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# LeRoi Moore: A Biography

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LEROI MOORE: A BIOGRAPHY

by

Bobby Daryl Fuson II

A DOCTORAL DOCUMENT

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Paul Haar

Lincoln, Nebraska

May, 2016

# LEROI MOORE: A BIOGRAPHY

Bobby Fuson II, D.M.A.

University of Nebraska, 2016

Advisor: Paul Haar

Few artists thrive at the crossroads of musicality, originality, and popularity. Musicians and critics often laud the first two and neglect the latter. Any imbalance in ratios between them that tips toward popularity is balanced by diminishing the creative elements.

Saxophonist LeRoi Moore (1961-2008) of the Dave Matthews Band was one artist who balanced all three. While his musical output was prodigious very little is known about him. He was a reclusive figure onstage and in public, shunning interviews and at times literally the spotlight, despite being a founding member of one of the most commercially successful bands of the last two decades.

Musically Moore was firmly planted in the jazz tradition for which his instrument has become known. A gifted improviser and arranger, the quality of his musical contributions was consistently high and pure. Moore's music was creative, original, and popular in equal measure. A biography of his life and analysis of his works are essential to recognizing his place in the history of American music.

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## DEDICATION

This document is dedicated to my family, without whom this would be impossible:

For Carter

For David

For Theodore

For Ashleigh

For Mamaw

## ACKNOWLEDGEMENTS

I would like to acknowledge the contributions of many who helped guide me in this process. To my family – Ashleigh, Carter, David, and Theodore – thank you for your continued inspiration and support. Without your love and caring this process would have been for naught.

To my grandmother, Betty Fryman, thank you for believing in me and supporting me on this journey. I could not have done this without you.

I would also like to thank Dr. Paul Haar, my mentor of fourteen years. Your teaching and friendship has changed my life in too many ways to count. Thank you for everything.

A thanks to my extended family – my brother Alexander and his wife Helen, and my in-laws Paul and Robin Hartman. Dad – your perspicacity is and will always be appreciated. Alexa Lee – you started on this journey with me before I even knew I was on it.

A gracious thanks to the members of my committee – Dr. Anthony Bushard, Dr. Stan Kleppinger, and Dr. Hendrik Viljoen. A special thank you to committee member emeritus Dr. Eric Richards, whose patience and wisdom continues guiding me in my endeavors.

David Threlkeld – thank you for your teaching and friendship. You set an example I still try to live up to. To my first saxophone teacher, Howard Burns – thank you for your patience. To the many teachers who have guided me, too numerous to mention – thank you.

A special thank you to the friends and colleagues of LeRoi Moore in and around Charlottesville, Virginia and reaching out to New York, Colorado, and points all over the globe – thank you for sharing precious memories of your departed friend. I hope I have done his story justice.



## A NOTE ON ANALYSIS

LeRoi Moore was one of the most recorded saxophonists in history. His playing with Dave Matthews Band appears on six studio albums, one unreleased studio album, eight official live releases, twenty-seven live releases in the band's "Live Trax" series, and twenty-three live releases in their "DMBLive" series. The band also had an open taping policy, allowing anyone to record their live shows under the condition of trading these amateur recordings freely instead of selling them. The amount of recorded material left behind is staggering, even when limited to the saxophonist's work with Dave Matthews Band.

Moore was an adventurous improviser. He was forever tinkering with motifs, themes, interpolations, and arrangements. Coupled with his bandmates similarly gifted knack for auditory adventure, the musical variation in these voluminous recordings is equally as staggering.

While not an exhaustive archive of his work the following is representative of his output. It illustrates, in musical notation, Moore's unique gifts as an improviser. His ability to pinpoint what was needed in musical space was astute. His playing was without artifice, and wholly contextual. The analysis should be observed in the context of the recordings from which they are drawn.

Because of the sheer magnitude of available recordings and song variations therein, a system of organization is necessary. Works are analyzed based on their definitive versions in the chronological order for which those versions appear. For example "Ants Marching" appears on the 1993 independent release *Remember Two*

*Things*, while the definitive version appears on the 1994 release *Under the Table and Dreaming*. As the most played song in the band's history "Ants Marching" is also replete with variations in form, texture, and arrangement. As the song evolves throughout the band's history certain variables become permanent while others fade away. Therefore "Ants Marching" will be analyzed according to its definitive version on *Under the Table and Dreaming*, with mention of its appearance on *Remember Two Things*, and historical analysis of its most important live iterations.

Notations do not appear in concert pitch – they are pitched according to the saxophone in use at the time of performance. For many of the works the contribution from LeRoi Moore is improvisational only. For those works a written analysis, including timestamps for recordings, will be provided. Transcriptions for these entries are provided only in the context of bolstering the author's position on Moore's musicianship or to illustrate a historical significance. For example the alto saxophone solo "What Would You Say" from *Under the Table and Dreaming* is edited, while a longer version appears in the song's music video. The full performance is a rarely heard piece of his history that also shows his craftsmanship. A brief notation showing the difference in the two is provided.

## CHAPTER 1

LeRoi Holloway Moore was born on September 7, 1961, in Durham, North Carolina to Albert P. Moore and the former Roxie Holloway.<sup>1</sup> His parents graduated from the historically black North Carolina College, now North Carolina Central University. His mother was one of seven children to graduate with a degree from the school; LeRoi himself was “pre-registered” upon birth due to his parent’s status as alums.<sup>2</sup> His father, known to friends and family as A.P., was a public school teacher who had previously taught in Lynchburg, Virginia.

In 1963 the Moore family, which now included brothers Rodney and Jeffrey, relocated to Charlottesville, Virginia, for A.P.’s new job at Burley Middle School. The Moore family patriarch coached a variety of sports and taught driver’s education at Western Albemarle High School.<sup>3</sup> Virginia was then experiencing a population boom, especially in the “urban corridor” which included Northern Virginia and Richmond. This expansion pushed outward into places like Charlottesville.<sup>4</sup> From 1961 - the year of LeRoi Moore’s birth - to 1968 the city of Charlottesville saw population growth of 15% spurred largely by an increase in military installations and personnel.<sup>5</sup> The Moore family would not only be part of that growing population, but benefit directly from its causes, as

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<sup>1</sup> Morgan Delancey, *Dave Matthews Band*, 2nd ed. (Toronto: ECW Press, 2014), 31-33.

<sup>2</sup> “Like Father, Like Son,” *Carolina Times*, December 9th, 1961.

<sup>3</sup> Comments on Mrs. Moore’s obituary article online described A.P. as both a basketball and baseball coach. Courtney Stuart, “Elegant Lady,” *The Hook*, April 22, 2010.

<sup>4</sup> Jack Pleasants, “Big Population Growth Seen in State’s Urban Corridor,” *Richmond Times-Dispatch*, June 11, 1961.

<sup>5</sup> Ralph Fuller, “State’s Population Growing Faster Than U.s. Rate,” *Richmond Times-Dispatch*, November 24, 1968.

Roxie began a thirty-year career as a civilian for the United States Army in various roles.<sup>6</sup> A.P. was a dominating figure with a big outward personality. Roxie, on the other hand, was quiet and reserved with a sharp sense of humor. The soft-spoken LeRoi would inherit his mother's wit and reticence, perhaps in contrast to his authority figure father.<sup>7</sup>

The Moore family's move to Virginia put them two doors down from Roland and Ann Beauford, whose son Carter was four years older than LeRoi.<sup>8</sup> Their parents were soon close friends, and the two would become regular playmates. "For the longest time I thought he was my brother because he was at my house all the time," said Beauford.<sup>9</sup> It was a musical neighborhood; in addition to violinist Boyd Tinsley (who lived down the street) Beauford's father was a jazz musician.<sup>10</sup> Moore's first musical memories are of a Magnus organ, most likely played by his mother. She would be his first musical influence. "My mother played the piano, but at that time we couldn't afford one.



**LIKE FATHER, LIKE SON—** Albert P. Moore holds his three month old son LeRoi up to get a glimpse of the inscription on the statue of Dr. James E. Shepard, late founder and first president of North Carolina College. LeRoi has already been "pre-register-

ed" at NCC, where his mother, the former Miss Roxie Holloway, is one of seven children in the same family with NCC degrees, and his father, a teacher in the public schools of Lynchburg, Virginia, was also graduated.

Figure 1.1 - LeRoi Moore's first appearance in print - *The Carolina Times*, December 9th, 1961

<sup>6</sup> Stuart.

<sup>7</sup> Ibid.

<sup>8</sup> Five doors down lived future bandmate/violinist Boyd Tinsley, who they often chided for practicing violin on his front porch. *The Road to Big Whiskey Part 3*, directed by Sam Erickson (Fourty Four Pictures, 2009), accessed November 9, 2016, <https://www.youtube.com/watch?v=6JLajK0kVT8>.

<sup>9</sup> Dave Constantin, "In the Zone with Carter Beauford," *Drum!*, September 2009, 30-40.

<sup>10</sup> Delancey, 34.

