

OSTERCAMP, NEIL LEWIS, D.M.A. *The Improvisational Style of Steve Lacy: Analyses of Selected Transcriptions (1957-1962)*. (2018)
Directed by Dr. Steven Stusek. 44 pp.

This document investigates and draws conclusions regarding the improvisational style of Steve Lacy between 1957 and 1962 based on improvised solos from the albums *Soprano Sax*, *Reflections*, and *Evidence*. His improvisational tendencies are inspected through detailed analysis of transcriptions. Specifically, his melodic and harmonic approach, tone (timbre, articulation, tessitura), and use of rhythm will be unpacked. Lacy is widely considered a leading force in jazz improvisation, and yet there are no comprehensive studies of his style. He is often referenced because of the rarity of his instrument, and not the unique character of his improvisation. Due to the vast amount of musical output, only the early part of Lacy's career will be considered.

My objectives include the gathering of biographical information, transcription and analysis of selected solos during the given time period, and the formulation of conclusions that give a clear definition of Lacy's playing style based on melodic and harmonic approach, use of rhythm, and tone. Melodic and harmonic approach includes the explanation of voice leading, chord-scale relationships, and musical vocabulary. Use of rhythm will be examined through swing feel, phrasing, and recurring tendencies. Tone is described based on musical elements such as timbre, articulation, and tessitura.

During the given time period, Lacy's improvisational style is consistent in regard to melodic and harmonic approach, tone, and use of rhythm. Despite the fact that his career as a solo artist was in its infancy, he had already established a personal style. In terms of melodic and harmonic approach, Lacy demonstrated frequent use of diatonic

melodic ideas, repetition, and alternation between chord outlines and linear patterns. In regard to tone, frequent articulation, predictable phrase length, and low to mid-range tessitura is heard. Lacy's rhythmic approach favors behind-the-beat eighth-note placement, frequent use of quarter-note melodic lines, and repetition of rhythmic patterns. This document will provide a detailed analysis of three selected transcriptions as well as a description of similarities that were discovered.

THE IMPROVISATIONAL STYLE OF STEVE LACY:
ANALYSES OF SELECTED TRANSCRIPTIONS
(1957-1962)

by

Neil Lewis Ostercamp

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
2018

Approved by

Committee Chair

APPROVAL PAGE

This dissertation written by Neil Lewis Ostercamp has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

TABLE OF CONTENTS

	Page
CHAPTER	
I. BIOGRAPHY	1
II. ANALYSES	7
<i>Alone Together</i> from <i>Soprano Sax</i>	7
<i>Bye Ya</i> from <i>Reflections</i>	16
<i>The Mystery Song</i> from <i>Evidence</i>	23
III. CONCLUSION.....	30
BIBLIOGRAPHY.....	36
APPENDIX A. TRANSCRIPTIONS	37

CHAPTER I

BIOGRAPHY

Steve Lacy was born Steven Norman Lackritz in New York, NY on July 23, 1934. He was raised in a middle-class household and was of Russian-Jewish descent. Music did not play an integral part of his home life, but Lacy was exposed to a variety of musical styles within the New York Community. He began his musical studies at the piano and was immediately inspired by the musicianship of Art Tatum. He later chose to stop playing the piano due to the fact that he felt that his hands were too small.¹

Lacy transitioned to clarinet, but was soon drawn to the sound of the soprano saxophone. He credits the playing style of Sidney Bechet as the primary reason for selecting the instrument. Lacy saved up enough money to buy a saxophone and began to experiment. Shortly thereafter, he began studying saxophone with Cecil Scott.²

As a student of all existing schools of traditional jazz, Lacy immersed himself in the history of the music. His initial interest in the jazz idiom came from his record collection of Duke Ellington's music. This discovery led Lacy to listen to early jazz of New Orleans, Kansas City, and Chicago. While he was just a teenager, Lacy would

1. *Steve Lacy: Lift the Bandstand*, directed by Peter Bull. (New York: Rhapsody Films, 2005), DVD.

2. Ibid.

sneak into local Dixieland clubs and soon began performing alongside his local idols Henry “Red” Allen, Pee Wee Russell, George “Pops” Foster, and Zutty Singleton.³

Lacy enrolled in the Schillinger School of Music in 1953 and the Manhattan School of Music in 1954. He attended classes, but did not complete any coursework at either institution. As his career advanced, he made his first Dixieland recordings alongside Dick Sutton and Whitney Mitchell before recording with Cecil Taylor on *Jazz Advance* in 1956.⁴ One year later, Lacy was a featured soloist on Gil Evans’ recording *Gil Evans & Ten* and released his first solo recording as a leader on the Prestige label entitled *Soprano Sax*.⁵

By 1957, Lacy had established himself as a solo artist and concurrently worked with Gil Evans and Cecil Taylor. His musical relationship with Evans led to several projects with the Evans orchestra and his association with Taylor led Lacy down the avant-garde path for the majority of his career. In addition, Lacy began to explore the music of Thelonious Monk and released an entire album of Monk works entitled *Reflections*.⁶ The concept of devoting an entire record to one artist, especially an artist as contemporary as Monk, was unheard of at the time. There was not a great demand for the band, but Lacy became known as a primary interpreter of Monk’s music, and

3. Ibid.

4. Jason Weiss, *Steve Lacy: Conversations* (Durham, North Carolina: Duke University Press, 2006), 4.

5. Steve Lacy, Wynton Kelly, Buell Neidlinger, and Dennis Charles, *Soprano Sax*, recorded November 1957. Prestige. Compact disc.

6. Steve Lacy, Mal Waldron, Buell Neidlinger, and Elvin Jones, *Reflections: Steve Lacy Plays Thelonious Monk*, recorded October 1958. Prestige. Compact disc.

eventually got to work alongside the legendary pianist in 1960 for a total of sixteen weeks.⁷

Upon Lacy's discovery and performance of Monk's music, he and trombonist Roswell Rudd formed a quartet that played Monk's compositions exclusively. With Dennis Charles on drums and a revolving set of bassists, Lacy and Rudd explored what made Monk's music so interesting. The venture was artistic, but not marketable. The band played a variety of coffee shops, bars, and theatres and collected money from the entrance fees. The group was maintained for three years and released one record entitled *School Days*, recorded live in 1963 and released on vinyl under the Emanem label.⁸

By the mid-1960s, Steve Lacy began writing original compositions. He became frustrated with the jazz scene in New York, and began seeking performance opportunities in Europe so that he could make a living solely as a musician without working a day job. In 1966, Lacy released *Disposability* under the Vik label, otherwise known as RCA Italia.⁹ The recording featured music by Thelonious Monk, Cecil Taylor, Carla Bley, and four original compositions by Steve Lacy. Shortly thereafter, Lacy recorded *Sortie* with Italian trumpeter Enrico Rava. This album featured six original compositions by Lacy.¹⁰ Rava and Lacy formed a bond through the performance of a style known as free jazz, and went on to record a live album entitled *The Forest and the Zoo*. The music was

7. Bull, *Steve Lacy: Lift the Bandstand*.

8. Ibid.

9. Steve Lacy, Aldo Romano, and Kent Carter, *Disposability*, recorded December 1965. Vik (RCA Italia). Compact disc.

10. Steve Lacy, Enrico Rava, Aldo Romano, and Kent Carter, *Sortie*, recorded February 1966. GTA. Compact disc.

performed during an eight-month tour of Argentina. Lacy returned to New York for a year with his quintet that consisted of Rava, Karl Berger, Kent Carter, and Paul Motian. By 1967, Lacy had returned to Europe and settled in Italy with his wife, Irene Aebi.¹¹ Lacy made a living throughout the rest of the decade performing in multiple ensemble combinations. He became increasingly recognized within the European jazz community, but lost connection with the American jazz community.

