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**The Way of Steve Lacy:**  
**Finding individuality through musical genealogy**

**By Lucien Johnson**

**A thesis and compositions towards a Master of Music in  
composition at the New Zealand School of Music,  
2012**

## Acknowledgements

In the year 2000 I saw Steve Lacy perform at the Wellington International Jazz Festival. I was deeply moved and challenged by his music and I became determined to study under this master. In 2004 my dream looked to have come true, as I gained a place in the New England Conservatory where Lacy was teaching. However it was not to be, as his illness and passing in that year robbed the world of one of the great and somewhat underestimated musicians of the 20<sup>th</sup> Century. Instead of going to Boston I went to live in Paris for some years, where I ended up performing with some of Lacy's former collaborators, people such as John Betsch and Alan Silva. This project is my way of understanding his work and concluding to some extent the unconscious influence he has had in my life over the last eleven years.

I would like to thank my two supervisors for their superlative assistance. Firstly John Psathas, for his perspicacious help in refining my compositions and challenging me to probe further into the areas that took me beyond my natural habitat. Secondly Norman Meehan for his astute guidance in my written work as well as his buoyant encouragement and kindness.

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Finally I would like to dedicate the project to my mother Cecilia for all the years of standing by her musician son and to my sister Miranda for setting the tone in our family with regards to academic achievement and in other regards too.

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- 4 – ‘Big Stuff’, Gil Evans, from *Gil Evans and Ten*, 1957, Prestige
- 5 – ‘Louise’, Cecil Taylor, performed by the Steve Lacy Quartet from *The Straight Horn of Steve Lacy*, 1961, Candid
- 6 – ‘Evidence’, Thelonious Monk, *The Complete Riverside Recordings, Vol.13*, Riverside, 1960
- 7 – ‘Evidence’, Thelonious Monk, *Thelonious Monk Quartet: At Carnegie Hall*, 1957, Blue Note
- 8 – ‘Evidence’, Thelonious Monk performed by Steve Lacy, *Evidence: with Don Cherry*, 1961, Prestige
- 9 – ‘Brilliant Corners’, Thelonious Monk, performed by Steve Lacy / Roswell Rudd Quartet, 1964, Hat Hut
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- 1 – ‘Bone’, Steve Lacy, from *The Way*, 1980, Hat Hut
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## List of Recorded Compositions

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*Performed by the Troubles, Lucien Johnson (saxophones, flute), Daniel Yeabsley (saxophones, clarinet), Nick Van Dijk (Trombone, Trumpet), Tristan Carter (violin) Andrew Filmer (viola), Charley Davenport (cello), Patrick Bleakley (Double Bass), John Rae (drums), Anthony Donaldson (percussion) compositions by Lucien Johnson*

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- 2 – The Lupanar of Pompeii
- 3 – Report from the Anti-World
- 4 – Blue Night Road
- 5 – Les Oiseaux d'Amour
- 6 – Amethyst Twilight
- 7 - Mystique
- 8 – Breadline Blues
- 9 – No More Troubles

*Performed by the Troubles with the NZSM orchestra*

- 10 – Cigars of the Pharaoh



## Introduction

*Tips*, a Steve Lacy composition written in 1979, set to music fragments of text found in the notebooks of French painter and sculptor Georges Braque. They were, in Lacy's words, "aphorisms, speculations, observations, but especially advice to himself as an artist, and to all other artists."<sup>1</sup> Lacy would cite one of these tips in particular as having a profound influence on him: "Do not imitate what you wish to create".<sup>2</sup>

Lacy has never been accused of being an imitator; indeed American jazz great Lee Konitz described him as "representing the sound of the soprano saxophone."<sup>3</sup> There is, however, a paradox in the fact that he spent the first fifteen years of his professional career – a career which had included leading bands and recording several albums under his own name – studying and playing the music of others, rather than writing his own material for his ensembles to perform.

Lacy's dedication to his mentors, and they included Cecil Taylor, Gil Evans and, above all, Thelonious Monk, led him to discover his own musical voice, not through imitation but through inspiration. In studying their compositions Lacy found solutions to musical problems; but while taking from their methods and devices, he was able to adapt and disguise them to suit his personal sound and musical language.

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<sup>1</sup> Lacy, Steve, *Findings: My Experience with the Soprano Saxophone*, Paris: CMAP, 1994, p.147

<sup>2</sup> Steve Lacy, 'Composition', lecture, New England Conservatory, 22 November 2003

<sup>3</sup> Weiss, Jason (ed.), *Steve Lacy: Conversations*, Durham and London: Duke University Press, 2006, p.i

What he learnt from his masters, however, was just as much to do with the relationship of the music they were playing to the world around them, as it did to musical craft. They gave him advice on performance practice, musicianship and how to become or act like a certain type of musician. Lacy observed how philosophy, politics and general culture were integrated into the music that was being created. As there was no curriculum in his informal education, Lacy was able to pick and choose his lessons according to where his interests lay and it is perhaps the plurality of these methods that resulted in the diversity in his own body of work. His oeuvre consisted of around 250 vocal compositions (not to mention a huge quantity of instrumental pieces), inspired by texts from a huge range of philosophy, poetry, literature and found writings, from the ancient to the modern, the profound to the everyday.

In light of his own sense of reverence, Lacy becomes irresistible as a model for other musicians in search of their own way. Not only is there a wealth of technical information hidden in both his improvisations and compositions, on close examination it becomes clear that he often arrived at his results through his studies and sense of musical genealogy. Listening to Lacy, we hear snippets of the collective spirit of his early Dixieland bands; the playful curiosity that is the hallmark of Thelonious Monk's music; the probing avant-garde stylings of Cecil Taylor; and the sense of instrumental colour that Gil Evans possessed; all contained within one unmistakable language with its own characteristics and peculiarities. What is more, any student of Lacy's becomes aware of a learned philosophy and a wide knowledge of culture

embodied in the music he made and which is alluded to in the wealth of interviews he gave and in his own writing.

Steve Lacy was an improviser and a composer. His music was largely a mixture of these two means of musical creation (although he was also to investigate free improvisation and largely notated music) and demonstrates not only that these methods are not exclusive of each other, but that rather than being in opposition they lie, in essence, on the same continuum. On this subject composer Frederic Rzewski quoted Lacy:

In 1968 I ran into Steve Lacy on the street in Rome. I took out my pocket tape recorder and asked him to describe in fifteen seconds the difference between composition and improvisation. He answered: 'In fifteen seconds the difference between composition and improvisation is that in composition you have all the time you want to decide what to say in fifteen seconds, while in improvisation you have fifteen seconds.' His answer lasted exactly fifteen seconds and is still the best formulation of the question I know.<sup>4</sup>

Despite being easily identifiable, Lacy's music also defies genre definition. He began as, and indeed was at all times a proud self-proclaimed jazz musician, yet a survey of his work demonstrates a path that extends beyond jazz. His legacy has been diverse: as the most prominent American musician in the European free improvisation scene since the late 1960s; as one of the earliest and most prolific practitioners of solo saxophone works; as a composer of song cycles which fuse Weill/Eisler-esque melodies and arrangements with free improvisation; as well as being an assiduous student of Thelonious Monk's music, examining and recording the larger part of his repertoire. "I call my music jazz: that's what it is. I don't see any other name

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<sup>4</sup> Bailey, Derek, *Improvisation, its nature and practice in music*, London: Da Capo Press, 1992, p.141

for it,"<sup>5</sup> he would state. Yet in suites such as *Futurities* and *Rushes* or pieces such as *Chagrin* for string quartet and soprano saxophone, in his *musique concrète* inspired solo album *Lapis*, or his improvised outings with Evan Parker or Joelle Léandre, jazz is sometimes no more than an insinuation; a backdrop to the highly idiosyncratic music being performed, if not created, in the moment.

This research project traces Lacy's life in music, looking at his long period of apprenticeship, the brief but important period in which he focussed exclusively on free improvisation, and the subsequent years spent formulating and creating his own music. It uses both musical analysis of his improvisations and his compositions and commentary on the path he chose, in an attempt to define his place in 20<sup>th</sup> century music and the legacy he leaves us.

The second part of the project involves my own compositions, which investigate areas similar to those which Lacy explored in his lifetime. These include finding a relationship between composition and improvisation in which both methods are given equal value. Their respective qualities, such as the collective interplay found in improvisation or the structure that composition supplies, are being cultivated. The point of these works is not to investigate methods of composition or conduction in which improvisation or semi-improvisation can be integrated. In this music the improvisers have as few limitations as possible, so that they are free to improvise. The works merely look to find a balance where these two methods can co-exist.

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<sup>5</sup> Weiss, *Steve Lacy: Conversations*, p.41, reprinted from *Jazz Magazine* (December 1965)

The pieces are mostly idiomatic although they use genre as a point of departure rather than a fixed entity. They attempt to transcend, or in some cases to subvert, the idiom to which they are referring. They have been written intuitively and developed and refined through live performance.

The compositions for the ensemble, *The Troubles*, were developed over a year of weekly live performances and there was a degree of autonomy and democracy for all the performers. A score in this music is perhaps akin to many of the practices to be found in the creation of contemporary theatre, where a text can be treated, elaborated upon, toyed with, where there are moments where things have been devised by the ensemble, rather than viewed as a sacred object. It is possible to imagine that Lacy too worked in this manner with his regular group.

In these pieces I have tried to heed Braque's lessons, and to avoid mimicry, yet in this work I hope to capture something of the spirit of Steve Lacy.

## Jazz Advance - from traditional jazz to the avant-garde

The most important things in the legacy of jazz are collaboration between musical partners; appetite and inspiration; stimulation; and research...I would find someone stronger than myself and attach myself to him for long enough to understand what he was doing, and that made me stronger. But one cannot be a passive disciple. You have to turn on the master, to find a way of satisfying him, to keep him happy.<sup>6</sup>

Steve Lacy began his professional career in New York in the early 1950s playing Dixieland music, a style with its roots in New Orleans in the early 20<sup>th</sup> century, and through his studies of bebop (particularly the music of Thelonious Monk), big band (through his involvement in the Gil Evans Orchestra) and free jazz (under the tutelage of Cecil Taylor) he covered every major genre in jazz. In the mid 1960s he began exploring, and indeed was amongst the vanguard, in the field of free improvisation, which having no preconceived structure made few references to what is commonly viewed as the jazz language. All of these strands of influence can be found in Lacy's original body of work, to which he gave the stylistic label "post-free". From the writing of his first song cycle *The Way*, written and revised over several years in the late 60s to the time of his death in 2004 this oeuvre comprised over 250 songs and many more instrumental pieces.

In choosing to play exclusively the soprano saxophone, Lacy confined himself to a path which was unorthodox from the beginning, as there were very few performers on this instrument. Furthermore, there was no palpable need for it in modern jazz groups, which often contained an alto or tenor saxophone,

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<sup>6</sup> Siron, Jacques, *Extraits d'un interview inedite avec le saxophoniste Steve Lacy*, Paris, October 1994, available from [www.siron/aaPDF/interview\\_Lacy.pdf](http://www.siron/aaPDF/interview_Lacy.pdf) accessed 18 November, 2010

or both. To some extent Lacy was able to pick and choose the repertoire he performed and it was through the study of the compositions of his Monk and Taylor in particular, that he was to devise an original approach to improvisation; one that was informed by compositional material rather than imitation of the few forefathers of his instrument. Later, when Lacy worked to develop a compositional style, it was his experience in improvisation that aided his journey. He wrote works for himself and a small pool of musicians with whom he collaborated throughout much of his life. He wrote works that suited these players and their instrumental styles. There are implicit rules in these pieces, and yet the ultimate goal is always musical freedom.

Lacy was drawn to the soprano saxophone after hearing a recording of the New Orleans master Sidney Bechet playing 'The Mooche', a piece by Duke Ellington.

I first heard Bechet on record when I was about 18 years old and soon after I bought a soprano...In 1932, Bechet had organized a violent little band with Tommy Ladnier on trumpet. To me these remain among the most exciting jazz records ever made.<sup>7</sup>

However by the early 1950s the instrument had fallen out of vogue, the sound having been so strongly identified with Bechet and early jazz. The instrument also posed extreme technical problems; it is notorious for being difficult to play in tune, especially in its higher register. Many swing era players, such as Johnny Hodges, another inspiration for the young Lacy, had since given up the instrument to concentrate on the tenor or alto saxophone, which, unlike the soprano, were regular features of big band instrumentation. With Bechet having taken voluntary exile in France, the presence of the

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<sup>7</sup>Liner notes in Lacy, Steve, *Steve Lacy: Early Years 1954-1956*, Fresh Sound Records, FSR-CD 364

soprano in the American scene in the immediate post-war period was close to non-existent.

Lacy's first teacher in New York when he was in his teens was clarinettist and tenor saxophone player Cecil Scott, who had been involved in ragtime music in New York since the twenties.<sup>8</sup> Soon he began to allow Lacy to come and join him in the concerts he was playing around Manhattan. In this manner Lacy was to share the bandstand with many greats of the previous era, such as Henry 'Red' Allen, Pee Wee Russell, Buck Clayton, Dickie Wells, Max Kaminsky, Rex Stewart, 'Hot Lips' Page, Pops Foster, Zutty Singleton, Wille 'the Lion' Smith and Buster Bailey.<sup>9</sup> Lacy was to find that playing a rare instrument had its benefits and he was able to participate without taking someone else's job or feeling the heat of competition. Occasionally in interviews Lacy would emphasise the contrast between Dixieland and the avant-garde music that he was soon to embrace, yet it is clear from listening to his first recordings that he always possessed a progressive streak. Lacy had joined Dick Sutton's sextet in 1954 and in the same year they recorded for Jaguar Records. In Lacy's words:

This was an attempt to revitalize classic (Condon-style) jazz by adding modern elements such as closely voiced bop background figures and contrapuntal lines to abstractly treated, conventional Dixieland structures.<sup>10</sup>

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<sup>8</sup> There is some debate regarding the term 'Dixieland', which is generally used for the revival bands of 1940s and 50s. 'Ragtime' is used by Sidney Bechet in his autobiography *Treat it Gentle*, while 'New Orleans' or 'Traditional Jazz' are also common. I have used "Dixieland" to describe Lacy's bands as they largely fall into the revival category, and 'Ragtime' to describe the music from the original generation of the 1920s and prior.

<sup>9</sup> Lacy, *Findings: My Experience with the Soprano Saxophone*, pp.8-13

<sup>10</sup> Liner notes in Lacy, Steve, *Steve Lacy: Early Years 1954-1956*, Fresh Sound Records, FSR-CD 364



In fact the sound of the group owes more to Gerry Mulligan's 'cool school' style than anything from New Orleans, even if the material being performed is from the ragtime or early swing era. Lacy, at the age of just twenty and only two years after picking up his instrument, had already developed a personal sound, and if his initial inspiration was Sidney Bechet then he had already largely shed himself of this particular influence. Audio examples 1 and 2 (Lacy's entry point is at 1:18) show the difference in tone and approach between first Bechet and then Lacy on the same piece, the New Orleans standard 'I'm Coming Virginia'. Bechet's approach is hot, loud with a wide and extremely fast vibrato. There is a swagger and nostalgia in his sound. Lacy's version however is cool and crisp, understated, even a little reserved. At this time, the epoch of Miles Davis' *Birth of the Cool* and the prominence of Lennie Tristano, Lee Konitz and the West coast style of Mulligan and Chet Baker, Lacy would have sounded utterly contemporary, even playing music that was thirty years old.

In 1953 Lacy met a young pianist who had been studying classical music at the New England Conservatory by the name of Cecil Taylor. Taylor approached the young saxophonist one evening after he had finished performing with his Dixieland band. "You're young," he said, "why are you playing that music from the past? Music is a language and you have to invent your own language."<sup>11</sup> The comments greatly affected Lacy and the meeting was to prove a radical turning point. Lacy was to play in Taylor's band for the next six years, and although Taylor was only a five years older, he took on a mentor role for the young saxophonist.

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<sup>11</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.44, reprinted from interview by Paul Gros-Claude *Jazz Magazine*, February 1971

Taylor's band seldom performed during this time. Indeed one of the morals that Lacy was to take from Taylor was the sense of musical dedication and perseverance in the face of adversity. For adversity was to challenge them in every aspect of the musical path they had chosen: "He battled his instrument, throttled it, and his neighbours were pounding on the walls and he went on playing anyway. You have to have a certain warlike nature and a kind of thirst for violence, in a way...otherwise you'll never tame your instrument."<sup>12</sup>

It was not just his neighbours who found it difficult to comprehend Taylor's vision: "He was considered a terrorist, a musical terrorist. The club owners would lock up their pianos, and the critics would scribble furiously."<sup>13</sup>

Other musicians were also polarised by Taylor's radicalism. This is thoroughly detailed in A.B Spellman's essay on Taylor in *Four Lives in the Bebop Business*, notably the experience he had with the trumpeter Kenny Dorham in recording the album that was eventually released as *Coltrane Time*. Dorham made some "subtle and not-so-subtle comments" about Taylor's playing and, according to Taylor, effectively sabotaged the recording session through his negativity.<sup>14</sup> But for Lacy, who was used to the density of New Orleans collective improvisation, Taylor's almost garrulous style may have seemed relatively normal. The pair also shared a love of Duke Ellington and performed some of his pieces in their group. It is interesting to note that with Taylor, on the early recordings it seems Lacy has not altered his playing style to suit the new music. Lacy's sound on 'Charge 'em Blues' (audio example 3)

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<sup>12</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.123, reprinted from interview by Kirk Silsbee, *Cadence*, October 2004

<sup>13</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.219, reprinted from interview by Christopher Cox, *The Wire*, November 2002

<sup>14</sup> Spellman, A.B, *Four Lives in the Bebop Business*, MacGibbon & Kee Ltd, London, 1966, pp.69-70

has the same detached dryness as during Dick Sutton's sessions, and while he takes a few more rhythmic risks, he seems mainly concerned with fitting in with the rhythm section and remaining harmonically correct. "Look Lacy," Taylor would goad him, "never mind things, go for *the thing*."<sup>15</sup>

Lacy's collaboration with Taylor involved life lessons as much as music lessons. "He's a very important figure in my life," recounted Lacy in 1997 while playing opposite him in a German music festival. "He turned me on to dance like Cunningham and Balanchine; he clued me in on politics, films, a certain amount of literature and theatre, and humanity, people."<sup>16</sup> Although it is unclear how much Taylor was to affect Lacy's instrumental style, an influence was unquestionably to resurface when Lacy began writing his own compositions from the mid-sixties (see chapter four).

In 1957 Lacy was contacted out of the blue by the arranger and pianist Gil Evans. Apparently Evans had stumbled across Lacy playing Dixieland, five years earlier on a talent show.<sup>17</sup> Evans asked him to play on his first record, entitled *Gil Evans plus Ten* and although Lacy by his own admission was not a strong sight-reader, he was to provide Evans with a unique orchestral colour. Theirs was to become a lifelong, if intermittent collaboration, and Lacy was to play on Evans' final recording, the duet album *Paris Blues*, just before Evans' death in 1986. In listening to 'Big Stuff' (audio example 4) from *Gil Evans and*

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<sup>15</sup> Siron, Jacques, *Extraits d'un interview inedite avec le saxophoniste Steve Lacy*, Paris, October 1994, available from [www.siron/aaPDF/interview\\_Lacy.pdf](http://www.siron/aaPDF/interview_Lacy.pdf) accessed 18 November, 2010

<sup>16</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.187, reprinted from interview by John Corbett, *Downbeat*, February 1997

<sup>17</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.198, reprinted from interview by Lee Friedlander and Maria Friedlander, *American Musicians*, 1998

*ten*, we hear Lacy as both soloist and as part of the ensemble. Lacy's unique, almost arrhythmic phrasing has begun to appear by this point and he brings a strong individuality to his interpretation of the theme. In the ensemble sections his crisp and elegant tone soars above the other saxophones.

Lacy appreciated not only Evans' orchestration skills but also his sense of personality: "He seemed to understand the significance of individuals. He was a collector. He used older players mixed with younger players, and it worked."<sup>18</sup>

The collaboration was mutually beneficial as Lacy was able to study arranging and composition techniques with Evans, which no doubt were useful to him in later years as he assembled larger scale bands and orchestras for projects such as the *Futurities* pieces based on Robert Creeley's poems, and *Itinerary* for 20 piece ensemble. In these works, Lacy experiments with instrumental colour, a feature of Evans' impressionist influenced arranging style.

Playing with Evans was also to bring Lacy into the public eye, and to the attention of other musicians. He was able to secure his first recording contracts, making *Soprano Sax* (1957) and *Reflections* (1959) for Prestige and then *The Straight Horn of Steve Lacy* (1961) for Candid, and at one point was even in line to take up the vacant saxophone role in Miles Davis' quintet, although this did not eventuate<sup>19</sup>. On his early records Lacy plays the music of his mentors, Taylor, Ellington and Monk, as well as some jazz standards.

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<sup>18</sup> Martin, Mel, *Saxophone Journal*, Volume 16, Number 3 Nov/Dec, 1991

<sup>19</sup> Weiss, Jason, *Steve Lacy: Conversations*, p.199, reprinted from interview by Lee Friedlander and Maria Friedlander, *American Musicians*, 1998

The groups for these sessions were pick-up bands rather than units that worked together regularly, although they contained some of the leading players of the time, such as drummers Elvin Jones and Roy Haynes and pianists Wynton Kelly and Mal Waldron.

On 'Louise' (audio example 5), a Cecil Taylor composition from *The Straight Horn* we see how much Lacy's style has matured in the five years from his first ragtime sessions, as well as having a hint of what was to come. His tone is fuller and rounder, and there is a much harder attack to his articulation, rather than the 'cool school' sound of his early years. Certain devices, which were to become trademarks of his improvisatory style, have begun to appear. Rhythmic sleight of hand is apparent, largely through the use of 3:2 polyrhythm, which is almost more frequent in the solo than regular eighth note runs (see transcription below, bars 33-34, 38-40, 45-46, 71-74). Large intervallic leaps occur (at bars 42, 49 and 62), perhaps in an effort to ward off melodic predictability. The concept of deconstructing the melody, quoting and altering fragments of the theme is present (bars 53-58), and just as grace notes are a feature of the composition at bar two, Lacy uses grace notes as a thematic device throughout his solo (bar 29, 38-43, 53-55, 73-74, 86-89). These ideas were to develop in his interpretation of Thelonious Monk's music, which is analysed in the following chapter.

Through his choice of repertoire Lacy was positioning himself in the post-Ellington school of jazz. This school included Gil Evans, Taylor, Monk and, to some extent, Miles Davis. The aesthetic concerns of these jazz musicians involved an emphasis on depth in composition and structure, combined with

finding a unique instrumental voice which served the music. In some ways this was against the grain of the prevalent bebop and hard bop jazz styles which during the 1950s valued virtuosity and saw the history of jazz from Louis Armstrong to Charlie Parker as the progressive liberation of the improvisatory expression of the individual.