She liked to play hymns.” Moore said.<sup>11</sup> Music was not his only passion; he was a natural athlete and played football in school. An injury in high school ended his athletic career, though by all accounts he was as talented on the field as he was on stage.<sup>12</sup>

In junior high Moore took up the alto saxophone. His taste in music at that time centered around popular rock and R&B groups. In a 1997 interview with *Windplayer* magazine he mentions Earth, Wind, and Fire specifically.<sup>13</sup> Moore was also drawn to the music of Led Zeppelin, developing a fondness for hard rock that would shape his own musicianship.<sup>14</sup> His junior high music teacher pointed him towards Charlie Parker, and soon the young saxophonist discovered Phil Woods, Bennie Maupin, and Herbie Hancock.<sup>15</sup> After discovering the tenor saxophone his influences widened to include Wayne Shorter and Archie Shepp.<sup>16</sup> Moore began playing professionally around this time, joining Charlottesville’s vibrant musical culture. A frequent gathering place for musicians was a shop owned by engineer and audio repairman Heinz Pors, whose son Norman was a jazz pianist. Alto saxophonist Michael Cogswell worked at the shop part-time and met LeRoi as a high school student looking to purchase reeds.<sup>17</sup> Though he made many friends networking in the Charlottesville music scene, his most frequent collaborator was neighborhood friend and drummer Carter Beauford.<sup>18</sup> The two friends

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<sup>11</sup> Christine Granados, “LeRoi Moore,” *Windplayer*, 1997, 18.

<sup>12</sup> Mike Rosensky, interviewed by author, Charlottesville, VA, June 23, 2015.

<sup>13</sup> Granados, 18.

<sup>14</sup> Michael Sokolowski, interviewed by author, Charlottesville, VA, June 1, 2015.

<sup>15</sup> Granados, 18.

<sup>16</sup> An undocumented conversation with technician Dave Saull includes mention of Stanley Turrentine and his sound concept. Frank Alkyer, “Jeff Coffin – The Art of Openness,” *Downbeat*, October 2012, 30.

<sup>17</sup> Michael Cogswell, phone conversation with author, Lincoln, NE, January 11, 2016.

<sup>18</sup> Granados, 18.

were very different – Carter the outgoing, smiling extrovert and LeRoi the reticent introvert.<sup>19</sup>

LeRoi Moore’s dream was to attend the Berklee School of Music in Boston.<sup>20</sup> His parents balked at paying for a music school, so he opted to attend James Madison University in nearby Harrisonburg.<sup>21</sup> Majoring in music, Moore soon turned heads by being one of two freshmen to make the top jazz ensemble directed by Dr. George West. The other was pianist Clarence “Butch” Taylor. The two became friendly, with LeRoi expressing a joking concern they might be hazed for making the top ensemble.<sup>22</sup> At the time James Madison University was the top collegiate music program in Virginia. Chris Magee, then a trumpet student at James Madison, recalls that Moore impressed many with his “big sound...[H]e just played like he wasn’t afraid of anything.” Magee says.<sup>23</sup>

While Moore was making positive strides in the jazz area, his private saxophone instruction was not to his liking. Dr. George Wolfe was the professor of saxophone at James Madison University. Wolfe is a renowned classical saxophonist but his jazz teaching did not resonate with students. Resorting mainly to Jamey Aebersold recordings and Music Minus One play-alongs, his jazz students (including LeRoi Moore) did not reap the benefits of his pedagogy. In contrast to the flourishing jazz ensemble headed by Dr. West, many of the saxophone students became less than excited about studying with Wolfe.<sup>24</sup> Most of Moore’s jazz education came from ensemble work, learning the more

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<sup>19</sup> John D’earth, interviewed by author, Charlottesville, VA, June 17, 2015.

<sup>20</sup> Moore mentioned this dream often in conversation, and subsequently surrounded himself musically with Berklee graduates including Norman Pors, Johnny Gilmore, Sal Soghoian, Rashawn Ross, and Jay Pun. Sokolowski.

<sup>21</sup> Norman Pors, phone conversation with author, Lincoln, NE, February 5, 2016.

<sup>22</sup> Butch Taylor, interviewed by author, Scottsville, VA, June 1, 2015.

<sup>23</sup> Magee recalls that Moore was in the second jazz band, not the first. Chris Magee, phone conversation with author, Frederick, MD, January 22, 2016.

<sup>24</sup> Michael Elswick, interviewed by author, Charlottesville, VA, June 30, 2015.

difficult saxophone soli sections of composers like Toshiko Akiyoshi. He also demonstrated a talented ear and an ability to easily pick out what others were playing.<sup>25</sup> Unfortunately it was not enough to sustain him and he dropped out after a semester.<sup>26</sup> “It’s a shame there wasn’t more there for him,” Magee says of James Madison.<sup>27</sup>

Dropping out of college had a lifelong effect on LeRoi Moore’s self-esteem. His humor and kindness was beloved by friends, but it belied an inner monologue of criticism about his life. Butch Taylor described him as “self-deprecating to a fault,”<sup>28</sup> while friend and trumpeter John D’earth goes so far as to call it self-loathing.<sup>29</sup> In rare instances it manifested outward in negativity towards others. It is during this time in his life that he begins using alcohol in excess; his talent for imbibing would be described as “prolific.”<sup>30</sup> He countered his low self-esteem by joking with friends. “All he had to do was start a joke and you’d be on the floor,” D’earth says.<sup>31</sup>

In the fall of 1981 Norman Pors was set to return to Boston and continue at Berklee. He put out word that he was looking for a roommate. Moore took the opportunity to, at the very least, close the geographical distance between himself and Berklee and moved in with Pors that fall. He was not an ideal roommate; Pors would come home from class to parties already in progress. Moore would often invite strangers to come socialize in the already cramped space, usually to join him in a drink.<sup>32</sup> While in

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<sup>25</sup> Moore’s penchant for self-education through active listening would continue his entire life. Taylor, transcript.

<sup>26</sup> Granados, 18.

<sup>27</sup> Wolfe was denied tenure at James Madison University and eventually moved to Ball State University. LeRoi Moore missed studying with renowned jazz tenor saxophonist Gunnar Mossblad by only a few years. Magee, transcript.

<sup>28</sup> “He never thought he was a good player.” Taylor, transcript.

<sup>29</sup> D’earth, transcript.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Pors, transcript.

Boston he obtained work at a local bank in their vault; quite literally in their vault – they sealed him in at night. There was only enough oxygen for him to last through the night, which he spent practicing or listening to records. Moore would say that he loved the reverberation in the vault, and the sound of his saxophone echoing off the walls.<sup>33</sup> He and Pors would attend local jam sessions. When the two were not listening to records or playing music together, Moore would grill Pors about what he was learning at Berklee.<sup>34</sup> Their cohabitation lasted until January of 1982, at which point Moore went back home to Charlottesville.

While the city had always attracted creative minds (saxophonist “Big Nick” Nicholas was a resident, and could be found at local music stores<sup>35</sup>), the Charlottesville LeRoi Moore returned to in 1982 was experiencing an artistic boom. A revitalization of the Downtown Mall area had attracted small businesses of all types. In 1981 Steve Tharp opened a bar and music venue at the old Miller’s Drugstore. “I had always fantasized about creating a jazz club kind of scene,” Tharp says. “You know, everyone wants to be Humphrey Bogart in the corner with a dinner jacket. I had a thought that might work here.”<sup>36</sup> Having an established venue like Miller’s was one more reason for trumpeter John D’earth to move to Charlottesville in 1981 with most of his New York-based band Cosmology. A frequent performer at summer festivals in the city, Cosmology (which at one point included guitarist John Abercrombie) made their residency permanent with D’earth, vocalist Dawn Thompson, and drummer Robert Jospé establishing roots in the

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<sup>33</sup> Sokolowski and Taylor, transcript.

<sup>34</sup> Pors, transcript.

<sup>35</sup> The John Coltrane composition “Big Nick” is his homage to Nicholas. Cogswell, transcript.

<sup>36</sup> Lawrence A. Gretson, “Hipster 1.0,” *C-ville Weekly*, August 26, 2015, accessed January 9, 2016, <http://www.c-ville.com/hipster-1-0-generation-created-downtown-mall-scene/>.



area.<sup>37</sup> The burgeoning jazz scene lived alongside styles of every flavor – new-wave bluegrass (Hogwaller Ramblers), rock and roll (Skip Castro Band), world music (Baaba Seth), indie rock (Stephen Malkmus of Pavement), and several musicians who defied classification (Tim Reynolds and Greg). A curious mix of fraternity parties, country club soirees, and alternative coffeehouses meant gigs were there for the taking.