The 1970s marked a new musical era for Steve Lacy. During the fruitful decade, Lacy formed one of his most recognizable ensembles consisting of regular personnel Steve Potts, Irene Aebi, and Kent Carter. The band included elements of improvisation, free jazz, composed melodies, and unique instrumentation to create a definitive sound primarily driven by Lacy's original compositions. He frequently performed in the Italian avant-garde ensemble Musica Electronica Viva. In addition, Lacy rekindled his association with expatriate pianist Mal Waldron, which led to a series of duet performances that primarily focused on the music of Thelonious Monk. In 1972, Lacy began exploring the possibilities of solo concerts.¹² During the 1970s, he recorded *Lapis*, *Solo - Théâtre Du Chêne Noir*, *Solo at Mandara*, and *Stabs*.¹³ He toured with his working band in Portugal, Holland, Italy, and Japan and as a soloist in France, Germany, and the United Kingdom.

11. Ian Carr, Digby Fairweather, Brian Priestely, and Chris Parker, *Jazz: The Rough Guide* (London: Rough Guides, 1995), 368.

12. Ibid.

13. "Steve Lacy Discography on AllMusic," accessed January 7, 2014. <http://www.allmusic.com/artist/steve-lacy-mn0000753004/>

Steve Lacy continued to thrive in Europe throughout the 1980s and 1990s. He worked with guitarist Derek Bailey and saxophonist Evan Parker while maintaining his sextet with Irene Aebi, Steve Potts, Bobby Few, Jean-Jacques Avenel, and Oliver Johnson. Lacy was continually influenced by a variety of art forms and found inspiration in paintings, dance, and poetry. He set a number of poems by contemporary authors for voice and also used the Tao Te Ching for some of his text. Lacy also developed a form of music he labeled as “poly-free” which included elements of free improvisation as well as moments of structured composition. During the 1980s, Lacy paid tribute to Thelonious Monk, Herbie Nichols, Miles Davis, Duke Ellington, and Charles Mingus by recording their respective music.¹⁴ In 1992, Lacy was the recipient of the MacArthur Fellowship, which funded his composition entitled *The Cry*. This opera was based on the poetry of Bangladeshi feminist Taslima Nasreen. In 1994, Lacy published *Findings: My Experience with the Soprano Saxophone*.¹⁵ The book includes exercises, etudes, compositions, and comments on playing the soprano saxophone.

By the turn of the century, Lacy was offered a position at the New England Conservatory, so he and Aebi decided to leave their Paris home of 33 years. Prior to leaving Europe, Lacy organized a series of eight concerts featuring a variety of musicians that he had worked with over the years including Mal Waldron, Jean-Jacques Avenel, and John Betsch. Lacy was awarded the Commandeur de l’Ordre des Arts et des Lettres, one

14. Carr, et al., *Jazz: The Rough Guide*, 368.

15. Steve Lacy, *Findings: My Experience with the Soprano Saxophone* (Torcy, France: 1994).

of the highest honors for art in France.¹⁶ After returning to the United States in 2002, Lacy found that his music was accepted by an increasing number of listeners. He continued to find inspiration from poets and artists, which led him to compose *The Beat Suite*.¹⁷ This work was based on poems by ten Beat poets including Jack Kerouac, Allen Ginsburg, and William Burroughs. Lacy continued to actively pursue his artistic endeavors despite the fact that he had been diagnosed with cancer. One of his final performances was at the Iridium Jazz Club playing alongside longtime band members Roswell Rudd, Jean-Jacques Avenel, and John Betsch. Lacy passed away from cancer on June 4, 2004.¹⁸

16. "Who is Steve Lacy?", accessed January 7, 2014.
<http://senators.free.fr/WhosWho/WhosSteveLacy.html>.

17. Weiss, *Steve Lacy: Conversations*, 9.

18. Weiss, *Steve Lacy: Conversations*, 10.

CHAPTER II

ANALYSES

Alone Together from *Soprano Sax*

Background and Personnel

Soprano Sax

Steve Lacy, soprano saxophone

Wynton Kelly, piano

Buell Neidlinger, bass

Dennis Charles, drums

Recorded November 1, 1957

Released in 1958

Liner Notes by Ira Gitler

This was the first of three recordings that Lacy produced under the Prestige label, where he premiered as a leader. The track listing is as follows:

1. *Day Dream* by Duke Ellington/John Latouche/Billy Strayhorn
2. *Alone Together* by Howard Dietz/Arthur Schwartz
3. *Work* by Thelonious Monk
4. *Rockin' in Rhythm* by Harry Carney/Duke Ellington/Irving Mills
5. *Little Girl Your Daddy Is Calling You* by Unknown
6. *Easy to Love* by Cole Porter

Lacy called on Neidlinger and Charles to record based on their previous experience together with the Cecil Taylor Quartet. Provided is some brief biographical information on the members of the band.

Buell Neidlinger¹⁹ was born in Connecticut in 1936. He started his musical career on the cello and switched to bass in 1952. Neidlinger had a brief history of performing Dixieland music, which is what attracted Lacy to his playing. He went on to perform with pianist Herbie Nichols and held a longtime position of first chair bass with the Los Angeles Chamber Orchestra. Dennis Charles²⁰ was born in St. Croix and moved to New York in 1945. He was originally a conga player and taught himself drum set in 1954. He was heavily influenced by Latin and Caribbean music and went on to work with Gil Evans, Sonny Rollins, Don Cherry, and Archie Shepp. Wynton Kelly²¹ was the most recognizable musician on *Soprano Sax*, having worked with Dinah Washington, Lester Young, and Dizzy Gillespie. By the age of nineteen, Kelly had released his first record as a leader under the Blue Note label. Kelly eventually worked with Miles Davis, Charles Mingus, and Wes Montgomery.

This eclectic mix of music represents Lacy's respect for the history of jazz. He went on to perform the music of Duke Ellington as well as Thelonious Monk on several occasions. The standards *Alone Together* and *Easy to Love* epitomize Lacy's regard for the power of lyrics and their relationship to melody. Lacy commented on the recording date by saying, "I've got a long way to go."²² I chose *Alone Together* for a variety of reasons. First, it represents one of only two standards on the recording that was not written by Ellington or Monk. Music written by these two composers will be analyzed

19. Carr, et al., *Jazz: The Rough Guide*, 469

20. Carr, et al., *Jazz: The Rough Guide*, 109.

21. Carr, et al., *Jazz: The Rough Guide*, 352.

22. Ira Gitler, Liner notes from *Soprano Sax*, Prestige.

later. A benchmark for improvisers is how they play over jazz standards, so it seems appropriate to analyze Lacy's approach to a commonly known tune. Second, *Alone Together's* form contains a slight irregularity, which tends to be a challenge to performers. In addition, the song has a number of unexpected chord changes and I wanted to see how Lacy negotiated these sections.

