Hungarian Suite for Jazz Chamber Ensemble

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Hungarian Suite for Jazz Chamber Ensemble

by

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A Doctoral Document

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Hungarian Suite for Jazz Chamber Ensemble

Christopher Paul Varga, D.M.A.

University of Nebraska, 2015

Advisor: Thomas Larson

*Hungarian Suite for Jazz Chamber Ensemble* is an original composition in three parts, each part using a separate Hungarian folk melody as its source. Written for a maximum instrumentation of 13 players, the suite employs a four-piece rhythm section paired with three reeds, three brass, and three strings. The folk melodies are from a collection of studio recordings made under the supervision of Bela Bartok in the 1930s, notable for not being field recordings and as such exhibiting a higher quality of sound. Although crude copies of Bartok’s highly detailed transcriptions of selected melodies are included in the liner notes to the album, I did not refer to them. In addition to a practical desire to work from written transcriptions that were akin to a jazz style “lead sheet”, by personally transcribing the material I became much more familiar with the melodies, therefore providing a more organic compositional process.

A varied approach to instrumentation, musical devices, and compositional methodology was employed for each movement. The manner and degree to which the folk melodies retain their original pitch collection, rhythm, and embellishments was consciously manipulated in order to create contrast between the three parts. In part one, *O Love, O Love*, the relationship to the original melody is most distant. I used distinctive musical elements, e.g., specific intervals or characteristic motives, as sources for entirely new melodies, resulting in an obscure resemblance between the folk song and my composed music. In part two, *The Cemetery's Gate*, the similarity
between the original melody and my adaptation is most overt, in that I arranged the initial presentation of the melody in a rubato fashion and with sparse and simple accompaniment. In part three, *Beautiful is the Spring*, the transformation is perhaps the most complex. I retained the pitch content and general pacing of the original but placed it in a specific meter (7/4) and groove (triplet-based).

While I did not use the lyrics as a guide to shape the musical content, I believe the music shares some of the same bittersweet and melancholy qualities as the texts.
ACKNOWLEDGEMENTS

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Hungarian Suite for Jazz Chamber Ensemble

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1. O Love, O Love

**Instrumentation**

Soprano Saxophone
Tenor Saxophone
Trumpet 1
Trumpet 2 (Flugelhorn)

Vibraphone
Guitar
Bass
Drumss
1. O Love O Love

Transposed Score

Soprano Saxophone

Tenor Saxophone

Trumpet 1 in B♭

Flugelhorn (Tpt 2)

Vibraphone

Guitar

Solo

Bass

Drums

Transposed Score

Straight 8th feel

Sop. Sax.

Ten. Sax.

Tpt. 1

Tpt. 2

Vib.

Gtr.

Bass

Dr.

= 152

5 6 7 8
O Love O Love

Bass

Fm6/Ab
Gb/Bb

Active drum n bass groove

Dr.

9 10 11 12

D♭maj7
B♭(add2)/D

Bass

Dr.

9 10 11 12

13 14 15 16

Fill 8

17 18 19 20

Vib.

Fm6/Ab
Gb/Bb

Bass

Dr.

17 18 19 20

21 22 23 24

Fill 8

Vib.

D♭maj7
B♭(add2)/D

Dr.
O Love O Love

Sop. Sax.

Tpt. 1

Vib.

Fm6/Ab

Gb/Db

Gtr.

Dr.

Bass

\[\text{Fill} \quad 8\]
SOLO

F♯ phrygian Maj 3rd

Tpt. 2

Vib.

Gtr.

Bass

Dr.

Groove sim.

= 80

Sop. Sax.

Ten. Sax.

Tpt. 1

Tpt. 2

Vib.

Gtr.

Bass

Dr.

O Love O Love

11
O Love O Love

G(sus9)  Fmaj7

Half-time feel

E  phrygian Maj 3rd

Fill 2nd x back to drum n bass groove

F(maj7)/Ab  F(add2)/A

(drum n bass groove)
O Love O Love

\[
\begin{align*}
\text{Vib.} & \quad \text{F}_{m(7)}/\text{Ab} & \quad \text{Vibes, Drums only} & \quad \text{F}(\text{add2})/\text{A} \\
\text{Dr.} & \quad \text{ff} & \quad \text{Vibes, Drums only; more active}
\end{align*}
\]

\[
\begin{align*}
\text{Vib.} & \quad \text{D}_{b(7)}(#11) & \quad \text{B}_{b(7)}(\text{add2})/\text{D} \\
\text{Dr.} & \quad \text{ff}
\end{align*}
\]

\[
\begin{align*}
\text{Sop. Sax.} & \quad \text{ff} \\
\text{Ten. Sax.} & \quad \text{ff} \\
\text{Tpt. 1} & \quad \text{ff} \\
\text{Vib.} & \quad \text{ff} \\
\text{Gtr.} & \quad \text{ff} \\
\text{Bass} & \quad \text{ff} \\
\text{Dr.} & \quad \text{ff} \\
\end{align*}
\]

\[
\begin{align*}
\text{Fill} & \quad \text{Break}
\end{align*}
\]
O Love O Love

Sop. Sax.  
Tpt. 1  
Vib.  
Gb/Bb  
Gtr.  