The vibe of the Charlottesville music scene is one of support and positivity, like many college towns with vibrant musical scenes. Half-bohemian, half-ivory tower, the University of Virginia sits at the epicenter of an eclectic mix of art and scholarship in which bands intermingled regularly. Guitarist Sal Soghoian believes that Thomas Jefferson felt those same vibes, thus establishing the university and his home in Charlottesville.<sup>38</sup> It was not uncommon for musicians to go to other clubs and sit in with bands on set break from their own gigs.<sup>39</sup> An amalgamation of styles soon became prevalent, with many musicians playing in several bands of varying genres. So it would not be unusual for LeRoi Moore to invite a violinist like Boyd Tinsley to play with the jazz groups with whom he performed.<sup>40</sup> Author Nevin Martell describes the music scene as “incestuous.”<sup>41</sup> It was this evolving musical culture that Moore returned to after his sojourn in Boston.

One of the first musical ventures he participated in was a weekly jazz workshop at a restaurant and club called C & O. Norman Pors, newly returned to Virginia having

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<sup>37</sup> Giles Morris, “First Trumpet:: John D’earth is ready to release a new album, but the music is only part of the story,” C-ville Weekly, June 11, 2013, accessed January 9, 2016, <http://www.c-ville.com/john-dearth-trumpet-player/>.

<sup>38</sup> Sal Soghoian, interviewed by author, Charlottesville, VA, June 22, 2015.

<sup>39</sup> Cogswell, transcript.

<sup>40</sup> The Road to Big Whiskey Part 2, directed by Sam Erickson (Fourty Four Pictures, 2009), accessed November 9, 2016, <https://www.youtube.com/watch?v=6JLajK0kVT8>.

<sup>41</sup> Nevin Martell, *Dave Matthews Band: Music for the People*, rev. ed. (New York: Gallery Books, 2004), 7.

PIEDMONT, Charlottesville, Virginia, Saturday, September 4, 1982 5

## Area Jazz Workshop Starts Sunday at C&O

"Experience authentic jazz" — That's what is written on flyers which are posted around town, and that is what the jazz workshop will try to create, an authentic jazz sound.

Beginning on Sunday from 7 to 12 p.m., a jazz workshop will be held at the C&O on Water Street, each week. The public is invited to come in the listen, or even participate in playing jazz music.

The organizer of this event is Norman Pors. Pors is a jazz pianist and a graduate of the famous Berklee College of Music in Boston, where he majored in jazz performance, jazz arranging and composition.

The jazz workshop was formed with some specific goals in mind. It is intended for players and students to have a chance to perform jazz pieces in a live situation, where before the chances to do so were few and far between. Also, it will offer an opportunity to arrangers and composers to present their material so they may hear their music performed.

Pors emphasizes that the

"It is my definite aim to make the workshop an educational experience as well as making it a listening event."

— Norman Pors

workshop is not a "run-of-the-mill jam session."

"It is my definite aim to make the workshop an educational experience as well as making it a listening event." He added, "I would really like to give people this chance to play and listen to some real jazz, because jazz in its authentic form is very exiting and seems to have a magic of its own."

The musicians of the house band include Mike Cogswell, alto sax; Lerio Moore, tenor sax; Rob Otis, guitar; Carter Beauford, drums and Pete Spaar, bass.

Figure 1.2 — Piedmont Magazine article on the C & O Jazz Workshop — courtesy of Michael Cogswell

# Afterwords

## A Night at the C & O

### Jazz Improv

by Peter Buchanan

It's 6:30 on Sunday, September 19, and the members of the C&O Restaurant's Jazz Improv house band are tuning up. Norman Pors, the pianist, turns around to the rest of the band. "Let's try to keep the solos short tonight guys," he says. "If they get too long, then people get bored. But, as always, if it feels good go ahead."

Pors' words describe the essence of jazz: spontaneity within the widest musical boundaries. Since its inception in late August, Jazz Improv Night at the C&O Downstairs Bar has provided an atmosphere in which aspiring amateur jazz musicians can mix-it-up with established pros. Anyone with an instrument and a penchant for be-bop or swing can sign up to jam with the boys in the C&O band.

Pors begins a few deft scales on his piano. Carter Beauford hits his drums intently, one by one. Leroy Moore runs his fingers rapidly along the neck of his tenor saxophone while, Joe Briggs plucks his bass, his head crunched low over the frets. Their mood is decidedly casual. As of tonight the band doesn't even have a name.

As they warm-up, the band members toss around ideas for a name. "Jazz Inception" is too fusion. "The Sentinels" is too new

meritime," from George Gershwin's "Porgy and Bess," and then launches into a piece written by pianist Pors. Moore's sax begins with an upbeat melody. The others join in and they begin trading chords, playing together for four bars, then improvising solos for four. As the set continues they reveal the breadth of their repertoire, playing pieces by Sonny Rollins, Cleo Henry, Keith Jarrett and Miles Davis.

The C&O does give the house band one big privilege. They are allowed to set up on the dance floor, which means their music flows straight to the back of the room. From the stage, sound bounces off a brick wall first before it reaches its audience, making it less pure. The group's sound is crisp and clean.

In addition to good acoustics, the C&O's Downstairs Bar provides a great atmosphere for jazz. The darkness and high ceiling give it the aura of a cave. The room is long, and brick-walled. Black, wooden rafters traverse the length of the ceiling. It looks old, and this gives it an intimacy that makes one feel

wave. They settle on "Conception." But when they take the floor, Moore announces, "We're the house band here at the C&O." "Conception" has been scrapped.

Michael Cogswell, the organizer of the weekly event, is a fourth-year music major at the University. He normally plays alto sax with the group but has to hit the books later, so he'll only sit in on a couple of tunes tonight. Says Cogswell, "the first week, it was full. We had advertised, put up posters, and we went on WTRU. It's a matter of promotion really."

The second week the room was overflowing, but the third week it was only half full. The band members are uneasy. They wonder how many people will show tonight.

The band begins with "Sum-

meritime," from George Gershwin's "Porgy and Bess," and then launches into a piece written by pianist Pors. Moore's sax begins with an upbeat melody. The others join in and they begin trading chords, playing together for four bars, then improvising solos for four. As the set continues they reveal the breadth of their repertoire, playing pieces by Sonny Rollins, Cleo Henry, Keith Jarrett and Miles Davis.

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Michael Cogswell, and Leroy Moore jam at the C&O Sunday night Jazz Improv; photo by Ellen McBride

close to the music.

By the start of the second set, the bar is over half full, and the first "sitting-in" guest is up. He is Steve McNerney, 30, an alto sax player. Cogswell leans over and says, "He's only been playing eight months. I love his sound." McNerney's first piece is an original composition, a lilting, slow-paced song called "Blues for a Monday Afternoon." Next comes a leisurely version of Charlie Parker's "A Night in Tunisia." McNerney can play all the notes and has a rich tone, but he has not yet learned to play fast.

"I always wanted to play the sax," McNerney says, "and I was in the mood to fulfill my dreams. Right now, I'm not even good enough to play ballads at weddings. And I want to be good, really good."

McNerney's teacher is Cogswell, who is the next "sitting-in" guest. The band plays "Equinox" by John Coltrane and Cogswell and Moore trade solos.

Carter Beauford takes off on a two minute drum jam, complete with rim shots and rolls on the rototoms, flat drums with a "punchy" report. The band is playing together better at this point, apparently inspired by the increasing size of their audience, gathered at the bar and cafe tables.

After "Equinox," Moore moves to the side, to hear Cogswell's rendition of "I'm in the Mood for Love."

Later, the band gets a request to play "Summertime" again. It sounds faster, tighter, just plain better than before. They trade chords. The crowd claps. It's not hard to reach the audience once it gets here.

Figure 1.3 – LeRoy Moore's first print appearance as a musician – courtesy of Michael Cogswell

graduated from Berklee, had established the workshop. It included Moore, alto saxophonist Michael Cogswell, and Carter Beauford among others. The workshop was designed for beginners and professionals alike to have a place to play straight ahead jazz and work on their musicianship. Though they had met years earlier, the C & O workshop would be the first time Moore and Cogswell would play together. Cogswell said of Moore "...he had big ears, and he listened to everything."

The other performance opportunity that year was in the newly formed John D'earth Quintet. Firmly rooted in Charlottesville by 1982, D'earth began a Thursday night residency at Miller's that continues to the present. His quintet lists LeRoi Moore as a founding member. D'earth was drawn to Moore's unique voice on the saxophone; he called Moore his favorite saxophonist to perform with. "He played the idea of jazz," D'earth said.<sup>42</sup> He goes on to tout the saxophonist's musicianship:

LeRoi Moore is unique. He needs more credit than he gets. He's basically a self-directed musician who's incredible talented. When there's pressure to show off your chops, he always tries to get to the center of the music I have such respect for his playing.<sup>43</sup>

That year Moore cofounded, along with D'earth and Cogswell, the Charlottesville Swing Orchestra. The group played dance band numbers, arranged by D'earth, for country club parties. They had a regular gig every other Sunday at The Boar's Head Inn, a local resort. Moore was a frequent patron of the bar there, which caused him to get into some trouble.<sup>44</sup> While the saxophonist was renowned for his sense of humor on rare occasions he would drink and be rude to customers at the Inn; the manager demanded D'earth fire Moore or risk never being hired again. D'earth would do as instructed, find someone to

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<sup>42</sup> D'earth, transcript.

