

# *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

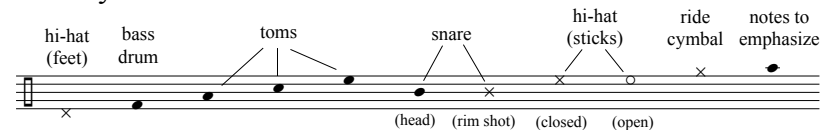
*Hungarian Jazz* is based on the concept of continuous *accelerando* throughout (with the exception of the final section, which is a continuous *ritardando*). Arrows from one tempo marking to another indicate a continuous acceleration from the first to the second tempo. The changes of tempo should be 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  $\text{♩} = \text{♩} = 72$ . There means that the tempo at the end of the previous measure is  $\text{♩} = 72$ . The half note is then reinterpreted as a quarter note, so that the tempo at the beginning of rehearsal **B** is  $\text{♩} = 72$ .

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

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:

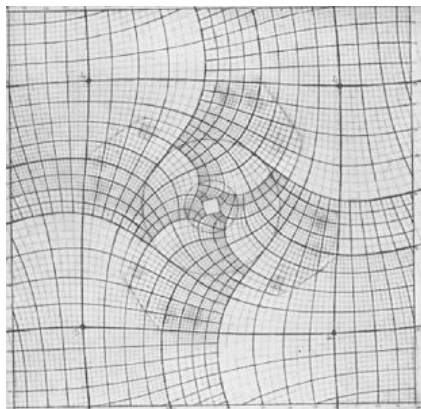


*Hungarian Jazz: homage á György Ligeti*

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.



# Hungarian Jazz

homage á György Ligeti

Clifton Callender

*sempre accelerando*

*accel.*

*accel.*

**A**  $\text{♩} = 72 - 80$   $\text{♩} = 72$  **B**

t. sax

(ad lib. extensions and chord substitutions throughout as desired)

guit.

bass

drums

*mp cresc.*

*p cresc.*

*mp cresc.*

*ad lib. throughout*

*mp cresc.*

**C**  $\text{♩} = 72$  *sempre simile*

*mf cresc.*

*legato let ring*

*mf cresc.*

*pizz.*

*mf cresc.*

*mf cresc.*

ossia: bottom note only for all chords

$\text{♩} = 72$

D

Musical score for section D, measures 1-8. The score is in 3/4 time with a tempo of  $\text{♩} = 72$ . It consists of four staves: Treble 1, Treble 2, Bass, and Piano. The Treble 1 staff features a melodic line with slurs and accents. The Treble 2 staff contains block chords with a *f* dynamic and a *cresc.* marking. The Bass staff has a melodic line with slurs and accents. The Piano staff shows a rhythmic accompaniment with chords and slurs. Dynamics include *f* and *cresc.* throughout the section.

$\text{♩} = 72$

E

Musical score for section E, measures 1-8. The score is in 3/4 time with a tempo of  $\text{♩} = 72$ . It consists of four staves: Treble 1, Treble 2, Bass, and Piano. The Treble 1 staff has a melodic line with slurs. The Treble 2 staff features a melodic line with triplets and a *simile* marking. The Bass staff has a melodic line with slurs. The Piano staff shows a rhythmic accompaniment with triplets and slurs. Dynamics include *f* and *cresc.* in the previous section and *simile* in this section.

$\text{♩} = 72$

**F**

change to soprano sax

Musical score for section F, featuring a soprano saxophone part and piano accompaniment. The score is in 3/4 time, with a tempo of 72 beats per minute. The key signature is one sharp (F#). The saxophone part begins with a dynamic marking of *ff* and includes a *simile* marking. The piano accompaniment also features *ff* dynamics and *simile* markings. The score is divided into measures by bar lines, with a 4/4 time signature change indicated in the middle. The saxophone part consists of a series of chords and melodic lines, while the piano accompaniment provides a rhythmic and harmonic foundation.

$\text{♩} = 72$

**G**

Musical score for section G, featuring a piano accompaniment. The score is in 3/4 time, with a tempo of 72 beats per minute. The key signature is one sharp (F#). The piano accompaniment consists of a series of chords and melodic lines, with a dynamic marking of *ff*. The score is divided into measures by bar lines, with a 4/4 time signature change indicated in the middle. The piano accompaniment provides a rhythmic and harmonic foundation for the section.

**H**  $\text{♩} = 72$  →  $\text{♩} = 72$  →  $\text{♩} = 72$  →  $\text{♩} = 108$

soprano sax

*pp* *cresc.* *p* *cresc.* *mp* *cresc.*

*fff* *mp* *cresc.*

*fff* *mp* *cresc.*

choke

*fff* *mp* *cresc.*

**J**  $\text{♩} = 72$  →  $\text{♩} = 144$

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

♩ = 48  
(♩ = 72)

K

Musical score for section K, measures 1-12. The score is in 3/8 time and consists of four staves: Treble 1, Treble 2, Bass, and Piano. The key signature has one sharp (F#). The first staff (Treble 1) features a melodic line with sixteenth-note runs and slurs, marked with a forte *f* dynamic and a *cresc.* (crescendo) instruction. The second staff (Treble 2) has a similar melodic line. The third staff (Bass) provides harmonic support with a melodic line, also marked *f* and *cresc.*. The fourth staff (Piano) shows a rhythmic accompaniment with sixteenth-note patterns and rests. The piece concludes with a *pizz.* (slap tongue) instruction and a final chord. Measure numbers 1, 6, and 12 are indicated at the bottom of the staves.

♩ = 84  
(♩ = 126)

♩ = 102  
(♩ = 153)

♩ = 162  
(♩ = 243)

L

Musical score for section L, measures 1-12. The score is in 12/8 time and consists of four staves: Treble 1, Treble 2, Bass, and Piano. The key signature has one sharp (F#). The first staff (Treble 1) features a melodic line with dotted rhythms and slurs. The second staff (Treble 2) has a melodic line with slurs and a *snap pizz.* instruction. The third staff (Bass) provides harmonic support with a melodic line, marked *ossia: play as fast as possible*. The fourth staff (Piano) shows a rhythmic accompaniment with sixteenth-note patterns and rests. The piece concludes with a final chord. Measure numbers 1, 6, and 12 are indicated at the bottom of the staves.



**M**  $\text{♩} = 54$   $\text{♩} = 108$

*ff mf cresc.*

*ff mf cresc.*

*ff sempre ff*

*ff mf simile*

$\text{♩} = 72$   $\text{♩} = 108$

**N** **O** (ad lib. with the indicated pitches) *presto possibile*

*legato let ring*

*f*

*subito p cresc. poco a poco*

*f*

*subito p cresc. poco a poco*

*swing as the tempo increases, everything except the bass drum should be extremely fast and unmetred*

*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.

fff

fff

*sempre ritardando*

♩ = 96 *rit.* → ♩ = 96 *rit.* → ♩ = 96 *rit.* → ♩ = 96 *rit.* → ♩ = 96 *rit.* -----

**Q**

*mf* *simile* *mp*

*arco* *mf* *simile* *mp*

*mf* *mp*

with brushes various strokes on ride cymbal or open hi-hat  
let ring

*p*

*va*

(all harmonics: IV or IX)

*p*

♩ = 96 *molto ritardando al fine*

(... noise ...)

*p* fill (gently!)