

# **Liberty University School of Music**

*presents*

## ***Student Recital Series***

### **Senior Commercial Music Program**

**Colby Bennett, *electric guitar***

**May 5, 2026**

**Macel Falwell Recital Hall**

**MUSIC 305**

**5:00 PM**

# ARTIST DEVELOPMENT RECITAL

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Colby Bennett, *electric guitar*

Charlie Vandemark, *drums*; Treson Behn, *piano*; Jon Brye, *bass*;  
Marlee Lawhon, *voice*; Anthony Ostrander, *guitar*

## *Program*

Ace of Aces

Cory Wong, Joe Dart  
Mark Lettieri, & Nate Smith  
Anthony Ostrander, *guitar*

You Make Me Feel Like Dancing

Leo Sayer  
*arr. Lee Ritenour*  
Marlee Lawhon, *voice*  
Anthony Ostrander, *guitar*

High Five

Chuck Loeb

Still Warm

John Scofield

Bags' Groove

Milt Jackson  
(1923-1999)  
*arr. Jim Hall*  
*arr. Ron Carter*

YYZ

Neil Peart

## - PROGRAM NOTES -

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### **Ace of Aces**

“Ace of Aces” (2018) by The Fearless Flyers is a tight instrumental that focuses on rhythm guitar as the primary structure. In *Ace of Aces*, Cory Wong and Mark Lettieri use precise sixteenth-note strumming, muted articulation, and syncopated hits to create momentum through groove rather than harmonic complexity. The guitars function percussively. This interlocking guitar work is reinforced by smooth bass lines and groove-centered drumming, resulting in a disciplined ensemble texture. The piece demonstrates how contemporary funk guitar can drive an entire composition through precision and pocket, rather than virtuosity.

### **You Make Me Feel Like Dancing**

“You Make Me Feel Like Dancing” was originally a hit for Leo Sayer in 1976. In Lee Ritenour’s arrangement, the song is reworked for a jazz setting, with the guitar taking the lead and the rhythm section providing a supportive groove. Ritenour keeps the basic structure and energy of the original but adds harmonic and rhythmic variation through chord voicings and subtle timing changes. The arrangement shows how a pop song can be reshaped in a jazz context, letting the instruments interact while keeping the tune recognizable.

### **Still Warm**

“Still Warm” by John Scofield, released in 1986, was released after Scofield had collaborated with Miles Davis. The title track highlights Scofield’s approach: a guitar tone that is simultaneously smooth and edgy, phrasing that balances lyrical motifs with chromatic exploration, and rhythmic ideas that interact closely with the rhythm section. While the composition itself grooves firmly in funk and fusion territory, it also demonstrates Scofield’s ability to make the guitar central to both harmonic structure and melodic development.

### **High Five**

“High Five” by Chuck Loeb is a tune that leans into a smooth jazz and fusion style. The piece sits in a steady pocket, giving the guitar room to carry both the melody and the overall feel. Loeb’s playing focuses on clear, singable lines and solid time. He moves easily between short melodic ideas and light chordal playing, keeping everything connected to the groove.

### **Bag’s Groove**

“Bag’s Groove” (1952), composed by Milt Jackson, is a twelve-bar blues that has become a standard in jazz repertoire. In the arrangement by Jim Hall and Ron Carter, the piece is presented in a guitar–bass duo setting that focuses on interaction and clarity. Hall states the melody in a straightforward way, leaving space between phrases and avoiding heavy ornamentation. His improvisation builds from the melody rather than departing from it entirely. Carter outlines the

## - PROGRAM NOTES -

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### *Bag's Groove (cont.)*

harmony while maintaining a steady sense of time, often moving between walking lines and more open figures. The result is a more transparent version of the tune, where both players share responsibility for time, harmony, and phrasing. This arrangement shows how a simple blues form can support a high level of musical conversation with minimal instrumentation.

### **YYZ**

“YYZ” (1981) is an instrumental composition by the Canadian rock trio Rush, first appearing on the album *Moving Pictures*. The title refers to the IATA airport code for Toronto Pearson International Airport, Rush’s hometown, and the opening rhythmic motif is derived from the Morse code spelling of “YYZ.” The piece showcases the band’s integration of progressive rock complexity with hard rock energy, multiple meters, and virtuosity. Guitarist Alex Lifeson’s use of layered textures and contrasting tonal colors, combined with Geddy Lee’s melodic bass writing and Neil Peart’s rhythmically intricate drumming, demonstrates Rush’s compositional emphasis on instrumental interplay rather than lyrical narrative. “YYZ” has since become a canonical example of progressive rock instrumental writing and remains a staple of the band’s live repertoire.

I'd like to thank Dr. Spencer for helping me enjoy and understand Jazz.



Colby Bennett is a student of Dr. Dwight Spencer.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Artist Development Concentration degree.*

**We would like to thank the  
Liberty University Administration for  
their faithful support of the School of Music.**

Dr. Dondi Costin, President  
Dr. Scott Hicks, Provost and Chief Academic Officer  
Dr. Stephen Müller, Dean, School of Music  
The School of Music Administration, Faculty, and Staff

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