<sup>43</sup> Delancey, 41.

<sup>44</sup> "He was a heavy drinker." Cogswell, transcript.

fill in, and slowly rehabilitate Moore back into management's good graces. This cycle would usually repeat itself after a few weeks.<sup>45</sup> His kindness and sense of humor made it easy for friends to stick up for him when he misbehaved; John never completely removed him from the band's lineup.

In the spring of 1984 Moore and Beauford drove west over Interstate 64 to Staunton, Virginia, where Beauford was subbing on a gig.<sup>46</sup> The drummer was playing for the first time with this group of musicians and Moore was tagging along. There he met pianist Michael Sokolowski.<sup>47</sup> Reserved and dressed in a double-breasted suit, Moore



Figure 1.4 – LeRoi Moore with the Charlottesville Swing Orchestra – L to R Moore, Michael Cogswell, John D'earth – photo by Heinz Pors, courtesy of Michael Cogswell

made an impression on Sokolowski from the start, as did Beauford. “Both of these guys were on a very high level,” he recalls, “much higher than we were.” Moore was

welcoming of the group,

welcoming them to the scene

without condescension. “We immediately hit it off,” says Sokolowski.<sup>48</sup> At a time when the jazz community was beginning to splinter, Moore was interested in music of any

<sup>45</sup> D'earth, transcript.

<sup>46</sup> Michael Sokolowski, interviewed by author, Charlottesville, VA, June 1, 2015.

<sup>47</sup> Sokolowski recalls that “Owner of a Lonely Heart” by Yes was popular on the radio at the time. The song spent 23 weeks on the Billboard chart after being released in October of 1983, indicating that Sokolowski's recollection of meeting Moore in the spring of 1984 is correct. “Yes - Chart History,” Billboard, accessed August 29, 2015, <http://www.billboard.com/artist/431615/yes/chart>.

<sup>48</sup> Sokolowski, transcript.

genre done well.<sup>49</sup> A personal and musical friendship began between the two. Sokolowski eventually moved to Charlottesville where he and Moore would perform duo gigs as well as in the pianist's fusion group, at first called Soko.<sup>50</sup> Of the latter Moore was more of a rotating member, often dropping in on gigs and albums. Sokolowski was also struck by the lack of artifice in the saxophonist's playing, later writing that "he didn't play an inauthentic note."<sup>51</sup>

Sometime the next year LeRoi Moore and Carter Beauford dropped in on a local jam session at a club names Sophie's where they met bassist Houston Ross. "My band, The Projects, was more or less the house band," Ross says. Though not formally trained, Ross made such an impression on the two that they "brought him downtown" to the jazz scene happening around Miller's.<sup>52</sup> The bassist would be part of several projects with Moore, including Sokolowski's group. The two would eventually join forces with Carter Beauford to start a group that was completely free – rather than work up songs they would improvise their entire set. Moore called the group The Basics, and when Beauford left Virginia to do work in Los Angeles another local drummer from the old neighborhood, Johnny Gilmore, stepped in.<sup>53</sup> This trio of Moore, Ross, and Gilmore soon became the band to see.<sup>54</sup> "He could play anything," Ross says. Both Ross and Sokolowski note his high intelligence and sense of humor, though Ross says Moore was a

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<sup>49</sup> By 1984 Wynton Marsalis held firmly to the title of "Young Lion" and his success greatly upset the jazz establishment. Already blossoming into a polarizing entity, his criticisms of fusing jazz and rock together would be at odds with LeRoi Moore's musical values. See "A Life in Music: Wynton Marsalis" by Nicholas Wroe, published in *The Guardian* in July 2009.

<sup>50</sup> Sokolowski, transcript.

<sup>51</sup> Michael Sokolowski, "Leroi Moore R.i.p. (Reprinted from Myspace Blog)," *Sokoband*, August 19, 2008, accessed January 27, 2016, <http://sokobandmusic.blogspot.com/2009/12/leroi-moore-rip-reprinted-from-myspace.html>.

<sup>52</sup> Houston Ross, interviewed by author, Charlottesville, VA, June 25, 2015.

<sup>53</sup> *Ibid.*

<sup>54</sup> Sokolowski, transcript.

“button pusher.”<sup>55</sup> Of Moore’s playing the bassist says the world did not see him at the height of his artistry; his time with The Basics and later Charlottesville jazz groups represented his most creative output.<sup>56</sup>

A prevailing myth concerning LeRoi Moore’s early career is his involvement with the fusion band Secrets. Though Secrets contained many of his co-conspirators – Beauford, Butch Taylor, and guitarist Tim Reynolds among them – Moore was never a member.<sup>57</sup> In fact the band already had a saxophonist – Steve Wilson from Richmond. Wilson and Moore were acquaintances, having played together in the early part of the decade in Harrisonburg. Wilson describes him as shy, humble, and without bravado. Wilson also fell victim to Moore’s legendary sense of humor, saying any time they spoke “he had me in stitches.” The two spoke often of saxophones, equipment, and influential players.<sup>58</sup> Though Moore was close with Wilson and many other members of Secrets, he was never a member. He was invited to sit in and brought his tenor to a gig, but upon hearing Wilson play slid his horn under the table with his foot to avoid being called up.<sup>59</sup>

While his calendar was filled with gigs Moore was increasingly unhappy as the 1980’s reached its midway point.<sup>60</sup> He was working a blue-collar job in the laundry room at the University of Virginia hospital, as well as other odd jobs.<sup>61</sup> Health issues were also

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<sup>55</sup> During Houston Ross’s interview, Michael Sokolowski was present and offered further insight. Ross, transcript.

<sup>56</sup> In another example of the “incestuous” nature of the Charlottesville music scene, Ross would go on to play with Tim Reynolds as a member of TR3. Ross, transcript.

<sup>57</sup> Taylor, transcript.

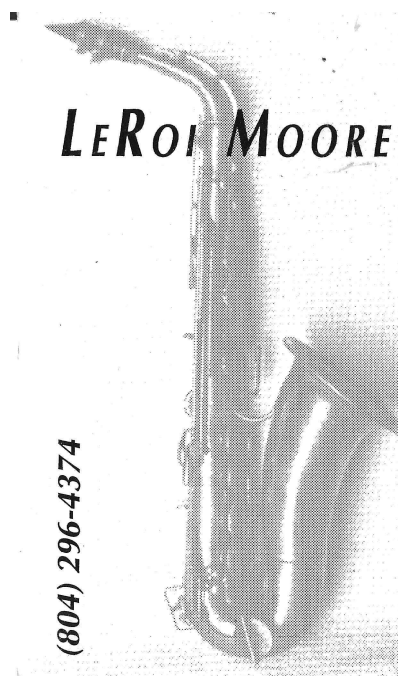
<sup>58</sup> Wilson describes Moore as having a “wide perspective” on the saxophone, discussing Albert Ayler, Ornette Coleman, John Coltrane, and Charlie Parker among others. Steve Wilson, phone conversation with author, Harrisonburg, VA, June 14, 2015.

<sup>59</sup> Taylor, transcript.

<sup>60</sup> Of his playing Michael Cogswell said “he was getting better.” Cogswell, transcript.

<sup>61</sup> Cogswell, D’earth, transcript, and Martell.

a concern – Moore was diabetic and required a cornea transplant at one point.<sup>62</sup> In 1986 Albert, the Moore family patriarch, passed away leaving him the male head of the family.<sup>63</sup> The quiet, good-natured saxophonist turned increasingly to substance abuse to ease his burdens.<sup>64</sup> He could be contentious at gigs, often playing outside the chord changes if displeased. The more displeased he was, the more outside he tended to play.<sup>65</sup> “Roi was a moody performer,” said guitarist Jamal Millner.<sup>66</sup> On some gigs with The Basics, Moore would start a song only to leave the stage and take up residence



*Figure 1.5 – LeRoi Moore’s business card c. 1990 – courtesy of Jamal Millner*

at the bar. With his bandmates beckoning he would continually brush them off until the end of the song. After ending the song the cycle would repeat, though these musical tantrums were rare.<sup>67</sup> An existential crisis seemed to be plaguing Moore, though that is speculation. Still he seemed to be in limbo – working manual labor by day and playing by night. “If you don’t watch out you could be doing that for thirty years,” Cogswell says.<sup>68</sup>

The one constant was his improvement on the saxophone and as a musician. He was a voracious listener. Many nights, if not playing, Moore could be found at local radio

<sup>62</sup> Elswick, transcript.

<sup>63</sup> The responsibility he felt toward his family weighed heavily on Moore all his life. Dave Saull, phone conversation with author, Lincoln, NE, February 4, 2016.

<sup>64</sup> Of the well-known cliché Ross says he and Moore were more into the “drugs and rock and roll” aspect. Ross and D’earth, transcript.

<sup>65</sup> D’earth.

<sup>66</sup> Jamal Millner, interviewed by author, Charlottesville, VA, June 22, 2015.

<sup>67</sup> Ross, transcript.