2

## Soprano Saxophone

47

51

55

60

65

69

74

78

82

87

90

The image shows a musical score for Soprano Saxophone, measures 47 through 90. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and some notes with accents. The score is divided into measures by vertical bar lines, with measure numbers 47, 51, 55, 60, 65, 69, 74, 78, 82, 87, and 90 clearly marked at the beginning of their respective lines.

Figure 1: Transcription of Steve Lacy's solo on 'Louise' by Cecil Taylor. Lacy, Steve *The Straight Horn of Steve Lacy*, 1961, Candid



## Schooldays – Lacy and the music of Thelonious Monk

One night in 1955 Cecil Taylor took his young apprentice to a concert of fellow pianist Thelonious Monk.<sup>20</sup> At the time Monk was still an underground figure who had yet to achieve fame in the wider public sphere. His reputation amongst musicians, however, was already established and he was widely acknowledged to have played a leading role in the invention of bebop. According to Lacy: “Monk was the brains of the bebop revolution. He supplied the structure and a lot of the language...Even the look: he had the beret, the dark glasses, the goatee. Monk was the *king* of bebop.”<sup>21</sup> Lacy was drawn to Monk’s music, its “profound humanity, disciplined economy, balanced virility, dramatic nobility, and innocently exuberant wit.”<sup>22</sup> His study of this repertoire was to become a lifelong pursuit. Many of the characteristics of Lacy’s instrumental style (as well as his compositional method, if perhaps less overtly) were derived from devices that Monk’s musical language.

Lacy was to record an album of Monk’s compositions as early as 1958,<sup>23</sup> the first time that someone other than the composer himself had recorded an album exclusively of his music. He was later invited to join Monk’s group for

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<sup>20</sup> Weiss, *Steve Lacy: Conversations*, p.199, reprinted from interview by Lee Freidlander and Maria Freidlander in *American Musicians*, 1998

<sup>21</sup> Weiss, *Steve Lacy: Conversations*, p.218 reprinted from interview by Christopher Cox in *The Wire*, November 2002

<sup>22</sup> Weiss, *Steve Lacy: Conversations*, pp13-14, reprinted from interview by Nat Hentoff and Martin Williams, *Jazz Review*, September 1959

<sup>23</sup> Lacy, Steve, *Reflections: Steve Lacy plays Thelonious Monk*, 1958, Original Jazz Classics

a 16 week engagement at New York's Jazz Gallery in 1960 and subsequently played on a Monk big band project.<sup>24</sup>

The following case study of Monk's composition 'Evidence' compares Lacy's approach with that of two other saxophonists and contemporaries, Harold Land and John Coltrane. It reveals to what extent Lacy's approach differed from other improvisers, as well as showing the importance Monk was to have on the development of his style.

**Evidence** Thelonious Monk

Soprano Saxophone

5 S. Sax.

9 S. Sax.

13 S. Sax.

17 S. Sax.

21 S. Sax.

Chord symbols: Fmaj7, Amin7, D7(♯11), Gmin7, C7(♯11), F7, B♭7, E♭7, Gmin7, C7, Fmaj7(♯9), Cmin7, F7, B♭Maj7, E♭7, F6, A7(♯11), Dmin, G7, C7(♯11), Fmaj7, Amin7, D7(♯11), Gmin7, C7(♯11), F7, B♭7, E♭7, Gmin7, C7, Fmaj7(♯9).

Figure 2: 'Evidence' by Thelonious Monk, lead sheet, (Bb Horns)

<sup>24</sup> Monk, Thelonious, *Big Band and Quartet In Concert*, 1964, Columbia Records

## Evidence

Thelonious Monk, solo by Harold Land

♩ = 180

Tenor Saxophone  $\text{Fmaj}^7$   $\text{Amin}^7$   $\text{D}^7$   $\text{Gmin}^7$   $\text{C}^7(\#\text{11})$

5  $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{F}$

9  $\text{Fmaj}^7$   $\text{Amin}^7$   $\text{D}^7$   $\text{Gmin}^7$   $\text{C}^7(\#\text{11})$

13  $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{F}$

17  $\text{Cmin}^7$   $\text{F}^7$   $\text{B}^{\flat}\text{Maj}^7$   $\text{E}^{\flat 7}$

21  $\text{F}^6$   $\text{A}^7\text{alt}$   $\text{Dmin}$   $\text{G}^7$   $\text{C}^7(\#\text{11})$

25  $\text{Fmaj}^7$   $\text{Amin}^7$   $\text{D}^7$   $\text{Gmin}^7$   $\text{C}^7(\#\text{11})$

29  $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{G}^7$   $\text{C}^7$   $\text{F}$

33  $\text{Fmaj}^7$   $\text{Amin}^7$   $\text{D}^7$   $\text{Gmin}^7$   $\text{C}^7(\#\text{11})$

37  $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{G}^7$   $\text{C}^7$   $\text{F}$

41  $\text{Fmaj}^7$   $\text{Amin}^7$   $\text{D}^7$   $\text{Gmin}^7$   $\text{C}^7(\#\text{11})$

45  $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{E}^{\flat 7}$   $\text{F}$

2

T. Sax. 49 Cmin7 F7 Bbmaj7 Eb7

T. Sax. 53 F6 A7alt Dmin7 G7 C7(#11)

T. Sax. 57 Fmaj7 Amin7 D7 Gmin7(b5) C7(#11)

T. Sax. 61 F7 Bb7 Eb7 F

**Figure 3: Harold Land solo on 'Evidence' by Thelonious Monk, from *Thelonious Monk: The Complete Riverside Recordings, Vol. 13*. Riverside Records, 1960**

Harold Land's solo (audio example 6 from 3:35) can be seen as a well-executed, typical hard bop approach to improvising on the harmonic progression of the composition. The melodic lines are structured around the idea of landing on a strong note of the chord – usually the root note, 5<sup>th</sup>, 7<sup>th</sup> or in particular the 3<sup>rd</sup>- on a strong beat of the bar (the first or third beat) and using arpeggios or scalar approaches in between these “pillar” notes. This often includes the enclosure of a pillar note by the notes a tone or semitone on either side (for example the E flat and C leading to the D on the first beat of bar 11). Land's vocabulary also contains certain 'licks' - melodic fragments which are repeated over a similar chord sequence in other improvisations. The figure at bar 2-3, for example, is repeated almost verbatim at 42-43 and again at 58-59. Variation occurs in the use of blues passages (bars 30-32, 37-40) and rapid double time runs (bars 23-24, 33-36).



2

49 T. Sax.  $C_{\text{min}}^7$   $F^7$   $B^{\flat}\text{Maj}^7$   $E^{\flat}7$

53 T. Sax.  $F^6$   $A^7\text{alt}$   $D_{\text{min}}$   $G^7$   $C^7(\sharp 11)$

57 T. Sax.  $F_{\text{maj}}^7$   $A_{\text{min}}^7$   $D^7$   $G^7$  *ghosted*  $C^7$   $F$

60 T. Sax. *ghosted*

65 T. Sax.  $F_{\text{maj}}^7$   $A_{\text{min}}^7$   $D^7$   $G_{\text{min}}^7$   $C^7(\sharp 11)$

69 T. Sax.  $F^7$   $B^{\flat}7$   $E^{\flat}7$   $G^7$   $C^7$   $F$

73 T. Sax. *ghosted*  $F_{\text{maj}}^7$   $A_{\text{min}}^7$   $D^7$   $G_{\text{min}}^7$   $C^7(\sharp 11)$

77 T. Sax.  $F^7$   $B^{\flat}7$   $E^{\flat}7$   $G^7$   $C^7$   $F$

81 T. Sax.  $C_{\text{min}}^7$   $F^7$   $B^{\flat}\text{Maj}^7$   $E^{\flat}7$

85 T. Sax.  $F^6$   $A^7\text{alt}$   $D_{\text{min}}^7$   $G^7$   $C^7(\sharp 11)$

89 T. Sax.  $F_{\text{maj}}^7$   $A_{\text{min}}^7$   $D^7$   $G_{\text{min}}^7$   $C^7(\sharp 11)$

93 T. Sax.  $F^7$   $B^{\flat}7$   $E^{\flat}7$   $G^7$   $C^7$   $F$

**Figure 4: John Coltrane solo on 'Evidence' by Thelonious Monk from *Thelonious Monk Quartet: At Carnegie Hall*, Blue Note Records, 1957 (released 2005)**

At first glance, John Coltrane's solo (audio example 7 from 0:51) seems radically different, largely due to the quantity of rapid, cascading notes that he plays. He was at this time in the midst of his "sheets of sound" period of the late 1950s, which was typified by an immense virtuosity, precision and endurance, as well as an exhaustive grasp of the harmonic progression in question. Yet in identifying the method behind his logic, we see that his solo is effectively another example of Harold Land's approach, taken to the extreme. Like Harold Land, Coltrane's language is mostly built out of scalar or arpeggiated passages, and licks. A typical example of a Coltrane "lick" appears at bar 3, which has become known in the jazz coterie as the "Cesh lick" (chromatic embellishment of static harmony). For another example, a pattern using a diminished scale appears at bar 80 and is reiterated at bar 90.

The examples of Land and Coltrane, while using different vocabularies, are constructed using similar methods, and can be seen as exemplifying the strategy that the majority of jazz players of the era (and indeed, since) have to taken to interpreting a jazz composition. A general vocabulary is developed, whether highly personal as in the case of Coltrane, or more conventional as in the case of Land, and that vocabulary can be adapted to any composition by transferring melodic patterns to the order of the harmonic sequence in question. In neither example is there any reference to the original Thelonious Monk melody of example 1. The licks and patterns that Land and Coltrane play in these solos would undoubtedly be found in other solos in pieces with similar chord changes. The following solo by Steve Lacy (audio example 8, 2:32) demonstrates an entirely different approach to improvisation and its relationship to a composition.





2

49 Cmin<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup><sup>7</sup>

53 F<sup>6</sup> A<sup>7</sup>alt Dmin G<sup>7</sup> C<sup>7</sup>(#11)

57 FMaj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(#11)

61 F<sup>7</sup> (B<sup>7</sup>) B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

65 FMaj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(#11)

69 F<sup>7</sup> (B<sup>7</sup>) B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

73 FMaj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(#11)

77 F<sup>7</sup> (B<sup>7</sup>) B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

81 Cmin<sup>7</sup> F<sup>7</sup> B<sup>b</sup>Maj<sup>7</sup> E<sup>b</sup><sup>7</sup>

85 F<sup>6</sup> A<sup>7</sup>alt Dmin G<sup>7</sup> C<sup>7</sup>(#11)

89 FMaj<sup>7</sup> Amin<sup>7</sup> D<sup>7</sup> Gmin<sup>7</sup> C<sup>7</sup>(#11)

93 F<sup>7</sup> (B<sup>7</sup>) B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

**Figure 5: Steve Lacy solo on 'Evidence' by Thelonious Monk, from *Evidence with Don Cherry*, Prestige, 1961**

The sparsity of Lacy's playing is immediately striking. The strings of eight note or sixteenth note runs found in Land and Coltrane are gone. Instead,

jagged percussive or longer held notes, which hang ambiguously across barlines, are utilised. The similarities with the unexpected rhythms of the composition are unmistakable. It is also interesting to note the pitch range exercised by Lacy, going from the heights of the high Bb in the altissimo register of the soprano saxophone in bar 27 to the low B of bar 70. Most of Land and Coltrane's solos are performed exclusively in the upper register of the tenor, from written C above middle C to F an octave and a half higher. Thus Lacy is employing a range of about double (three octaves as opposed to one and a half) the other saxophonists examined here, who are typical of players of the period. Lacy's exploration of the limits of his instrument had already begun.

Closer examination of the solo shows how Lacy is approaching improvisation in a fundamentally different manner from that of his peers. Lacy's solo is based upon musical materials present in the composition and does not only relate exclusively to the underpinning harmonic sequence. 'Evidence' is a unique composition that uses illusion and sleight of hand. The rhythmic punctuations of the A sections, falling predominantly off the beat, appear to gather speed and momentum. They contrast with the regularity of the punctuations in the B section, in which the intensity is lifted through the rising semitone movement in the melody. When the irregular rhythms return in the final A the drama created by the change is palpable. In Lacy's solo rhythmic illusions are prominent. This is present from the first phrase he plays, a succession of ascending half-notes falling on the offbeats of the bar followed by a held note of three beats, followed by more half notes, this time on the beat.

The first staff of music shows a melodic line in G major with the following chords: FMaj7, Amin7, D7, Gmin7, and C#11. The second staff, starting at measure 5, shows a more complex harmonic structure with the following chords: F7, B7, Bb7, Eb7, G7, C7, F, and FMaj7.

Although on paper this would seem a relatively simple phrase, it has the effect of “throwing” the ear of the listener so that the eight bar cycle becomes difficult to distinguish. Lacy uses rhythmic tricks such as these throughout the solo: at bar 39 a three-note figure which begins on the and-of-three is repeated in the following bar beginning on the and-of-beat two.

The musical notation shows a three-note rhythmic figure. The first bar has a G7 chord and a three-note figure starting on the and-of-three. The second bar has a C7 chord and the same three-note figure starting on the and-of-beat two. The third bar has an F chord and the same three-note figure starting on the and-of-beat two.

This device, known as rhythmic displacement, occurs again at bar 49, where a figure is repeated three times starting on beat one. On the fourth repetition it is displaced, starting on beat two, and has a similar effect on the listener’s perception:

The musical notation shows a polytonal passage with the following chords: Cmin7, F7, BbMaj7, Eb7, F#6, and A7alt.

A second feature of Lacy’s solo is a sense of polytonality. This also is inherent in Monk’s composition. Many of the chords in the piece are polychords, or chords upon chords. For example, the third chord implies an F# Major triad over a C Major, in the fourth bar there is an E over Bb, in the fifth bar an A over Eb, in the eighth a B over Eb and so on. At certain points in Lacy’s solo he implies tonal centres which are suspended above the actual harmony, and

yet the melodic intervals still relate to the underlying chords without clashing.

This is most prominent in the section from bars 57 to 64.

The image displays two musical staves. The first staff shows a sequence of chords: FMaj7, Amin7, D7, Gmin7, and C7(#11). Brackets below the staff group these into 'C Major' (under FMaj7) and 'Ab Major' (under Amin7, D7, and Gmin7). The second staff starts at bar 5 and shows chords: F7, (B7), Bb7, Eb7, G7, C7, and F. Brackets below group these into 'B Major' (under F7 and (B7)), 'Bb Major' (under Bb7 and Eb7), and 'A Major' (under G7 and C7).

Lacy begins by playing a C major arpeggio over the F major 7 chord. A slight rhythmic variation including displacement begins on beat three of the following measure. This time Lacy plays an Ab major 7 chord which traverses the underpinning D7 to G minor. In the following measure Lacy descends a B major triad with the F# landing during C7 chord and the D# and B landing on the F7 chord, thus accentuating the tritone substitutes of these chords. The figure is then transposed down in semitones, thus playing Bb major over the underpinning chord (which is also Bb) and then A major over the G7#11 chord which emphasises the #11 sound of the chord.

Lacy often cites the melody in his solos, however this is usually in a disguised form. In this solo Lacy often refers to the first three notes E, G and G# (the third note is sometimes replaced by C which is the upper horn harmony in the lead sheet arrangement). This occurs at bar 26, broken up in the middle of a longer phrase:

The image shows a musical staff with a melodic line and chord changes. The chords are FMaj7, Emin7, E7, Amin7, and D7(#11). A bracket labeled 'Melodic Cell' is placed under the notes corresponding to the Emin7, E7, and Amin7 chords.

The next two times the cell is played in an inverted form (G, E, G $\sharp$ ) at bar 36:



And at bars 41-43 (G $\sharp$ , E, G natural):



The upper horn part (E, G, C) becomes the basis for a new theme at bar 57:



The cell appears with staccato articulation at bar 66:



Then in a flurry of triplets at bar 73:



Before making its final appearance at bar 90:



Despite all these occurrences, the listener does not have the impression that Lacy has been repeating himself, as these quotations of the melody have all been cloaked in the middle of phrases, played in different parts of the form, or given different individual rhythms or articulation.

It is not just the tonal information of the composition that Lacy will use in this manner. Lacy often takes the rhythms of a piece but substitutes different

notes to these rhythms. In his book *Findings*, Lacy describes this method as 'Isometric Variations'.<sup>25</sup> He utilises this device at 81 for several measures. Instead of ascending chromatically as does the melody, he descends successive major third intervals. For the remainder of his solo he continues to confound the ear by hinting at the melody but choosing slightly different notes and rhythms.

These techniques suggest that Lacy's approach to improvisation relates to, and is different in, each composition he played, depending on the melodic, harmonic and rhythmic content of that piece.<sup>26</sup> This is opposed to the common practice (exemplified by Land and Coltrane) of developing a single approach to improvisation that can be applied to all models, of reorganising ones musical vocabulary to suit the harmonic progression in question.

In 1962 Steve Lacy teamed up with trombonist Roswell Rudd to form his first regular working quartet. Rudd and Lacy had followed remarkably similar paths up to this point, being young white jazz players who had begun in neo-Dixieland bands in New York before being introduced to the avant-garde via the revolutionary pianist Cecil Taylor. As players however, one could not have found a more unlikely pairing. Lacy's crisp, delicate and icy soprano sound, with his ambiguous rhythms and advanced harmonic knowledge was pitched against Rudd's brash, growling trombone style full of sharp rhythmic punctuations, slides and other textural devices.

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<sup>25</sup> Lacy, *Findings: My Experience with the Soprano Saxophone*, 1994

<sup>26</sup> This point will be reinforced in the other solo transcriptions of Lacy's work throughout this thesis

After experimenting with various repertoires Lacy and Rudd decided to concentrate exclusively on the music of Thelonious Monk:

We wanted to see what was happening with this music, see what it was all about and why it sounded so good. And why it was so interesting, and why it was so hard to play and why nobody else was playing it...<sup>27</sup>

The Steve Lacy / Roswell Rudd Quartet also featured Dennis Charles on drums. A total of 27 different bass players played with the group, with Henry Grimes playing on the group's one live album, *Schooldays*. By dispensing with a harmonic instrument, especially given that the composer himself was a pianist, Lacy and Rudd were seen as radicals and avant-garde, even if nearly 50 years later the music sounds cheerful and nonabrasive. In 1962 no legitimate jazz venues were brave enough to take them on and so they systematically scoured New York street by street, eventually finding some small coffee shops and the basement of an Armenian restaurant that would allow them to play. They made virtually no money from the concerts.<sup>28</sup>

You have read the expression 'Sunday painters.' Well, we didn't want to be that. We wanted to play that every night and for a long enough time so that we got to the bottom of it and also, so that we could play it freely.<sup>29</sup>

The work that Lacy created with this group, documented on *Schooldays*, can be seen as representing the final point of his apprentice years before he moved into the areas of original composition and free improvisation. It was also Lacy's first record as leader that was completely authoritative.

Paradoxically the group could not find a record company to release the tapes

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<sup>27</sup> Steve Lacy speaking in Bull, Peter, *Lift the Bandstand*, Jigsaw Productions, 1985

<sup>28</sup> Davidson, Martin, 'The Great Big Beautiful Sounds of Steve Lacy', *IntoJazz*, May 1974, available <http://www.emanemdisc.com/addenda/stevelacy.html>, accessed March 2010

<sup>29</sup> Jung, Fred, 'A Fireside chat with Steve Lacy', *All About Jazz*, June 5, 2004, available, <http://www.allaboutjazz.com/php/article.php?id=2124>, accessed March 2010

until over a decade later when it was finally put out by Emanem, a small, independent British avant-garde label.

The techniques that he was using in the 'Evidence' solo were further developed and other ideas, such as the integration of collective improvisation were introduced. Lacy's solo on 'Brilliant Corners' (audio example 10, 3:45) is notable for demonstrating two techniques in creating variations on the original theme: first, the rhythmic contraction or expansion of the melody and second, the reiteration of the melodic line with the interpolation of auxiliary notes.

Bb Lead Sheet Brilliant Corners Thelonious Monk

$\text{♩} = 100$

CMaj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup> CMaj<sup>7</sup> B<sup>b</sup>7 3 3 A<sup>b</sup>7 G<sup>7</sup>

5 CMaj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup> CMaj<sup>7</sup> 3 CMaj<sup>7</sup>(#11) 3

9 Bmin<sup>7</sup> 3 E<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup>7 3 F#<sup>7</sup>

12 Bmin<sup>7</sup> 3 B<sup>b</sup>7(#11) 3 Asus<sup>7</sup> 3 A<sup>b</sup>7 3 G<sup>7</sup> 3

16 CMaj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup> CMaj<sup>7</sup> B<sup>b</sup>7 3 3

19 A<sup>b</sup>7 G<sup>7</sup> CMaj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7 G<sup>7</sup> CMaj<sup>7</sup> 3 2nd time is double tempo

**Figure 6: Lead sheet for 'Brilliant Corners' by Thelonious Monk, Bb horns**



Solo by Steve Lacy  
from the album "Schooldays"

## Brilliant Corners

Thelonious Monk

Soprano Saxophone

5 S. Sax.

9 S. Sax.

13 S. Sax.

16 S. Sax.

20 S. Sax.

23 S. Sax.

27 S. Sax.

31 S. Sax.

35 S. Sax.

38 S. Sax.

42 S. Sax.

CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj7

Bmin7 E7 Eb7 Ab7 Db7 F#7 Bmin7

Bb7(#11) A7sus Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj Bb7 Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj7

Bmin7 E7 Eb7 Ab7 Db7 F#7 Bmin7

Bb7(#11) A7sus Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 Ab7 G7

CMaj7 Eb7 Ab7 G7 CMaj7

double time

♩ = 200

2  $\text{♩} = 100$   
a tempo

45 CMaj7 Eb7 Ab7 G7 CMaj7  $\text{tr}$  3 Bb7 Ab7 G7

S. Sax.

49 CMaj7 Eb7 Ab7 G7 CMaj7

S. Sax.

53 Bmin7 E7 Eb7 Ab7 Db7 F#7 B7

S. Sax.

57 Bb7(#11) A7sus Ab7 G7

S. Sax.

60 CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 3 Ab7 G7 3

S. Sax.

64 CMaj7 Eb7 Ab7 G7 CMaj7 3

S. Sax.

67 Double time CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 Ab7 G7

S. Sax.

71 CMaj7 Eb7 Ab7 G7 CMaj7 growl

S. Sax.

75 Bmin7 E7 E7 Eb7 Ab7 Db7 F#7 B7

S. Sax.

79 Bb7(#11) A7sus Ab7 G7 3

S. Sax.

82 CMaj7 Eb7 Ab7 G7 CMaj7 Bb7 Ab7 G7

S. Sax.

86 CMaj7 Eb7 Ab7 G7 CMaj7

S. Sax.

Figure 7: Solo by Steve Lacy on 'Brilliant Corners' by Thelonious Monk, from *Schooldays*, 1963, HatHut Records,

## Rhythmic Contraction

Original Melody, bar 7-8:

Variation 1, solo bar 7-8

Variation 2, solo bar 22

Variation 3, solo bar 29

Variation 4, solo bar 51

Variation 5, solo bar 66

Although in the above examples the order of the notes is not always exactly the same as in the original melody, the concept of rhythmic contraction is clear enough with the quarter note triplet arpeggios landing on the raised fourth being replaced by eighth note or sixteenth note triplets in the variations. Another example can be found in the opening bar of the bridge of the piece:

## Original Melody, bar 9



## Variation, solo bar 9

**Interpolation**

Interpolation involves using the original existing melody and interjecting other notes in between them. In these cases not all the notes of the melody are necessarily used in the improvised line but the overall contour of the line is clearly discernible.