Alone Together was composed by Howard Dietz and Arthur Schwartz. The form is AABA¹ and the key is D minor. The first two A sections are 14 bars in length. This is irregular due to the fact that a majority of jazz standards exhibit phrase structure in multiples of 4. The phrase structure of each A section can be divided up into 8 bars followed by 6 bars. This division is due to a change in harmony in the ninth bar, which begins on a II dominant chord. Each A section cadences in D major. The B section is eight bars in length, harmonically centering around G minor in the first four bars, and F major in the next four bars. The B section transitions into A¹ by way of a minor ii V in D minor. A¹ is eight bars in length and cadences in the home key of D minor.

Lacy's Improvisation

Lacy begins the first of his two choruses with a quarter-note melodic idea that keeps returning to scale degrees ^1 and ^5, an idea whose repetition clearly establishes the key center of D minor. He emphasizes the intensity of the swing feel by aggressively articulating three D5 quarter notes in mm. 1-2, and places accents, all of which are on beats. To emphasize dominant to tonic resolution, he provides brief moments of contrast that outline the chord A7(b9) by using three chord tones C#, Bb, G, with the D being a

suspension from E half-diminished. The melodic idea lasts until the end of beat 2 in m.

5.

Lacy begins the next phrase in m. 5 with a behind-the-beat rhythmic approach. This particular effect is achieved by straight eighth-notes combined with playing slightly behind the pulse supplied by the bass and drums. He adds to this rhythmic effect by articulating frequently. The melodic line shifts to the new tonal center of G minor in m. 6 by way of the G harmonic minor scale. He utilizes a pitch bend Eb5 to stress the peak of the melodic line. The G harmonic-minor scalar figure is followed by a chord outline of G minor. This tactic of alternating between scale patterns and chord outlines is frequently heard in Lacy's improvisational style, and is a contributing factor to his musical vocabulary. In m. 7, he emphasizes beat 1 with an accent and completes the measure with a sustained Bb4 on beat 4.

The next phrase begins in m. 8 with three pick-up notes. Lacy repeatedly uses either three eighth notes or the metric equivalent to begin a new phrase. The first occurrence of this rhythmic pattern is found here. After reaching the tonal center of G minor, the solo continues to reference this key center by first outlining a G-minor triad in m. 8, and then alternating between chord members Bb4 and G4 until finally resolving on F4 in the new key of F major. This pattern not only outlines a G-minor triad, but also contains notes entirely from the F-major scale, an example of his tendency towards diatonic melody. In mm. 9-10, he plays quarter-note off-beats to further create the

behind-the-beat swing feel. Lacy continues to heavily accent and stretch offbeat quarter notes until the end of m. 10. The ends of each of the pitches are tinged with fast vibrato.

Once again, Lacy begins the next figure with three eighth-note pick-ups that lead into the first triplet grouping, groupings that are rare in this solo. He exhibits his tendency towards diatonic melodic ideas in mm. 11-14. First, he plays an idea that is entirely made up of an F-major scale. Eb7 is substituted for A7 on beat three of m. 12, which is harmonically evident in Lacy's note choices of Eb4 and Db4 and implied descending bass motion from E to Eb to D. This tritone substitution leads to another diatonic-based motive in the key of D major in mm. 13-15, further establishing Lacy's trend towards diatonic melodies. In mm. 13-14, he anticipates beats 2 and 4 in all occasions with pickup eighth notes. This improvisational choice points towards his tendency to emphasize beats 1 and 3 at the beginning and 2 and 4 at the end of the phrase.

Lacy marks the repeat of the A section with clear chord outlines of D minor and A7(b9), and heavily accented quarter notes on beats 2 and 4 in mm. 15-16. The four-bar segment is grouped into two-bar segments. As the tonal center shifts back towards G minor, he exhibits a similar approach in m. 20 as in m. 6 with the use of the G harmonic-minor scale that ascends and descends placing the third scale degree on both chords along the way. The weight of the articulation emphasizes the swing feel found in the first statement of the A section.

Lacy's melodic approach to mm. 23-28 is similar to mm. 9-14. Mm. 23-27 are completely diatonic except for one note, the Eb in m. 26. Each Bb4 that occurs in mm.

23-24 is emphasized with heavy vibrato, and is played as a dotted quarter note. He lands on A4 at the end of m. 26, and outlines a D major triad in mm. 27 and 28. This improvisational choice mirrors his treatment of this section from mm. 11-14 in its diatonic vocabulary and melodic repetition. The rests and frequent heavy articulation used in mm. 27-29 parallels his previous approach to this section of the form.

The bridge includes Lacy's first use of a note value that exceeds two beats. He chooses to predominantly sustain a G4 and a D4 in mm. 29-32. The lengthening of note values clearly defines the new section, and marks the beginning of the four-bar subphrase. The contrast of a sustained whole note in m. 29 and two dotted half notes in mm. 31-32 provide both rhythmic and textural balance to the chorus. Each pitch is subtly embellished with a grace note that is either a half step above or below and non-grace notes are played without vibrato. Lacy re-enters with three pick-up notes to m. 34 that lead to a passage that ascends and descends including some large leaps and a frequently tongued pattern spanning mm. 33-36. The conclusion of the bridge is distinguished by alternation between chord arpeggiations and brief moments of linear activity. In mm. 33-34, he uses notes from an F major scale with a brief tritone substitution that occurs on beat four of m. 34. In m. 36, he uses a tritone substitution, which is reflected in his use of notes exclusive to an Eb dominant scale. At the end of the phrase, he plays a surround that is heavily tongued at the peak of the line. He alternates long and short articulations as the line descends into the final A section.

Lacy plays linear patterns within the confines of D-minor vocabulary alternating with dominant chord arpeggios in the return of the A section in mm. 37-40. He rhythmically hints at the original melody, but reverses the order of the D4 and F4. He complements this sparse, sustained improvisational choice shortly after with aggressively articulated sixteenth notes on beats 4 and 1 of mm. 38 and 39, respectively. These aggressive articulations reference the parallel passage of the first A section, where he repeatedly accents D5 on two consecutive downbeats. In mm. 40, he plays a similar rhythmic and melodic idea from m. 2 that rhythmically anticipates the downbeat of m. 41 with three eighth note pickups.

The final four-bar phrase of the A section begins with a pattern reminiscent of the first four bars in both its frequent articulation, melodic content, and use of diatonic vocabulary. Lacy concludes the last two bars of the A section with sustained tones that are lightly articulated to emphasize a descending stepwise melodic line that descends D4, C#3, Bb4 and concludes on A3.

The second chorus contains mostly improvised material, with Lacy playing the head only in the last six measures. The solo begins with repetition of melodic ideas from the first chorus with consecutively articulated quarter notes that emphasize downbeats and utilize the D-harmonic minor scale exclusively. In mm. 51-56, he creates a melodic idea that lasts six measures that is built on rhythmic accentuation of upbeats. His entrance is on the and of 1 in both mm. 51 and 52.

As the line progresses, he repeatedly accents Bb4 on various off-beats. This repeated pattern is encircled by a three-note motive including G4, F#4, and G4 on beat one of m. 53, beat 3 of mm. 54-56. This motive is altered slightly in m. 55 where b3 is replaced with 4. This repeated motive not only exemplifies his recurrent use of the G-minor scale, but also creates a new melodic idea that exhibits rising line implied via compound melody.