<sup>68</sup> Cogswell, transcript.



station WTJU listening to their vast library of records.<sup>69</sup> He was briefly hired as a disc jockey for the station, and in typical fashion did things his own way. LeRoi Moore's nights on WTJU were easily identifiable to those listening - he played three straight hours of free jazz. He never spoke - not to give the time, the name of the record, or the call letters. "You knew it was him," bassist Pete Spaar says, because it was free jazz for those three hours with no interruption.<sup>70</sup> He continued to hone his free jazz chops in a band called The Mutants, which consisted of Moore, Tim Reynolds, Houston Ross, and Johnny Gilmore. Jamal Millner considered it the best of the groups with which Moore was involved.<sup>71</sup>

In 1986 Miller's hired a young émigré from South Africa to be their "salad boy."<sup>72</sup> Dave Matthews had left his home country to avoid being drafted into the military; with family already in Charlottesville he settled in easily.<sup>73</sup> He eventually moved behind the bar and witnessed up close the bevy of musical talent performing every night. LeRoi Moore left a memorable first impression on the young bartender.

The first time I heard Roi play I was at this bar in Virginia...Roi, on a rare occasion, Roi liked to drink a little bit. And I remember that he'd had quite a bit, and he lent [*sic*]...he had to go, the stage was right near the cash register. And so he just went over to the cash register, on the counter there, he lent [*sic*] on it... because standing had become somewhat of a chore. And so he lent [*sic*] up against, got his elbows free, and played the most beautiful version of "Somewhere Over the Rainbow" I ever heard in my whole life.<sup>74</sup>

Though Matthews had spent several years playing guitar and writing songs, he did not mention it to Moore for some time. The first Charlottesville musician Matthews would

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<sup>69</sup> Sokolowski, transcript.

<sup>70</sup> Pete Spaar, interviewed by author, Charlottesville, VA, June 25, 2015.

<sup>71</sup> Millner, transcript.

<sup>72</sup> *Charlie Rose*, "Dave Matthews Band," aired February 26, 2001, on PBS.

<sup>73</sup> Martell, 8.

<sup>74</sup> *Scenes from Big Whiskey*, directed by Sam Erickson (Fourty Four Pictures, 2009), DVD 2009).

approach was fellow guitarist Tim Reynolds. In fact, Moore saw Matthews sit in with Reynolds' band, TR3, but was not impressed. He called it "the worst thing he heard in his life" though Matthews is quick to defend, saying it was before the two knew each other and was more of a show of support for TR3.<sup>75</sup> Though not impressed with his musical abilities (yet) Moore and Matthews grew close. They would engage in philosophical discussions after the bar had closed, mainly on the subject of apartheid and the growing turmoil in Matthews' home country.<sup>76</sup> When Matthews began looking for musicians to record a demo of songs he had been writing in secret, he would approach Moore first as he had known him the longest.<sup>77</sup>



*Figure 1.5 – Blue Indigo at Miller's – L to R George Melvin (organ), Sal Soghoian (guitar), Carter Beauford (drums), LeRoi Moore (saxophone) courtesy of Sal Soghoian*

By 1990 Moore was working for the U.S. Census Bureau as well as keeping his laundry room job at the hospital, all while playing at night. He had also picked up another regular gig as a member of the jazz quartet Blue Indigo (see figure 1.5).

As they had done with Houston Ross,

Moore and Carter Beauford welcomed a new musician into the jazz circle of Charlottesville. Guitarist Sal Soghoian was a Berklee graduate who had been a member of the house band at the Dear Head Inn, where Phil Woods was known to perform. In 1989 he moved to Charlottesville, picking up solo guitar and duo gigs. The jazz musicians in town were kind to Soghoian, but he found it hard to get in with larger

<sup>75</sup> Delancey, 23.

<sup>76</sup> Rose.

<sup>77</sup> *Crashing the Quarter*, aired May 16, 1996, on MTV.

groups. It would be the tag team of Moore and Beauford who would vouch for Soghoian and bring him into the club.<sup>78</sup>

The three men were playing as a trio when Soghoian met keyboardist George Melvin in Lynchburg. He invited Melvin to sit in with them; Melvin brought along his Hammond B-3. The music was electric from the start. Melvin (now a full-time member) and Beauford provided the fire. Moore was “the voice.” “Playing with George and Carter, it was like hanging on to the tailpipe of a Chevy and being dragged,” Soghoian says. Moore floated on top of the chaos. “He played on the emotional arc of the song.” The band, which they coined Blue Indigo, would play non-stop three hour sets at Miller’s. Moore and Soghoian would often listen to records, trying to pull off the emotional vibe and groove they were hearing. Soghoian’s previous connections in Delaware Water Gap brought the band up to the annual jazz festival. While there the band not only performed but socialized with musicians such as Phil Woods, Dave Liebman, and George Young. It was LeRoi Moore’s first major exposure outside of Charlottesville.<sup>79</sup>

His time with Blue Indigo, while musically rewarding, was personally chaotic. He was in an angry phase, according to Soghoian. He would grab the microphone at gigs and insult customers, an act exacerbated by what was now an addiction to alcohol. The dichotomy in his personality was noticeable. “As funny and sensitive as he could be, he could be the opposite. He could be mean and petty. And still be such a nice and generous guy as well. He could be very mature then totally immature.”<sup>80</sup> Soghoian could see the change in his face when he would get into a darker mood. Despite this darker side, the

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<sup>78</sup> Sal Soghoian, interviewed by author, Charlottesville, VA, June 22, 2015.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

guitarist and saxophonist shared a “sick” sense of humor. “Nobody could make me laugh like LeRoi,” says Soghoian.

By 1991 the former bartender at Miller’s, Dave Matthews, had gotten more serious about his songwriting and finished four originals.<sup>81</sup> He was eager to record a demo and made a bold decision for an amateur songwriter – to seek out the best musicians in town. He started with LeRoi Moore. Together they approached Carter Beauford. “I remember meeting LeRoi and Carter upstairs,” Matthews says. “And I played some of my first tunes for Carter and LeRoi upstairs at Miller’s.” Moore and Beauford, who had shared a friendship and musical connection for nearly twenty years, recalls a shared thought about Matthews’ music. “I remember LeRoi and I looking at each other and saying ‘This guy has something.’ Let’s go ahead and add our two cents and see where we go with this thing.”<sup>82</sup>

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<sup>81</sup> Delancey, 25.

<sup>82</sup> *The Road to Big Whiskey Part 2*.

## CHAPTER 2

By the dawn of the 1990's LeRoi Moore had established himself as a vital member of the Charlottesville music community. By performing in the John D'earth Quintet, Blue Indigo, and the Charlottesville Swing Orchestra he participated in a brotherhood of musicians that deeply respected him for his honest playing; it was without artifice. He had achieved a primary goal of the jazz musician – a unique voice. His friends lauded his high intelligence, and worried over his intense self-deprecation.<sup>1</sup> Though quiet by nature he was open and kind to friends and spoke most plainly through his instrument. “He was maybe my most difficult friend because he loved and hated with such passion,” says Dave Matthews, “but he played music just – from the first time I heard him...it just froze me.”<sup>2</sup>

A regular performer at Miller's, Moore and Matthews had a convivial history. Though Matthews was not fully a member of the music scene as a performer, the intermingling of musicians at Miller's, coupled with the frequent fraternization between bands, put him at the crossroads of local talent. “The jazz guys would come in and sit in on the rock guys' gigs. The rock guys would come in and sit in on the jazz guys' gigs. It's kind of like, that's the normal way things go down there,” says Boyd Tinsley.<sup>3</sup> He was also privy to late-night hangout sessions with the musicians including Moore, though none of them had any idea that Matthews had been secretly writing and recording original

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<sup>1</sup> Soghoian and Ross, transcript.

<sup>2</sup> *CBS Sunday Morning News*, “Dave Matthews Band,” aired May 31, 2009, on CBS.

<sup>3</sup> *Charlie Rose*.

songs during 1990. “I didn’t even know he was a musician,” Moore said, “I really had no idea.”<sup>4</sup>

Matthews would hold off approaching Moore about his songs until November of 1990.<sup>5</sup> In the interim the twenty-nine year old saxophonist kept busy. In addition to his Blue Indigo gigs every Sunday night, he continued performing with the John D’earth Quintet on Thursdays. This was in addition to performances with the Charlottesville Swing Orchestra and his own bookings, which included duo performances with pianist Michael Sokolowski.<sup>6</sup> He also became part of a group called Code Magenta, formed by Greg Howard and Dawn Thompson. The group described themselves as “groove poetry,” a combination of spoken word and improvisation.<sup>7</sup> At their first gig, Moore stopped in and ended up onstage. From that point on he performed around Charlottesville with the group. Howard mixed the parts onstage in real time and these live tracks would be included on a self-titled album released in 1995 (along with two studio tracks recorded in Howard’s studio).<sup>8</sup> Moore’s work with Code Magenta is bold and questioning. He fills the musical space with longing, angular lines that hint at his future work.