## Original Melody, bars 1-2



## Variation 1, solo bars 27-28



## Variation 2, solo bars 71-72



## Variation 3, solo bars 82-83



## Variation 4, solo bars 86-87



'Monk's Dream' (audio example 10), from the same sessions, is a riff based composition. It does not contain the rhythmic or harmonic complexities of 'Brilliant Corners' and is thus less rich in material for the improviser. Rather than utilise the melody exclusively in his solo, Lacy concentrates on the movement C# (from the D Major 7 chord) to Bb (over the C7 chord) which are the strong notes of the melody at bars 5 and 6. His initial 5 note phrase stated at bar one, travels from C# to Bb and is then repeated, but displaced by a beat at bar three. The phrase is then rhythmically expanded from bars 4 to 6 before being repeated at bar 9 (with the addition of an interpolated note) but again displaced. The extra note provides the inspiration for a further development at bars 10-11 and again at 12-13 before the additional notes themselves become a theme in their own right and Lacy continues to develop this theme rather than the first. In this manner he creates a seemingly endless source of inspiration, of continual evolution in his solos, which is never in need of a pattern or cliché; it perpetuates itself.

This form of thematic development, based on the key notes of the melody, is another example of how Lacy was able to draw out material from the composition rather than approach improvisation from prescribing practiced patterns over the harmony of the piece.



**Figure 8: Solo by Steve Lacy on 'Monk's Dream' by Thelonious Monk, from *Schooldays*, 1963, Hat Hut Records, 1963**

Lacy was to continue to study and perform Monk's work on and off for the rest of his life. In the late 90s he renewed his alliance with Roswell Rudd (this time with Lacy's regular rhythm section of the time comprising of Jean-Jacques Avenel on bass and John Betsch on drums), forming what they called "Monxiland" which combined Monk's music with New Orleans style collective improvisation. The roots of this idea can be heard in the *Schooldays* album in pieces like Bye-Ya, which contains only collective improvisation.

Lacy was able to develop a musical language out of Thelonious Monk's music, not by imitating the craft of the pianist, but by seeking out the principals of the language and adapting his own material to these concepts. They included strategies such as thematic development, and rhythmic and harmonic illusions, as well as qualities such as playfulness and "exuberant wit"<sup>30</sup>. More directly, it grew from basing improvisation on the composed elements of each individual piece, with its own structure, its own set of rules, and its own inherent logic. As Lacy was to unlock the secrets in each of these pieces, the principals and methods were to become the basis of his own original synthesis of composed and improvised music.

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<sup>30</sup> See page 17

## The Forest and the Zoo – Lacy and free improvisation

The experience with playing Monk's music and getting to the bottom of it and going through it led to the freedom on the other side...<sup>31</sup>

By 1965 Lacy's *Schooldays* group had disbanded. Roswell Rudd had decided to concentrate on playing his own original music, the band had never had a regular bassist (27 in total had been used<sup>32</sup>) and countless gigs in semi-professional venues and under difficult circumstances had become too difficult to sustain. An interview with Garth W. Caylor Jr from this year reveals a frustrated and restless Lacy: "I can't savour music at this point, that's what I want to say."<sup>33</sup> His apprentice days were clearly over and he had little left to learn from playing with the older masters. It was time to find his own path, even if at that time he still seemed unsure as to which direction that would take. From the interview one can judge that he felt alienated by a younger creative scene many of whom had not spent years working under established band leaders as Lacy had done: "there wasn't much going on last night that Cecil Taylor wasn't into almost fifteen years ago...Cats are willing to freak out in public and own up to it afterwards."<sup>34</sup> Although only 30 years old he already felt washed up; "I feel almost like half a generation before those people;"<sup>35</sup> and unwanted. "Even *Evidence* is four years old now.

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<sup>31</sup> Steve Lacy in Bull, Peter, *Lift the Bandstand*, Jigsaw Productions, 1985

<sup>32</sup> Weiss, *Steve Lacy: Conversations*, p.37, reprinted from interview by Phillipe Carles, *Jazz Magazine*, August 1965

<sup>33</sup> Weiss, *Steve Lacy: Conversations*, p.32, unpublished interview by Garth W. Caylor Jr., 1965

<sup>34</sup> Weiss, *Steve Lacy: Conversations*, p.26, unpublished interview by Garth W. Caylor Jr., 1965

<sup>35</sup> Weiss, *Steve Lacy: Conversations*, p.25, unpublished interview by Garth W. Caylor Jr., 1965



Nothing's happened for me on records since then."<sup>36</sup> He was obliged to take a mundane day job for the first time in years and was looking to escape New York. He wished to begin a new life and take a new direction in music.

We had been playing tunes and keeping the beat and playing very strictly up to that moment. About 1965 we broke that barrier and just started to play freely. Well that's a long story, but we were tired of the tunes. And this includes the Monk tunes that we'd worked on so carefully for so many years. We got tired of them after a while. Now isn't that funny? So no matter how high the quality of something, you can't dwell on it forever because you get tired of it, you get sick and tired of it, so you have to leave it.<sup>37</sup>

Lacy looked to his friend Don Cherry, the trumpet player for the Ornette Coleman Quartet who had arrived in New York from California to great sensation a few years earlier. Don Cherry had become a close friend of Lacy's and he provided the type of musical provocation that Lacy was happy to receive. Although they had played together on Lacy's album *Evidence*, it was towards less structured music that Cherry was leading Lacy.

His playing was really free. He used to come over to my house in '59 and '60, around that time and he used to tell me 'Well, let's play.' So I said, 'OK what shall we play?' And there it was. The dilemma. The problem. It was a terrible moment. I didn't know what to do. And it took me about five years to work myself out of that. To break through that wall. It took a few years to get to the point where I could just play.<sup>38</sup>

When Lacy decided to leave the New York jazz scene, he went initially to Copenhagen to meet with Cherry, before circumstance led him to Rome. There he was to meet Irene Aebi, a young classical cellist, who was later to become his wife and singer in his later bands. He also met Triestian trumpeter Enrico Rava, who himself was something of a Cherry disciple, and

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<sup>36</sup> Weiss, *Steve Lacy: Conversations*, p.24, unpublished interview by Garth W. Caylor Jr., 1965

<sup>37</sup> Steve Lacy in Bull, Peter, *Lift the Bandstand*, Jigsaw Productions, 1985

<sup>38</sup> Bailey, *Improvisation, its nature and practice in music*, p.55

formed a quartet with him. Travelling to England they exchanged their Italian rhythm section for two exiled South Africans, drummer Louis Moholo and double bassist Johnny Dyani and, after some concerts back in New York, Rava's Argentinian wife arranged some performances for them in Buenos Aires. Unfortunately they were disappointed to find an audience who had little knowledge of recent developments in jazz. What is more, they arrived in the midst of a right-wing political takeover. With only a one-way ticket and little money, the band were unable to get out of the country for an entire year. Under these bizarre circumstances the band forged a path towards freely improvised music, with no preconceived melodies, harmonies or structure. They met with some appreciation from a small group of followers but found most listeners antipathetic to their explorations. A strong critique came from the master of tango Astor Piazzolla who, after hearing the group, was apparently quoted as saying that they "played with knives between their teeth." After seeing them he "went home and listened to Vivaldi all night to calm his nerves."<sup>39</sup>

At the end of the sojourn the band made an extremely striking recording named *The Forest and the Zoo*. As an album of completely improvised music it stands amongst the first in the genre (even Cecil Taylor's classic *Café Montmatre sessions, Nefertiti, the Beautiful One has Come* (1962) contained some pre-composed themes). The record unleashes some of Lacy's most raw, untamed and violent playing.<sup>40</sup>

Lacy's totally free period was temporary and he was to return gradually to

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<sup>39</sup> Weiss, *Steve Lacy: Conversations*, p.67, reprinted from interview by Raymond Gervais and Yves Bouliane, *Parachute*, autumn 1976

<sup>40</sup> Listen to track 2, "The Zoo" (01:35-02:40) *The Forest and the Zoo*, ESP, 1966

looking for ways to make his music more concise and precise through the use of composition. Nevertheless, his improvised music explorations would lead to intermittent partnerships with many of the leading European free improvisers such as Derek Bailey (notably in appearances with Company), Joelle Leandre, Evan Parker, Han Bennink and the Globe Unity Orchestra.

Lacy also ran free improvisation workshops in Rome and Paris with both amateur and professional musicians in the late 60s and early 70s. As Jean-Jacques Avenel recounts:

I remember Steve had a workshop...called the Clinic. It was crazy. It was open to everyone who wanted to play and it was held in the big room beneath Le Centre Americain. Sometimes there were up to thirty musicians who would play. There were no scores. From time to time he intervened when a drummer played too loud, he'd stop them and say 'there has to be balance.' We'd play for four hours like lunatics. I remember at first I couldn't hear myself, and then after a while because of playing I believe I managed to catch a sound there because you really had to play. Otherwise you leave. There were lots of people who couldn't stand it, and I could understand that. If you wanted to hear what you were doing you really had to pull on your strings.<sup>41</sup>

In fact, Lacy saw free improvisation, which he continued to do sporadically for the rest of his life, as a sort of informal laboratory of musical exploration, rather than regarding it as his personal artistic vision.

We always go back to total freedom as a way of research, and we stay there for quite a while just to see what we can fish out. But I object to the meandering and I object to the act part of it. When it becomes an act it's dead for me. You have to find something else.<sup>42</sup>

One could speculate that Lacy's initial foray into free improvisation may well have contained an element of exorcism of his period of mentorship. A crucial

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<sup>41</sup> Jean-Jacques Avenel, interview with the author, November 2008

<sup>42</sup> Steve Lacy in Davidson, Martin, 'The Great Big Beautiful Sounds of Steve Lacy', *IntoJazz*, May 1974, available <http://www.emanemdisc.com/addenda/stevelacy.html>, accessed March 2010

notion for free improvisation, to respond to one's instinct, not to censor oneself through self-analysis, "just to play" like his friend Don Cherry, would seem to be at odds with some of Monk's teachings for example, where he would advise Lacy to "stick to the point, not to play a lot of weird notes just because you think they're interesting."<sup>43</sup> It would certainly have to have been a contrary approach to the type of painstaking analytical research that Lacy would have made in transcribing and learning Monk's entire repertoire. Yet in practice these things are sometimes closer than they appear. In his book *Findings*, Lacy shows how he took a systematic approach to discovering how to make experimental music. Below is a list of sounds that he learned to reproduce on the soprano saxophone.

**SAX CAN** MOO MEOW SQUEAK **SPEAK**

GROWL SQUAWK BARK HONK PURR BLEAT WHINNY MOAN

**GROAN** RASP ROAR BRAY HOWL SHOUT QUACK COUGH

NEIGH CHIRP **GAG** GRUNT LAUGH BURP.....

**Figure 9: Extract from Lacy, Steve, *Findings: My Experience with the Soprano Saxophone*, Paris: CMAP, 1994**

Lacy's work from this point, both his compositions and his instrumentalism, were hugely informed by his practice of improvised music. This was literal, in terms of the research of sound and extended techniques, which became a feature of his saxophone playing after this time, even when he returned to

<sup>43</sup> Steve Lacy in Bull, Peter, *Lift the Bandstand*, Jigsaw Productions, 1985

very structured music. It also led to the use of more open harmonies in his compositions; in most of his pieces the improvised sections are based on just one scale, or are totally free, unlike the music of his mentors (even the early Cecil Taylor repertoire).

Free improvisation also pushed Lacy into a conceptual and philosophical territory that he had not experienced before and which was to indelibly alter all of his subsequent work:

There is a freshness, a certain quality, which can only be obtained by improvisation, something you cannot possibly get from writing. It is something to do with the 'edge'. Always being on the brink of the unknown and being prepared for the leap. And when you go on out there, you have all your years of preparation and all your sensibilities and your prepared means, but it is a leap into the unknown.<sup>44</sup>

In Lacy's subsequent work, he looked to combine improvisation and composition, not by drawing them closer together but in some ways by intentionally keeping them apart. He gave as much freedom and placed as much trust in the performer as possible, leaving them unrestricted by limitations. The composition was placed in and around the improvisations, giving structure and intention to each individual piece of music. The performers were undoubtedly encouraged, however, to play "on the brink of the unknown".

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<sup>44</sup> Bailey, *Improvisation, its nature and practice in music*, pp.57-58

## Prospectus - Lacy's "Post-free" music

From the late sixties onwards Lacy was to concentrate on creating his own musical language, one that combined composition and improvisation, restriction and freedom. It was to draw upon his own wealth of influences and the various branches of jazz that he had been involved in, while also incorporating music from outside his personal sphere, particularly Japanese music and theatrical music models.

Lacy's argument, in reverting to a more structured base was simply that after a year of playing free every night, the music began to sound the same and therefore it was no longer free.<sup>45</sup> When limits and control began to reappear in the music, Lacy began to call his music "post-free" which in turn was soon succeeded:

After some years of this, the discarded elements (melody, harmony, rhythm, structure, form) returned to the music, but not like before: renovated, refreshed, wide open with possibilities. We called this 'poly-free', because the freedom might be anywhere in a given piece. Also one became free to be not free, if one chose.<sup>46</sup>

### ***The Way – Eastern philosophy and the makings of a compositional voice***

Lacy's first work, and one of his most enduring, was a song cycle based on Lao Tzu's *Tao Te Ching*, or *The Way*. Lacy discovered Witter Bynner's translation of the ancient Chinese text in 1959, pondering over it for several years before deciding to set parts of it to music.

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<sup>45</sup> Lacy, *Findings: My Experience with the Soprano Saxophone*, p.75

<sup>46</sup> Lacy, Steve, *Findings: My Experience with the Soprano Saxophone*, p.75

Lacy was to persistently revise the work before finally recording the full band version with vocals in 1979 for Hat Hut Records, although he was to record many instrumental versions of the suite both prior to and after this live concert version. The pieces went through numerous stages during their conception period, reaching a high point of complexity, before he gradually stripped the work back to its most essential form. 'Bone', seen below (audio example 11), was to become Lacy's signature composition. Just as Lao Tzu's text cuts to the heart of the matter, the piece is a work of profound simplicity, a childlike melody juxtaposed against a bass ostinato in a related but different tonality. Its natural swing encourages playfulness and the exuberance of the vitality that the lyrics champion. The sense of polytonality is achieved with the melody strongly insinuating the key of G while the bass alternates between B and C. In a way, this piece, one of his earliest, perfectly encapsulates his style and the philosophy surrounding his music. He would remark about this piece many years later: "You go through the complex to get to the simple...we try to get it down to the bone. You want to end up with something that's easy...Easy to love!"<sup>47</sup>

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<sup>47</sup> Weiss, *Steve Lacy: Conversations*, p.189, reprinted from interview by John Corbett, *Down Beat*, February 1997





22

bor - row, — am - bi - tion wan-ders blind: — vi -

ta - li - ty cleaves to the nar - row — lea - ving death be - hind. —

(Bone)

July 1970

Figure 10: 'Bone' by Steve Lacy, published in Lacy, Steve, *Prospectus* (sheet music), Margun Music, Massachusetts, 1988

The score for 'Existence' further extends the practice of using a minimum of materials for maximum effect. The melody line employs octaves exclusively, transposed and rhythmically altered. A scrawled sheet of instructions given to band members regarding the piece sheds light on the methods that Lacy used in developing material, as well as the relationship between improvisation and composition in his music and how he would blur the lines between these elements.

TAD#1

EXISTENCE,

LMU12U

EX IS - - - TENCE, BY NOTHING BRED, BREEDS

EVERYTHING. PARENT OF THE UNIVERSE, IT

SMOOTHES ROUGH EDGES, UN-TIES HARD KNOTS,

TEMPERS THE SHARP SUN, LAYS BLOWING DUST, ITS

IMAGE IN THE WELLSPRING NEVER FA - - ILS. BUT

HOW WAS IT CON-CEIVED? THIS IMAGE OF NO OTHER SIRE. (EX:)

existence                      Leo Tee

existence  
by nothing bred  
breeds, except  
part of the universe  
It smooths rough edges  
unties hard knots,  
tempers the sharp sun  
lays blowing dust  
It's image in the wellspring  
near parts.  
but how was it conceived?  
this image of no other sire

① warm up on notes of 1st scale  
② imp in scale  
③ in up tempo, written part  
④ imp  
⑤ slow, rubato

express words through scale  
"my version of giant steps"

- improve sig. of words in hand  
- over in return

**Figure 11: 'Existence' by Steve Lacy, from the author's private collection**

Each line of the poem relates to a particular mode (mainly unorthodox pentatonic scales). As the instructions at the bottom of the page state, the performer "warms up" on the notes of the first scale, then outlines each different mode. They then play the written composition "uptempo". After

that the performer makes a free improvisation and finally returns to the melody in a slow, rubato manner.<sup>48</sup> Lacy's solo instrumental version of this piece on the album *Remains* (audio example 12) demonstrates a virtuosity and unparalleled mastery of his instrument, at one point hitting a high A'''' (4:37), more than an octave into the altissimo range (in other words, a major ninth higher than the highest note a soprano saxophone can actually produce using standard fingering). In the use of space, breath and texture, 'Existence' demonstrates the influence, not just of a passing interest in Eastern philosophy; from the early seventies onwards Lacy was to frequently travel to Japan, to tour and perform with local musicians and artists. He took lessons from the master of shakuhachi, Watazumido-So, and 'Existence' bears the hallmarks of this tutelage.

Certain musical devices were to remain constant throughout Lacy's body of compositions and in the two pieces above already there are examples of these techniques. 'Bone' uses a double stopped bass ostinato and in 'Existence' the outlining of unorthodox scales (often pentatonic scales derived from sources such as Japanese, Indian or Jewish music) were to become features of nearly all of Lacy's pieces, along with repetitive cell structures (brief composed melodic fragments which are repeated many times before a new one is introduced), close harmonies in lead parts (often two saxophones in major or minor seconds) and the doubling of the vocal part with soprano saxophone. Lacy's Tao cycle remains his defining work, combining his simple, nursery rhyme-like sense of the avant-garde (like Monk, many of his compositions

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<sup>48</sup> The form of this piece bears some resemblance to Indian raga and it is quite possible that this was a conscious decision, especially given that the piece is an homage to John Coltrane who himself was interested in Indian Classical Music.

contain tunes which are easily retainable, while the improvisations that ensue use extended and experimental techniques) with his interest in Eastern philosophy and metaphysical subject matter. In particular he seemed intrigued by the observational nature of much Eastern literature especially in the mundane or every-day aspects of life.<sup>49</sup>

### **‘Prospectus’ – concealed information in Lacy’s compositions**

The following piece is one of Lacy’s most frequently played compositions, ‘Prospectus’, to the extent that it became something of a “standard” for his ensembles. The lyrics are from a found poem by Blaise Cendrars, apparently taken from a Japanese tourist brochure (translated from the French):

*Come and see our own isle.  
It’s all the way down south  
In the Japanese possessions  
This little country is certainly  
too little known in Europe.  
It merits a bit more attention.  
The fauna and flora have great variety  
And hardly have been studied until now.  
And then you’ll find everywhere you look,  
A picturesque point of view,  
And in the interior  
Some ruins of Buddhist temples,  
Which are, in their genre,  
Pure marvels*

*Prospectus* is a jubilant piece, and Lacy’s notes to the score instruct the player that the piece should be “light and gay, off the ground”. The piece features

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<sup>49</sup> The most extreme example is from “Postcard” (1977), which used as inspiration a postcard from his mother-in-law who was away on holiday.

*Dear Irene and Steve,  
This is a very beautiful and interesting country,  
Yesterday we were on an excursion along the coast  
And inland to this most fascinating town with twenty seven mosques,  
Swimming is ideal,  
The hotel lies in a huge pine forest,  
Lots of love and kisses,  
Moms*



some of Lacy's favourite aforementioned touchstone devices such as double-stopped bass parts, and melody and background parts make frequent use major second intervals (notably the two saxophones play in major seconds throughout the introduction). It also features repeated cell devices, the introduction being repeated four times before the vocals enter. Unusually the soprano saxophone doubles the vocal line, meaning that there is little room for melodic interpretation by the vocalist.

3

## Prospectus

(1978)

Text: Blaise Cendrars

Intro ♩ = ca. 184

Score for *Prospectus* (1978) by Blaise Cendrars. The score is for a jazz ensemble and includes parts for Voice, Soprano Saxophone, Alto Saxophone, Violoncello, Contrabass, Drums, and Piano. The tempo is marked "Intro ♩ = ca. 184". The key signature has two sharps (F# and C#). The score is divided into two systems. The first system shows the introduction with dynamics ranging from *mf* to *f*. The second system shows the vocal entry with first and second endings. The piano part features complex harmonic textures with many accidentals.

4

G.P. A

Voice

Vi-si-tez — nô-t-re île. — C'est l'île la plus au sud—  
 Come and see — our own isle. — It's all the way down south—

Sop. Sax.

Alto Sax.

Vc.

Cb.

Dr.

Pno. G.P.

Voice

des — po — ses-sions ja — — po-naïses. —  
 in — the Ja-panese po — — ses-sions. —

Sop. Sax.

Alto Sax.

Vc.

Cb.

Dr. *time ad lib.*

Pno.



**B** 5

Voice

Nõt - re pays — est cer - taine - ment trop peu con - nu en Eu - rope, — il  
 This little Coun - try is cer - tain - ly too lit - tle known in Eu - rope, — it

Sop. Sax.

Alto Sax.

Vc.

Cb.

Dr.

Pno.

Voice

mé - rite d'a - ti - rer l'at - ten - tion. La faune et la  
 me - rits a bit more at - ten - tion. The fau - na and the

Sop. Sax.

Alto Sax.

Vc.

Cb.

Dr.

Pno.

