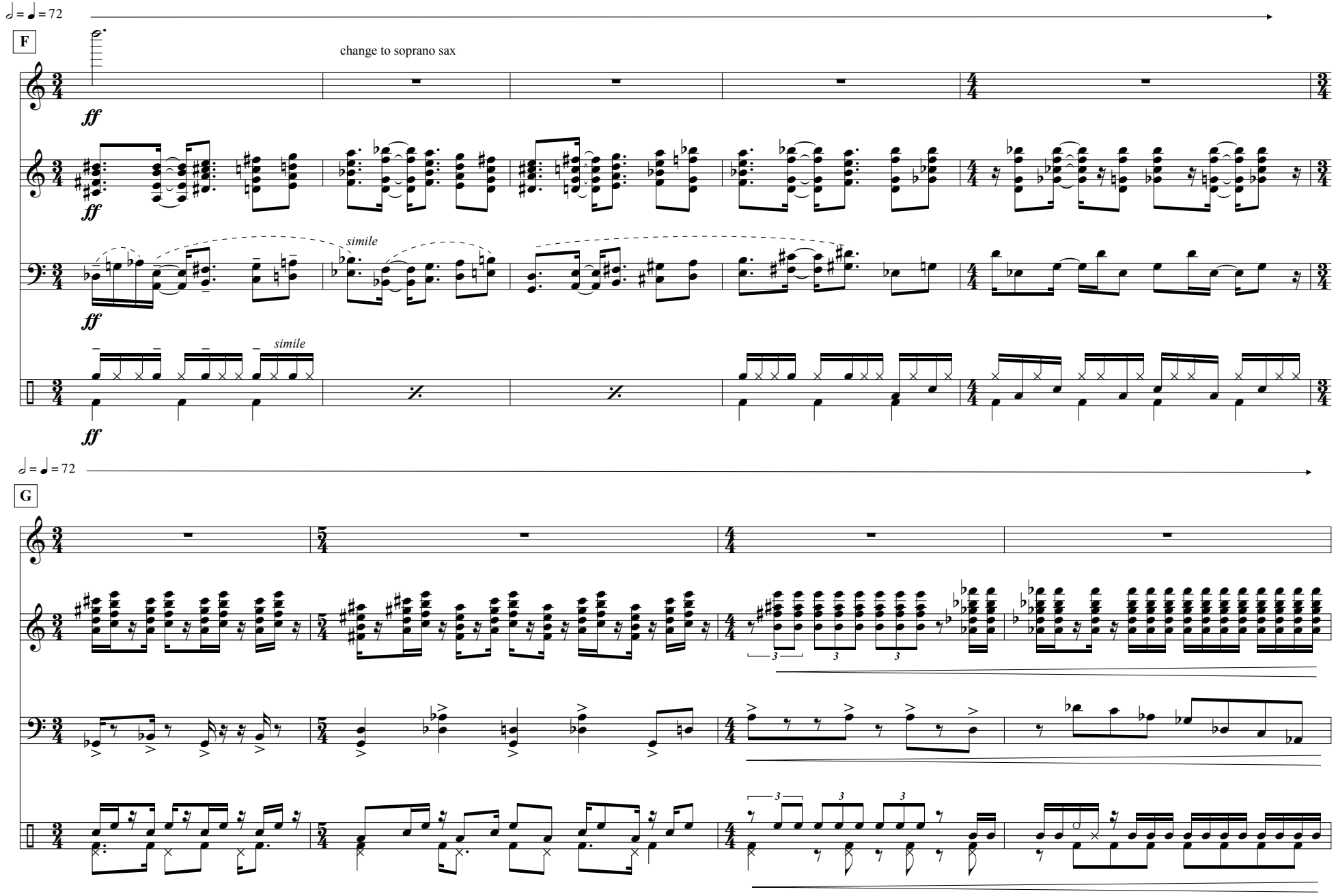
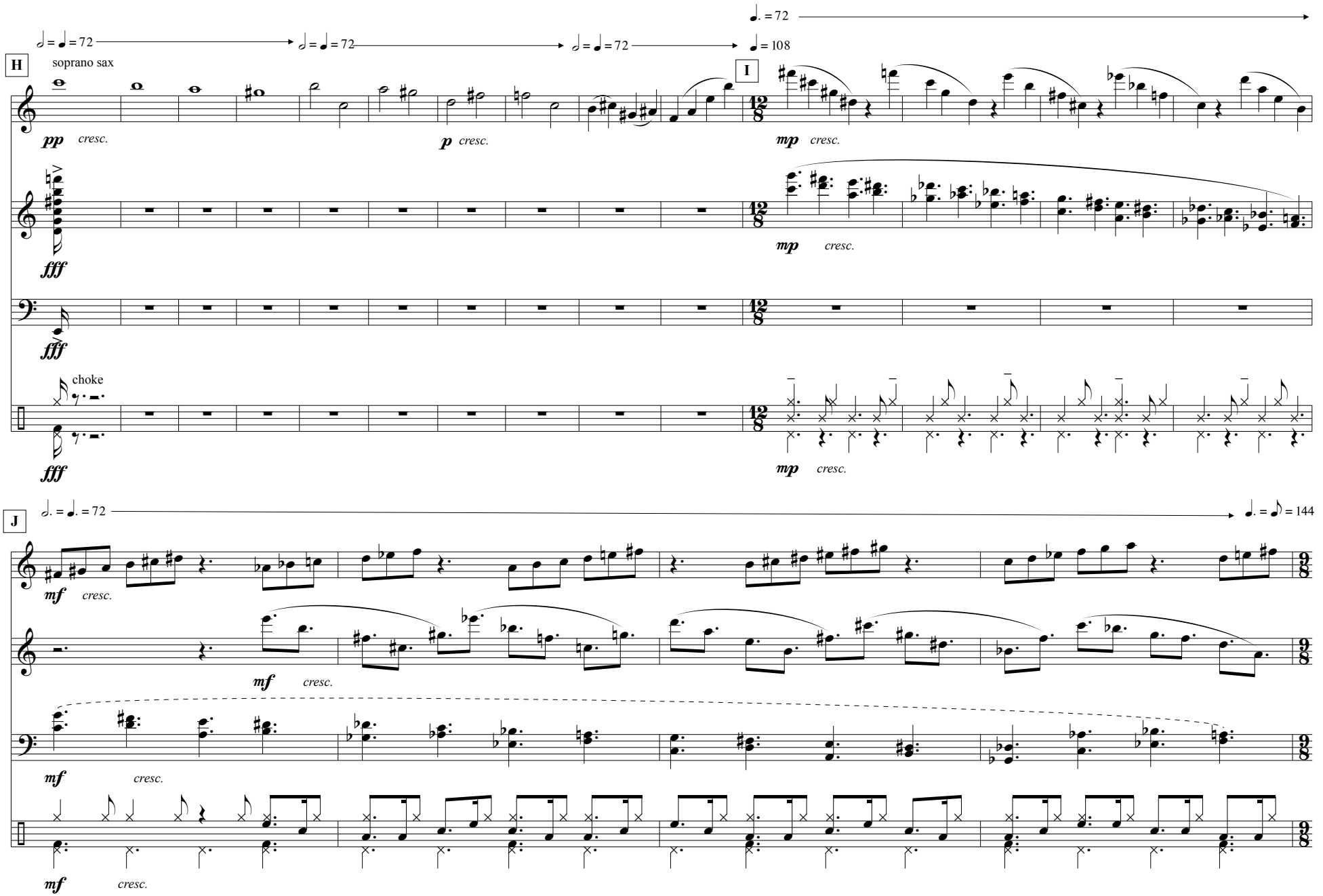
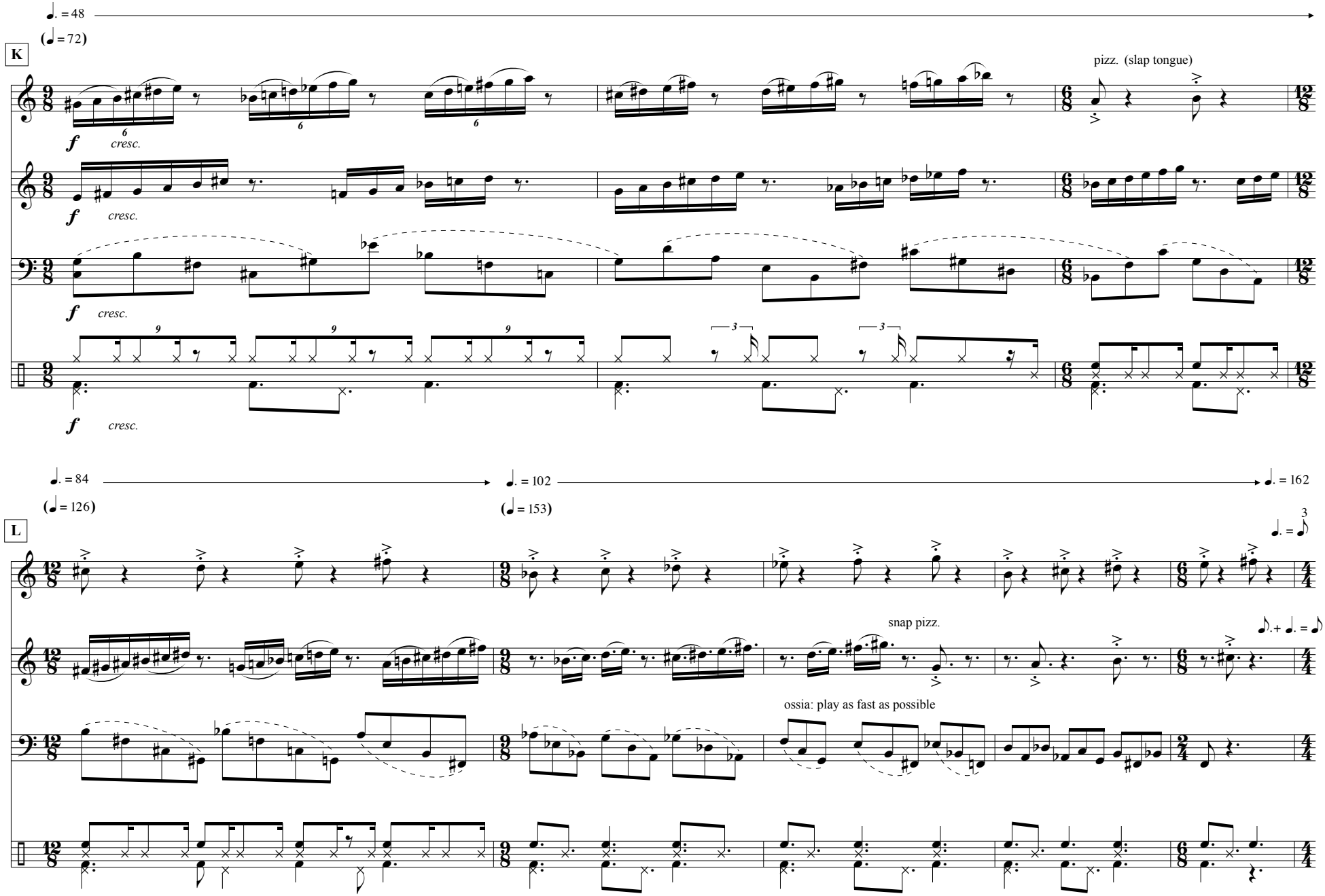


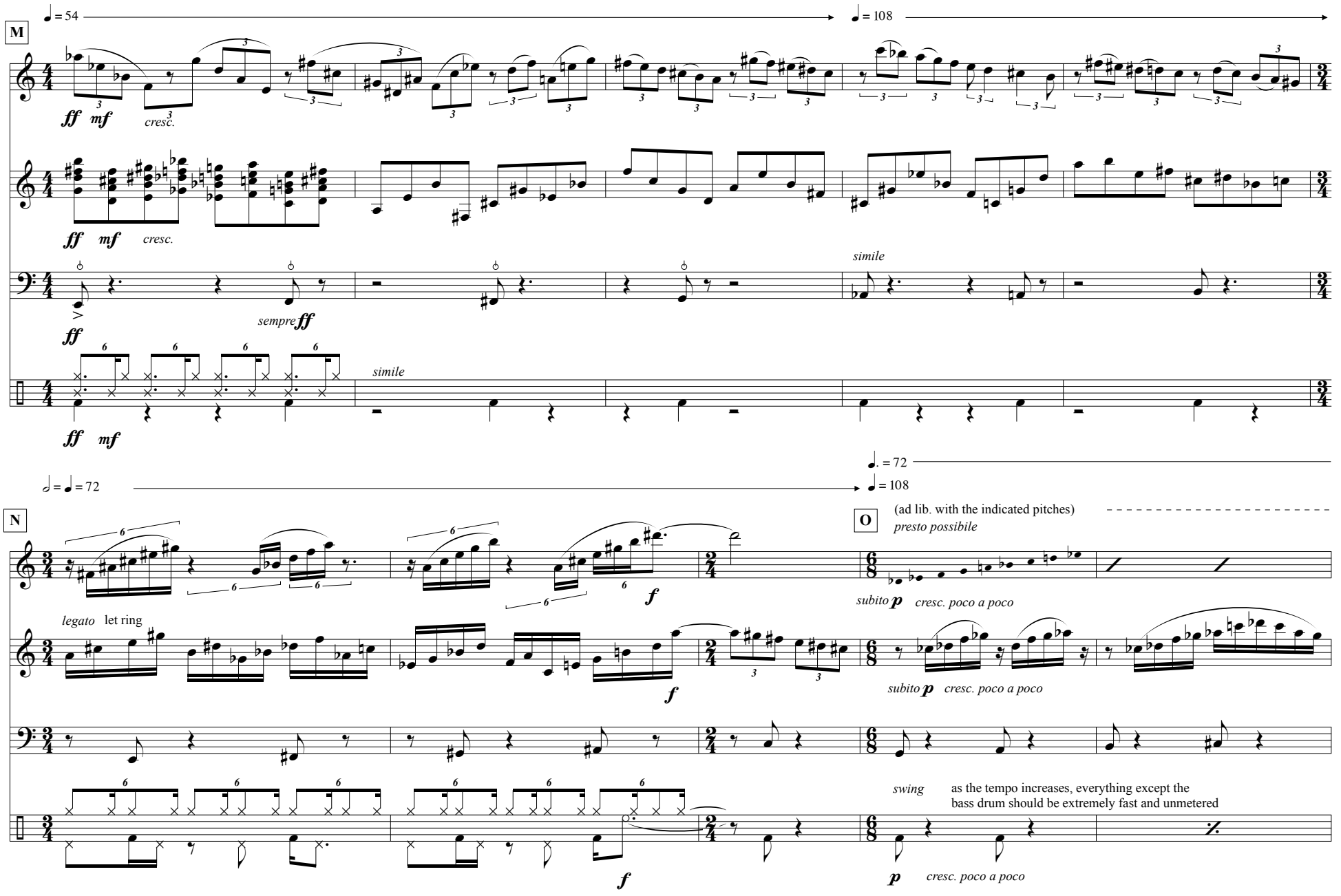


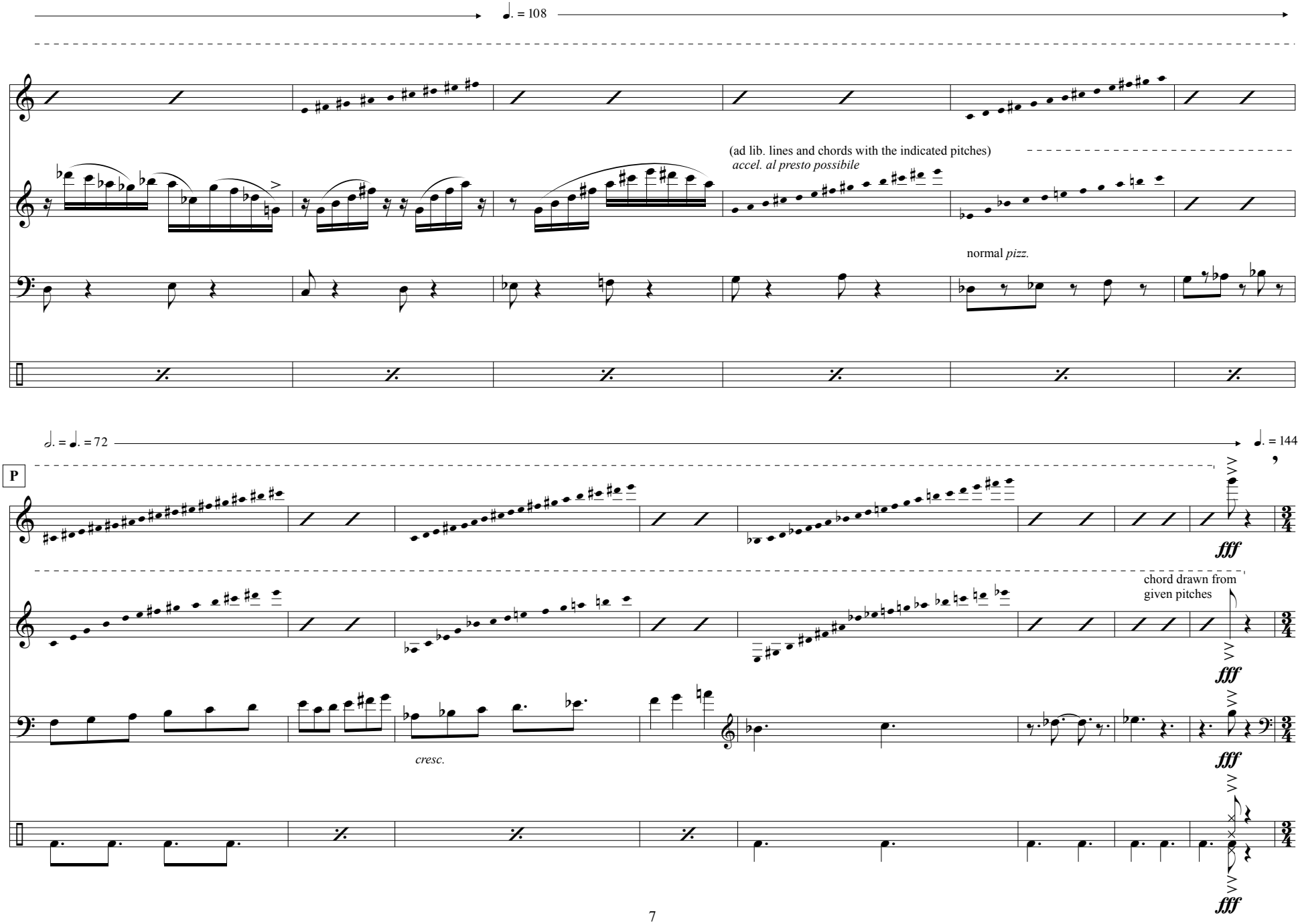