As winter came to Charlottesville Matthews brought his year’s worth of work to Moore and Beauford upstairs at Miller’s. While both agreed there was something in the music worth exploring, they shared concerns about the young guitarist’s musical abilities.<sup>9</sup> In fact Matthews had already recorded a demo with John D’earth and Greg

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<sup>4</sup> Ibid.

<sup>5</sup> Delancey, 12.

<sup>6</sup> Sokolowski, transcript.

<sup>7</sup> Code Magenta, *Code Magenta*, by Greg Howard, LeRoi Moore, and Dawn Thompson, Espresso, CD, 1995.

<sup>8</sup> Greg Howard, interviewed by Waldo Jaquith, Charlottesville, VA, January 10, 2001.

<sup>9</sup> *Charlie Rose*.

Howard; these were the original four songs he brought to Moore and Beauford.<sup>10</sup> The excitement of something fresh was too good an opportunity for the ever-exploring saxophonist to pass up. “It was just different,” he said. “. . .I sort of knew, though, that it was really happening.”<sup>11</sup>

The trio of Beauford, Matthews, and Moore set up a first rehearsal in Beauford’s mother’s basement. It went so poorly that Mrs. Beauford went around closing windows so the neighbors wouldn’t hear.<sup>12</sup> Beauford himself would describe the inauspicious beginnings as scary and sounding like “absolute crap.” “It sounded terrible. It was the worst thing I’d ever heard in my life.”<sup>13</sup> Despite the poor sounds of their early efforts, the trio kept working. At some point they came to a crossroads and decided to find a bassist. The constant networking of the Charlottesville music scene led them in several different directions to the same person – Stefan Lessard. Lessard attended the Tandem School and was making a name for himself around town as a young prodigy. His primary music teacher at the school was John D’earth and it just so happened that Lessard and Matthews had met at the school when D’earth invited Matthews to speak to one of his classes.<sup>14</sup> Lessard’s father Ron had performed with Carter Beauford, and recommended his teenage son for the newly formed group.<sup>15</sup> The young bassist had performed at Miller’s with his school jazz group, where he likely encountered Moore and Beauford. He was also

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<sup>10</sup> The songs were “The Song That Jane Likes,” “Recently,” “I’ll Back You Up,” and “The Best of What’s Around.” Delancey, 12.

<sup>11</sup> *Charlie Rose*.

<sup>12</sup> “VH1 Storytellers: Dave Matthews Band” (video), September 15, 2005, accessed February 22, 2016, <https://www.youtube.com/watch?v=u2MmIWPF3do>.

<sup>13</sup> *Charlie Rose*.

<sup>14</sup> Delancey, 13-14.

<sup>15</sup> *The Road to Big Whiskey*.

performing in a local quartet, The Thin Men, with Greg Howard and Michael Sokolowski.<sup>16</sup>

The addition of Lessard on bass did not have an immediate change in the quality of sound. Joining in spring of 1991, at first he brought along his acoustic bass and attempted to play a bluegrass/folk inspired style.<sup>17</sup> According to Lessard it was clearly the wrong choice, and he was soon bringing electric bass to rehearsals.<sup>18</sup> The foursome continued rehearsing, now in Matthews' mother's basement.<sup>19</sup> Matthews insists the band was never considered to be a live act, at least not initially. The primary purpose was to create a new demo of his original material.<sup>20</sup> As they rehearsed they began to realize how much fun it was to play together, and started seeking out places to perform.<sup>21</sup>

It was at Moore's suggestion that they bring in another local musician, violinist Boyd Tinsley, to play on an original called "Tripping Billies."<sup>22</sup> Tinsley grew up in the same neighborhood as Carter Beauford and LeRoi Moore, and they had all known each other for some time. A University of Virginia graduate, Tinsley was well known around town for his mesmerizing violin playing. Improvising entire sets using pedals, loops, and delays he soon entranced the young Matthews.<sup>23</sup> He remained a guest performer on "Tripping Billies" for some time – Tinsley was playing regularly with his own groups, The Boyd Tinsley Band and Down Boy Down.<sup>24</sup> The newly formed group made a lasting impression on him. Tinsley was "blown away from the very beginning." After hearing

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<sup>16</sup> Jaquith and Sokolowski, transcript.

<sup>17</sup> *The Road to Big Whiskey*.

<sup>18</sup> Delancey, 13-14.

<sup>19</sup> *Driven*.

<sup>20</sup> Delancey, 12 and 51.

<sup>21</sup> *Ibid*, 51.

<sup>22</sup> *The Road to Big Whiskey*.

<sup>23</sup> "Dave Matthews Band: Crashing the Quarter" (video), May 6, 1996, accessed February 9, 2016, <https://www.youtube.com/watch?v=J2eYZ8Tcrlw>.

<sup>24</sup> Delancey, 44-49.



them for the first time he said to his then fiancé “I just came from the most incredible band I’ve ever seen in my life.”<sup>25</sup> Still, with his focus and commitments pointed elsewhere, he remained a guest for most of 1991.

In a sign of things to come, the newly formed quartet played their first gig at Trax, a local Charlottesville nightclub, at an event for the Middle East Children’s Alliance on March 14<sup>th</sup>, 1991.<sup>26</sup> Gigs were slow coming at first, but the band soon landed a regular Tuesday night slot at the Eastern Standard, a local club, thanks to their friend Mark Roebuck. Most of the early crowds were small and populated by friends who knew the individuals from Miller’s; performances were raw and heavily improvised.<sup>27</sup> It was a creatively exciting period for LeRoi Moore. He was playing Sunday nights at local restaurant Tokyo Rose with Blue Indigo, Tuesday nights with the newly named Dave Matthews Band, Thursday nights at Miller’s with John D’earth in addition to any other gigs that came his way.<sup>28</sup> In fact it was Moore who gave the band its name, much to the consternation of Dave Matthews. In early 1991 he told a promoter to write “Dave Matthews” on a promotional poster, insisting that an entire band would show up. The promoter took it upon themselves to fill in “band” at the end, and thus Dave Matthews Band was born.<sup>29</sup>

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<sup>25</sup> *Charlie Rose*.

<sup>26</sup> For many years the first show was assumed to be an Earth Day festival on April 21<sup>st</sup>, 1991. An issue of the University of Virginia’s *Cavalier Daily* revealed a previous April show at Trax. Stefan Lessard revealed on his Twitter feed that the band’s first show was actually March 14<sup>th</sup>. Rob Bokon and Matias Nino, “3.14.1991,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453056860&tid=65&where=1991>.

<sup>27</sup> Delancey, 53-54.

<sup>28</sup> Blue Indigo also played at Miller’s, usually on Monday nights. Soghoian and Sokolowski, transcript.

<sup>29</sup> This is representative of Moore’s wry sense of humor. He thought the audience would be expecting a solo act, only to be surprised when an entire band took the stage. The band considered changing it, but their popularity was skyrocketing and the name stuck. Delancey, 51-52.

Moore was happy to have so much music in his life. He expressed his joy to Michael Sokolowski; the two continued to play duo gigs around town. He was particularly complimentary of Matthews. Moore and Sokolowski played Bob Dylan's "All Along the Watchtower" on occasion during their duo sets. Moore told Sokolowski "You have to hear this guy [Dave Matthews] play Watchtower."<sup>30</sup> While Dave Matthews Band was pulling in larger crowds at the Eastern Standard and Moore was happy to be playing frequently, he still struggled with substance abuse. His drinking had become worse, particularly during gigs with Blue Indigo and The Basics. He would often grab the microphone and talk to the audience; the more he had to drink, the more biting his remarks could become. "He'd go off, over the top sometimes," said Michael Elswick.<sup>31</sup> It ended his time in Blue Indigo. Grabbing the microphone one night at Miller's, he proceeded to rail against the audience, taking the humor too far. After the gig, the other members of the band – Carter Beauford, George Melvin, and Sal Soghoian – had a meeting and decided to fire LeRoi Moore. Soghoian believes it angered him for a time, but he was too kind to let bad feelings linger. "He was the only guy I ever fired," said Soghoian.<sup>32</sup>

In August of 1991 Miller's closed for a week of renovations and inventory. With everyone's close connections to the bar, Dave Matthews Band was allowed to use the stage as a rehearsal space while it was closed. This put them in the company of bartender Peter Griesar, who was laying tile that week. Griesar and Matthews knew each other and had bartended together. During one of his breaks Griesar, who played keyboard and harmonica, jumped onstage and joined in. He was soon invited to join the band full

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<sup>30</sup> Sokolowski, transcript.

<sup>31</sup> Elswick, transcript.