There is some rhythmic interest to be noted in m. 58 with the first occurrence of quarter-note triplets. Lacy retains the rhythmic pattern in the next bar. The use of two sets of quarter note triplets accentuates the completion of the phrase. Lacy begins this phrase with an angular ascending line that ascends from F4 to Eb6 in the span of only two beats. The downbeat of m. 58 is heavily articulated and the rest of the idea glides to the peak of the line by way of a slur. He counters this articulation in m. 59 with heavily accented quarter-note triplets that end on beat 3, after which he returns to the middle range of the instrument.

He begins the repeat of the initial A section with sustained melody notes that lack vibrato. These notes continue into the Bb3 and A3 of the following two measures. He quickly incorporates crisply articulated patterns in mm. 63-64 that contrast with the sustained idea.

In m. 68, Lacy plays three eighth note pick-ups that mark the beginning of the only octatonic scale pattern in either chorus. He labors this series of eighth notes by playing behind the beat, removing swing style from the rhythm, and tonguing every note

in the idea. The pattern alternates half and whole steps beginning on G4 implying an octatonic scale.

In m. 73, Lacy begins a long-range stepwise line that continues all the way to beat 3 of m. 79. While this melodic idea only covers the span of a minor third, it takes six measures to span this interval due to recurring use of F#4 and G4, which are embellished by frequent turns that surround the pitches. By m. 75, Lacy replaces accents of bent notes and continues to embellish the melodic line. He also begins to heavily accent a majority of the G4s in the bridge. As the bridge unfolds, in mm. 75-79, each G4 begins to become increasingly accented. He uses flourishes of slurred surround tones to embellish the G4. This is an example of large-scale motivic connection that recalls the earlier chromatic ascending line found in mm. 53-55. By m. 79, the line continues to rise to a bent A4 on beat 2 of the next phrase, representing large-scale motion.

In mm. 80-83, Lacy returns to his use of heavily accented upbeats, and alternations of long and short eighth notes. He begins the last A section by quoting the melody rhythmically and melodically without vibrato in the lowest octave of the instrument. The melody is presented with little articulation. The final two measures of the tune are a *tutti* figure involving an alternation of accented dotted quarter notes and shortened quarter notes played with a *marcato*.

Bye-Ya from *Reflections*

Background and Personnel

Reflections

Steve Lacy, soprano saxophone

Mal Waldron, piano

Buell Neidlinger, bass

Elvin Jones, drums

Recorded October 17, 1958

Released in 1959

Liner Notes by Ira Gitler

Reflections was recorded at a time when Thelonious Monk²³ was primarily recognized for his compositions ‘*Round About Midnight* and *Straight No Chaser*. He was accepted as a formidable composer and performer; however, few musicians were performing his compositions. The concept of learning and performing Monk’s entire repertoire inspired Steve Lacy throughout the rest of his career. The album unfolds as follows:

1. *Four In One* by Thelonious Monk
2. *Reflections* by Thelonious Monk
3. *Hornin’ In* by Thelonious Monk
4. *Bye-Ya* by Thelonious Monk
5. *Let’s Call This* by Thelonious Monk
6. *Ask Me Now* by Thelonious Monk
7. *Skippy* by Thelonious Monk

At the time of its release, *Reflections* was considered to be the first album entirely devoted to the music of Thelonious Monk by another artist. Lacy found his own musical

23. Carr, et al., *Jazz: The Rough Guide*, 448-50.

voice through the combination of Dixieland, Cecil Taylor²⁴, and Monk's eclectic style of composition. Lacy would go on to dedicate much of his time to learning Monk's entire catalogue. Lacy is considered the primary interpreter of Monk's music other than the composer himself. On *Reflections*, he continued to use bassist Buell Neidlinger, but found new inspiration from pianist Mal Waldron²⁵ and drummer Elvin Jones²⁶.

Waldron was born in New York in 1926 and received a BA in music and composing for the ballet. He worked with Charles Mingus and Billie Holiday prior to this recording. His personal sound can be traced to Bud Powell and Thelonious Monk, which made him a longtime associate of Lacy. Elvin Jones was born in 1927 and is the brother of the legendary musicians Hank and Thad Jones. By the mid-1950s, Elvin Jones had recorded with Billy Mitchell, Charles Mingus, Bud Powell, Miles Davis, and Sonny Rollins. He went on to become a member of the renowned John Coltrane quartet and is considered one of the greatest jazz drummers of all time. Upon completion of *Reflections*, Lacy contacted Monk and sent him a copy of the recording. Monk was impressed by the product, and eventually hired Lacy to play in his quartet and big band. *Bye –Ya* was chosen primarily because of the harmonic complications that are presented. The tune itself does not fully establish a key center until the end of the A section, which proves challenging to most improvisers. Additionally, the bridge moves to an unrelated key center, which causes the improviser to shift their harmonic choices abruptly. *Bye-Ya*

24. Carr, et al., *Jazz: The Rough Guide*, 628-29.

25. Carr, et al., *Jazz: The Rough Guide*, 666-67.

26. Carr, et al., *Jazz: The Rough Guide*, 337-38.

is performed with a layered swing and straight rhythmic feel, which can affect the improvisers approach to time and feel.

The form of *Bye-Ya* is AABA and is written in the key of Ab major. Each section is eight bars in length and can be divided into four bar phrases throughout. Tonally speaking, the tune moves through an assortment of key centers and cadences on V dominant at the end of each A section. The A sections begin on IV dominant, and the B section begins on bII dominant. It is assumed that all transcribed material contains a B, E, A, and D flat in the key signature and has a 4/4 time signature. The notes and chord changes are in concert pitch.

Lacy's Improvisation

Lacy's *Bye-Ya* solo begins after the head presentation. Lacy places a bend on his first entrance, which is the only instance of this type of tonal manipulation within the solo. He continues with a set of fragmented ideas in mm. 2-4 that enter and exit irregularly, and are articulated with alternating long and short note endings. Each phrase within the first A section is four measures long, however, he anticipates the beginning of each phrase on beat four. He consistently places quarter notes on beat 4 throughout mm. 1-5 and uses rhythmic repetition as the primary interest rather than note choice.

In m. 8, the melody cadences on the tonic note Eb4. This is the first of four instances in the solo where he concludes the eight-bar phrase on Eb4. In mm. 9-12 Lacy tongues every eighth note in the four-bar phrase, but puts particular weight on all of the upbeats in m. 9, and all of the downbeats in mm. 10-12 providing an interesting contrast,

despite the fact that he is playing the same collection of notes throughout the phrase. The four-note motive is played literally in a variety of patterns.

The next A section uses a long series of eighth note activity that feels behind the beat due to frequent articulation and stress of upbeats. In m. 14, he treats the Ab6/9 chord as Ab7 with the use of Gb5. The melody outlines an Ab7 chord on the third beat to and descends into the new tonal center of E dominant, contrasting the previous linear movement. By the third beat of m. 15, he is interpreting the B7alt as Bb7. Throughout the solo, he consistently plays melodic material that is congruent with Bb mixolydian harmony at this particular part of the form. This interpretation is logical due to the fact that the harmony eventually cadences in the key of Eb major, with Bb7 functioning as the dominant chord. He plays accented chordal roots on upbeats to emphasize the conclusion of the phrase in m. 16. This rhythmic motive is further developed in the bridge and links the two sections together.