**C**

\* If the low A is impossible to produce on the soprano saxophone, the B ( a second higher ) can be substituted.

6

e  
flo - ra sont très va - ri - ées, et n'ont guère é - té  
flo - ra have great va - ri - e - ty, and hard - ly have been

iax.  
iax.  
7c.  
7b.  
8  
Dr.

e  
é - tu - diées jus-qu'i - ci. — En - fin vous  
stu - died un-fil now. — And then you'll

iax.  
iax.  
7c.  
7b.  
8  
Dr.

*ad lib.*

**D**

Voice  
 trou - ve - rez — par - tout — de pit - to - resques points de vue —  
 find — eve-ry-where — you look — a pic - tu - resque point of view —

Sop. Sax.  
 Alto Sax.  
 Vc.  
 Cb.  
 Dr.  
 Pno.

Voice  
 Et dans l'in - té - ri - eur des  
 And in the in - te - ri - or some

Sop. Sax.  
 Alto Sax.  
 Vc.  
 Cb.  
 Dr.  
 Pno.

8

E

ru - ines de tem - ples boud - dhi - ques, qui sont dans leur  
 ru - ins of bud - - dhist temp - les, which are in their

\*  
 The piano accompaniment consists of a right-hand part with a treble clef and a key signature of two sharps (F# and C#), and a left-hand part with a bass clef. The right-hand part features a rhythmic pattern of eighth notes, while the left-hand part provides a harmonic accompaniment with chords and single notes.

gen - re de pures mer - - veilles.  
 gen - re pure mar - - - - vels.

The piano accompaniment continues with the same instrumental parts as the first system, maintaining the rhythmic and harmonic structure.

<sup>6</sup> See footnote p.5



Coda

9

Sop. Sax. *mf* *f* *mf*

Alto Sax. *mf* *f* *mf*

Vc. *mf* *f*

Cb. *mf* *f*

Dr. *mf*

Pno. *mf* *f* *mf*

Sop. Sax. *f* *mf* *ff*

Alto Sax. *f* *mf* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

Dr.

Pno. *f* *mf* *ff*

Figure 12: 'Prospectus' by Steve Lacy, published in Lacy, Steve, *Prospectus* (sheet music), Margun Music, Massachusetts, 1988

Remarkably, despite what is quite a challenging piece for the performers to play, with large intervals for the vocalist, double stops at a fast tempo for the bass player and thick, clustered chords in the piano part, the instructions for the improvising could not be simpler: improvise in C Major.<sup>50</sup>

In an interview conducted with Lacy's double bass player Jean-Jacques Avenel I questioned him about improvising around this piece:

**Lucien Johnson:** For example the piece 'Prospectus', how did that work?

**Jean-Jacques Avenel:** 'Prospectus' was in the key of C. So you do what you want with that.

**LJ:** But it seems to me that there's a lot more to it than that. A lot more to it than just C!

**JJA:** Yes well there are all the different C's! There are all the C scales and so there's every note if you want. But the piece gives off a tonal centre, which is the tonality of C.

Often that piece caused problems for pianists actually. Bobby [Few] was at ease everywhere but other pianists didn't know what to do. But in Steve's pieces there were often different tonalities that crossed over each other. Sometimes if we asked he might say yes there's that one but there's also that one which is the contrary of that one and this one! So you could do your own little cuisine! Otherwise you could find something in the colour of the piece or in the rhythm of it. Use that as a trampoline. But you weren't forced to. If you asked, he'd happily say, yes it works like that you can do that – or not! It was always open.<sup>51</sup>

One can assume that this is what Lacy meant when he said that the freedom could be anywhere in the piece. After playing a challenging written composition, the performer is then free to improvise in an open situation with only a tonal centre of C Major as his/her guide. Yet it would also seem that there are many more unwritten understandings to this within the group, as is confirmed by Avenel's comment that many pianists just did not know how to approach the piece.

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<sup>50</sup> In the introductory explanation notes to Lacy, Steve, *Prospectus* (sheet music), Margun Music, Massachusetts 1988

<sup>51</sup> Jean-Jacques Avenel, interview with the author, Paris, November 2008 (see appendices)

In the version recorded on the documentary *Raise the Bandstand*<sup>52</sup> with Avenel, Bobby Few, Aebi, Steve Potts and Oliver Johnson, the improvisation is collective rather than with individual solos. Thus one could argue that one of these understandings is an appreciation of the historical references behind the music. This stems back to New Orleans collective improvising styles, through Monk (and Lacy's instructions to play it "off the ground" certainly recall Monk's advice to "raise the bandstand"). Another unwritten understanding may be the importance of group listening, and the two saxophonists display this in their conversational, intertwining melodies. It may simply be a matter of taste and aesthetics; Few's piano playing is highly percussive, reminding one of a marimba player with hard mallets rather than the technique of a classical piano player with rounded fingers. Potts' alto sound is harsh and abrasive and this is an excellent foil to Lacy, just as Roswell Rudd's gnarly trombone had been previously. Johnson's drumming is joyous and vital, with a light calypso ever present, but also open enough to break down into a free rubato style at any given moment.

It would seem these players are indeed free and open to explore the piece from any angle they wish, as Avenel states, and yet, as he implies, there is to some degree a "right way" and a "wrong way" to play them. The players have been chosen precisely because they understand the history behind the music, their playing suits Lacy's own tastes (even if this includes an element of juxtaposition in the group) and they have enough trust in their intuitive senses to be able to listen and react in an empathetic manner. Therefore any instruction beyond "improvise in C" becomes superfluous and would

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<sup>52</sup> Bull, Peter, *Raise the Bandstand*, Jigsaw Productions, 1985

possibly hinder the dynamics of group and individual independence within Lacy's unit.

### ***The Woe, The Cry and Rushes – A political message***

In contrast with *Prospectus* or *Postcard* which chose universal, everyday themes, Lacy was to create works which were topical and broached serious political subjects. 'The Woe' (1974) was a suite for tape and quintet<sup>53</sup> which protested against the Vietnam war. As described by David Lee in Coda Magazine, 1996:

The Woe should enter history as a classic free jazz statement. The quintet performs it along with taped sound effects; and the sheer passion makes most other tape and live-playing efforts seem like intellectual exercises. Against the soundscape of machineguns, tank engines and bomb bursts, the furious playing of the quintet becomes the essence of warmth and compassion. The effect is heartrending.<sup>54</sup>

The album certainly contains some of the most expressionistic music that Lacy was to record.

In 1996 Lacy was to make settings of poems by the controversial Bangladeshi poet Taslima Nasrin. *The Cry*, described by Lacy as a "jam opera"<sup>55</sup>, employs texts which condemn the treatment of women in traditional Islamic societies and earned their author a two-year prison sentence for "the public expression of outrageous religious sentiments"<sup>56</sup> in Bangladesh, as well as various death

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<sup>53</sup> Lacy indicated an interest in tape pieces and musique concrete around this time such as in his first solo saxophone album *Lapis* (1972) which included various overdubbed environmental sounds.

<sup>54</sup> David Lee, Coda Magazine, 1996 available <http://www.emanemdisc.com/E4004.html>, accessed March 2010

<sup>55</sup> As quoted in Huotari, Allen, *Steve Lacy: The Cry*, Review in [www.allaboutjazz.com](http://www.allaboutjazz.com), published May 1, 1999

<sup>56</sup> As quoted in Huotari, Allen, *Steve Lacy: The Cry*, Review in [www.allaboutjazz.com](http://www.allaboutjazz.com), published May 1, 1999



threats. The piece was unique in its instrumentation (soprano saxophone, bass clarinet, accordion, harpsichord, double bass, percussion and voice) and also included theatrical elements, such as props, scenographic design and lighting effects. By this point Lacy's interest in combining music and poetry had naturally led to an interest in contemporary music theatre and many of his song cycles were presented in a semi-theatrical fashion, without ever fully entering into narrative or character portrayal.

A cycle of Lacy's entitled *Rushes* (1990), for voice, soprano saxophone and piano, suggests that Lacy may have been exploring the music of German composer, Hanns Eisler. The cycle recalls Eisler's *lieder* in their use of harmonies and subtle ostinatos broken up by rubato interventions.<sup>57</sup> There is also a strong political flavour to *Rushes* with the pieces being settings of poems by 20<sup>th</sup> Century dissident poets from the Soviet Union. 'The Cuckoo' (audio example 13) is a poem by Anna Akhmatova in which the cuckoo in the clock personifies the poet's own sense of entrapment within the communist regime, and the composition perfectly encapsulates this feeling of chilling claustrophobia and insinuated menace.

Although *The Woe* has an immediacy through its power and energy, there is a clear demonstration of the conceptual development of Lacy's music through a comparison with his later political works. In *The Woe*, Lacy uses literal representations of warfare, and the music is in retaliation to these sounds, to a bombastic effect. In *Rushes* and *The Cry*, Lacy draws the listener in by combining the power of the texts with the subtleties and nuances of his compositions.

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<sup>57</sup> Notably *The Hollywood Songbook*, 1938-43 or later pieces for voice and piano such as *In the flower garden*, 1955

### ***Futurities* – music theatre**

One of Lacy's most well known cycles used the poetry of contemporary American poet Robert Creeley and the music was released as a two volume set on Hat Hut records. The piece was semi-theatrical and incorporated stage design and choreography. In this work, named *Futurities*, one feels Lacy's Kurt Weill influence at its strongest<sup>58</sup>. Indeed even the instrumentation, a nine piece band with voice, two saxophones, trombone, piano, acoustic guitar, harp, double bass and drums, invokes the sort of classical/jazz/cabaret synthesis which Weill created for *The Threepenny Opera*. A piece like 'A Folk Song' (audio example 14) bears a striking similarity to many of Weill's pieces, notably the classic 'Moon of Alabama' (audio example 15) from *The Rise and Fall of the City of Mahogany*. Both compositions feature rigid, march-like rhythms underpinned by a darkly percussive piano vamp, and a certain harmonic ambiguity. Even Aebi's voice has certain aesthetic qualities in common with Weill's muse, Lotte Lenya, who played Jenny in the first production of *The Threepenny Opera* and was later to become his wife; a deep and broad alto, brittle and avoiding prettiness and occasionally breaking into *sprechstimme*.

### ***Trickles* – instrumental works**

Although Lacy saw his song cycles as his major composition work, his instrumental pieces have often had more critical success (although this is perhaps due to the absence of Aebi's distinctive voice which has had

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<sup>58</sup> Both Weill and Eisler were brought to the public attention through their music theatre collaborations with Bertolt Brecht during the Weimar Republic in Germany.

something of a polarising effect on listeners). The album *Trickles*, recorded for Black Saint in 1976 documented a New York sojourn, and saw him teaming up with his *Schooldays* sparring partner Roswell Rudd, along with fellow Americans Kent Carter on double bass and Beaver Harris on drums. The influence of Lacy's jazz mentors comes to the fore in this album. The theme for the title track has a distinctive New Orleans flavour in some of the sections, while Rudd's bucket muted trombone introduction is reminiscent of the colour Tricky Sam Nanton brought to the Duke Ellington Orchestra. One can also decipher a strong Cecil Taylor influence, notably in the use of repeated cells and close intervals, techniques that come to the fore in Taylor's albums of the 1960s such as *Unit Structures*, *Conquistador* and in particular the music released by Taylor on the Gil Evans album *Into the Hot*. Lacy was to admit the influence in an interview in *Melody Maker* in 1979:

Those pieces on a record like *Into the Hot* they gave me a key. That was kind of a gift to me. I really got into that kind of composition, whereas he got out of it and went beyond that. Even the titles *Bulbs*, *Mixed* they're kind of like my titles.<sup>59</sup>

The influence of Monk is also apparent throughout the album particularly in the naïve, nursery rhyme flavour of some of the melodies. This is keenly felt in particular on the track 'Papa's Midnite Hop' (audio example 16), transcribed below.<sup>60</sup>

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<sup>59</sup> Weiss, *Steve Lacy: Conversations*, p.87, reprinted from interview by Brian Case, *Melody Maker*, April 1979

<sup>60</sup> As this is a transcribed notation it does not include dynamics or other instructions that may have been given to the performers, or a drum part which may or may not have been included.



2

The image displays a musical score for three instruments: Saxophone (S. Sax.), Trombone (Tbn.), and Double Bass (Db.). The score is divided into four systems, each containing three staves. The first system starts at measure 21 and ends at measure 24. The second system starts at measure 23 and ends at measure 26. The third system starts at measure 27 and ends at measure 30. The fourth system starts at measure 31 and ends at measure 34. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The saxophone part features melodic lines with various articulations and a triplet in measure 29. The trombone part provides harmonic support with rhythmic patterns. The double bass part features a prominent double-stopped bass ostinato in the lower register, with some melodic movement in the upper register. A '3' above the saxophone staff in measure 21 indicates a triplet. An 'improvise' instruction is written above the trombone staff in measure 21. A repeat sign with a first ending bracket is present at the end of the first system, marked 'x4'.

**Figure 13: transcription of 'Papa's Midnite Hop' by Steve Lacy, from Lacy, Steve, *Trickles*, 1976, Black Saint**

As with 'Bone' or 'Prospectus', devices such as the double stopped bass ostinatos and repeated cells are employed. In the second reading of the main

theme at bar 23, Lacy uses an ‘isometric variation’<sup>61</sup> in the soprano part, while the trombone part continues with the original theme.

‘The Duck’ became another of Lacy’s theme songs and was recorded in many contexts, with the name changing according to the location where he was performing. Audio example 17, for instance, is named ‘Swiss Duck’, released on the album *The Way* recorded live in Geneva. This piece demonstrates an inversion of Jean-Jacques Avenel’s previous statement about the improvisation being based on any part of the composition. The composition is one that could only have grown out of improvisation, being full of growls, croaks, snarls, tweets and of course the occasional quack. Although it may appear at first difficult to discern where in fact the composition ends and the improvisation begins, a comparison with another version, such as the solo piece (‘The New Duck’, audio example 18) recorded on the album *Weal and Woe* makes this more clear. Once again this piece demonstrates the interest Lacy had in combining the composed and the improvised, the prepared and the unprepared, the known and the unknown. In this piece, brief as it is, he succeeds in integrating the textures, playfulness and humour of improvisation into the written (or at least, prepared) sections.

### **‘Chagrin’, ‘Worms’ and ‘Itinerary’ – large scale and crossover works**

Lacy was to undertake ambitious and unexpected compositional projects as time progressed. He would experiment with different instrumentations and collaborate with players from outside the jazz or European improvised music traditions. As Jean-Jacques Avenel states, “I found some of his scores for

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<sup>61</sup> Lacy’s use of “isometric variations” in his improvised soloing has been mentioned in Chapter Two.

baritone, for violin, he was always wanting to grow...I think the thing which wounded Steve the most was that he wasn't recognised enough as a composer."<sup>62</sup>

The unreleased 'Chagrin' was a work for string quartet and soprano saxophone, performed in audio example 19 by Lacy and the Borromeo String Quartet. We catch a glimpse of what Lacy may have sounded like had he been a purely classical composer. It is fascinating to hear many of Lacy's trademark techniques such as repeated cell structures or limited melodic material (pentatonic or even four note scales) being adapted to a classical ensemble. He even tackles the problem of swing at certain moments, a delicate operation for a classical ensemble. The pizzicato hoquet section provides a bed for Lacy to branch out and provides the illusion of swing, whilst not asking the performers to imitate an actual swing feel. In rare opportunities to write for larger ensembles Lacy was to explore the colours possible in combining jazz, classical and contemporary instrumentalists.

'Worms', written in 1972 and performed by the Globe Unity Orchestra, was an early exploration into the possibilities of a larger ensemble. Again some of Lacy's trademarks are apparent: seconds, both major and minor are employed throughout, as are the repetition of cell structures. Lacy's instructions to the improvisers are to "involve effects (rather than music) such as rattling, squeals, shrieks, shudders, bumps and other graveyard sounds".

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<sup>62</sup> Jean-Jacques Avenel, interview with the author, Paris, November 2008 (see appendices)

# Worms

(1978)

$\text{♩} = \text{ca. } 54$

1,2 Sop. Sax *f*

3 Sop. Sax *f*

Bs.Cl. *f*

1,2,3 Tpts.(Bb)

1,2 Trb. *f*

3 Trb. *f*

Tuba *f*

Vc. *arco*

Cb. *arco* *f*

Per. Chimes *f*

Like midnight bell strokes

Pno. *sf sf sf sf sf sf sf sf sf*

8ve

Detailed description: This is a page of a musical score for the piece 'Worms' (1978). The score is written in 4/4 time with a tempo of approximately 54 beats per minute. It features a large ensemble of instruments. The woodwinds include two parts of Soprano Saxophone (1,2 and 3), Bass Clarinet, and three parts of Trumpet in B-flat. The brass section consists of two parts of Trombone (1,2 and 3) and a Tuba. The strings include Violoncello and Contrabass, both playing *arco* (arco). The percussion section includes Chimes and Piano. The piano part is characterized by a series of chords marked *sf* (sforzando), with a performance instruction 'Like midnight bell strokes' above it. The score is divided into three measures, each containing a full measure of music for all instruments. The key signature has two flats (B-flat and E-flat). The page number '52' is in the top left, and '72' is in the top right corner of the image.



(play 6 times)

53

1, 2  
Sop. Sax.

3

Bs.Cl.

1, 3  
Tpt.(Bb)

2

1, 2  
Trb.

3

Tuba

Vc.

Cb.

Per.

Pno.

*sf sf sf*

(8ve)

Drums  
*ad lib.*

\* See footnote 51

54 (play 3 times) (play 4 times)

1, 2  
Sop. Sax.

3  
Bs.Cl.

1, 3  
Tpt. I.

2  
Trb.

1, 2  
Tuba

3  
Vc.

8  
Cb.

Per.

Pno.

**D** (play 5 times)

**E** (play 3 times)

55

1, 2 Sop. Sax.

3

Bs.Cl.

1, 3 Tpt.(Bb)

2

1, 2 Trb.

3

Tuba

Vc.

Cb.

Per.

Pno.

(Play these pitches and scream higher ones)

(Play these pitches and scream higher ones)

*Sve*.....



2. Sax.

3. i.Cl.

3. t.(Bb)

2. b.

ba.

Vc.

Cb.

er.

10.

short pause (play 6 times)

IMPROVISATION

Orchestra version: December 21, 1978

After improvisation, play  $\square$  3 times, then  $\square$  6 times.

Figure 14: 'Worms' by Steve Lacy, published in Lacy, Steve, *Prospectus* (sheet music), Margun Music, Massachusetts, 1988

His concepts for large ensemble reached their zenith the 1990 album *Itinerary*. The sixteen piece ensemble resembles a jazz big band, but with additional elements such as the harp, bass clarinet and flutes. Lacy's semi-orchestral vision is a blend of impressionism and modernism somewhat reminiscent of Gil Evans. There is experimentation with colour throughout, executed with poignant effect on the title track, 'Itinerary' (audio example 20). Rather than dense and continuous blocks of sound, as we see in 'Worms', 'Itinerary' experiments with different instrumental combinations within a large ensemble. For example, the soprano and piano figures shown below at C are repeated but given to the flute and the second and third trombones respectively at D (further below).

19 C

Fl.

Sop. Sax. *mf*

Alto Sax. *mp*

Ten. Sax.

B. Cl.

Flug.1

Flug.2

Tbn.1

Tbn.2

Tba.

Pno. *f*

Gtr.

Hp.

Vc. voice I sail - ed through ma - ny wa - t - ers  
*f* pizz.

A. Bass *f*

Dr. cymbal *p* *f* *p*

Perc. *improvise*

C

13

D

37

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Cl.

Flug. 1

Flug. 2

Tbn. 1

Tbn. 2

Tbn.

Pno.

Gtr.

Hp.

Vc.

A. Bass

Dr.

Perc.

*mf*

*mf*

*mf*

*f*

*f*

*f*

*p* *f*

etwas leiser als ss+cello, aber deutlich hoerbar

sto ries

cello

D

**Figure 15: Extract from 'Itinerary' by Steve Lacy, from the author's private collection**

In *Itinerary* Lacy takes several different approaches to improvisation and composition and the nebulous space that exists between these two poles. In

many of the parts, notably the percussion, drums and piano, there are verbal instructions, or just general dynamic markings, rather than full notation.

15

42

Fl.

Sop. Sax.

Alto Sax.

Ten. Sax.

B. Cl.

Flug. 1

Flug. 2

Tbn. 1

Tbn. 2

Tba.

Pno.

Gtr.

Hp.

Vc.

A. Bass

Dr.

Perc.

gliss

deep cluster

8va

*p* *f*

Figure 16: Extract from 'Itinerary' by Steve Lacy, from the author's private collection



Meanwhile the trombone solo and then the alto solo (shown below) are completely free improvisations, arrhythmic and without forced tonal references (although the cello and harp parts have optional scales on which to base their accompanying).

25

63 **H** alto solo

Fl.

Sop. Sax. alto solo

Alto Sax. SOLO

Ten. Sax. alto solo

B. Cl. alto solo

Flug.1 alto solo

Flug.2 alto solo

Tbn.1 alto solo

Tbn.2 alto solo

Tba. alto solo

Pno. alto solo

Gr. alto solo  
VEREINZELT (FREE VOICINGS)  
FREE BACKGROUND - use this scale if you want

Hp. alto solo  
FREE BACKGROUND - use this scale if you want

Vc. alto solo  
FREE BACKGROUND - use this scale if you want

A. Bass alto solo

**H** alto solo

Dr. alto solo

Perc. alto solo

Figure 17: Extract from 'Itinerary' by Steve Lacy, from the author's private collection

At C the soprano saxophone (naturally played by Lacy himself) repeats the vocal melody. Yet on the recorded version, Lacy extemporises on the theme, moving, at times, far away from the written score. In this music, the score is not a sacred object but a guide to the musician. The musician can potentially move in and out of it, provided he or she understands it well enough.<sup>63</sup> This becomes an assertion of their freedom and independence. For a performer with a background in improvisation, music is a malleable entity, a celebration of the given moment and an acknowledgement of the essentially ephemeral nature of music. This in its turn has its own implications: most notably the rejection of what Derek Bailey describes as “the physical and hierarchical separation of playing and creating”<sup>64</sup>. In other words, not only does the improviser reject the notion that musical creation must be kept separate from musical performance (with all the hierarchical composer/performer relationships that that implies) it also rejects the notion of a composed piece as a static, completely predetermined object. With his interpretation of the score of ‘Itinerary’, Lacy proves once again that he is “turning on his master”; even though by this stage his only master was undeniably himself.

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<sup>63</sup> For this to work the musician must also understand *when* it is appropriate to diverge. In this case, Lacy is playing the lead part and has a certain amount of space in which to extemporise. Had he been playing more of an accompanying role it is unlikely he would have diverged in this manner.