<sup>32</sup> Soghoian, transcript.

time.<sup>33</sup> The quintet continued to draw larger crowds at Eastern Standard. Boyd Tinsley would sit in, as did guitarist Tim Reynolds, chapman stickist Greg Howard, bassist Houston Ross, and drummer Johnny Gilmore.<sup>34</sup>

By late 1991 they had attracted the attention of Trax's owner Coran Capshaw. He offered them the same weekly slot they had at Eastern Standard – Tuesday nights. The difference being Trax held around 900 people.<sup>35</sup> He was smitten with the group. "They're the best live band I've ever seen, bar none," says Capshaw.<sup>36</sup> Capshaw also owned a club in Richmond, The Flood Zone, and by 1992 the band was opening for acts there. Soon they had earned enough of a following garner a weekly spot in both cities. College students were pouring into the two clubs – University of Virginia students at Trax, University of Richmond students at The Flood Zone.<sup>37</sup> John Alagia, a producer and Charlottesville native, often worked sound in the area and witnessed the group's surge in popularity via word of mouth. "The first week at Trax it'd be, like, twenty people. Then the next week it would be forty. It doubled every week, just the growth of it was phenomenal."<sup>38</sup> Capshaw, borrowing from the Grateful Dead, shrewdly decided to let fans tape the live shows for trading amongst their friends. College students would then go home on breaks and share them with friends. This proved to be a fortuitous marketing decision. When the band played out of state for the first time, concert attendees already knew the words to their songs via tapes.<sup>39</sup> With fan recordings of live shows, studio

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<sup>33</sup> Delancey, 56.

<sup>34</sup> Ross, transcript and Delancey, 14.

<sup>35</sup> Delancey, 61-62.

<sup>36</sup> *Charlie Rose*.

<sup>37</sup> Delancey, 63.

<sup>38</sup> *The Road to Big Whiskey*.

<sup>39</sup> Delancey, 81.

albums, and officially released live albums LeRoi Moore remains one of the most recorded saxophonists in history.

The local press had picked up on the band's momentum and began running positive press on an almost weekly basis.<sup>40</sup> The group resurrected the idea of recording together, and in the spring and summer of 1992 spent six months of two weeks on, two weeks off at Flat Five Studios in Salem, Virginia. By April the Boyd Tinsley Band had folded and the violinist had joined the group full time. The band was eager to get their unique sound on record.<sup>41</sup> While Salem is roughly 120 miles from Charlottesville to the southwest, the band thought leaving Charlottesville would keep distractions away. The band recorded the entirety of their catalog during this time, with the intention of releasing an independent studio album. LeRoi Moore spent the most time in studio. He was constantly tinkering with microphones, microphone placement, instrument changes, and mouthpieces. Many of the songs they recorded were unfinished, with the hope that they would be completed in studio. Their busy touring schedule kept getting busier, and plans for the independent album moved on to using live tracks. Two of the songs recorded at Flat Five did make it on the independent release, titled *Remember Two Things* – “Minarets” and “Seek Up.”

The band's popularity continued to soar: frat houses, nightclubs, festivals, nothing was off the table when it came to gigs. Capshaw, now the band's manager, had a simple marketing strategy – get them out in front of people. The more people heard them, the bigger they would be.<sup>42</sup> He turned out to be right in that assumption, though popularity had an adverse effect on LeRoi Moore. As the band settled into their local residencies in

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<sup>40</sup> Ibid, 70.

<sup>41</sup> Ibid, 71.

<sup>42</sup> *Charlie Rose*.

Charlottesville and Richmond, Moore (and the others) was vocal onstage and interacted with the audience. A show at The Bayou in Washington, D.C. in December of 1992 finds Moore gregariously introducing Boyd Tinsley right before the band plays Tinsley's song "True Reflections." "Ladies and gentlemen!" he exhorts almost like a carnival barker. "From deep in the heart of Virginia...DEEP in the heart of Virginia...BOYD TINSLEY!"<sup>43</sup> As the band became more successful, and audiences grew in size, a new symptom of his self-deprecation began taking root – stage fright. He began asking club owners not to light his side of the stage; most refused to let him play in total darkness.<sup>44</sup> He compensated by appearing onstage in sunglasses, a habit he continued for most of his life. "It ranges from the audience intimidating and distracting me to sometimes making me completely paranoid," he says. "If you had x-ray vision, and you could see beyond the sunglasses you could see that sometimes my eyes are tightly shut."<sup>45</sup> Even in the early stages of achievement he felt unworthy. It bolstered his fear onstage, which he remedied with drugs and alcohol.<sup>46</sup> Despite his inward chaos he chose to see stage fright as a positive, giving him "adrenaline and energy."<sup>47</sup>

The band expanded outward along the east coast during 1992 and 1993, with Peter Griesar eventually leaving the group.<sup>48</sup> They began assembling tracks for an independent album as well. Major record labels were beginning to take note, but for the moment LeRoi Moore, when not on the road with Dave Matthews Band, continued his role in the Charlottesville music scene. He participated in a local "supergroup" called The

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<sup>43</sup> Dave Matthews Band, *The Bayou 12.21.92* "True Reflections," by Boyd Tinsley, RCA Records, 2014.

<sup>44</sup> D'earth, transcript.

<sup>45</sup> Granados, 18.

<sup>46</sup> JC Kuhl, interviewed by author, Crozet, VA, June 20, 2015.

<sup>47</sup> Granados, 18.

<sup>48</sup> Delancey, 104.

All Stars that included Beauford, Houston Ross, Johnny Gilmore, keyboardist Doug Wanamaker, Boyd Tinsley, and other local giants. Not to be confused with a similar group of the same name, this was a jazz-heavy jamband heavy on improvisation.<sup>49</sup> He also found time to record on local singer Shannon Worrell's album *Three Wishes*. Worrell occasionally sang backup with Dave Matthews Band, and was a friend of Dave's sister Jane.<sup>50</sup> Moore tried to keep his regular gigs but as the band began touring farther away, he focused on it exclusively.

A 1993 article by Jack Bailey, written for the *C-ville Weekly*, is demonstrative of LeRoi Moore's growing shyness. Bailey traveled with the band to write a profile, which focuses mostly on the other members of the band until midway through second part of his two-part profile. Only after having spent some time drinking with Bailey does Moore speak openly. He expresses frustration at those who do not listen at their performances. He describes himself as wanting to be an "artist and a craftsman." His sense of humor is revealed once he feels comfortable with Bailey – the writer describes Moore rushing into a hotel room to jump on Carter Beauford's bed and bounce him out. Bailey's article also makes mention of a quirk of Moore's – his terrible driving. At one point Bailey offers a "prayer of thanks" that Moore is not behind the wheel.<sup>51</sup> This was well known among his friends; it was not uncommon for Moore to sleep off a night of drinking in an older blue Mustang he owned only to discover his contacts had stuck to the insides of his eyelids.<sup>52</sup> After a gig with Blue Indigo Moore would not be talked out of driving home after drinking. He then proceeded to back into the car behind him, then forward into the car in

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<sup>49</sup> Ross, transcript.

<sup>50</sup> Delancey, 119.

<sup>51</sup> Jack Bailey, "On the Road...w/ DMB Part 1 and 2," *C-ville Weekly*, June/July 1993, 1.

<sup>52</sup> Elswick, transcript.

front, before driving away. He called Sal Soghoian the next day, angry, asking what had happened. Soghoian explained that it was all Moore's doing.<sup>53</sup> Dave Matthews experienced it as well, describing Moore falling asleep behind the wheel and once falling asleep onstage.<sup>54</sup>

With a strong grassroots fan base built entirely by word of mouth and traded tapes, the band was in a strong position to listen to offers from major record labels. It just so happened that Bruce Flohr, the director of RCA Records West Coast division, had heard one of the traded tapes through an intern.<sup>55</sup> He pursued the band not as an executive, but "as a fan."<sup>56</sup> Having accomplished much in terms of promotional legwork, RCA was willing to let the band release their independent album under their own label. The band was now part of several business entities – Red Light Management, Bama Rags Records, and Colden Grey Ltd. Publishing.<sup>57</sup> They signed with RCA on November 1st, 1993 and released the independent album *Remember Two Things* on November 9<sup>th</sup>. It sold over 150,000 copies mostly out of their touring van.<sup>58</sup> *Remember Two Things* was a compilation of live tracks recorded at Trax and The Muse in Nantucket, Massachusetts along with two studio tracks from Flat Five. The album concludes with two songs performed by Matthews and guitarist Tim Reynolds. The band's musicianship is on full display, though the improvisations are reined in to make way for crisp band arrangements.

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<sup>53</sup> Soghoian, transcript.

<sup>54</sup> Lindsay Barnes III, "'Tortured,' 'Shining' Moore Remembered by Dave," *The Hook*, August 28, 2008, accessed June 14, 2015, <http://www.readthehook.com/74780/tortured-shining-moore-remembered-dave>.

<sup>55</sup> Delancey, 108.

<sup>56</sup> *The Road to Big Whiskey*.

<sup>57</sup> Delancey, 109.

<sup>58</sup> *Charlie Rose*.

