

DLA Doctoral Thesis

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The double-bass – voice duo in jazz music

Liszt Ferenc Music of University

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## **I. Antecedents of Research**

As a performing artist of this musical formation I have curiously researched what sort of significance the voice and double-bass duo holds, whether the performers produce recordings for the cd market, whether they perform at concert halls, how they create the arrangements, what kind of tools they use to sophisticate the sound, how they use - compared with other bands - the extended space to transmit the musical and textual message.

Many singers choose one or two duo pieces for their repertoire using the intimate sound of this formation, which can cause an exciting atmospheric and dynamic contrast against the powerful band sound. Few of them have volunteered to produce a full album, for the fact that it requires much more serious and deeper preparations, as well as owing to the limited possibilities, the significance of using tonal and dynamical effects, and all the devices that help color and transmit the musical atmosphere.

## **II. Sources**

Since the mainstream of jazz is the USA's own music, my work is set up of English language sources, among which several genre analyzing studies, musicians' autobiographies, tutorials, interviews, memoirs, as well as doctoral dissertations, researches, studies from many distant parts of the world can be found.

Internet has meant particular help to achieve and become familiar with different articles, data basis, musical materials among which Youtube has played the main role, which - among others - is the treasure mine of jazz recordings.

Among Hungarian source books the following ones meant great help: works of Gonda Janos, Pernye Andras, and also the pieces of the excellent researchers from inland, Pap Janos, and Hacki Tamas, Hirschberg Jenő, Meszaros Krisztian. Throughout my research I have found neither foreign, nor Hungarian language study in this field.

### **III. Method**

In the first part of my dissertation I introduce the double-bass as the biggest string instrument, its brief history, its evolution in classical music, putting emphasis on its role in jazz. I introduce what changes the techniques of playing this instrument have gone under, I focus on its style creating characteristics. I analyze the sound released by the double-bass.

The second chapter deals with the most natural instrument, the singing voice and its role at human communication. Besides characterizing the vocal types it focuses on the role of singing in jazz music, its defining techniques, its epoch-making personalities.

The third part is about the evolvement of double-bass – voice formation following the development of the genre from the 60s to recent days introducing the duos that hallmark this musical trend.

In the fourth – analyzing – chapter I deal with the construction of particular compositions, I present the main characteristic components of their musical

arrangement, I illustrate the relations of voicing through examples of sheet music.

#### **IV. Results**

The purpose of my doctoral dissertation was to demonstrate the artistic values hidden in this music formation, in which the two instruments at the two different edges of the musical spectrum are capable of creating a musical unit that is able to induce such emotional charge and transmit such atmosphere through its translucent musical texture which no other musical formation can.

I was determined / inspired to create an essay based on presenting the most important components of duo playing technique along with my selection and analysis of recordings from the global CD publishing market including the international literature, too. This presentation is meant for the first time to summarize the history of double-bass – voice duo in jazz history.

## **V. Activities related to the subject of discussion**

I participated at the first album recording of the double-bass – voice duo with my own composition in April, 1990.

(Senior, Hungaropop, LP-025/90)

The first album of Voice & Bass was published in December, 2008. It contained 6 of my own compositions with English lyrics by Enyedi Sugárka.

(BMM 0803 73335750)

The title of the second original album was ‘Into the Groove’. It was published in May, 2013 with 7 original compositions and lyrics by Enyedi Sugárka and Király Martina.

(Hunnia, HRCD 1302)

## **Important duo concerts:**

2008 – Sepsiszentgyörgy Improvizációs Jazz Tábor és Fesztivál

2010 – Jazzduók Koncertje MÜPA

2011 – Bayreuth Jazz Festival

2013 – Weimar Hochschule Jazz Festival

2016 – Trapani (Szcília) Music Festival

2016 – Voice & Bass koncert turné: Tel-Aviv, Haifa, Mitzpe Ramon (Izrael)