The bridge continues with a set of anticipatory sixteenth note triplets in m. 20 that boost Lacy into the upper register of the instrument. This moment propels Lacy into his next phrase and is one of the rare moments where he extends beyond the low and middle range of the instrument. From this, he develops a new rhythmic motive that is based on a set of descending minor triads. He uses the three-note groupings to create a hemiola that accent alternating upbeats and downbeats over the course of mm. 22-24. In m. 22, he begins playing a descending triad beginning on B4. The pattern is frequently articulated and Lacy continues to emphasize the top note of the triad. This outline continues into m.

23 over the Bbmin7 chord. He resolves every note one half-step lower on the and of 2 in m. 23 creating a Bb minor triad. By m. 24, he adjusts each note down one half-step creating an A minor triad. This is another instance of melodic repetition that ultimately transitions into the final A section. This idea has strong melodic direction and stays relatively low in the range of the instrument.

Lacy places a clear, sustained downbeat on m. 25 to begin the final A section. This is one of many quarter notes that extends slightly over into the next downbeat, but is still labeled as a quarter note. He uses the same four note grouping of pitches from his first A section, but incorporates a register extension up to F5 and ghosting of B3 and C4. Again, every pitch in the phrase is articulated, alternates between long and short note lengths, and stays in the middle range of the instrument. He utilizes members of the Db mixolydian scale exclusively. In mm. 29-31, he plays almost the exact same melodic idea as he did earlier in mm. 5-7.

Lacy's second chorus appears with an incessant eighth note idea on G5 and F5 that alternates between long and short articulations. He manipulates the idea rhythmically, but retains the two pitches throughout mm. 34-37. In m. 38, he shifts his note choices to Eb6 and Db6 and continues to alternate pitches. He descends two octaves within one measure and concludes the phrase on the tonic Eb4 with a hint of vibrato. In m. 40, Lacy repeats his previous harmonic interpretation of the bar as in m. 15 by outlining a B minor triad on beats 1 and 2, and plays a Bb4 over the B7 chord. The Bb4

functions as the 5th scale degree in an Eb major triad, which he outlines leading into the cadence in m. 41.

Lacy mirrors his concept from the beginning of the second chorus by alternating between two notes in the return of the next A section in m. 42. His rhythmic activity increases, and he begins to slur all sixteenth note occurrences of Db5 and Eb5. He places particular weight on the Eb5 by accenting the note every time that it returns. Mm. 46-49 mark the conclusion of the A section. Lacy places abrupt endings on beats 1 and 4 of m. 46 and begins a pattern of predictable contour as he alternates ascension and descension within a two-octave range. The clear ending to the phrase transitions to the bridge where he uses two beats of space before re-entering with an unusual rhythmic line.

Lacy contrasts a brief slurred grouping with a pentatonic line with heavy stress on each sixteenth note in the pattern. The idea is built upon the alternation of a dotted eighth note and sixteenth note and is preceded by a rare instance of triplets. The three pickup notes in m. 53 lead into C#5, which becomes the note that he continually returns to in the next phrase. Throughout mm. 54-57, Lacy articulates heavily, which causes the distance of a seventh to be accentuated even more as he plays back and forth between the intervals. Lacy accentuates the leap of a seventh by alternating upbeat and downbeat entrances beginning in m. 55.

The last A section exhibits repetition of previous melodic ideas. He begins in m. 58 by playing Db pentatonic ideas. He repeats his idea from m. 20 by leaping up to Eb6 in m. 60 and uses range to accentuate the quarter note triplet rhythm. He also plays

alternating notes F5 and Eb5 in m. 61, which recall the beginning of the second chorus in m. 34. Lacy concludes the chorus by placing weight on a majority of the harmonic changes through both articulation and rhythm.

The Mystery Song from *Evidence*

Background and Personnel

Evidence

Steve Lacy, soprano saxophone

Don Cherry, trumpet

Carl Brown, bass

Billy Higgins, drums

Recorded November 1, 1961

Released in 1962

Liner Notes by Nat Hentoff

Steve Lacy recorded *Evidence*²⁷ with the intent of further exploring the music of Thelonious Monk while including two lesser-known compositions by Duke Ellington and Billy Strayhorn. Lacy is joined by Ornette Coleman's sideman Don Cherry in this piano-less quartet. This would become Lacy's formula for future performances with long-time associate Roswell Rudd. The album includes:

1. *The Mystery Song* by Duke Ellington/Irving Mills
2. *Evidence* by Thelonious Monk
3. *Let's Cool One* by Thelonious Monk
4. *San Francisco Holiday* by Thelonious Monk
5. *Something to Live For* by Duke Ellington/Billy Strayhorn
6. *Who Knows?* by Thelonious Monk

When the album was recorded, Lacy was becoming increasingly invested in the music of Thelonious Monk and sought to record even more of his music. In 1960, Lacy had briefly performed with the Thelonious Monk Quartet and had earned the approval

27. Steve Lacy, Don Cherry, Carl Brown and Billy Higgins, *Evidence*, recorded November 1961. Prestige. Compact disc.

from Monk to continue experimenting with his music both live and in the studio. Lacy was concurrently inspired by the musical aesthetic of Don Cherry who encouraged him to gravitate towards free play and away from standard literature.

Don Cherry²⁸ was the son of a jazz club owner. Cherry grew up in Los Angeles, California and was mentored by jazz legend Clifford Brown. By the time he was eighteen, Cherry had recorded with avant-garde saxophonist Ornette Coleman and was working regularly with Billy Higgins. He collaborated with Coleman on the albums *The Shape of Jazz to Come*, *Change of the Century*, and *Free Jazz*. In 1961, he recorded *The Avant-Garde* with John Coltrane, and was touring with Sonny Rollins. He went on to pioneer world music and was recognized for playing a variety of instruments including pocket trumpet, organ, and piano. Carl Brown²⁹ is an unknown figure in the jazz world. Brown was introduced to Lacy through drummer Billy Higgins. Brown worked with Lacy while he played in the coffee houses of New York and went unrecognized. Billy Higgins³⁰ was born in 1936 in Los Angeles, California. Higgins first recorded with Ornette Coleman in 1958 and went on to be associated with free jazz and was in the regular rotation of drummers on the Blue Note label throughout the 1960s. He had a prolific career as a sideman and continued to record with a majority of the household names of jazz until his death in 2001. *The Mystery Song* was chosen due to the fact that it is only one of two pieces on the album that were written by Duke Ellington. Due to

28. Carr, et al., *Jazz: The Rough Guide*, 111-13.

29. "Who is Carl Brown?", accessed January 7, 2014.

<http://www.organissimo.org/forum/index.php?/topic/77-who-is-carl-brown>.

30. Carr, et al., *Jazz: The Rough Guide*, 293-94.

Ellington's influence on Lacy, it was important to hear how Lacy approached improvisation in regards to his music. The song was also analyzed due to instances of harmonization and adjustment to the form in relation to the original recording.

Duke Ellington and Irving Mills composed *The Mystery Song*. The form of Lacy's interpretation of the song is AA¹, however, the original version contains a bridge section that is omitted. The key of *The Mystery Song* is Eb major. Each A section is 16 bars in length and contains entirely four bar phrases. Harmonically, the chord changes continually return to C7(b9) for the first eight bars, which marks the beginning of the phrases. The back half of the A section shifts irregularly through a series of dominant chords. It is assumed that all transcribed material contains a B, E, and A flat in the key signature and has a 4/4 time signature. The notes and chord changes are in concert pitch.