Dr.  

150 151 152 153

Sop. Sax.  
Tpt. 1  
Vib.  
D♭maj7(#11)  
B♭(add2)/D  
Gtr.  

Bass  

Dr.  

154 155 156 157
O Love O Love

Vib. 166

Bass 166

Dr. 166

Vib. 167

Bass 167

Dr. 167

Vib. 168

Bass 168

Dr. 168

Vib. 169

Bass 169

Dr. 169

Vib. 170

Bass 170

Dr. 170

Vib. 171

Bass 171

Dr. 171

Vib. 172

Bass 172

Dr. 172

Vib. 173

Bass 173

Dr. 173

Vib. 174

Bass 174

Dr. 174

Vib. 175

Bass 175

Dr. 175

Vib. 176

Bass 176

Dr. 176

Vib. 177

Bass 177

Dr. 177

Vib. 178

Bass 178

Dr. 178

Vib. 179

Bass 179

Dr. 179

Vib. 180

Bass 180

Dr. 180

Vib. 181

Bass 181

Dr. 181

bass and drums only

sudden stop
2. The Cemetery's Gate

**Instrumentation**

Tenor Saxophone  
Vibraphone  
Bass  
Drums
2. The Cemetery's Gate

Transposed Score

Varga
The Cemetery's Gate

Ten. Sax.

In-time, slow
Vibes only
add bass

Rhythm

26

Tenor Solo

E/G#  C/E  F#m11  Dm11  E/G#  C/E  F#m11  Dm11

Ten. Sax.

26

Rhythm

D/F#  Bb/D  Em11  Cm11  D/F#  Bb/D  Em11  Cm11

26

ON CUE

Ten. Sax.

34

Rhythm

A/C#  Cmaj7  G/B  Eb/D  A/C#  Cmaj7  G/B  Eb/D

34
3. Beautiful is the Spring

**Instrumentation**

- Reed 1 (Soprano Saxophone, Flute)
- Reed 2 (Tenor Saxophone, Clarinet)
- Reed 3 (Baritone Saxophone, Bass Clarinet)
- Trumpet 1 (Flugelhorn)
- Trumpet 2 (Flugelhorn)
- Bass Trombone
- Violin
- Viola
- Violincello
- Vibraphone
- Guitar
- Bass
- Drums
3. Beautiful is the Spring

Transposed Score

Varga
Flute
Cl.
Reed 3
Harmon Mute
Tpt.
Tpt.
Tpt.
B. Tbn.
Vln. 1
Vla.
Vc.
Vib.
Gtr.
Bass
Dr.

Triplet feel
Fill

mf
mp
f
Triplet-groove, quasi Afro-Cuban; emulate hand percussion
Beautiful is the Spring
Beautiful is the Spring

Groove as before, more aggressive. Ride cym
Beautiful is the Spring

Very sparse, suggest "quarter-time" feel
8th notes lightly swung
Beautiful is the Spring

Fl. 63
Tpt. 64
Vib. 65
Bass 66
Dr.

\[\text{Dbmaj13} \quad \text{Bb(add2)/D} \]

\[\text{Ebm\textsuperscript{maj7}} \quad \text{C(add2)/E} \quad \text{/G} \quad \text{Ab\textsuperscript{13}(sus4)} \]
Beautiful is the Spring

Fl.

Vln. 1

Vla.

Vc.

Vib.

Sparse noodling for 8 bars

C/D   Dbmaj3

C/D   Dbmaj3

Bass

Dr.

(Stay on flute)
Beautiful is the Spring

END SOLO
Beautiful is the Spring


 mf  p

 w/ flute

 sim.

(Str, flug)
Beautiful is the Spring

Music notation for the pieces is shown here, including the instruments listed:

- Flute (Fl.)
- Clarinet (Cl.)
- Bass Clarinet (B. Cl.)
- Trumpet (Tpt.)
- Flugelhorn (Flug.)
- Bass Trombone (B. Tbn.)
- Violin 1 (Vln. 1)
- Violin 2 (Vla.)
- Viola (Vc.)
- Viola da Gamba (Vib.)
- Guitar (Gtr.)
- Bass (Bass)
- Drums (Dr.)

Instrumental parts are marked with their respective musical notes and dynamics (e.g., f for forte, p for piano, mp for mezzo-piano). The C/D and D♭maj3 chords are also indicated in the Gtr. and Bass parts, respectively.
Beautiful is the Spring

Vib.

Gtr.

Bass

E/G#

E/G#

E/G#
Beautiful is the Spring
Beautiful is the Spring

Sop. Sax.

