

## Tim McNalley Honors Recital 2014

*Kafi*.....*Traditional Hindustani Raga*  
*Jesse Charnow- Tabla*

*God Bless The Child/In A Sentimental Mood*.....*B. Holliday, A. Herzog, D. Ellington*  
*Arr. E. Dolphy*  
*Adapted by McNalley*

*Taxidreamy*.....*McNalley*  
*Boaz Roberts-Guitar*

*Dark/Hoarse*.....*McNalley*  
*Dillon Casey, Boaz Roberts- Guitars*  
*Nolan Greene- Drums*  
*Mike Armstrong- Trombone*

*Watusi (Is What You Get)*.....*McNalley*  
*Casey, Roberts- Guitars*  
*Greene- Drums*  
*Armstrong- Trombone*  
*Jesse Audelo- Bari Sax*  
*Matt Davies- Trumpet*

*M.T.A.*.....*McNalley*  
*Casey, Roberts- Guitars*  
*Greene- Drums*  
*Armstrong- Trombone*  
*Jesse Audelo- Bari Sax*  
*Matt Davies- Trumpet*

### *More About the Selections*

The jazz tradition has always been in communication with outside traditions. As such, this recital brings together a variety of influences from Indian classical music, afrojazz, and other experimental elements of improvisation. These influences have a focus on inducing a communal transcendent effect in the performers and audience, which is something that has always fascinated me as a creative artist. More technically, melody and rhythm, as opposed to harmony, are typically used as the agents for tension and cadence. The variety of these selections is representative of my own musical path, and hopefully communicates some of the universality of music that I have experienced through my studies...

### *Kafi:*

The decision to perform a piece of Hindustani Classical music at the beginning of a recital for Honors in Jazz and the African Diaspora comes simply from my honest love and deep connection with this music. Since the nature of Hindustani music immediately invites the listener into a receptive state for the performance, it seemed fitting to begin the concert with this piece. Kafi is an evening raga normally associated with the Rasa Sringara of love and beauty. The piece begins with a slow unmetered introduction called an Alap, and when the tabla joins, the slow melody (*vilambit gat*) continues in a 7 beat cycle called Rupak Tal. The faster melody (*drut gat*) at the end is in Tintal, a 16 beat cycle.

### *God Bless The Child/In A Sentimental Mood:*

This arrangement is an improvisation weaving the harmonic and melodic structures of the two songs together using adapted vocabulary from Eric Dolphy's performance of "God Bless the Child" transcribed by Roger Janotta. With similar key centers and general moods, the two tunes pivot between one another nicely.

### *Taxidreamy:*

The head of this piece is a melody rooted in a minor tonality against a triadic bass line. The improvisations are thematic and free, drawing on the material from the head to continually reconstruct its elements into a different representation or distortion, as if making a taxidermy of the original idea.

### *Dark/Hoarse:*

Much of my own composition draws on the influence of Afrojazz, Afrobeat, and Ethiopian Jazz. Dark/Hoarse is a recent composition that treads between elements of steady rhythmic groove with a smokey atmosphere and an unsettled melody based on symmetric pitch relations. The "Dark/Hoarse" comes as an unexpected burst of frantic improvisation in the middle of the piece, that then finds its way back to where it began.

### *Watusi (is what you get):*

The watusi is a powerhouse bovine raised by the Watusi people with some of the largest horns of any terrestrial mammal. This tune evokes some of that raw power as the rhythm section anchors a groove in 6 while the phrases of the horns and keyboards phase in and out of sync. Stylistically, this piece plays between the aesthetic concepts of afrobeat and the use of overlapping phrases within the ensemble.

### *M.T.A.*

M.T.A. is an homage to the Ethiopian jazz legend Mulatu Astatke. It uses the melodic vocabulary of his music to create an almost cinematic depiction of his impact on my music.

\*This would not be possible without my teachers at UCSD, especially Mark Dresser, Kamau Kenyatta, Anthony Davis, and David Borgo, my Guruji Kartik Seshardi, my talented friends and collaborators, and of course my family, all of whom have shaped and informed my music and life in invaluable ways.