Lacy's Improvisation

Steve Lacy begins his first chorus of *The Mystery Song* playing a two-measure break that alternates a linear pattern with a mixture of Eb major and minor harmony in m. 1, with a chord outline of a Db major triad in m. 2. Throughout mm. 1-2 he tongues every note, and places particular emphasis on quarter notes by using aggressive attacks and an edgy sound quality. Mm. 6-9 demonstrate the alternation between linear patterns and chord outlines. He bends the first entrance of his next anticipated phrase and places marcato articulations on beat one and four of m. 7. He uses wide, fast vibrato on the last note of the phrase.

The following idea that begins in m. 10 emphasizes the quarter note triplet rhythm with a lack of accent, and all notes within the three-note grouping are tongued, but played with no distinct articulation. The only instance of quarter note triplet activity in either chorus is found in mm. 10-15. He uses the repetitive rhythm to make the melodic idea more interesting, and draw attention to the hemiolic effect. It should be noted that the original version of this tune harmonizes m. 10 with a F7(#5) chord. The bass player outlines a B7 chord during Lacy's solo, which can be recognized as a tri-tone substitution. Lacy approaches mm. 11-14 with an octatonic pattern. This four-note cell of Bb4, C5, Db5, and Eb5 cycle in the same order as he manipulates the rhythm. This is contrasted by heavy accents on beat 3 of m. 13 and beat 2 of m. 14. By the conclusion of the phrase in m. 14, he shifts to the use of a pattern built upon F major pentatonic, representing use of a diatonic melody.

Lacy's next phrase in mm. 19-22 continues to paint a clear picture of the shift in harmony between C7(b9) and C7/Db. He begins the idea by sustaining a chordal root. He outlines a descending Db major triad beginning on beat 4 of m. 20 and immediately outlines an ascending C major triad throughout mm. 21-22. An octatonic pattern is present again in mm. 24. Mm. 23-27 use frequent quarter notes, which are rhythmically in sync with the bass line. However, Lacy drags the eighth note grouping on beat 3 of m. 24 behind the beat. Mm. 27-30 are entirely based off of a diatonic melody in the key of Ab major. At the end of the phrase, the melody is quoted. He accents the downbeats with aggressive, marcato articulations in m. 27 and concludes the phrase with an active

rhythmic pattern that features a pronounced articulation on every downbeat. He quotes the melody in mm. 29-30 with little expression and subtle vibrato at the end of the note C5. The final phrase of the first chorus continues with increased harmonic rhythm and is driven by a mixture of quarter notes and dotted quarter eighth note figures. Lacy continues to use quarter notes for the next descending melodic idea. Once again, he is clear about outlining a Db major triad over the chord C7/Db in m. 34 as seen in the same location of the form in m. 2.

All melodic material in the first phrase of the second chorus strongly emphasizes an outline of a C7 chord. Lacy begins by playing a sustained Bb5 emphasizing the peak of the line with a grace note, and moves down in thirds ultimately completing the phrase on C5 in m. 38. Mm. 35-38 alternate heavy, shortened attacks with long, connected articulations. Mm. 43-46 depict usage of blues language and there is little usage of rests. Once again, Lacy begins the phrase by outlining a C7 chord landing on E5, which acts as a b9 against the Eb7 chord on beat one of m. 44. He stresses an F#5 on the passing chord D7 on beat 3 of m. 44. He descends through a Db7(#11) by outlining a C7 chord and creates a dually descending, linear chromatic line in m. 46 to conclude the phrase.

The final phrase of the first section in mm. 47-50 is treated identically to its counterpart in mm. 15-18. He uses the same three-note cell built upon F major pentatonic. The concluding phrase of the section spans mm. 47-50. The section is completed with a hemiolic effect as he alternates between D5 and C5 and D4 and C4. He

alternates long and short attacks and concludes the idea with a downbeat on m. 49 with wide vibrato.

The final section of the tune marks the only instance where Lacy uses significantly slurred ideas. Lacy begins his final statement of the A section with a series of rhythmic abnormalities by first sustaining an E6 for six counts. This is the longest sustained pitch found in either chorus. In mm. 51-54, Lacy approaches the harmony by way of the F harmonic minor scale rather than merely outlining the chords, which constitutes a diatonic approach to the melody. The high frequency of slurring continues as he groups a descending line of eighth notes in m. 54 with two slurs. Mm. 54-55 marks the longest series of consecutive eighth notes in either chorus with nine total pitches. The next phrase offers repetition of a dually descending melodic line that is stressed by beat placement and note choice. In m. 56, he places an A4 over a Db7 chord acting as #5 as well as the first note in the upper descending line. In the lower line on beat 3 of mm. 56-57, he stresses chordal roots. In mm. 55-56, he places dotted quarter notes on beats 1 and 3 and slurs between melody notes with a flurry of sixteenth notes and sixteenth note triplets. This is the only occurrence of sixteenth note activity in either chorus. The A4 resolves down to G4 on the downbeat of m. 57. He chooses to cadence on E4, which is the only occurrence where he treats this chord as Fmaj7 in the form. Previous instances of this chord have been played by Lacy as F7, and as B7 and C7 by the bass player. Lacy plays the melody on beats 3 and 4 of m. 58 to lead into the next phrase.

Mm. 59-62 function as an elaborated version of the melody. The solo concludes as Lacy uses articulation as the primary interest. He places heavy accent on beat 2 and the end of 3 in m. 63. He uses alternating articulations on the four-consecutive low-range quarter notes in m. 64. He cadences with a strong accent on Eb4 in m. 65 and accentuates the peak of his descending line on Eb5 with a marcato attack.

CHAPTER III

CONCLUSION

The three solos studied above represent Steve Lacy's unique and consistent approach to jazz improvisation in the early stages of his career. His melodic and harmonic approach, tone (timbre, articulation, tessitura), and use of rhythm has a multitude of similarities that define his improvisational style. To summarize, I will merge the musical tendencies in each area that were analyzed to paint a clear picture of his style. In relation to melodic and harmonic approach, he consistently exhibits diatonic melodic ideas, repetition, and alternation between chord outlines and linear patterns. His tone concept regularly demonstrates frequent articulation, predictable phrase length, and low to mid-range tessitura. In terms of rhythm, he favors behind-the-beat eighth note placement, frequent use of quarter note melodic lines, and repetition of rhythmic patterns.

His regard for diatonic and pentatonic melody can be heard and seen in transcription due to a lack of chromaticism and use of notes outside of the key center. A majority of his ideas are representations of scalar patterns or chord outlines that correspond to the harmony at a given moment in the form. This offers a duality in terms of vertical and linear melodic approach. While a given improvised idea can be vertically in-line with the harmony, the line is moving in a linear fashion towards a desired cadence. He is quite literal about playing melodic ideas that begin and end within the

given harmony and he often chooses chord tones to anchor the ideas. Rarely does he play melodic ideas that carry over into the proceeding harmony. In addition, Lacy exhibits moments in his improvisation where he ignores the given chord changes and plays a diatonic melody in an unrelated key center. In these cases, Lacy was simply improvising in the key center of an upcoming cadential moment.

