

3-19-2017

# Daniel Galey, Senior Jazz and Improvisation Recital

Daniel T. Galey

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**THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP**

**PRESENTS THE**

**SENIOR JAZZ AND  
IMPROVISATION RECITAL  
OF  
DANIEL GALEY**

**SUNDAY, MARCH 19, 2017  
7 P.M.**

**RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER**

## PROGRAM

*Caravan*..... Duke Ellington (1899–1974)  
and Juan Tizol (1900–1984)  
arr. Daniel Galey (b. 1994)

*Love Ballade*..... Oscar Peterson (1925–2007)  
arr. Daniel Galey

*Don't Stop Me Now*..... Freddie Mercury (1946–1991)  
arr. Daniel Galey

*C Jam Blues*..... Duke Ellington  
arr. Daniel Galey

*Take Five*..... Paul Desmond (1924–1977)  
Assisted by Brandon Apol, drums; Connor Smith, bass

*Scarecrow* (video)..... Daniel Galey

*Abenteuer des Lebens*..... Daniel Galey  
Assisted by Sean Kisch, conductor;  
Nate Chester and Leno Abraham, trumpets;  
Joe Morris, tuba; Brandon Apol, drums;  
Janelle Finley and Kristen Jarboe, violins; Connor Smith, bass

*Four on Six*..... Wes Montgomery (1923–1968)  
arr. Daniel Galey

Assisted by Connor Smith, bass; Brandon Apol, drums;  
Jeremiah Selle, guitar; Tim True, piano;  
Sean Miller, Leno Abraham, Alex Lance, and Nate Chester, trumpets;  
Adam Dierker, Joe Keiter, Justin Haldeman, and Peter Nesbitt, trombones;  
Tyler Dellaperute and Wesley Kimmel, alto saxophones;  
Wesley Kane and Anson Allard, tenor saxophones;  
Matthias Campion, baritone saxophone

Daniel is a student of John Mortensen.

This recital is presented in partial fulfillment  
of the Bachelor of Arts in music degree.

*No flash photography, please.*

*Please turn off all cell phones.*

## Program Notes

**Caravan:** This Ellington tune combines a Latin melody with a swung melody. I will develop a rhythmic bass pattern to accompany the Latin melody. After I play through the head, I will begin some improvisation with the bass pattern that evolves into an improvised swung section. There will be a brief and partial reiteration of the head at the end.

**Love Ballade:** I will play this beautiful and haunting melody by Peterson in its original form. I will then return to the B theme with a metric modulation and a melody I composed. Afterward, you will hear the original tune transcribed to the minor dominant followed by Peterson's original ending.

**Don't Stop Me Now:** This piece is unique since I am intertwining a classic Queen melody with my original melody. I will begin with my own melody, improvise over the same chord progression, and end with the Queen melody.

**C Jam Blues:** This piece is probably one of the simplest Ellington blues tunes he ever wrote. Ellington uses only two notes to create the melody; however, I have decided to add to the texture harmonically by extending the number of notes while keeping the same rhythmic motif. Other than the opening and ending, the majority of what you hear will be improvised.

**Take Five:** The meter in this tune is unique. Instead of having the usual four beats in a measure (with which we are familiar), this piece has five. While this normally creates an irregular rhythm, you will find that the rhythm Desmond creates is very memorable. Again, you will hear much improvisation throughout this piece.

**Scarecrow:** I scored the music for this short animation as my final project for my Music Technology IV class last semester. I recorded most of the instruments you hear and mixed everything together. I included it in my program to show my proficiency in music technology.

*Continued on back*

**Abenteuer des Lebens:** This is a programmatic piece representing my life. *Abenteuer des Lebens* means “Life’s Adventure.” This piece has four movements distinguished by stylistic characteristics; however, there is no break in between each movement. The first movement is based on quintal harmonies and represents the beginning of my existence and my birth. The second movement portrays my life in Germany. That is where my life started, and where I came to know everything. If you listen closely, you will hear a form of the German national anthem. The third movement represents my life in America. The dissonant intervals and sporadic rhythms denote the hard transition at first; as time progressed, it became home. The final movement represents the future. It focuses on the aura of sound. There is a consistent sound pad with extended chords that provides support for a minimalistic melody. The future is uncertain, but in the end, we have hope in Jesus Christ!

**Four on Six:** This piece is a jazz band arrangement of Montgomery’s tune. The tune is fairly short; as a result, much of the arrangement is my original music. The structure consists of an introduction, the tune, solos, the shout chorus, and a reiteration of the tune.