Cl.

B. Cl.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Gtr.

Bass

Dr.
Beautiful is the Spring

157

Fl.

158

To Sop. Sax.

Cl.

159 160 161

B. Cl.

(Top)

Open

Tpt.

(Cup)

Open

Tpt.

(Cup)

Open

B. Tbn.

157

Vln. 1

poco accel.

Vla.

mf

Vc.

mf

Vib.

poco accel.

Dr.

f

p
Beautiful is the Spring

Sop. Sax.

Ten. Sax.

B. Cl.

Tpt.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Bass

Dr.

Busy time while catching figures

Fill

To Bari. Sax.
Beautiful is the Spring

176

\[\begin{array}{cccccc}
\text{Gtr.} & \quad G^7 & \quad G^7/F & \quad G^7 & \quad G^7 & \quad Bb^6 \\
\text{Bass} & \quad G^7 & \quad G^7/F & \quad G^7 & \quad Bb^6 \\
\text{Dr.} & \quad \text{Light time (hand-percussion-ish)} & \quad \text{Bass rhythm continues} & \quad \text{Fill} & \quad \text{Lead into solo}
\end{array}\]

180

\[\begin{array}{cccccc}
\text{Gtr.} & \quad G^7 & \quad G^7/F & \quad G^7 & \quad G^7 & \quad G^7 \\
\text{Bass} & \quad G^7 & \quad G^7/F & \quad G^7 & \quad G^7 \\
\text{Dr.} & \quad \text{Bass rhythm continues} & \quad \text{Fill} & \quad \text{Lead into solo}
\end{array}\]
More aggressive groove
Beautiful is the Spring

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Gtr.

Bass

Dr.
Beautiful is the Spring

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Gtr.

Bass

Dr.
Beautiful is the Spring
Beautiful is the Spring

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Gtr.

Bass

Dr.
Beautiful is the Spring

Sop. Sax.

Ten. Sax.

Bari. Sax.

Tpt.

B. Tbn.

Vln. 1

Vla.

Vc.

Vib.

Gtr.

Bass

Dr.

To Flute (quickly!)

To Cl.

To B. Cl.

To Flug.

To Flug.

To Cup Mute

winding down.........
Beautiful is the Spring

Fl. 256 - 257 - 258 (rit.) - 259 (Stay on flute)

Cl. f

B. Cl. f

Vln. 1 mp - f

Vla. mp - f

Vc. mp - f

Vib. Emaj9

Db(add2)/F Emaj7 Dmaj7(#5)

Gtr. f

Bass mp - f

Dr. f
Beautiful is the Spring

Very Slow

con sord.

mp

legato

arco

Mallets; colors in and out of time

p
Beautiful is the Spring

Fl. 272

Cl.

B. Cl.

Flug.

Flugel

Flugel

Flugel

B. Tbn.

Amaj7(#11)

Vln. 1

Vla.

Vc.

VIB/VLN SOLO

Vib.

Gtr.

Bass

Dr.

p

mp

p

p

Vib/VLN SOLO

(min 3rd in bgks)

 senza sord.

 senza sord.

 senza sord.

Amaj7(#11)

(min 3rd in bgks)

pizz.

mp

p

Brushes, suggest more time, but stay colorful

mf

mf
Beautiful is the Spring
REFERENCES


APPENDIX A

Transcriptions of Folk Melodies

1. O LOVE, O LOVE

"Primitive" flute and male voice; free tempo, somewhat stilted.

Flute
2. THE CEMETERY'S GATE
Female voice; slow moving in non-strict triple meter.

3. BEAUTIFUL IS THE SPRING
Female voice; rubato, but animated tempo.
1. O Love O Love

O love, O love,
O cursed pain,
O love, O love,
O cursed pain.

Why do not they blossom
The leaves of all trees?
The leaves of all trees,
The top of the cedar?

Ah, a rose is not
What flowers in the garden,
A rose is indeed
Those loving each other.

2. The Cemetery’s Gate

The cemetery's gate
At last it is opened.
Through it they carry me
Into that black grave.

Both sides of my grave
Are lined with roses.
The famous girls of Korosfo
Did play them there, crying.

Pluck them off, girls,
Pluck them off from my grave.
One rose only, that brown one,
Don’t you tear that one off!

3. Beautiful is the Spring

Beautiful is the spring,
more beautiful the summer,
How beautiful to form a couple,
If one has hit on the right one.

The spring wind dries the road,
All birds are choosing a mate,
My God, whom should I choose,
So that I don’t remain alone?

My mind roams about like a cloud,
My heart is decaying like the years;
People tell me, I am not sad
Because I don’t cry on the streets.

My mind roams about like a cloud,
My tears are falling like rain,
They washed a ditch on my cheek,
Like the rain on the road.

Oh, my God, please punish him,
On account of whom I wear mourning clothes.