Melodic repetition plays a role in Lacy's improvisational style. He begins sections with similar melodic ideas, sometimes exactly, in each of the transcribed solos, and often repeats himself when comparing choruses. The use of repetition not only acts as an aural identifier of where the band is located in the form, but also signifies that certain aspects of the interpretation of the tune has been pre-determined. His regard for form and understanding of the harmony is evidenced by his use of repetition.

Lacy frequently intertwines melodic ideas that alternate between linear patterns and outlines of chords. This provides a sense of contrast in terms of how his melodic direction is shaped. When the harmonic rhythm increases, he tends to lean towards outlining chords. When the harmonic rhythm decreases, he plays linear patterns. In rare instances where he implies a tri-tone substitution, he favors clear chordal outlines rather than linear motion.

In an era of jazz that was dominated by the bebop approach of Charlie Parker, Lacy is distinct in the fact that he improvised as a musician that incorporated an approach that upheld the tradition of jazz, yet refused to sound and play like his bebop-inclined contemporaries. Lacy has a clear sound ideal in mind that was shaped by greats such as

Sidney Bechet, Duke Ellington and Art Tatum, but he remained focused on playing an exclusive personal style.

Tone plays a crucial role in distinguishing Lacy's improvisational approach. Lacy's sound can be characterized as open, dark, and warm. The influence of Sidney Bechet can be heard in the width and depth of Lacy's vibrato, however, Lacy plays with frequent straight tone and uses that type of vibrato for the end of a note rather than the entire length of the note. His passion for the music of Thelonious Monk greatly influenced his approach to sound quality as well. Monk is recognized as having a distinct, pointed attack which Lacy mimics in his articulation. In addition to articulation, Lacy quite literally sounds like Thelonious Monk playing the saxophone in regards to melodic development, rhythmic interest, and tessitura.

Lacy can be recognized immediately due to his frequent use of articulated ideas. Often times in a given line, he will place some sort of articulation on a majority of the notes. He often placed marcato attacks on quarter notes, and can be heard playing with a distinguished popping sound on the front end of these attacks. He often employs alternation between long and short attacks, and sometimes places up to four consecutive differing articulations.

Each of the transcribed solos feature regular phrase lengths with predictable entrances and cadences. With the exception of *Alone Together*, which includes a six-bar phrase at the end of the A section, all of the compositions feature four-bar phrasing. He is clear about retaining the phrase lengths during his improvisation. Often times, he will

place a brief amount of space at either the beginning or the end of the phrase to mark his ideas. He favors frequent use of sound, but in the instances where rests occur, he is intentional about placing those moments and rarely places rests in the middle of his phrase. Almost all of his phrases are grouped in four bars.

In each of the solos chosen for transcription, Lacy can be found playing in the low to mid-range of the instrument. A majority of his ideas are an octave and a half range in range. He begins each of his solos somewhere between A4 and G5, and immediately begins to descend within two to three measures into the lower range of the instrument. At times, he will jump into the upper range of the instrument, only to quickly descend. By his second pass through a chorus, he tends to extend his range upwards, and centers his ideas around G5 in each of the transcribed solos. When he extends his range beyond C6, he has a tendency to either crack notes or play significantly out of tune.

Lacy exhibits a predictable rhythmic sense with several similarities amongst the selected transcriptions. When he plays eighth note ideas, he tends to play well behind the beat with a straight-eighth note feel. This creates a sense of tension when paired with the combination of the bass line and cymbal pattern that stays on the beat. At times, he will shift to playing on the beat, but with straight eighth notes and frequent articulation. As he begins to shift away from the implied pulse, he switches to quarter note patterns and reclaims his sense of beat placement.

Lacy exhibits a frequent amount of quarter note ideas during improvisation. This heavy usage of quarter notes serves a dual purpose. He establishes his pulse as well as

harmonic outline or tonal center with a majority of his quarter note melodic ideas. When paired with the bass line, Lacy's quarter notes rhythmically align, or tend to be slightly behind the beat. In addition, his quarter note ideas almost always get placed beginning on beat one. At times, he will use up to five consecutive quarter notes in his melodic interpretation.

Lacy uses repetition of rhythmic patterns to mark sections within a composition and to create a sense of familiarity within a chorus. Often times, he will begin a section with a repetitive pattern that gets developed over the course of the solo. He will reference a rhythmic motive when the section returns either within the same chorus or even in a later chorus. He uses repetition to link his ideas creating a sense of forward motion. At times, he will use a rhythmic idea at the end of a section, and build his next idea on that motive in the following section.

The analyses and corresponding descriptions highlight Lacy's improvisational style during the given time period. It can be concluded that he had established a personal style that would ultimately shape his approach to performance and composition that spanned the next forty years. Lacy's unwavering determination to develop a personal sound is unique considering the time period in jazz that he began his career. While all other saxophonists in the 1940s and 1950s were influenced by Charlie Parker and the bebop style, Lacy did not bend his approach that is steeped in tradition, yet sounds incomparable. Despite his large output of recorded music, frequent interviews, and recognition among the jazz community, he is a relatively undocumented figure in the

history of jazz. This document serves as a starting point for further research on an artist that deserves to be more widely recognized within the music world.

BIBLIOGRAPHY

- Bull, Peter, dir. *Steve Lacy: Lift the Bandstand*. New York: Rhapsody Films, 2005. DVD.
- Carr, Ian, Digby Fairweather, Brian Priestley, and Chris Parker. *Jazz: The Rough Guide*. London: Rough Guides, 1995.
- Gitler, Ira. Liner notes from *Soprano Sax*. New York, New York: Prestige, 1958.
- Lacy, Steve. *Findings: My Experience with the Soprano Saxophone*. Torcy, France, 1994.
- Lacy, Steve, Enrico Rava, Aldo Romano, and Kent Carter. *Sortie*. Recorded February 1966. GTA, compact disc.
- Lacy, Steve, Aldo Romano, and Kent Carter. *Disponability*. Recorded December 1965. Vik (RCA Italia), compact disc.
- Lacy, Steve, Don Cherry, Carl Brown and Billy Higgins. *Evidence*. Recorded November 1961. Prestige, compact disc.
- Lacy, Steve, Wynton Kelly, Buell Neidlinger, and Dennis Charles. *Soprano Sax*. Recorded November 1957. Prestige, compact disc.
- Lacy, Steve, Mal Waldron, Buell Neidlinger, and Elvin Jones. *Reflections: Steve Lacy Plays Thelonious Monk*. Recorded October 1958. Prestige, compact disc.
- “Steve Lacy: Discography on AllMusic.” Accessed January 7, 2014.
<http://www.allmusic.com/artist/steve-lacy-mn0000753004/discography>.
- Weiss, Jason. *Steve Lacy: Conversations*. Durham, North Carolina: Duke University Press, 2006.
- “Who is Carl Brown?.” Accessed January 7, 2014.
<http://www.organissimo.org/forum/index.php?/topic/77-who-is-carl-brown/>.
- “Who is Steve Lacy?.” Accessed January 7, 2014.
<http://senators.free.fr/WhosWho/WhosSteveLacy.html>.