<sup>64</sup> Bailey, *Improvisation: Its nature and practice in music*, p.67

## Conclusion

As composer, Steve Lacy was hugely prolific and his oeuvre encompassed a huge range of stylistic influences. These ranged from the various jazz styles, through free improvisation, contemporary music theatre, adaptations of various world musics (notably shakuhachi techniques and modes from Japanese music) as well as the exploration of contemporary classical music and, at times even *musique concrète*.<sup>65</sup> He was to skirt around all these genres, never entrenching himself in any one form. At the same time his music is built up of a relatively small number of devices (certain modes, often unorthodox pentatonic scales; arranging habits such as double stopped bass ostinatos, lead horn parts in seconds, the doubling of the vocal line with the lead saxophone; repeated cell structures). This, along with his immediately identifiable saxophone sound, developed over years of apprenticeship and exploration, gives his music an instantly recognisable quality.

The paradox of being eclectic and yet highly individual, that his vision should display enormous breadth as well as determined precision, is at the heart of why Steve Lacy's music was truly ahead of its time and forward thinking. In transcending idioms or categorisation, and yet being hugely informed and practiced in many different traditions, Lacy serves as model for the contemporary musician.

"We miss his integrity, his courage and his warmth,"<sup>66</sup> Jean-Jacques Avenel, long time colleague and friend would state. Courage was a quality Lacy demonstrated from the outset. He had the courage to play an instrument that

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<sup>65</sup> Lacy makes some obvious references to *musique concrete*, including pieces for tape and saxophone, and field recordings on the album *Lapis*, 1975, Saravah

<sup>66</sup> Jean-Jacques Avenel, interview with the author, Paris, November 2009 (see appendices)

was uncommon and unfashionable and resolutely stick to that instrument all his life; to apply himself to the music of other musicians who he esteemed, even if they weren't necessarily recognised at the time; he took political stances in his life and music; he had the courage to defy stylistic limitations and cross boundaries between definitions of genre; and he persevered with approaches, such as using poetry and writing for voice, when this was uncommon and sometimes unpopular within his peer group and industry. Perhaps more than all of those factors, he had the courage to play and compose music in which simplicity and naivety were essential qualities. This was not music that sought to impress or compete through virtuosity or through purely conceptual means.

The music of Steve Lacy indeed possessed courage. Through its craft it had integrity. Warmth was its nature.

## Composition Notes

My composition project is made up of four separate parts; two arranging projects and two projects of new compositions:

- 1 – The study and subsequent arrangements of pieces by Steve Lacy for trio
- 2 – arrangements of old compositions of my own, re-scored for string quartet
- 3 – new compositions for the Troubles, an 8 piece ensemble featuring jazz musicians and string players from classical music backgrounds
- 4 – a piece for orchestra and jazz quartet

Although labelled a “composition” masters, this project falls in between classifications. “Performance” cannot be separated from “composition”, in many of these pieces, as my improvisations are important elements in the composition and can be treated and judged as “instant composition”.<sup>67</sup>

Likewise, stylistically the pieces are often closer to jazz than classical music, yet the emphasis on notation, instrumentation and colour are uncommon in jazz outside of arrangers such as Gil Evans and George Russell. A notable precursor to this type of work is “third stream” music. Whereas third stream was a conscious effort to combine classical and jazz music, I feel that my project has been a less conceptual, perhaps ingenuous approach, adapting my compositions to the elements at hand.

A large part of this project has investigated the nature of improvisation and composition, their differences and similarities. As a performer, I would observe that there is a large difference in mental approach from improvising,

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<sup>67</sup> This term was coined by Dutch improvisers Misha Mengelberg and Han Bennink in reference to their practices with the Instant Composers Pool, a collective of improvisers and composers. The idea is similar to that expressed by Lacy in page 3 of this essay, which downplays the apparent differences between composition and improvisation.

which demands an access to the creative faculties; and interpreting a composition, which does not. For me, improvisation is instant composition. Indeed, when I compose I have often found that this process is even less creative than improvising. That is to say, in composition there is often a struggle to find an initial idea which employs ones creative powers, yet once this has been achieved, the bulk of the work (orchestration, finding counter melodies, arrangement and so forth) becomes largely a logical and rational process. In improvisation, there are a lot of logical and rational exercises that take place in preparation for the performance (and musical logic must always be present in a good improvisation) yet the best music always seems to occur when the improviser manages to turn off their analytical brain and rely on instinct.

As a listener and audience member I have observed myself becoming easily bored by concerts of total improvisation or total composition. In concerts of completely notated music the separation of the creative element from the performance can potentially lead to a phenomenon where the performer merely carries out orders. The only risk is that s/he will make a mistake, which is a risk that gives rise to dread rather excitement for the audience. On the other hand, I have found that improvised music concerts can be oddly predictable. Left to their own devices, improvisers often get into a routine of how to make music, and the element of surprise, which should be the strength of this method, is sadly non-existent.

Of course, these are generalisations and any fine music transcends the methods used in order to produce it. However, personally I have found that my favourite kind of music (as both listener and musician) has both

improvised and composed elements in it, and many of the following pieces look at various ways of integrating these methods.

### 1 – Steve Lacy Arrangements

Just as Lacy began by studying and performing the music of his mentors, I decided to start this project by learning and performing some of Lacy's works. I invited Greg Malcolm, himself a fan and student of Lacy's music, on guitar and Chris O'Connor to perform some concerts exclusively of Lacy's music in Wellington and Christchurch, culminating in a recording session. Taking our cues from the Georges Braque quotation "do not imitate what you wish to create" we searched for an original take on Lacy's music. With Malcolm having his origin in noise music, the atmospheres he was able to create took the pieces some distance away from the original acoustic landscapes that Lacy would inhabit, while often I would attempt more textural improvisations (notably in *Papa's Midnite Hop*) rather than strictly melodic ones.

I have included three pieces from these sessions, *Art, Bone* and *Papa's Midnite Hop*.

### 2 – Arrangements of my own jazz or improvised pieces for string quartet

I gave myself the challenge of writing for string quartet, and to write through-composed works, which did not include improvisation but which somehow endeavoured to capture the spontaneity of improvised works. *The Night's Plutonian Shore* was originally a series of pieces based on the stories and poems of Edgar Allen Poe that I wrote in 2007-8. In the original format these pieces were in lead sheet form only and were workshopped and performed by a nine piece jazz-rock ensemble, with improvised sections, and



performers having some role in the production of their parts. In these arrangements for string quartet the themes are present but some parts are inspired by the improvisations of jazz musicians in the original lineup, and other parts are entirely new variations. I used this assignment to explore ways of integrating extended techniques into a melodic landscape, which is a practice I am interested in both as an improviser and composer.

I was partly inspired to write this piece by listening to Lacy's *Chagrin*, which demonstrated how the string quartet can sound effective in the style of jazz crossover and theatrical music. I also listened intently to George Crumb's *Black Angels*, in order to see how melodic material could be infused with textural sound and extended techniques.

3 – Pieces for the Troubles, an eight piece ensemble featuring jazz musicians and string players from classical music backgrounds.

Throughout the year I have been performing a weekly residency at a club in Wellington with an ensemble called The Troubles. The gig turned from a trio jazz gig into an 8 piece group, consisting of two woodwind players, one brass player, a double bass player and drummer (all of whom had jazz or improvised music backgrounds) and three string players (who had classical music backgrounds). I have included 9 compositions from a live recording we made at the end of this period.

Initially, my aim was to produce works that were largely composed. I wished to make a point of difference between our group and most jazz ensembles in which improvisation on standard repertoire is the norm. So the early pieces, such as *The Giddy Heights*, *The Lupanar of Pompeii*, *Blue Night Road*, *Amethyst*

*Twilight* and *Report from the Anti World* are largely composed with only small sections (if at all) for improvisation. They also include composition techniques such as tone rows (in *The Giddy Heights*, *Report from the Anti World* and also in *Mystique*) which are derived from European art music and uncommon in jazz. I wished to experiment with colour as well and *The Lupanar of Pompeii* in particular (something of an homage to Kurt Weill) employs several instrument changes for the performers and the repetition of melodic fragments played by various instrumental sub-groups. At a certain point however, I felt that the improvisational aspect of the group was being neglected, so I wrote pieces such as *Les Oiseaux d'Amour* and *Breadline Blues*, which fulfilled these needs. *Mystique* was something in between these two categories, and, a little inspired by the Steve Lacy piece *Sweet Sixteen*, it opens with a drum solo and conducted hits on a tone row, which then becomes the melodic basis of the composition. *No more troubles* was a nursery rhyme-like piece that became our light-hearted theme song.

My research into Lacy is an underlying influence in this group. The combination of deceptively simple melodies with occasional bursts of complexity is a feature of these compositions. The fragment of interview with Jean-Jacques Avenel found on page 61 was crucial with how I wished to work with this group. Through constant performing a level of understanding and trust built up within the group, so that eventually, instruction and direction was more and more unnecessary. Just as Lacy's instructions for soloists on the composition 'Prospectus' were reduced to "improvise in C" my instructions for soloists in these pieces were as limited as possible, in order to allow for the maximum to freedom and independence.

In improvised sections in *The Troubles*, I have often been inspired by the compositional approach taken by Lacy as outlined in chapter 2 of this thesis. For instance, in my solo in *The Giddy Heights*, my solo contains disguised fragments of melody and isometric variation.

Without relying on imitating Lacy's musical devices, such as repetitive cells or the particular pentatonic scales that he frequently employed, I feel these pieces belong to the same aesthetic family as Lacy's music. They strive for similar qualities, such as the playfulness and "exuberant wit" that Lacy found so attractive in Thelonious Monk's music, and the juxtapositions of naivety and childlike melody with avant-garde complexities and textural devices, often in the same piece.

#### 4 – Jazz Quartet and Orchestra

My final project was to write a piece for jazz quartet (essentially a stripped back *Troubles*) and orchestra. For this project I placed certain limitations on myself, in order better explore the areas I did wish to investigate. Firstly, I decided to use a simple jazz form for the piece, that is to say, a theme – solo – theme arrangement, rather than something with many sections and tempo changes. Secondly, I wanted to make sure that all orchestra parts were relatively simple and playable. A large factor in making these decisions was that I knew that the piece would need to be rehearsed and recorded in just half an hour with a student orchestra, and under these conditions, the simpler the piece the stronger the results.<sup>68</sup> Instead, I wanted to look at colour, and to

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<sup>68</sup> Unfortunately, with the orchestra reading unable to be held before October 2011, the recorded version in my submission contains a midi orchestra along with the jazz group.

experiment with different instrumental combinations. A vital element in this type of work is achieving a balance between the orchestra and the jazz group. This is prominent in terms of volume; adding a drum kit to an orchestra means that the latter are obliged to play in the top half of their dynamic range. But it is also in terms of distributing content so that although the jazz players are in effect the soloists, all the orchestra have enough to keep them occupied and there is equilibrium between the two parties.

Where Lacy often uses pentatonic scales derived from ethnic sources (frequently Japanese or Jewish music) this piece uses five note scales from Ethiopian music. There are two basic scales being employed in this piece, the first in the A sections being 1, 2, flat 3, 5, flat 6 and the second during the bridge sections 1, flat 3, sharp 4, 5, major 7. In the bridge sections this scale is transposed in different key centres. These scales seemed to me to suggest certain harmonic colours which is why I was interested in using the orchestra for this piece. With this piece I have attempted to hint at the power and potential energy such a huge ensemble can possess, at the same time keeping as much of the composition as subdued as possible. This seemed to me a fitting metaphor for Steve Lacy's subtle powers as composer and saxophonist.

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# Compositions



The Night's Plutonian Shore: String Quartet

# The Night's Plutonian Shore

Lucien Johnson

## Part i: Murders in the Rue Morgue

♩ = 132

Violin I Knock on wood with fingers (like a horse gallop)

Violin II Knock on wood with fingers (like a horse gallop)

Viola Knock on wood with fingers (like a horse gallop)

Violoncello Knock on wood with fingers (like a horse gallop)

2

Musical score system 13-16. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The middle section contains two staves of rhythmic accompaniment, each with a series of 'x' marks and a '3' indicating a triplet. The key signature has one sharp (F#) and one flat (Bb). The system concludes with a fermata over a whole note chord.

Musical score system 17-21. The treble clef staff begins with a rest, followed by a melodic line starting at measure 17. The bass clef staff has a rest until measure 17, then a bass line. The middle section has a piano accompaniment. Dynamics include *p*, *f*, and *port.* (portamento). The system ends with a *p* dynamic.

Musical score system 22-26. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line. The middle section has a piano accompaniment. Dynamics include *mf*. The system ends with a *mf* dynamic.

Musical score system 27-31. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line. The middle section has a piano accompaniment. Dynamics include *p*. The system ends with a *p* dynamic.

32

*mf*

*mf*

*mf*

36

*p*

*f*

*p*

*f*

40

*p*

*p*

*p*

*p*

45

*mf*

*mf*

*mf*

*port.*

*p*

*p*

4

50

sul pont

*p con vibrato*  
sul pont

*p con vibrato*  
sul pont

*p con vibrato*  
cantabile

58

normale

*f*

*mf*

*mf*

*f*

*mf*

*mf*

63

*mf*

66

*mf*

# The Night's Plutonian Shore

Lucien Johnson

$\text{♩} = 88$

*col legno tratto*

## Part ii: Descent into the Maelstrom

Violin I *col legno tratto*

Violin II *f col legno tratto*

Viola *f col legno tratto*

Violoncello *f*

8

*p*

16

*normale*

*mp*

3 3

23

*gliss.*

*gliss.*

*gliss.*

3 3

2

30

gliss. gliss. gliss. gliss. gliss.

*mf*

35

gliss. normale *mf* (trill on top note only) tr

40

gliss. tr tr tr tr

45

as written, normale

tr *f* tr *f* tr *f*

49

Musical score for measures 49-51. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a treble staff with a melodic line of eighth notes, an inner treble staff with chords and trills, a middle bass staff with a steady eighth-note accompaniment, and a bottom bass staff with a simple bass line. Trills are marked with 'tr' and a wavy line.

52

Musical score for measures 52-54. This system continues the piece, introducing triplets in the middle bass staff (measures 53 and 54) and trills in the inner treble staff. The melodic line in the top treble staff remains consistent with eighth-note patterns.

55

Musical score for measures 55-56. Measures 55 and 56 feature more complex rhythmic patterns, including triplets in the inner treble staff and the middle bass staff. The accompaniment in the middle bass staff continues with eighth notes.

57

Musical score for measures 57-59. Measure 57 is highly rhythmic, featuring multiple triplets in the top treble staff and the inner treble staff. Measures 58 and 59 return to the standard eighth-note accompaniment and melodic patterns seen in the previous systems.

4

59

Musical score for measures 59-61. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a bass line (bass clef), and a double bass line (bass clef). The vocal line contains a melodic line with slurs and accents. The piano accompaniment includes chords and a trill marked 'tr w'. The bass line features eighth-note patterns and triplets marked '3'. The double bass line has a steady eighth-note accompaniment.

62

Musical score for measures 62-64. The score continues in 3/4 time and one flat. The vocal line has a melodic line with slurs and accents. The piano accompaniment includes chords and a trill marked 'tr w'. The bass line features eighth-note patterns. The double bass line has a steady eighth-note accompaniment.

65

Musical score for measures 65-67. The score continues in 3/4 time and one flat. The vocal line has a melodic line with slurs and accents. The piano accompaniment includes chords and a trill marked 'tr w'. The bass line features eighth-note patterns. The double bass line has a steady eighth-note accompaniment.



# The Night's Plutonian Shore

Lucien Johnson

## Part iii: The Golde Bug

♩ = 132

Violin I  
Violin II  
Viola  
Violoncello

violin to be held and strummed like a guitar *pizz.*  
violin to be held and strummed like a guitar *f* *pizz.*  
Whistle  
*ff*  
*f*  
*f*  
*normale* arco  
*normale* arco 3 3 3

9  
16  
21

2

28

34

pizz.

39

46

arco

51

Musical score for measures 51-55. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). Measures 51-55 feature complex rhythmic patterns with frequent triplets and slurs. The key signature has one flat (B-flat). Measure 55 ends with a fermata.

56

Musical score for measures 56-60. The score continues with the same four-staff layout. Measures 56-60 feature complex rhythmic patterns with frequent triplets and slurs. The key signature has one flat (B-flat). Measure 60 ends with a fermata.

60

Musical score for measures 60-65. The score continues with the same four-staff layout. Measures 60-65 feature complex rhythmic patterns with frequent triplets and slurs. The key signature has one flat (B-flat). Measure 65 includes a *pizz.* (pizzicato) marking. Measure 65 ends with a fermata.

66

Musical score for measures 66-70. The score continues with the same four-staff layout. Measures 66-70 feature complex rhythmic patterns with frequent triplets and slurs. The key signature has one flat (B-flat). Measure 70 ends with a fermata.

4

72

Musical score for measures 72-75. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. Measures 72 and 73 are mostly rests. Measures 74 and 75 contain active musical notation. The bass line in measure 74 features a complex rhythmic pattern with eighth and sixteenth notes.

76

Musical score for measures 76-80. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. Measures 76 and 77 are mostly rests. Measures 78 and 79 contain active musical notation. The bass line in measure 78 features a complex rhythmic pattern with eighth and sixteenth notes.

81

Musical score for measures 81-85. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. Measures 81 and 82 are mostly rests. Measures 83 and 84 contain active musical notation. The bass line in measure 83 features a complex rhythmic pattern with eighth and sixteenth notes.

86

Musical score for measures 86-90. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. Measures 86 and 87 contain active musical notation. Measures 88 and 89 are mostly rests. Measure 90 contains active musical notation. The bass line in measure 86 features a complex rhythmic pattern with eighth and sixteenth notes.

91

Musical score for measures 91-95. The score is written for four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two flats. The notation includes various articulations and dynamics.

96

Musical score for measures 96-104. The score is written for four staves. Measures 96-104 show a transition in the upper staves, with some notes marked with a bow or breath symbol. The lower staves continue with a steady rhythmic pattern. The word "arco" is written in the bass staff at measure 96, and "mp" is written below it. The word "Whistle" is written above the bass staff at measure 100. The word "pizz." is written above the treble staff at measure 102, and above the bass staff at measure 103.

105

Musical score for measures 105-112. The score is written for four staves. Measures 105-112 show a continuation of the rhythmic pattern from the previous section. The word "Whistle" is written above the bass staff at measure 108.

113

Musical score for measures 113-120. The score is written for four staves. Measures 113-120 show a continuation of the rhythmic pattern from the previous section.

6

121

Violin I

Violin II

Whistle

pizz.

pizz.

126

arco

arco

arco

# The Night's Plutonian Shore

## Part iv: The Raven

Lucien Johnson

$\text{♩} = 76$   
*sul tasto*

Violin I *mf*

Violin II

Viola

Violoncello

Hold like viol; bow behind left hand

*p*

*p*

7

*poco*

*senza vibrato* *con sord* *poco*

*mp*

14

*ppp* *p* *mf*

*poco*

*poco*

20

*pizz.* *pp*

*poco*

*poco*

2

27 arco *sfp* *p* normale *f*  
*poco* normale *f*  
*poco* normale *f* senza sord *f*

34 *f* *f* *f*

38 *f* *f* *f*

41 *a tempo* *pp* *a tempo* *pp* *mp* *a tempo* *mp*

*rall.* *a tempo* *pp* *pp*

*76* *a tempo* *sul tasto* *sul tasto*



46

Musical score for measures 46-48. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). Measures 46 and 47 feature dense, rapid sixteenth-note passages in both treble staves. The bass staves play a simple accompaniment of quarter notes. Measure 48 shows a continuation of the treble staves' activity, with some notes beamed together, while the bass staves continue with quarter notes.

49

Musical score for measures 49-52. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). Measures 49 and 50 feature dense, rapid sixteenth-note passages in both treble staves, with some notes beamed together. The bass staves play a simple accompaniment of quarter notes. Measures 51 and 52 show a continuation of the treble staves' activity, with some notes beamed together, while the bass staves continue with quarter notes.

# The Night's Plutonian Shore

Lucien Johnson

♩ = 220

## Part v: The Black Cat

The musical score is arranged for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as quarter note = 220. The score is divided into three systems of five measures each.

- Violin I:** Starts with a forte (*f*) dynamic and a pizzicato (*pizz.*) instruction. It features a melodic line with a long note in the first measure and a triplet of eighth notes in the fifth measure.
- Violin II:** Starts with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) instruction. It plays a rhythmic accompaniment of eighth notes.
- Viola:** Starts with a mezzo-forte (*mf*) dynamic. It plays a rhythmic accompaniment of eighth notes.
- Violoncello:** Starts with a forte (*f*) dynamic. It plays a rhythmic accompaniment of eighth notes. It includes a *sim.* (sustained) instruction and a *V* (arco) instruction in the first system.

Measure numbers 6, 12, and 17 are indicated at the beginning of their respective systems.

2

23

pizz. *mf* decrescendo

pizz.

pizz.

29

*f*

35

arco

arco *mp*

arco *p*

41

46

Musical score for measures 46-50. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: two treble clefs and two bass clefs. The first two staves contain melodic lines with various ornaments and slurs. The third and fourth staves provide harmonic support with chords and moving bass lines.

51

Musical score for measures 51-56. The score continues in the same key signature and time signature. It features a prominent triplet of eighth notes in the first staff of measure 52, marked with a '3' and a 'mf' dynamic. The music includes various rhythmic patterns and slurs across all four staves.

57

Musical score for measures 57-61. The key signature changes to one flat (B-flat) starting at measure 57. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano) in the first two staves, and 'mf' (mezzo-forte) in the third and fourth staves. The music features complex rhythmic figures and slurs.

62

rit. . . . .

Musical score for measures 62-66. The score begins with a 'rit.' (ritardando) marking. The music is characterized by a steady, rhythmic accompaniment in the bass clef staves, while the treble clef staves feature a melodic line with slurs and rests. The key signature remains one flat.

4

69  $\text{♩} = 110$

rubato, expressive

77

3

83

3

89

*mp* *crescendo poco a poco*

*in time* *mp* *crescendo poco a poco*

*mp* *crescendo poco a poco*

96

mf

mp *crescendo poco a poco*

This system contains measures 96 through 101. It features a four-staff arrangement with two treble clefs, a bass clef, and a tenor clef. The music is in a key with two flats. Measure 96 has a *mf* dynamic. Measures 97-101 show a *mp* dynamic with a *crescendo poco a poco* instruction. The bass line is active throughout, while the upper staves have more melodic content.

102 **accel.**

*crescendo poco a poco*

This system contains measures 102 through 107. It begins with an **accel.** (accelerando) instruction. The music continues with a *crescendo poco a poco* instruction. The tempo and dynamics increase as the system progresses. The bass line remains active, and the upper staves show more complex melodic patterns.