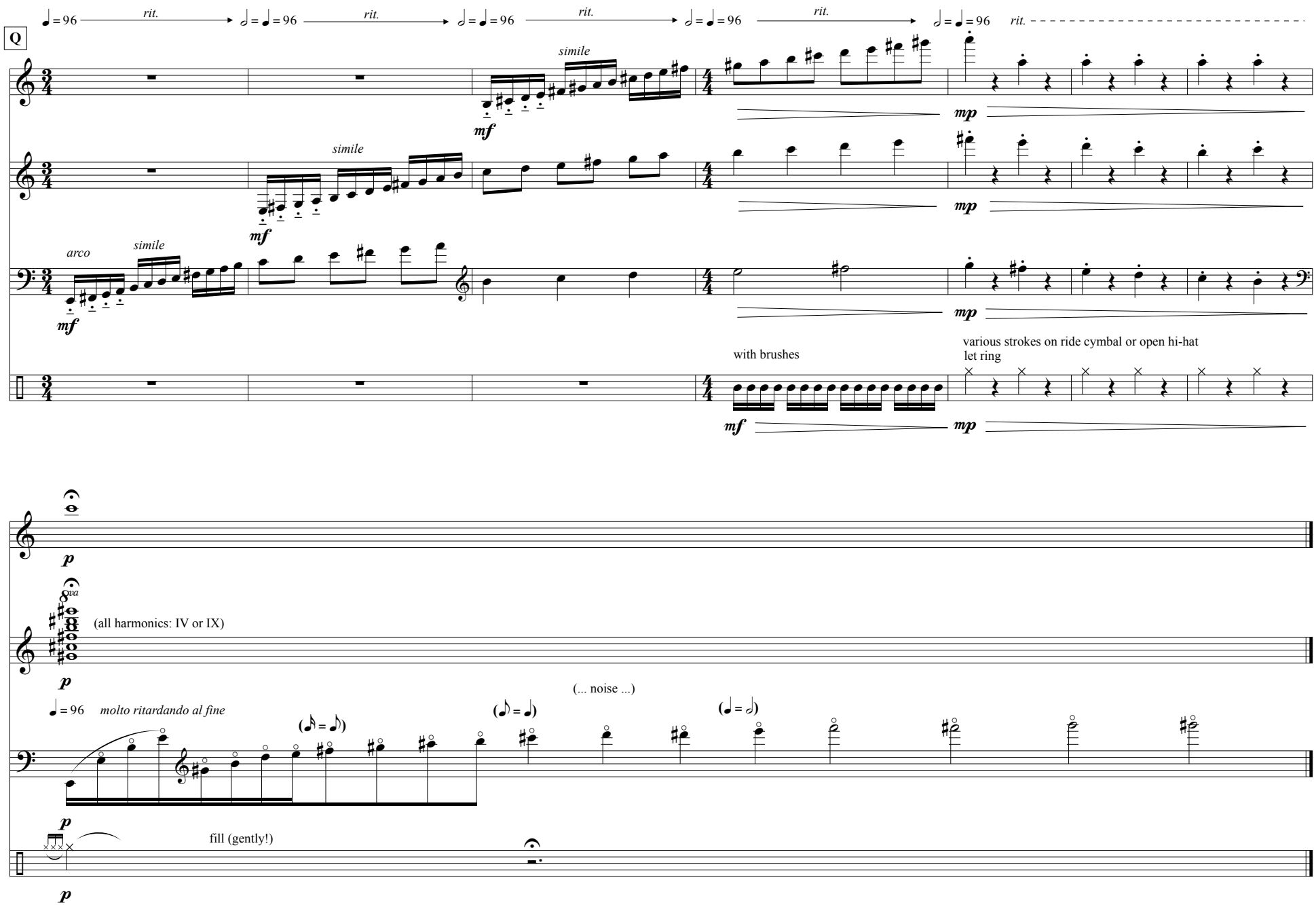

D
𝅗𝅥 = ♩ = 72
f
cresc.
espress.
f
cresc.
f
cresc.
f
cresc.
E
𝅗𝅥 = ♩ = 72
simile


♩ = ♩ = 72
F
change to soprano sax
ff
simile
G


H
soprano sax
I
J
choke
pp cresc.
p cresc.
mp cresc.
fff
mf cresc.
= 72
= 108
= 144


♩. = 48
(♩ = 72)
K
pizz. (slap tongue)
f cresc.
f cresc.
f cresc.
f cresc.
♩. = 84
(♩ = 126)
♩. = 102
(♩ = 153)
♩. = 162
L
♩. = 𝅗𝅥
snap pizz.
ossia: play as fast as possible


M
♩ = 54
♩ = 108
ff mf
cresc.
ff mf
cresc.
simile
ff
sempre ff
ff mf
simile
N
𝅗𝅥 = ♩ = 72
♩. = 72
♩ = 108
O
(ad lib. with the indicated pitches)
presto possibile
f
subito p
cresc. poco a poco
legato
let ring
f
subito p
cresc. poco a poco
swing
as the tempo increases, everything except the bass drum should be extremely fast and unmetered
f
p
cresc. poco a poco


♩. = 108
(ad lib. lines and chords with the indicated pitches)
accel. al presto possibile
normal pizz.
𝅗𝅥. = ♩. = 72
♩. = 144
P
fff
chord drawn from
given pitches
cresc.

sempre ritardando