APPENDIX A
TRANSCRIPTIONS

ALONE TOGETHER

HOWARD DIETZ/ARTHUR SCHWARTZ
TRANSCRIBED BY NEIL OSTERCAMP

CHORUS 1 (2:50)

The musical score for the chorus of "Alone Together" is presented in a single system with ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in the treble clef. Chords are indicated by letters above the staff, and measure numbers are placed below the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chords and Measure Numbers:

- Staff 1: D MIN⁶ (1), E^{ø7} (2), A^{7(b9)} (3), D MIN (4), E^{ø7} (5), A^{7(b9)} (6)
- Staff 2: D MIN (7), A^{ø7} (8), D^{7(b9)} (9), G MIN (10), D MIN (11), A^{ø7} (12), D^{7(b9)} (13), G MIN (14), D MIN (15), A^{ø7} (16), D^{7(b9)} (17), G MIN (18)
- Staff 3: E⁷ (19), G MIN⁷ (20), C⁷ (21), F MAJ⁷ (22), E MIN⁷ (23), A⁷ (24), D MAJ (25), E⁷ (26), G MIN⁷ (27), C⁷ (28), F MAJ⁷ (29), E MIN⁷ (30), A⁷ (31), D MAJ (32), E⁷ (33), G MIN⁷ (34), C⁷ (35), F MAJ⁷ (36), E MIN⁷ (37), A⁷ (38), D MAJ (39)
- Staff 4: A^{ø7} (40), D^{7(b9)} (41), G MIN (42), E⁷ (43), G MIN⁷ (44), C⁷ (45), F MAJ⁷ (46), E MIN⁷ (47), A⁷ (48), D MAJ (49), E⁷ (50), G MIN⁷ (51), C⁷ (52), F MAJ⁷ (53), E MIN⁷ (54), A⁷ (55), D MAJ (56)

ALONE TOGETHER

The musical score consists of two staves of music in a key signature of one flat (B-flat major or D minor). The first staff begins with a treble clef and a key signature of one flat. It contains the following notes and chords:
 - Measure 80: C7(b9) chord, notes G4, Bb4, Eb5, F5.
 - Measure 81: FMAJ7 chord, notes F4, Ab4, C5, Eb5.
 - Measure 82: E9 chord, notes G4, Bb4, Eb5, F5, Ab5, C6.
 - Measure 83: A7(b9) chord, notes A4, C5, Eb5, F5.
 - Measure 84: DMIN chord, notes D4, F4, Ab4, Bb4.
 - Measure 85: E9 chord, notes G4, Bb4, Eb5, F5, Ab5, C6.
 - Measure 86: A7(b9) chord, notes A4, C5, Eb5, F5.
 - Measure 87: DMIN chord, notes D4, F4, Ab4, Bb4.
 - Measure 88: Bb7 chord, notes Bb4, D5, F5, Ab5.
 - Measure 89: A7 chord, notes A4, C5, Eb5, F5.
 - Measure 90: DMIN chord, notes D4, F4, Ab4, Bb4.
 The second staff continues the melody with notes:
 - Measure 83: D4, F4, Ab4, Bb4.
 - Measure 84: D4, F4, Ab4, Bb4.
 - Measure 85: D4, F4, Ab4, Bb4.
 - Measure 86: D4, F4, Ab4, Bb4.
 - Measure 87: D4, F4, Ab4, Bb4.
 - Measure 88: D4, F4, Ab4, Bb4.
 - Measure 89: D4, F4, Ab4, Bb4.
 - Measure 90: D4, F4, Ab4, Bb4.
 Fingerings are indicated by numbers 1-3 and accents are shown above notes. The piece concludes with a double bar line.

SOPRANO SAX.

BYE-YA

THELONIOUS MONK
TRANSCRIBED BY NEIL OSTERCAMP

0:52 (CHORUS 1) D^{b7} A^{b6} D^{b7} A^{b6}

G^{b7} $A^{b6/9}$ E^9 $B^7(\frac{9}{13})$ D^{b6} D^6 E^{b6}

D^{b7} A^{b6} D^{b7} A^{b6}

G^{b7} $A^{b6/9}$ E^9 $B^7(\frac{9}{13})$ D^{b6} D^6 E^{b6}

A^{MAJ7} A^{bMAJ7}

B^{MIN7} E^7 B^{bMIN7} E^{b7} A^{MIN7} D^7

D^{b7} A^{b6} D^{b7} A^{b6}

G^{b7} $A^{b6/9}$ E^9 $B^7(\frac{9}{13})$ D^{b9} D^6 E^{b6} D^{b7}

BYE-YA

2:59 (CHORUS 2) D^{b7}

Musical score for 'BYE-YA' (Chorus 2), measures 34-65. The score is written in treble clef with a key signature of three flats (B-flat major/C minor). The tempo is 2:59. The score consists of eight staves of music. Above the staves, various chords are indicated: D^{b7}, A^{b6}, G^{b7}, A^{b6/9}, E⁹, B^{7(b5)}, D^{b6}, D⁶, E^{b6}, A^{bMAJ7}, B^{MIN7}, E⁷, B^{bMIN7}, E^{b7}, A^{MIN7}, D⁷, and A^{b6}. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. Measure numbers 34 through 65 are marked below the notes.

SOPRANO SAX.

THE MYSTERY SONG

DUKE ELLINGTON AND IRVING MILLS
TRANSCRIBED BY NEIL OSTERCAMP

CHORUS 1 (1:38) $E^{\flat 6}$ C^7/D^{\flat} $C^7(b9)$ C^7/D^{\flat} $C^7(b9)$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

C^7/D^{\flat} $C^7(b9)$ $D^{\flat 7}ALT$ C^7 $F^7(b5)$
 C^7ALT $E^{\flat 13}$ $D^{\flat 7}(b9,11)$ $C^7(b9)$
 $F^{\flat 13}$ $F^{\flat 13}$ $B^{\flat 7}(b9)$ C^7/D^{\flat}
 $C^7(b9)$ C^7/D^{\flat} $C^7(b9)$ C^7/D^{\flat}
 $C^7(b9)$ $D^{\flat 7}(b9,11)$ C^7 $F^{\flat 13}$
 $A^{\flat 6}$ $A^{\flat 6}$ $G^{\flat}MIN^7$ C^7 $F^{\flat 6}$
 $C^{\flat}MIN^7$ B^7 $B^{\flat 7}$ E^7 $E^{\flat 6}$

THE MYSTERY SONG

The musical score for "The Mystery Song" consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The measure numbers are indicated below each staff. Chords are written above the notes.

Staff 1: Measures 34-38. Chords: C7/D^b, C7(b9), C7/D^b, C7(b9), C7/D^b.

Staff 2: Measures 39-42. Chords: C7, D^b7(♯11), C7(b9), F¹³.

Staff 3: Measures 43-46. Chords: C7^{ALT}, E^b7, D7, D^b7(♯11), C7(♯5).

Staff 4: Measures 47-50. Chords: F¹³, F¹³, B^b7(b9), C7/D^b.

Staff 5: Measures 51-54. Chords: C7(b9), C7/D^b, C7(b9), C7/D^b.

Staff 6: Measures 55-58. Chords: C7(b9), D^b7(♯5), C7, F^{MAJ}7.

Staff 7: Measures 59-62. Chords: A^b6, A^b6, G^{MIN}7, G^b7, F⁶, F⁶.

Staff 8: Measures 63-67. Chords: C^{MIN}7, B7, B^b7, E^b6, A7, A^b7, C7/D^b, C7(b9).