108  $\text{♩} = 220$

*f* *sfp*

This system contains measures 108 through 113. It starts with a tempo marking of  $\text{♩} = 220$ . The dynamics are marked *f* (forte) and *sfp* (sforzando piano). The music is more rhythmic and intense. The bass line is very active, and the upper staves have sustained notes and melodic lines.

114

This system contains measures 114 through 119. The music continues with a similar intensity. The bass line is particularly active, and the upper staves show complex melodic patterns. The key signature changes to three flats in measure 118. The system ends with a *sfp* dynamic.

6

119

Musical score for measures 119-122. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 119 starts with a treble clef staff containing a half note B-flat, followed by eighth notes. The bass clef staff has a half note B-flat. Measure 120 continues the melodic lines. Measure 121 features a treble clef staff with a half note B-flat and eighth notes, and a bass clef staff with a half note B-flat. Measure 122 concludes with a treble clef staff containing a half note B-flat and eighth notes, and a bass clef staff with a half note B-flat. The piece ends with a double bar line.

123

Musical score for measures 123-126. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). Measure 123 starts with a treble clef staff containing a half note F#, followed by eighth notes. The bass clef staff has a half note F#. Measure 124 continues the melodic lines. Measure 125 features a treble clef staff with a half note F# and eighth notes, and a bass clef staff with a half note F#. Measure 126 concludes with a treble clef staff containing a half note F# and eighth notes, and a bass clef staff with a half note F#. The piece ends with a double bar line. The dynamic marking *ff* (fortissimo) is present in measures 125 and 126.

# The Night's Plutonian Shore

Lucien Johnson

## Part vi: The Premature Burial

Violin I  $\text{♩} = 72$   
Grind tone *mf*

Violin II *p*

Viola *p* *col legno battuto* 3

Violoncello

5 *gliss.* *gliss.* *gliss.*

Grind tones

*col legno battuto* 3 3

*pesante* *f*

10 *normale* *f* *normale* 3 3

*col legno battuto* 3 3

*mf normale*

*mf pesante* *f*

*gliss.*

16 3 *gliss.*



2

21

Musical score system 1 (measures 21-24). The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 21 features a treble staff with a whole note chord, a violin staff with a triplet eighth-note pattern, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 22 continues the violin triplet and adds a triplet eighth-note pattern in the bass staff. Measure 23 shows a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 24 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord.

25

Musical score system 2 (measures 25-27). The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 25 features a treble staff with a whole note chord, a violin staff with a triplet eighth-note pattern, a viola staff with a triplet eighth-note pattern, and a bass staff with a whole note chord. Measure 26 continues the violin triplet and adds a triplet eighth-note pattern in the bass staff. Measure 27 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord.

28

Musical score system 3 (measures 28-31). The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 28 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 29 continues the violin triplet and adds a triplet eighth-note pattern in the bass staff. Measure 30 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 31 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord.

32

Musical score system 4 (measures 32-35). The system consists of four staves: Treble, Violin, Viola, and Bass. Measure 32 features a treble staff with a whole note chord, a violin staff with a triplet eighth-note pattern, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 33 continues the violin triplet and adds a triplet eighth-note pattern in the bass staff. Measure 34 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord. Measure 35 features a treble staff with a whole note chord, a violin staff with a whole note chord, a viola staff with a whole note chord, and a bass staff with a whole note chord.

34

3

gliss.

37

Grind tone

Grind tone

Grind tone

Grind tone

# The Giddy Heights

## The Giddy Heights

Lucien Johnson

♩=164

Alto Saxophone

Tenor Saxophone 2

Baritone Saxophone

Drum Kit

Violin

Violoncello

String Bass

*mp*

*mp*

7

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

2

14

A. Sax. *mf*

T. Sax.

B. Sax.

Dr. *mf*

Vln. *mf*

Vc. *f p mf*

S. Bass *f p mf*

Detailed description: This system contains measures 14 through 19. The A. Sax. part begins in measure 14 with a rest, then enters in measure 15 with a melodic line starting on G4, marked *mf*. The T. Sax. and B. Sax. parts have rests throughout. The Dr. part has a rhythmic pattern of eighth notes starting in measure 15, also marked *mf*. The Vln. part has a melodic line starting in measure 15, marked *mf*. The Vc. and S. Bass parts play a rhythmic accompaniment of eighth notes, marked *f* in measure 14, *p* in measure 15, and *mf* in measure 16. A double bar line is present at the end of measure 19.

20

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

Detailed description: This system contains measures 20 through 24. The A. Sax. part has a melodic line starting in measure 20, marked *mf*. The T. Sax. and B. Sax. parts have rests. The Dr. part has a rhythmic pattern of eighth notes, marked *mf*. The Vln. part has a melodic line starting in measure 20, marked *mf*. The Vc. and S. Bass parts play a rhythmic accompaniment of eighth notes, marked *mf*. The time signature changes from 3/4 to 5/4 in measure 22 and to 6/4 in measure 24. A double bar line is present at the end of measure 24.

25

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

*mp*

29

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

*mp*

*f*

4

33

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

38

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

*f*

*f*

5

43

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

*p*

*p*

49

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

*p*

*p*

6

53

A. Sax.  
T. Sax.  
B. Sax.  
Dr.  
Vln.  
Vc.  
S. Bass

This musical score block covers measures 53 through 58. It features seven staves: A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Dr. (Drum), Vln. (Violin), Vc. (Violoncello), and S. Bass (Soprano Bass). The A. Sax. part has a melodic line with eighth and quarter notes. The T. Sax. and S. Bass parts play a rhythmic pattern of eighth notes. The B. Sax. part plays a similar rhythmic pattern. The Dr. part has a simple drum pattern. The Vln. and Vc. parts play a harmonic line with eighth notes. The key signature has one flat (Bb) and the time signature is 4/4.

59

A. Sax.  
T. Sax.  
B. Sax.  
Dr.  
Vln.  
Vc.  
S. Bass

This musical score block covers measures 59 through 64. It features the same seven staves as the previous block. The A. Sax. part continues its melodic line. The T. Sax. part has a melodic line with eighth notes. The B. Sax. part plays a rhythmic pattern. The Dr. part has a simple drum pattern. The Vln. and Vc. parts play a harmonic line. The S. Bass part plays a rhythmic pattern. The key signature has one flat (Bb) and the time signature is 4/4.



65

A. Sax.  
T. Sax.  
B. Sax.  
Dr.  
Vln.  
Vc.  
S. Bass

This musical score covers measures 65 through 70. It features seven staves: A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Dr. (Drum), Vln. (Violin), Vc. (Violoncello), and S. Bass (Double Bass). The music is in 3/4 time and begins with a key signature of one sharp (F#). The saxophone parts have melodic lines with some rests, while the strings and drums provide a steady accompaniment. The drum part consists of a consistent rhythmic pattern of eighth notes.

71

A. Sax.  
T. Sax.  
B. Sax.  
Dr.  
Vln.  
Vc.  
S. Bass

This musical score covers measures 71 through 76. It features the same seven staves as the previous section. The key signature changes to one flat (Bb) at the start of measure 71. The saxophone parts continue with melodic lines, and the strings and drums maintain their accompaniment. The drum part remains consistent with the previous section. The score ends with a double bar line and a 3/4 time signature.

8

77

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

80

A. Sax.

T. Sax.

B. Sax.

Dr.

Vln.

Vc.

S. Bass

# The Lupanar of Pompeii

## The Lupanar of Pompeii

Lucien Johnson

**A** Tango  $\text{♩} = 112$

Alto Saxophone

Tenor Saxophone

Trombone

Drum Kit

**A** Tango  $\text{♩} = 112$

Violin

Viola

Violoncello

Double Bass



**B**

A. Sax.

T. Sax.

Tbn.

Dr.

**B** *p*

Vln.

Vla.

Vc.

Db.

2

12

A. Sax.

T. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.



18

A. Sax.

T. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

stop poco

poco

poco

poco

24 C

A. Sax. *mf*

T. Sax. *p*

Tbn. *p*

Dr. //

Vln.

Vla.

Vc.

Db.



29

A. Sax.

T. Sax.

Tbn.

Dr. //

Vln.

Vla.

Vc.

Db. *f*

4

34

A. Sax.

T. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

*poco*

*poco*

*poco*

*poco*



40

A. Sax.

T. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

**D**

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

46

To Cl. Clarinet in B $\flat$

To Fl. Flute *mp*

To Tpt. Trumpet in B $\flat$  *mp*

Dr.

Vln. **E**

Vla. *p*

Vc. *p*

Db. *p* arco



51

To Bari. Sax.

Cl.

Fl.

Tpt.

Dr.

Vln. **F**  $\text{♩} = 80$

Vla.  $\text{♩} = 80$

Vc.  $\text{♩} = 80$

Db. *mf* solo

6

57 **G** ♩=112

Cl. Fl. Tpt. Dr. Vln. Vla. Vc. Db.

con sord. *mp* *cresc.*

fill in to original tempo *mp* *cresc.*

**G** *mp* ♩=112 *cresc.*

3



62

Cl. Fl. Tpt. Dr. Vln. Vla. Vc. Db.



66

**H**

Baritone Saxophone

Cl.

To Ten. Sax.

*f* Tenor Saxophone

senza sord. *f*

Tpt.

*f*

Dr.

*f* **H**

Vln.

Vla.

Vc.

Db.



71

Bari. Sax.

Ten. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

8

76 To Cl.

To Fl.

Bari. Sax.

Ten. Sax.

Tpt.

Dr.

Vln. *p*

Vla.

Vc. *p*

Db. *p*

82

Clarinet in B $\flat$  *mp*

Flute

Tpt. *mp*

Dr. *poco*

Vln.

Vla.

Vc.

Db. *poco*

89

To Bari. Sax. **J**

To Ten. Sax.

To Tbn. Solo Trombone Bm

Cl.

Fl.

Tpt.

Dr.

Vln. *mp* **J**

Vla. *mp*

Vc. *mp*

Db. *mp*



96

Cl.

Fl.

Tbn. Dm Gm6

Dr.

Vln.

Vla.

Vc.

Db.

102

Cl.

Fl.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

C#

F#7

*poco*

*poco*

*poco*

*poco*



107

Baritone Saxophone

Tenor Saxophone *p*

Cl.

Fl.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

Bm

*p*

*p*

112

Bari. Sax.

Ten. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

117

Bari. Sax.

Ten. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

To Cl.

12

121 K

Bari. Sax.

Ten. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

*F#7* *poco* *Bm* *To Tpt.* *p* *mf* *mf*

128

Bari. Sax.

Ten. Sax.

Tbn.

Dr.

Vln.

Vla.

Vc.

Db.

Flute solo *Cm* *p* *Clarinet in Bb* *Trumpet in Bb* *arco* L

133 To Bari. Sax.

Cl. C° Fm G7(b9)

Fl.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

M N



139 ♩=80 Baritone Saxophone Solo Dm

Cl.

Fl.

Tpt. con sord. mp cresc.

Dr. fill in to original tempo mp cresc.

Vln. M ♩=80 N mp ♩=112 cresc.

Vla.

Vc.

Db. solo mf mp cresc.

3

14

145 Fm C#

Bari. Sax.

Fl.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

149 Em

Bari. Sax.

Fl.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

To Ten. Sax.

ff

ff

ff

ff



153

Bari. Sax.

Ten. Saxophone

senza sord. *ff*

Dr.

Vln.

Vla.

Vc.

Db.

158

Bari. Sax.

Ten. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

To Cl.

To Fl.

*p*  
*mp*

*f*  
*mp*

*mp*

16

163

Bari. Sax.

Ten. Sax.

Tpt.

Dr. *poco*

Vln.

Vla.

Vc.

Db. *poco*

169

Bari. Sax.

Ten. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

Clarinet in B $\flat$  *mp*

Flute *mp*

*p*

**P**

Report from the Anti-World

$\text{♩} = 132$  Report from the Anti-World

Lucien Johnson

**A**

Musical score for section A, measures 1-4. Tenor Saxophone, Baritone Saxophone, Trumpet in Bb, Drums, Violin, Viola, Violoncello, and Double Bass. The score is in 4/4 time with a tempo of 132. The key signature has one flat. Section A is marked with a box 'A'. Dynamics include *f* and *mf*.

**B**

Musical score for section B, measures 5-8. T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db. The score is in 4/4 time with a tempo of 132. The key signature has one flat. Section B is marked with a box 'B'. Dynamics include *f*. The drum part includes a 'fill in' with triplets. A double bar line is present at the beginning of section B.

2

8 **C**

T. Sax.

B. Sax.

Tpt.

Dr. **C** fill in

Vln.

Vla.

Vc.

Db.

**ff**

11

T. Sax.

B. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

**D**

14

T. Sax. 

B. Sax. 

Tpt. 

Dr. 

Vln. 

Vla. 

Vc. 

Db. 

**E**

18

T. Sax. 

B. Sax. 

Tpt. 

Dr. 

Vln. 

Vla. 

Vc. 

Db. 

4

21 **F**

T. Sax.  
B. Sax.  
Tpt.  
Dr.  
Vln.  
Vla.  
Vc.  
Db. solo fill

25 **G**

T. Sax.  
B. Sax.  
Tpt.  
Dr.  
Vln.  
Vla.  
Vc.  
Db.

28 5

**H**

T. Sax.

B. Sax.

Tpt.

Dr. 4 bars drum solo

Vln.

Vla.

Vc.

Db.

32

**I**

T. Sax.

B. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

6

36 **J**

Musical score for measures 36-39. The score includes parts for T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db. A double bar line with a 'J' symbol is at measure 37.



40

Musical score for measures 40-43. The score includes parts for T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db.



**K**

45

Open tenor solo Gminor

T. Sax.

B. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

open tenor solo

Groove

open tenor solo

open tenor solo

Open tenor solo Gminor

52

T. Sax.

B. Sax.

Tpt.

Dr.

Vln.

Vla.

Vc.

Db.

8

59 **L**

T. Sax.  
B. Sax.  
Tpt.  
Dr.  
Vln.  
Vla.  
Vc.  
Db.

Detailed description: This system contains measures 59 through 62. It features eight staves: T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db. The music is in 4/4 time. The saxophones and trumpet play melodic lines with slurs, while the bass saxophone and drums provide a rhythmic accompaniment. A first ending bracket labeled 'L' spans measures 59 and 60. The key signature has one sharp (F#).



63

T. Sax.  
B. Sax.  
Tpt.  
Dr.  
Vln.  
Vla.  
Vc.  
Db.

Detailed description: This system contains measures 63 through 66. It features the same eight staves as the previous system. The saxophones and trumpet continue their melodic lines. The bass saxophone and drums maintain the rhythmic accompaniment. The key signature has one sharp (F#).

67

Musical score for measures 67-69. The score includes staves for T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db. Measures 67 and 68 feature a melodic line in the saxophones and trumpets, with a rhythmic accompaniment in the drums and double bass. Measure 69 continues the melodic and rhythmic patterns.

70

Musical score for measures 70-72. The score includes staves for T. Sax., B. Sax., Tpt., Dr., Vln., Vla., Vc., and Db. Measures 70 and 71 feature a melodic line in the saxophones and trumpets, with a rhythmic accompaniment in the drums and double bass. Measure 72 concludes the section with a final melodic flourish.

# Blue Night Road

Lucien Johnson

**A** ♩ = 108

Alto Saxophone  
Tenor Saxophone  
Trombone  
Violin  
Viola  
Violoncello  
Double Bass

*Solo*  
*con sord*  
*mp con sord*  
*mp pizz.*  
*p*

Detailed description: This block contains the musical score for section A of 'Blue Night Road'. It features seven staves: Alto Saxophone, Tenor Saxophone, Trombone, Violin, Viola, Violoncello, and Double Bass. The music is in 7/8 time with a tempo of 108. The Alto, Tenor, and Trombone parts are mostly rests. The Violin part is marked 'Solo' and has a few notes. The Viola part is marked 'con sord' and plays a rhythmic pattern. The Violoncello part is marked 'mp con sord' and plays a similar rhythmic pattern. The Double Bass part is marked 'mp pizz.' and plays a simple bass line. The section ends with a dynamic marking of 'p'.

**B**

A. Sax.  
T. Sax.  
Tbn.  
Vln.  
Vla.  
Vc.  
Db.

*mp*  
*mp*

Detailed description: This block contains the musical score for section B of 'Blue Night Road'. It features seven staves: Alto Saxophone, Tenor Saxophone, Trombone, Violin, Viola, Violoncello, and Double Bass. The music is in 7/8 time. The Alto and Tenor Saxophone parts have melodic lines starting at measure 6, marked 'mp'. The Trombone part has rests. The Violin part has rests. The Viola part continues with its rhythmic pattern. The Violoncello part continues with its rhythmic pattern. The Double Bass part has rests. The section ends with a dynamic marking of 'mp'.

2

10

A. Sax. T. Sax. Tbn. Vln. Vla. Vc. Db.

pizz. pizz.

Detailed description: This musical system covers measures 10 through 13. It features seven staves: A. Sax., T. Sax., Tbn., Vln., Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 10/8. Measures 10 and 11 are in 10/8 time, while measures 12 and 13 are in 7/8 time. The saxophones play a melodic line with slurs and accents. The double bass (Db.) has a pizzicato line in measures 12 and 13. The strings (Vln., Vla., Vc.) provide a rhythmic accompaniment.

14

A. Sax. T. Sax. Tbn. Vln. Vla. Vc. Db.

pizz.

Detailed description: This musical system covers measures 14 through 17. It features the same seven staves as the previous system. Measures 14 and 15 are in 10/8 time, while measures 16 and 17 are in 7/8 time. The saxophones continue their melodic line. The double bass (Db.) has a pizzicato line in measure 17. The strings maintain their rhythmic accompaniment.

18 3

A. Sax.   
 T. Sax.   
 Tbn.   
 Vln.   
 Vla.   
 Vc.   
 Db.   
 pizz.

23 C Clarinet in B $\flat$

A. Sax.   
 T. Sax.   
 Tbn.   
 Vln.   
 Vla.   
 Vc.   
 Db.   
 To Cl.   
 To Fl.   
 con sord   
 pizz.

4

28

Cl.

Fl.

Tbn.

*p*

Vln.

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 28, 29, and 30. The woodwind section (Cl., Fl., Tbn.) features complex rhythmic patterns with many accidentals. The string section (Vln., Vla., Vc., Db.) provides a steady accompaniment. A piano (*p*) dynamic marking is present at the beginning of measure 28.

31

Cl.

Fl.

Tbn.

Vln.

Vla.

Vc.

Db.

Detailed description: This system of musical notation covers measures 31, 32, and 33. The woodwind section continues with intricate melodic lines. The string section maintains its accompaniment. The double bass (Db.) part remains mostly silent in these measures.

33

Cl.

Fl.

Tbn.

Vln.

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 33 and 34. The score is arranged in a system with seven staves. The top two staves are for Clarinet (Cl.) and Flute (Fl.), both in treble clef. The third staff is for Trombone (Tbn.) in bass clef. The next three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), with Vln. and Vc. in treble clef and Vla. in alto clef. The bottom staff is for Double Bass (Db.) in bass clef. Measures 33 and 34 are shown. In measure 33, the woodwinds and strings play a rhythmic pattern of eighth notes. In measure 34, the woodwinds play a more complex melodic line with various accidentals, while the strings continue their rhythmic accompaniment.

35

Cl.

Fl.

Tbn.

Vln.

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 35 and 36. The instrumentation and staff layout are identical to the previous block. Measures 35 and 36 are shown. In measure 35, the woodwinds play a complex melodic line with many accidentals, including sharps and flats. The strings continue their rhythmic accompaniment. In measure 36, the woodwinds play a similar melodic line, and the strings continue their accompaniment.



6

37

To Alto Sax.  
To Ten. Sax.

Cl.  
Fl.  
Tbn.  
Vln.  
Vla.  
Vc.  
Db.

**D** Unaccompanied tenor solo **E**

Alto Saxophone  
Tenor Saxophone

40

Cl.  
Fl.  
Tbn.  
Vln.  
Vla.  
Vc.  
Db.

45

Alto Sax.

Ten. Sax.

Tbn.

Vln.

Vla.

Vc.

Db.

pizz.

pizz.

50

Alto Sax.

Ten. Sax.

Tbn.

Vln.

Vla.

Vc.

Db.

pizz.

pizz.

8

54

Alto Sax.

Ten. Sax.

Tbn.

Vln.

Vla.

Vc.

Db.

58

Alto Sax.

Ten. Sax.

Tbn.

Vln.

Vla.

Vc.

Db.

Les Oiseaux d'Amour

♩=240

Les Oiseaux d'Amour

Lucien Johnson

**A**

C

Soprano Saxophone *mf*

Baritone Saxophone *mf* G

Trombone *mf* B $\flat$

Violin *mf* B $\flat$

Viola *mf* B $\flat$

Violoncello *mf* B $\flat$

String Bass *mf* **A**

**B**

5

2nd x only G $^7$  Calypso

S. Sax. *mf*

B. Sax. *mf*

Tbn. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

S. Bass *mf* **B**

Calypso

2

10

C G7 C G7 C

S. Sax. G<sup>3</sup> D7 G<sup>3</sup> D7 G<sup>3</sup>

B. Sax.

Tbn. B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>

Vln. B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>

Vla. B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>

Vc. B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>

S. Bass B<sup>b</sup> F7 B<sup>b</sup> F7 B<sup>b</sup>

15

G7 C B<sup>b</sup>7 B<sup>b</sup>7

S. Sax. D7 G<sup>3</sup> F7 F7

B. Sax. F7 B<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7

Tbn. F7 B<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7

Vln. F7 B<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7

Vla. F7 B<sup>b</sup> A<sup>b</sup>7 A<sup>b</sup>7

Vc. F7 B<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7

S. Bass F7 B<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7

Musical score for measures 20-23. The score is arranged in a system with seven staves: S. Sax., B. Sax., Tbn., Vln., Vla., Vc., and S. Bass. The key signature is B-flat major. Measure 20 starts with a treble clef and a 3/4 time signature. The S. Sax. part features a melodic line with triplets and slurs. The B. Sax. part has a similar melodic line. The Tbn. part has a bass line with triplets. The Vln., Vla., and Vc. parts have harmonic accompaniment. The S. Bass part has a bass line. Chord symbols are placed above the staves: Eb, Bb7, F7, Bb7, F7, Db, Ab7, Db, Ab7, Db, Ab7.

Musical score for measures 24-27. The score is arranged in a system with seven staves: S. Sax., B. Sax., Tbn., Vln., Vla., Vc., and S. Bass. The key signature is B-flat major. Measure 24 starts with a treble clef and a 3/4 time signature. The S. Sax. part features a melodic line with triplets and slurs. The B. Sax. part has a similar melodic line. The Tbn. part has a bass line with triplets. The Vln., Vla., and Vc. parts have harmonic accompaniment. The S. Bass part has a bass line. Chord symbols are placed above the staves: Eb, Bb7, F7, Eb7, D7, G7, Eb7, D7, G7. A box labeled 'C' is placed above the F7 chord in measure 24 and the Eb7 chord in measure 25.

4

28

S. Sax.  $D^7$   $A^b7$   $G^7$   $C^\sharp$

B. Sax.  $A^7$   $E^b7$   $D^7$   $G^\sharp$

Tbn.  $C^7$   $G^b7$   $F^7$   $B$

Vln.  $C^7$   $G^b7$   $F^7$   $B$

Vla.  $C^7$   $G^b7$   $F^7$   $B$

Vc.  $C^7$   $G^b7$   $F^7$   $B$

S. Bass  $C^7$   $G^b7$   $F^7$   $B$

Solo over form

# Amethyst Twilight

♩ = 72

Musical score for measures 1-6. The score includes parts for Soprano Saxophone, Alto Saxophone, Flugelhorn, Violin, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamic marking *mp* is present for the string parts. The saxophone parts are currently silent.

Musical score for measures 7-10. The score includes parts for S. Sax., Alto Sax., Flug., Vln., Vla., Vc., and Db. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamic marking *mp* is present for the string parts. Measures 7-9 are in 4/4 time, and measure 10 is in 6/4 time. The saxophone parts are currently silent.



2

13

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

20

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

27

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

34

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

4

40

S. Sax.  
Alto Sax.  
Flug.  
Vln.  
Vla.  
Vc.  
Db.

Detailed description: This system of music covers measures 40 through 46. It features seven staves: S. Sax., Alto Sax., Flug., Vln., Vla., Vc., and Db. The S. Sax. and Alto Sax. parts are in treble clef with a key signature of one flat. The Flug. part is in treble clef. The Vln. part is in treble clef and is mostly silent. The Vla., Vc., and Db. parts are in bass clef. The music consists of melodic lines with various articulations and dynamics.

47

S. Sax.  
Alto Sax.  
Flug.  
Vln.  
Vla.  
Vc.  
Db.

*f*  
*f*  
*f*  
*f*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*

Detailed description: This system of music covers measures 47 through 53. It features the same seven staves as the previous system. The S. Sax. and Alto Sax. parts have dynamic markings of *f* (forte) at the beginning and end of the system. The Flug. part also has *f* markings. The Vln. part has *f* markings. The Vla. part has *f* markings. The Vc. part has *f* markings. The Db. part has *p* (piano) markings. The music is more complex, with many notes and dynamic changes.

56

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

*p*

61

S. Sax.

Alto Sax.

Flug.

Vln.

Vla.

Vc.

Db.

# Mystique

Lucien Johnson

♩ = 270  
Open drum introduction  
Hits on cue

Alto Saxophone  
Tenor Saxophone  
Trombone  
Percussion  
Violin  
Viola  
Violoncello  
Double Bass

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Open drum introduction  
Hits on cue

*f*

Alto Sax.  
T. Sax.  
Tbn.  
Perc.  
Vln.  
Vla.  
Vc.  
Db.

8

*f*

2

15

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.



22

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

29

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

36

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

4

43

Solo Section C#7 A#7

Solo Section F#7 D#7

Solo Section E7 C#7

Solo Section Backgrounds on cue

Solo Section Backgrounds on cue

Solo Section Backgrounds on cue

E7 C#7

51

G7 C7 F#7 B7 F7 A#7 E7 A D7

C7 F7 B7 E7 Bb7 D#7 A7 D G7

Bb7 Eb7 A7 D7 Ab7 C#7 G7 C F7



60

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

67

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

6

74

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

81

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

88

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

95

Alto Sax.

T. Sax.

Tbn.

Perc.

Vln.

Vla.

Vc.

Db.

# Breadline Blues

Lucien Johnson

**Blues** ♩=80  
Open Introduction

Tenor Saxophone  
Open Introduction

Baritone Saxophone  
Open Introduction

Trombone  
Open Introduction

Violin  
Open Introduction

Viola  
pizz. Open Introduction

Violoncello  
Blues ♩=80  
pizz. Open Introduction

String Bass  
Blues ♩=80  
pizz. Open Introduction

Detailed description: This block contains the introduction for the piece 'Breadline Blues'. It features seven staves: Tenor Saxophone, Baritone Saxophone, Trombone, Violin, Viola, Violoncello, and String Bass. The music is in 4/4 time with a tempo of 80 beats per minute. The introduction is marked 'Blues' and 'pizz.' (pizzicato). The Tenor Saxophone, Baritone Saxophone, Trombone, Violin, and Viola parts are marked 'Open Introduction' and contain whole rests. The Violoncello and String Bass parts play a rhythmic pattern of eighth notes: G2, B1, D2, F2 in the bass clef.

**A**

5 Am<sup>7</sup>

Ten. Sax. *mf*

Bari. Sax. *mf*

Tbn. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

S. Bass *mf*

Detailed description: This block contains the first four measures of section A. The music is in 4/4 time. A box labeled 'A' is above the first measure. A measure rest '5' is above the first measure. The key signature has one flat (Bb). The Tenor Saxophone part starts with a melodic line: G4, A4, Bb4, C5, Bb4, A4, G4. The Baritone Saxophone part starts with a similar line: G3, A3, Bb3, C4, Bb3, A3, G3. The Trombone part starts with a similar line: G2, A2, Bb2, C3, Bb2, A2, G2. The Violin part is marked 'mf' and contains whole rests. The Viola part is marked 'mf' and contains whole rests. The Violoncello part is marked 'mf' and plays a rhythmic pattern of eighth notes: G2, B1, D2, F2. The String Bass part is marked 'mf' and plays a rhythmic pattern of eighth notes: G1, B0, D1, F1. Chord changes are indicated: Am7 at the start of the first measure and Gm7 at the start of the second measure.

2

Musical score for measures 9-12. The score includes parts for Tenor Saxophone, Bari. Sax., Tbn., Vln., Vla., Vc., and S. Bass. Chord changes are indicated above the Tenor Saxophone and below the Tbn., Vln., Vla., and S. Bass parts. Dynamics include *sfp* and accents.

Measures 9-12:

- Measures 9-10: Tenor Saxophone and Bari. Saxophone play a melodic line. Chords: F#7(b9) and Fmaj7.
- Measure 11: Chords: E7(b9) and Ebmaj7. Dynamics: *sfp* with an accent.
- Measure 12: Chords: Ebmaj7. Dynamics: *sfp* with an accent.

Musical score for measures 13-15. The score includes parts for Tenor Saxophone, Bari. Sax., Tbn., Vln., Vla., Vc., and S. Bass. Chord changes are indicated above the Tenor Saxophone and below the Tbn., Vln., Vla., and S. Bass parts. Dynamics include *mf*.

Measures 13-15:

- Measures 13-14: Chords: Am7 and Em7. Tenor Saxophone and Bari. Saxophone play a melodic line.
- Measure 15: Chords: Gm7. Dynamics: *mf*.

17

Ten. Sax.  
Bari. Sax.  
Tbn.  
Vln.  
Vla.  
Vc.  
S. Bass

21

F#7(b9) Fmaj7

Ten. Sax.  
Bari. Sax.  
Tbn.  
Vln.  
Vla.  
Vc.  
S. Bass

*sfp* *C#7(b9)* *Cmaj7*  
*E7(b9)* *Ebmaj7*

*sfp* *E7(b9)* *Ebmaj7*  
*E7(b9)* *Ebmaj7*

4 **B**

25

Ten. Sax.

Bari. Sax.

Tbn.

Vln.

Vla.

Vc.

S. Bass

29

Ten. Sax. Dm7 G7 C E7  
collective improvisation

Bari. Sax. Am7 D7 G B7  
collective improvisation

Tbn. Cm7 F7 Bb D7  
collective improvisation

Vln. Eb F7 Bb D7  
collective improvisation

Vla. - - - -

Vc. Cm7 F7 Bb D7  
collective improvisation

S. Bass Cm7 F7 Bb D7  
collective improvisation

Solos on A,B in between solos

33 Am<sup>7</sup>

Ten. Sax. Backgrounds on cue

Bari. Sax. Backgrounds on cue

Tbn. Backgrounds on cue

Vln. Backgrounds on cue

Vla. Backgrounds on cue

Vc. Backgrounds on cue

S. Bass

37 F#<sup>7</sup> F#maj<sup>7</sup>

Ten. Sax. Backgrounds on cue

Bari. Sax. Backgrounds on cue

Tbn. Backgrounds on cue

Vln. Backgrounds on cue

Vla. Backgrounds on cue

Vc. Backgrounds on cue

S. Bass



6

41 Am<sup>7</sup>

Ten. Sax.

Bari. Sax.

Tbn.

Vln.

Vla.

Vc.

Gm<sup>7</sup>

S. Bass

The musical score consists of seven staves. The Tenor Saxophone staff is mostly silent with diagonal slashes. The Baritone Saxophone, Trombone, Violin, Viola, and Violoncello staves feature rhythmic patterns, including triplets and slurs. The Sub Bass staff is also silent with diagonal slashes. The key signature changes from Am<sup>7</sup> in measure 41 to Gm<sup>7</sup> in measure 42.

## No More Troubles

## No More Troubles

Lucien Johnson

$\text{♩} = 220$

Tenor Saxophone *mf*

Baritone Saxophone *mf*

Trombone *mf*

Violin I

Viola

Violoncello *pizz.*

Double Bass *pizz. f*  $\text{♩} = 220$

*f*

8 **A**

T. Sax.

B. Sax.

Tbn.

Vln. I

Vla. *f*

Vc. *f*

D. Bass

2

16 **B**

T. Sax.  
B. Sax.  
Tbn.  
Vln. I  
Vla.  
Vc.  
D. Bass

**B**

Detailed description: This musical system covers measures 16 through 23. It features six staves: T. Sax., B. Sax., Tbn., Vln. I, Vla., and D. Bass. The key signature is two flats (B-flat major or D-flat minor). A double bar line with repeat dots is placed at the beginning of measure 16. A box labeled 'B' is positioned above the T. Sax. staff at the start of measure 17. The saxophone parts have melodic lines with some grace notes. The tuba part has a rhythmic pattern of eighth notes. The strings play sustained chords, with the double bass part also marked with a 'B' box at the start of measure 17.

24 **C**

T. Sax.  
B. Sax.  
Tbn.  
Vln. I  
Vla.  
Vc.  
D. Bass

**C**

Detailed description: This musical system covers measures 24 through 31. It features the same six staves as the previous system. A double bar line with repeat dots is placed at the beginning of measure 24. A box labeled 'C' is positioned above the T. Sax. staff at the start of measure 25. The saxophone parts continue with melodic lines. The tuba part has a rhythmic pattern of eighth notes. The strings play sustained chords, with the double bass part also marked with a 'C' box at the start of measure 25.

32 **D**

T. Sax.  
B. Sax.  
Tbn.  
Vln. I  
Vla.  
Vc.  
D. Bass

Detailed description: This block contains the musical score for measures 32 through 39. The score is for a full orchestra. The instruments listed are T. Sax., B. Sax., Tbn., Vln. I, Vla., Vc., and D. Bass. Measure 32 is marked with a box containing the letter 'D'. A repeat sign is present at the beginning of measure 32. The music features a complex rhythmic pattern with many eighth and sixteenth notes, particularly in the saxophone and tuba parts. The woodwinds and strings provide harmonic support with sustained notes and some melodic lines.

40

T. Sax.  
B. Sax.  
Tbn.  
Vln. I  
Vla.  
Vc.  
D. Bass

Detailed description: This block contains the musical score for measures 40 through 47. The instruments listed are T. Sax., B. Sax., Tbn., Vln. I, Vla., Vc., and D. Bass. The score continues the complex rhythmic and melodic patterns established in the previous block. The saxophone and tuba parts remain highly active with intricate rhythmic figures, while the woodwinds and strings continue to provide a rich harmonic texture.

4

48 **E**

T. Sax. Solo break, to be repeated until a

B. Sax. Solo break, to be repeated until a

Tbn. Solo break, to be repeated until a

Vln. I Solo break, to be repeated until a

Vla. Solo break, to be repeated until a

Vc. Solo break, to be repeated until a

D. Bass **E** Solo break, to be repeated until a

55 **F**

T. Sax. Sung

B. Sax. Sung day in this world there'll be no more

Tbn. Sung day in this world there'll be no more

Vln. I Sung Some day in this world there'll be no more

Vla. Sung day in this world there'll be no more

Vc. Sung day in this world there'll be no more

D. Bass **F** Sung day in this world there'll be no more

Some day in this world there'll be no more

64

T. Sax. *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

B. Sax. *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

Tbn. *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

Vln. I *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

Vla. *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

Vc. *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

D. Bass *trou - bles Trou - bles can on - ly bring heart break you see When the time comes in this world with - out*

72

T. Sax. *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

B. Sax. *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

Tbn. *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

Vln. I *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

Vla. *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

Vc. *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

D. Bass *trou - bles Eve - ry one ha - ppy con - tent trou - ble free We'll throw a par - ty and sing no more*

6

80

T. Sax. *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

B. Sax. *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

Tbn. *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

Vln. I *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

Vla. *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

Vc. *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

D. Bass *trou - bles Lau - ghing our heads off and stam - ping our feet Dan - ces and rag - times and fox - trots and*

88

T. Sax. *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

B. Sax. *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

Tbn. *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

Vln. I *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

Vla. *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

Vc. *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

D. Bass *tan - gos The Trou - bles will play some free jazz at ha - ppy Dee - dle dee - dle dee - dle*

94

T. Sax. *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 B. Sax. *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 Tbn. *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 Vln. I *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 Vla. *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 Vc. *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*  
 D. Bass *daa dee No more trou - bles Dee - dle dee - dle dee - dle daa dee Not for me*



# Cigars of the Pharoah

A

## Cigars of the Pharoah

Lucien Johnson

$\text{♩} = 104$

Musical score for Clarinet in B $\flat$  and Bassoon. The score is in 4/4 time with a key signature of two flats. It features two staves for Clarinet in B $\flat$  and two staves for Bassoon. The music begins with a *mf* dynamic. The Clarinet parts have melodic lines with some grace notes, while the Bassoon parts provide a rhythmic accompaniment with eighth and sixteenth notes.



Musical score for Percussion and Woodwinds. The score includes staves for Drums (Dr.), Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hns.), Trombones (Tbn.), and Harp (Hp.). The percussion part features a Ride cymbal with a *mp* dynamic. The woodwinds play melodic lines with various dynamics including *mf*, *sfp*, and *f*. The Harp part features a complex, fast-moving accompaniment starting with a *f* dynamic. The score is in 4/4 time with a key signature of two flats.

2

**B**

16

Tpt. *mf*

T. Sax. *mf*

A. Bass *mf* *Gmin* *Amin<sup>7(b5)</sup>*

Dr. *mf* play time

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *f*

Bsn. *f*

Hns. *f*

Hns. *f*

Tbn. *f*

Vib. *mf*

**C**

22

Tpt. *mf*

T. Sax. *mf*

A. Bass *Cmin<sup>7#11</sup>* *BMaj<sup>(b6)</sup>* *Cmin<sup>7#11</sup>*

Dr. *mf*

Vib. *mf*

Vln. I *mp* *esul tasto*

Vln. II *mp* *esul tasto*

28

Tpt.

T. Sax.

A. Bass

Dr.

Vib.

Vln. I

Vln. II

Vla.

Vc.

BMaj(b6)

Amin(#11)

G#(b6)

Gm(b9)

E#(b9)

normale

normale

sul tasto

mp

mp

33

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

mf

mf

mf

mf

mp

mp

normale

f

mp

f

mp

4

39

**D** **E**

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Ob.

Cl.

Bsn.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

3

1,2.

1,2.

1,2.

*f*

Drum breakdown, fill in...

Gmin

Time

**D** **E**

Detailed description: This page of a musical score contains measures 39 through 42. The score is for a large ensemble including trumpet, tenor saxophone, alto saxophone, drums, flute, oboe, clarinet, bassoon, piano, violin I, violin II, viola, cello, and double bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 39 starts with a treble clef and a key signature change to two flats. The trumpet and tenor saxophone parts feature a triplet of eighth notes. The alto saxophone part has a triplet of eighth notes. The bass line consists of eighth notes. The drum part has a 'drum breakdown, fill in...' section. The piano part has a forte (*f*) dynamic and a complex rhythmic pattern. The woodwind parts (flute, oboe, clarinet, bassoon) have first and second endings marked '1,2.'. The string parts (violin I, violin II, viola, cello, double bass) have sustained notes. There are two boxed letters 'D' and 'E' above the score, indicating specific measures or sections. The page number '4' is in the top left, and '201' is in the top right.

46

A. Bass

Dr.

Ob.

Cl.

Bsn.

Hns.

Tbn.

B. Tbn.

Hp.

*Amin<sup>7(b5)</sup>* *Gmin* *Amin<sup>7(b5)</sup>* *Gmin* *Amin<sup>7(b5)</sup>* *Gmin*

*ff* *ff* *f* *mf* *sfp* *f* *mf* *sfp* *f*

Detailed description of the musical score: The score is for measures 46 through 51. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The A. Bass part consists of a repeating eighth-note pattern: G2, B1, D2, E2, G2, B1, D2, E2. There is a fermata over the second measure. The drum part (Dr.) has a steady eighth-note pattern. The Oboe (Ob.) part has a series of chords in the first measure, marked *ff*, and a melodic line in the fifth measure, marked *f*. The Clarinet (Cl.) part has a similar melodic line in the fifth measure, marked *f*. The Bassoon (Bsn.) part has a melodic line in the second measure, marked *ff*. The Horns (Hns.) part has a melodic line in the fourth and fifth measures, marked *mf* and *sfp*. The Trumpet (Tbn.) part has a melodic line in the fourth and fifth measures, marked *mf* and *sfp*. The Baritone Trumpet (B. Tbn.) part has a melodic line in the fifth measure, marked *f*. The Piano (Hp.) part has a steady eighth-note pattern in the right hand and a bass line in the left hand.



63 **F**  
Gmin  
Solo

T. Sax.

A. Bass

Dr.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

**F**

*sf secco*

70

T. Sax.

A. Bass

Dr.

Vib.

Hp.

Amin7(b5) Gmin Amin7(b5) Gmin Amin7(b5) Gmin Amin7(b5) Cmin(maj7#11)

Amin7(b5) Gmin Amin7(b5) Gmin Amin7(b5) Gmin Amin7(b5) Cmin(maj7#11)

*Red*

78

T. Sax.

A. Bass

Dr.

Vib.

Hp.

BMaj(b6) Cmin(maj7#11) BMaj(b6) Amin(#11) G#(b6) Gmin(#11)

BMaj(b6) Cmin(maj7#11) BMaj(b6) Amin(#11) G#(b6) Gmin(#11)





91

**G**

T. Sax. Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin

A. Bass Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin

Dr.

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hns. *p* *mf*

C Tpt. con sord. *p* *mf*

Tbn. con sord. *p* *mf*

Vib. *p* *mf*

Hp.

**G**

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp*

Db. non div. pizz. *mp*

10

98 Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Cmin(maj<sup>7#11</sup>) BMaj<sup>(b6)</sup> Cmin(maj<sup>7#11</sup>) BMaj<sup>(b6)</sup>

T. Sax.

A. Bass

Dr.

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hns. *mf*

C Tpt. *mf*

Tbn. *mf*

Vib. *mf*

Vln. I arco div. *mf* sul tasto

Vln. II arco div. *mf* sul tasto

Vla. arco *mf* sul tasto

Vc. arco

Db.



12

112 **H**

Tpt.

T. Sax. *Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup>*

A. Bass *Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup> Gmin Amin<sup>7(b5)</sup>*

Dr. *fill in*

Fl.

Ob.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

B. Tbn.

Vib.

Vln. I *non div.*

Vln. II

Vla. *non div.*

Vc.

Db.

**H**

119

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Ob.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Gmin*

*Amin<sup>7(b5)</sup>*

*Gmin*

*Amin<sup>7(b5)</sup>*

*Gmin*

*div.*

14

124 **I**

**Tpt.** *f* 3

**T. Sax.** *f* 3

**A. Bass** Amin<sup>7(b5)</sup> Cmin<sup>(maj<sup>7</sup>#11)</sup> BMaj<sup>(b6)</sup> Cmin<sup>(maj<sup>7</sup>#11)</sup> BMaj<sup>(b6)</sup>

**Dr.**

**Fl.** *mf*

**Ob.** *mf*

**Cl.** *mf*

**Bsn.** *mf*

**Hns.** *mf*

**C Tpt.** *mf* *f*

**Tbn.** *mf*

**B. Tbn.**

**Vln. I** *mf* **I** 3

**Vln. II** *mf* non div. 3

**Vla.** 3

**Vc.**

**Db.**

129

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Amin(#11)

G#(b6)

Gmin(#11)

F#(b6)

Gmin

div.

J

16

134

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Ob.

Cl.

Bsn.

Hns.

C Tpt.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

Amin7(b5) Gmin Amin7(b5) Gmin Amin7(b5)

ff

non div



139 **K**

Tpt.

T. Sax.

A. Bass

Dr.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hns.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

*Gmin*

*Amin7(b5)*

3

3

1.

2.

3

3

146

Dr.   
 Fl.   
 Fl.   
 Ob.   
 Ob.   
 Cl.   
 Cl.   
 Bsn.   
 Bsn.   
 Hns.   
 C Tpt.   
 C Tpt.   
 Tbn.   
 B. Tbn.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Db.

The musical score is arranged in a standard orchestral format. The top staff is for Drums (Dr.), followed by two Flute (Fl.) staves, two Oboe (Ob.) staves, two Clarinet (Cl.) staves, two Bassoon (Bsn.) staves, two Horn (Hns.) staves, two Trumpet (C Tpt.) staves, two Trombone (Tbn.) staves, one Bass Trombone (B. Tbn.) staff, two Violin (Vln.) staves (I and II), one Viola (Vla.) staff, one Violoncello (Vc.) staff, and one Double Bass (Db.) staff. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

152

Dr.

Fl.

Fl.

Ob.

Ob.

Cl.

Cl.

Bsn.

Bsn.

Hns.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

## Appendices

*1 - In October 2008 I interviewed Jean-Jacques Avenel, double bassist for Steve Lacy from 1981-2004. The interview took place at Jean-Jacques' apartment in the south of Paris and was conducted in French, which I have subsequently translated.*

**LJ:** You're from Le Havre?

**JJ:** Le Havre, yes

**LJ:** And I've read that you were self-taught?

**JJ:** Yes, well...you could say self-taught because I never went to the conservatorium. But it's not true that we learn all alone. I learnt by watching people and above all I owe a lot to Kent Carter who was Steve Lacy's bassist before me. I met him in Le Havre when they came and he was lovely to me. He was like a big brother. He invited me to his place and we played like possessed men, all night long.

**LJ:** Did he live in Le Havre?

**JJ:** No he lived in a chateau outside Paris. I mean he rented part of one, in a little hamlet called Magnolet and he had a music studio down below...Kent was a real character...I'd go and see him and sometimes stay for two or three days. We worked all night, playing the whole night. We'd playing completely free and from time to time he might give me some technical advice. That helped me a lot because actually when I first played with Steve I didn't know how to play the bass. Steve came to my town with Irene, his wife, and the deal was that he use a local rhythm section. There wasn't anybody who played the bass at that time. I had a friend who played drums and I borrowed a bass from his brother.

I went to Paris with my friend in his little car to sit the audition. We met Steve. I was dying of fear, obviously. I said to myself, 'what's this going to be like this thing?' But Steve was very nice, very charming. We played two or three hours and he said, 'OK that'll do.' So we did this little tour of Le Havre which was funny. It was after '68. The cultural centre – Le Havre was run by a communist municipality so they had ideas like that – had us playing in some incredible places; factories, the social welfare office at the end of work, you know, some strange stuff.

**LJ:** It sounds like a great idea though...

**JJ:** It was a very good idea. It didn't work every time though. For example I remember at the social welfare office, the people had worked all day, they closed the counters and they left...they didn't really want to stay any longer. But there were always a few interested people. Anyway that's just an anecdote, it's to say that I started playing before I knew how to play the instrument. I remember I was a bit pathetic at the start because I had blisters, or rather; they weren't blisters yet they were gashes. There was blood everywhere...it was epic.

**LJ:** And what was Lacy like to deal with?

**JJ:** Steve was always charming. He was very open, and at the same time he kept a certain distance. He's not the kind of guy that would slap you on the back and say how's it going, mate, no he kept a certain distance, always a certain respect. But he was very tolerant and very encouraging as well. He never said, that's no good, this is a mess, no he was very positive.

**LJ:** Would he give you any advice?

**JJ:** Yes at first. His first piece of advice was 'Keep the music alive. Whatever's happening keep it alive.' What that means really is do what you want; you're completely free but be lively. Tell a story, don't let the music die. That was his first piece of advice.

**LJ:** And were they his compositions?

**JJ:** There weren't many compositions, maybe two or three. It was fairly improvised, but I do remember there were two or three fairly straightforward compositions. It was the period that he made his first solo album 'Lapis' in which he used overdubs. The 70's were a time of research in French music; it was very, very open. What we call free jazz etc...there were lots of American musicians there was the Art Ensemble, Frank Wright, there was a really lively scene. Obviously there were lots of French musicians as well, so there was a nice melting pot.

**LJ:** And you knew about that music at the time?

**JJ:** No, no I played guitar, I loved Django Reinhardt and was more into bebop, although I didn't have a complete grasp of harmony at that point. I listened to Wes Montgomery, Barney Kessel, people like that, shall we say swing to bebop. Then I heard Coltrane and that fabulous stuff and I was completely astounded. Then when I met Steve I almost thought he was a Martian. I thought, what's going on? And then he was so encouraging and tolerant that in the end...playing's just playing. Up until the point where I felt that I had limitations and so I set about working seriously at my instrument.

**LJ:** And that experience inspired you to come to Paris?

**JJ:** Absolutely. When he left I found myself all alone in Le Havre, I didn't have to think too long about it. At the time the only way to play a bit of music you liked was to be part of a dance band, which wasn't such a bad school either. But you had to learn a whole bunch of really annoying tunes in order to have the right to play something that we liked for fifteen minutes each night.

So I came to Paris all alone, my drummer friend hesitated for a long time but didn't come. I had met Kent because at the end of the tour the rest of the band came to play. So I looked him up and he gave me my first gig, replacing him with Collette Mali. She was a singer with a golden voice. She was an extraordinary woman as well, a real character. She had had a fight with her bass player and then Kent was supposed to replace him but he passed the gig on to me and I ended up staying with her for two years. That allowed me to survive and I took the time to learn a bit more about the instrument.

**LJ:** And then you played with Frank Wright?

**JJ:** After that, yes I went more into the free jazz scene. I played with Frank Wright for two or three years, replacing Alan Silva. At the time the band was Bobby Few and Mohammed Ali, the brother of Rashid. Often there was another sax, Noah Howard or Arthur Jones, and I played in Noah Howard's group as well. That was in the free jazz movement, 72, 73, 74.

**LJ:** And free jazz was more present back then than now?

**JJ:** Oh yeah, lots more. There was a cultural life, a musical life that was very, very intense. There were more clubs, more places to play. One of the centres was Le Centre Americain. It was welcoming; there were lots of musicians, dancers, theatre types. It was a meeting place for artists who rehearsed and crossed paths. I remember Steve had a workshop there, every Monday he had a thing he called the Clinic. It was crazy. It was open to everyone who wanted to play and it was held in the big room beneath Le Centre Americain. Sometimes there were up to thirty musicians who would play. Steve didn't give any...there were no scores. From time to time he intervened when a drummer played too loud, he'd stop them and say 'there has to be balance.' We'd play for four hours like lunatics. I remember at first I couldn't hear myself, and then after a while because of playing I believe I managed to catch a sound there because you really had to play. Otherwise you leave. There were lots of people who couldn't stand it, and I could understand that. If you wanted to hear what you were doing you really had to pull on your strings.

When he came to Paris he was already very famous. He had already done all that work with Monk and Cecil Taylor and with his group with Roswell Rudd and Dennis Charles and the bass players...

**LJ:** The twenty eight bass players...

**JJ:** Yes the twenty-eight bass players. So he already had all that, but he still was able to question himself. He had that magical phrasing, that whole fantastic language, and he was still able to look at it objectively. He'd just spent time in Rome. I heard that he came to Paris because he heard Frank Wright's band and he loved Bobby Few's playing. He wanted to play with him, which he did do a bit later.

**LJ:** You joined his band about the same time as Bobby?

**JJ:** Yes at the same time. That's to say I played a bit with him beforehand. From time to time he'd do a concert with two bass players, or sometimes Kent was away so I filled in. So I was kind of part of the family. I was often at his place, I already knew his music.

**LJ:** That was in 81?

**JJ:** Yes around then

**LJ:** And had Kent left Paris?

**JJ:** Kent never liked Paris. He was a guy that loved the countryside. I think he went to Angouleme.

**LJ:** Your playing is very different from his...

**JJ:** Yes probably.

**LJ:** Recently I heard a solo version you did of Eronel by Monk. I wondered if you had been influenced by the kora, an instrument you also play?

**JJ:** Many people have said that, I'm not sure but there must be something because lots of people say that.

**LJ:** It's astounding to be able to play the bass notes, the harmonies and the theme on the double bass all at the same time.

**JJ:** When I learn a tune I like to keep the bass notes as well. Maybe it comes from the guitar, the hand positions.

**LJ:** Can you talk about the way Lacy played solo?

**JJ:** It was fascinating. I never heard him repeat himself. I don't know how it worked. He was very musically cultivated. Not just musically. He always surprised me. Never was I bored when I played with him or when I listened to him playing solo. Never did I think, that's an old cliché he's already played that, never. It's incredible. There was a freshness, and real sense of research. It was unique.

**LJ:** I find that in his first albums there's a conscious effort to avoid clichés...

**JJ:** Yes that's for sure. He hated that and he worked very hard to avoid it. It was something he couldn't stand, hearing a saxophonist or a pianist who played clichés.

**LJ:** His sense of swing was quite different as well.

**JJ:** Yes and at the same time he had great rhythmical freedom. Sometimes you'd think he was lost but he always knew what he was doing. He gave a sense of liberty with his silences. His sense of rhythm was very unique.

**LJ:** Was it a challenge to play with him for these reasons?

**JJ:** Yes of course. You had to play the compositions well, that was the least I could do! But after that it was a challenge for everyone in the group because we needed to surprise each other. We were lucky enough to play a lot, but that meant that to avoid boredom we had to be always surprising each other. But that was possible because of the environment that he created. Everything was allowed; we could go wherever we wanted. Never did I hear him say that's no good, or do this, do that. Sometimes he wouldn't say anything or he didn't seem very happy but then sometimes he'd say 'Man! Fantastic!' He would encourage us, give us compliments. And that was the best school, the liberty he gave all of us. When you've tasted that you don't want to lose it.

**LJ:** So the heads were very difficult but the solo sections were very free?

**JJ:** Yes that's right. It was up to you really. There were some pieces that had harmonic forms, maybe ten or so. But otherwise you'd just pick and choose. Sometimes I'd get something happening with Bobby, the pianist, or just do my own thing.

**LJ:** For example the piece 'Prospectus', how did that work?

**JJ:** 'Prospectus' was in the key of C. So you do what you want with that.

**LJ:** But it seems to me that there's a lot more to it than that. A lot more to it than just C!

**JJ:** Yes well there are all the different C's! There are all the C scales and so there's every note if you want. But the piece gives off a tonal centre that is the tonality of C!

Often that piece caused problems for pianists actually. Bobby was at ease everywhere but other pianists didn't know what to do. But in Steve's pieces there were often different tonalities that crossed over each other. Sometimes if we asked he might say yes there's that one but there's also that one which is the contrary of that one and this one! So you could do your own little cuisine! Otherwise you could find something in the colour of the piece or in the rhythm of it. Use that as a trampoline! But you weren't forced to. If you asked, he'd happily say, yes it works like that you can do that – or not!

It was always open.

**LJ:** Are there any links with Ornette Coleman's way of improvising then?

**JJ:** I'm not sure. Steve really had a particular style. I don't think Ornette really influenced Steve. Maybe, but there's a whole research in terms of sound and sonority with Steve. Ornette had that fluidity, his own sound, a continuous sort of respiration. Steve worked a lot with silences. His use of silence is incredible. I think he learnt that in Japan.

**LJ:** In terms of composition, I don't want to always bring it back to influences, but I find there's something of Kurt Weill in there, more than American jazz...

**JJ:** Yes, that's to say that a broad culture is very important with Steve. He had an immense culture. He was passionate about poetry and painting. The most important aspect of his music is his songs. With the poetry he set to music. That's what characterises his music above all. He made some great instrumental music as well but the essence of his music is his poetry settings. I think he was crazy about Irene's voice, that clear powerful voice that comes from the Swiss Alps. All the songs are written for her.



**LJ:** Exactly, and I find she has lots in common with Lotte Lenya (Kurt Weill's wife and singer)

**JJ:** Yes but it's not on purpose, it's her natural voice. She never tried for that. The hard thing for her was singing the melodies, which are extremely difficult. There are interval jumps sometimes of a seventh or even a thirteenth and to sing that you need to practice a lot. There are easier pieces as well and I'm thinking of 'Somebody Special' and 'Nowhere Street' from the Brion Gysin cycle, but most of them were hard. You need to have a very precise voice, which is not often the case in jazz. But in any case Irene was never strictly a jazz singer; she never looked to imitate. That's why it was different. The fact that Lacy played the melodies in unison also made it unique as well as hard. Setting to music all those poems, all those cycles, was an immense task. At the moment we're trying to put a bit of order into the music and there are maybe a hundred or so pieces that we never even touched, one's that we never played. He never stopped composing. There are maybe three or four hundred songs. There are hundreds that we played and worked on, the Brion Gysin cycle, the William Burroughs, the Robert Creeley, 'Futurities'. And then there were others that we didn't get around to. That's what the project is now; I think Irene is getting into that, putting together a sort of anthology, a catalogue of songs.

**LJ:** To be published?

**JJ:** Yes, to be published. To show the people that are interested how it works. Because there's also a fear that otherwise people will play them wrong. There's lots of work to do because he left an enormous amount of music and we didn't have the time to play all of it. What's more Steve had an enormous amount of energy, he was always doing a hundred things. The band was one thing, then there was the trio, the duets with Irene, he played with other people, he did lots of solo gigs, he played with dancers...he had an incredible energy. He wrote all the time, he was always travelling of course. I don't think he had foreseen that he would leave us so soon. We miss him. The Parisian scene misses him, and unfortunately it never gave him a homage that was befitting.

We miss his integrity, his courage and his warmth. He had everything at that same time, like a...I don't want to say guru, but it was someone who opened things, doors, windows. And then he worked all the time. He was always working his instrument, his compositions, then he would rework them...and when we look at his oeuvre we can see his writing, which became more precise, which became more and more beautiful. And then his warmth, because he was always open to things. Lots of people came to his place to see him, meet him, talk with him. And his presence, we miss that too. You don't meet many people like that. Not in one lifetime. When we have the chance to know people like that – you don't want them to go. Yes when he was there he changed the Parisian scene. For example when played in a club we played eight nights in a row. Now it's no longer possible, we play one night. That's not because of Steve, it's the jazz scene that's changing, the world that's changing. The epoch of clubs is finished. There are still a few clubs but it's not the same thing. Bands come play for a night in a little club, they rehearse at their place and then that's it for two or three months. It's a real shame for the music because before we could tour. When we toured in the States we played every night. We would play eight nights in a club in New York and then we'd be taking planes every day. I remember a tour of 33 days where we played 31 gigs. Crazy! It's not possible any more. In order to have a group sound like that now – how do you do it? It's hard to have a group that makes music so tight, so together. It's another world, another way of working, I don't know where it's heading. You have to invent things, invent venues.

**LJ:** Especially when we're talking about a music that is essentially conversational.

**JJ:** Yes that's true.

We'd rehearse sometimes at Steve's when there was new material, which was pretty regularly. I loved his rehearsals.

**LJ:** Would you go over pieces or just play?

**JJ:** Yes, heads, and then we'd amuse ourselves of course.

**LJ:** Did you ever do some free improv as well?

**JJ:** I did that at first but then afterwards he had so much material that he wanted to try out and see how it worked on the inside. But it would come back to free improvisation because we'd play a head or two and then we'd fly.

**LJ:** He also had some projects that were almost orchestral, for example on the CD 'Itinerary'.

**JJ:** Yes.

**LJ:** Was it he who did the arrangements as well?

**JJ:** I think Franz Kolgmann did a few. Otherwise there were things like 'Vespers' one of the most beautiful cycles and the most beautiful of Steve's albums. 'The Beat Suite' and 'The Cry' he did the

arranging as well. When he was in Boston he continued to write, I found some of his scores for baritone, for violin, so he was always wanting to grow. 'Futurities' is a very beautiful cycle as well. But I think the thing that wounded Steve the most was that he wasn't recognised enough as composer. For he was a great composer. When we look at how it's constructed, with such beauty. I believe it wounded him very much. He was recognised as a saxophonist, as an improviser but not as a composer.

**LJ:** He was slightly in between two worlds as well.

**JJ:** Yes

**LJ:** I think that he was regarded as a master and a leader in the field of free improvisation. For much of the European press this was more interesting than his jazz works. But then in the States he was maybe less well-known...

**JJ:** No when we toured the States over a period of fifteen years there was always an audience for Steve. That was incredible, no matter where we went there were always aficionados and followers. Maybe it was a new thing, this group, the songs, maybe it hasn't been accepted yet. It's something that we'll appreciate later maybe. 'Art Songs' he called it. He chose the great poets and he set them to music. It stands alone as body of work. It's not often that we sing the great poets in jazz. I don't even know if you'd call it jazz. Yes, there's a piano, a double bass, a saxophone, drums...it has to be jazz.

Now something's happened. I don't know if it's fear or if we don't know where we're going or what. Maybe it's the schools as well. They're making all these musicians of high calibre, but what are we teaching them, we're teaching them standards. What's a guy who gets out of there going to do?

**LJ:** I read an interview with Lacy in which he said making jazz musicians teach in conservatories was akin to putting Indians in a reservation!

**JJ:** Yes it's going round in circles, eating its tail. There are a few adventurers who risk other things. There's a type of reaction since fifteen years or so. Something repulsive. At the same time there are some great musicians doing it and doing it well...and redoing and redoing well...and doing it again and doing it again really well...

**LJ:** So what about your projects now then?

**JJ:** I've got several. The first reason is survival. But I always liked moonlighting even when I was playing with Steve. To escape and play some other music. I have a trio with the flautist Michel Edelin and John Betsch and another group in Belgium. I do solos. Sometimes people ring me up. I've got an African group but we don't have any work. Each time I play with them people love it. I love the kora. As Steve said it's my secret weapon!

*2 – Also in October 2008 I interviewed John Betsch, another longstanding member of Lacy's group having been drummer between 1988 and 2004.*

Lucien Johnson: So maybe we could start with the first time you heard Steve Lacy...

John Betsch: The first time I heard Steve Lacy was on a recording with Don Cherry, Billy Higgins and Carl Brown. They played 'The Mystery Song' by Duke Ellington. I can't remember the name of that recording but I remember that song

**L:** It's called Evidence isn't it?

**JB:** That's the one. I was immediately struck by his sound and the concept that he had. I said 'this is different'. He and Don Cherry blended really well. That was about the summer of '65 in New York.

**L:** What were you up to at that time?

**JB:** I was at the home of a trumpet player called Mark Levinson, with whom I went up to the Catskill Mountains and working with for the summer. I was at home in his apartment, and he put it on.

**L:** Were you a student then or already playing?

**JB:** I was in between schools, in between Fisk University in Nashville, Tennessee and Berkley School of Music in Boston. I was just in New York for the summer and then we went up to the Catskill Mountains to work in a hotel called the President. Anyway that was my introduction to the sound and conception of Steve Lacy and I was very, very impressed.

But I was made aware of the soprano saxophone, I remember it very distinctly, I was about 6 years old and it was on a kids TV show. There was a guy playing and he had on a fireman's hat and I was struck by the sound and the feeling because he had the real N'Orleans sound and spirit, that Bechet swagger, and I remember it very well. Actually a kid in my elementary school band had one and



that was the first time I saw one. And then of course My Favourite Things just changed everything. But it's like it's always been around me.

L: It's funny because Coltrane and Lacy seem to have nothing in common in terms of sound.

JB: Yeah Lacy had a mouthpiece that was very special. Very open rubber mouthpiece whereas Coltrane played metal and it sounded more nasally.

L: And so how did you first meet Lacy?

JB: I first met him in New York at the Tin Palace, which was on the Lower East Side where I used to play. We were just sitting there together at the table. We realised we'd both lived in the same town in Massachusetts so we had something in common. Then the first time I heard him in person, him and Steve Potts played a duo at a big loft called Inveron in New York. That was early 80s maybe late 70s. And then the sextet came to Ali's Alley in New York and that was really something else. I'd been listening to him on albums like Trickle and with the Monk tentet and Gil Evans, so I knew what he was doing. That sound was so distinct that you could say, "oh yeah". And that's part of the magic about it, to have a distinct sound. It's interesting that he and Mal Waldron hooked up like they did because they both had very distinct sounds. The minute you heard them you say "Boom! that's that."

L: So how did it come to pass that you ended up playing with him?

JB: I met him after I moved here. I went round to his house with JJ Avenel one day. He was on the project that I came to Paris to do, which was with a student of Lacy's who was called Mike Ellis. He invited me here. Whenever the quartet was playing I'd go hear them. Then one time Oliver Johnson had a recording in Switzerland and Steve asked me to sub for him (*Whistles*). It was June 88 at the Sunset. It was amazing. What really killed me was that Lacy would tell me things like "Just play, don't mind us! Don't mind us?! You know he had that off the wall wit, like he'd say "this one's just straight ahead but it's got a hole in it at bar nine". Or when he taught me 'As Usual' he just recited me the poem. 'As Usual, the usual axe falls on the usual neck at the usual time in the usual place, as usual.' There's a documentary called 'Raise the Bandstand' about Lacy, which is actually an expression of Monk's. And we did, it was a very special night, we levitated.

Then about a year later, Steve Potts rang me from Rome to tell me that Oliver Johnson had had an epileptic fit and I had been unanimously voted into the band and that was that. That lasted 18 years.

L: Were you apprehensive at first?

JB: The first sextet gig was scary. That's a lot to deal with. Just fitting in there and making it swing was really hard. But I managed to find my niche and off we went.

L: One thing that strikes me also about Lacy is the way he deals with rhythm. When he plays eighth notes it doesn't sound like he's even playing eighth notes.

JB: Johnny Griffin called it "Playing Snakes. He's playing snakes." (*Laughter*). Rhythmically he was really something else. That was a tremendous challenge for me because it's the drummer's job to make the band swing and it was hard. It was hard to work out how to deal with that. And that's why the first sextet gig was terrifying. I was screaming out for mama. It was hard to raise the bandstand. But once we found it off we went.

L: It seems to me like he was making a conscious effort to avoid clichés especially in the early records.

JB: Clichés, yeah that's the name of one of his songs. You know Alain Jean Marie? You know how he doesn't talk? Well Lacy was in Canada and had to see the dentist. Alain played with Steve over there and Steve was zonked out. Alain rang me up and said it was the highlight of his career because Steve Lacy doesn't play clichés but that he was disappointed because Steve Lacy doesn't talk! (*laughter*) But he did not play clichés. And his writing was the same it wasn't like anything else or anybody else.

L: He almost made his own clichés with the writing.

JB: Exactly. Then his mastery of the instrument was just astounding. God! He could make impossible sounds and he could make them so easily. That's the definition of a true virtuoso, when you can do the impossible shit and make it look easy. His range and control were astounding.

L: How did he go about rehearsing?

JB: He'd just run 'em down. Run down heads. Sometimes he would fuck up like everyone. It wasn't the easiest music in the world.

L: Was it regular or before a gig?

JB: Usually just before a gig or if there was something new or if he felt something needed tightening up. He was always himself no matter what the situation. He had completely unique ideas and concepts - and people really went for it...Most of the time.

L: After about 50 years! (*laughter*) Could you get by just off that when you were in his band?

JB: Only the Rolling Stones can get by off one band. Everyone's gotta do what they gotta do, and there were always conflicts. But we worked a lot. I mean we toured the States and even went to Austin, Texas. It was like a baseball game, 200 people stuck outside. Because people just really appreciated honest music. We went to Mexico, N'Orleans. We ate ourselves stupid there. We had a great manager called Ann Raventish. She was very good at organising things, plus she was fun. There was Japan also, that was phenomenal. We did a lot. I miss him.

L: He seemed to have a thing about opposites, especially with the other horn players. I've always thought he and Roswell sounded kind of like Laurel and Hardy, and then with Steve Potts he found someone that also had a contrary approach.

JB: Of course. But you know there wasn't anyone else like him so the contrast was easy! Because he was just himself.

I'll never forget when we went to Italy. We did a workshop, and he spoke Italian so he conducted it in Italian. I don't speak Italian but I understood. His mind was so clear he could speak to you in another language and you could understand him, you dig? That was astounding. That was a brilliant, brilliant mind.