Now fully under the auspices of a major label, preparations were made for their first RCA studio album. John Alagia and Dave Matthews began noticing a familiar name attached to the production credits of some of their favorite albums – Steve Lillywhite.<sup>59</sup> Lillywhite had produced a host of big names including U2, Peter Gabriel, and The Rolling Stones. He immediately caught the band’s attention by promising not to change their sound.<sup>60</sup> After touring in early 1994, the band headed to Bearsville Studio in upstate New York that May to start recording. They had just released a second independent EP, *Recently*, that showcased more of the energy of their live shows. Lillywhite pared down the free-for-all improvisations that occurred during live shows, crafting a much tighter sound that was still beautifully expressive.<sup>61</sup> The band recorded until July, living in nearby cottages and taking the longest break from touring since their inception.<sup>62</sup> As with *Remember Two Things* Moore spent significant time in the studio experimenting. “I would spend a lot of time with LeRoi...” Lillywhite says. “It was stacking up, making sections, and it was so great working with him.”<sup>63</sup> Recording in the spring and summer amounted to a vacation for the band, and the good feelings permeate the record. According to Lillywhite everything was happening at the right time.<sup>64</sup> He was particularly moved by the soprano work of LeRoi Moore. In discussion about “Pay For What You Get,” Lillywhite says “I really felt so much love for that sound and pushed that song, mainly because of the soprano.”<sup>65</sup>

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<sup>59</sup> *The Road to Big Whiskey*.

<sup>60</sup> Delancey, 115-116.

<sup>61</sup> Steve Lillywhite, phone conversation with Matt Norlander, September 26, 2014.

<sup>62</sup> Martell, 36.

<sup>63</sup> Norlander.

<sup>64</sup> *The Road to Big Whiskey*.

<sup>65</sup> Norlander.



The album, called *Under the Table and Dreaming*, drew its name from a lyric in the song “Ants Marching. It debuted on September 27, 1994 at #34 and peaked at #11 on Billboard’s charts, with the magazine calling it “an exceptional album.”<sup>66</sup> The impact of the album is extraordinary considering the monumental year in new music that was 1994. Green Day, Marilyn Manson, Weezer, Bush, Korn, Oasis, and The Offspring all debuted albums that year, as did the monumental rap album *Ready to Die* by Notorious B.I.G.<sup>67</sup> Kurt Cobain in April, just before the band went to Bearsville, signalling what many considered to be the end of grunge.<sup>68</sup> Landmark albums that year included Alice in Chains’ *Jar of Flies*, Nine Inch Nails’ *Downward Spiral*, Soundgarden’s *Superunknown*, Beastie Boys’ *Ill Communication*, Pearl Jam’s *Vitalogy*, and Warren G’s *Regulate*.<sup>69</sup> In the alternative rock category that Dave Matthews Band would be assigned, releases by The Cranberries, Blues Traveler, Soul Coughing, and the hugely influential *Grace* by Jeff Buckley all came out in 1994.<sup>70</sup> Hootie and the Blowfish released what would be one of the greatest selling albums of all-time – *Cracked Rear View*.<sup>71</sup> It was one of the most eclectic and sweeping years in popular music history; that a band with no lead guitarist, saxophone, violin, and a rhythm section of jazz musicians could prosper was good timing. Very few times in rock history has the public and the music industry been so accommodating to new sounds amidst an already diverse set of styles.

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<sup>66</sup> Martell, 42.

<sup>67</sup> Best Albums of 1994,” *Best Albums Ever*, accessed February 9, 2016, <http://www.besteveralbums.com/yearstats.php?y=1994>.

<sup>68</sup> Jason Heller, “Did Grunge Really Matter?,” AV Club, November 11, 2013, accessed February 9, 2016, <http://www.avclub.com/article/did-grunge-really-matter-105354>.

<sup>69</sup> Best Albums of 1994.

<sup>70</sup> Best Albums of 1994 and Mary Kate McGrath, “Amazing Grace: How Jeff Buckley’s Divine Energy Captured the World,” March 7, 2016, accessed March 10, 2016, <http://consequenceofsound.net/2016/03/amazing-grace-jeff-buckley/>.

<sup>71</sup> Joey Holleman, “From the Archives: How ‘Cracked Rear View’ Hurlled Hootie,” The State, April 27, 2015, accessed February 9 2016, <http://www.thestate.com/living/article19763499.html>.

LeRoi Moore plays soprano, alto, and tenor saxophones as well as flute on *Under the Table and Dreaming* and his work is exemplary. He reshapes the role of the saxophone in popular music and retakes the soprano saxophone from smooth jazz radio. “To me that was the resurgence of the sax in rock music,” said fellow saxophonist and Agents of Good Roots member JC Kuhl.<sup>72</sup> Meanwhile, the band maintained its relentless touring schedule. The day before the album was made public they had a party in Charlottesville to celebrate its midnight release. Held at the old Trax nightclub, it marked a turning point in the band’s history. They were now a national act. Moore’s mother Roxie was on hand to see her son celebrated alongside his bandmates. She joked that she was happy the boys in the band were “out of the nest.”<sup>73</sup>

LeRoi Moore was now in front of the nation. The band’s success brought him into contact with many of the top musical acts of the day through the H.O.R.D.E. tour started by Blues Traveler, The Samples, and other bands.<sup>74</sup> The band waited three months to release a music video for their first single, “What Would You Say,” which features a prominent extended solo by Moore on alto saxophone. The video received significant airplay, and in February of 1995 the band made their late-night debut on *The Late Show with David Letterman*.<sup>75</sup> The scope of the band’s success didn’t fully reach him until the Letterman appearance. It complicated his stage fright. “I was just terrified because somehow on the way to the show, I realized all these millions of people were watching. I was absolutely freaked...just terrified,” he said.<sup>76</sup>

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<sup>72</sup> Kuhl, transcript.

<sup>73</sup> Delaney, 121.

<sup>74</sup> Ibid, 120.

<sup>75</sup> Letterman was an early fan of the band’s, inviting them back often. During his last week of shows the band performed as part of the “Legends on Letterman” series. Martell, 44-45.

<sup>76</sup> Granados, 18.

Accolades continued to pile up. The city of Charlottesville proclaimed a “Dave Matthews Band Day.”<sup>77</sup> Their successful grassroots marketing became coveted within the music industry; Time magazine anointed Charlottesville “the next Seattle” in January of 1995.<sup>78</sup> By March *Under the Table and Dreaming* had been certified gold. The band appeared regularly on television and was soon embarking on a short tour of Europe.<sup>79</sup> April 15<sup>th</sup>, 1995 saw the band making their *Saturday Night Live* debut with host Courteney Cox (herself newly famous as a castmember on the hit show *Friends*). The band performed “What Would You Say” and “Ants Marching,” with a small nod to “Warehouse” before the latter.<sup>80</sup> It was significant airtime on national television for LeRoi Moore. By May *Under the Table and Dreaming* had gone platinum.<sup>81</sup> The band’s successful entrance into the national consciousness astounded friends in Charlottesville. “The odds of that happening are like an asteroid hitting,” said John D’earth.<sup>82</sup>

The band’s status as neo-hippie icons was cemented that summer when they opened three shows for the Grateful Dead in May. Comparisons had been drawn in the press between the two bands. For instance, Coran Capshaw was a Grateful Dead fan and their publicist, Ambrosia Healy, was the daughter of Grateful Dead soundman Dan Healy. The extensive improvisations and open taping policy also linked the two. These opening shows were the largest crowds Dave Matthews Band had played for up to that point. LeRoi Moore was now mingling with music royalty.<sup>83</sup> Reviews for the band were positive, though most writers fell on tired literary clichés to describe Moore’s playing. An

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<sup>77</sup> Delancey, 124.

<sup>78</sup> Ibid, 144-147

<sup>79</sup> Ibid, 153.

<sup>80</sup> Martell, 45.

<sup>81</sup> Delancey, 156.

<sup>82</sup> D’earth, transcript.

<sup>83</sup> Delancey, 156-157.

interchangeable mixture of shy and soulful descriptors belies an emphasis on his reticent personality rather than the range of emotions in his playing.<sup>84</sup> May also saw the release of “Ants Marching” as a single and music video, along with another late-night performance, this time on *The Tonight Show*.<sup>85</sup> As they had done in the early days, the band linked themselves to an environmental cause and performed for the first time at Farm Aid in October of that year. They shared the stage with Willie Nelson, John Cougar Mellencamp, and Neil Young before forty-seven thousand people.<sup>86</sup>

LeRoi Moore, now appearing on late-night television and crowds in the tens of thousands, still kept one foot in his hometown music scene. In 1995 he recorded several tracks for Soko, the fusion band whose members included his friends Michael Sokolowski and Houston Ross. In fact it was Moore who insisted the group get in the studio and put something on record. The standout from those sessions is “In November Sunlight,” in which Moore dances around a repeating chord progression on soprano saxophone. Sokolowski recalls his work as exceptional.

He could start anywhere in the measure, end anywhere in the measure, and it always flowed. It was an effortlessly beautiful floating and weaving of melody, phrasing and dynamics expertly controlled - like a captivating storyteller. Never forced. Never clever for cleverness' sake. It wasn't jazz, it wasn't folk, it wasn't rock, it wasn't classical. And it wasn't about eclectically mashing those together in a conscious way. LeRoi's music was the result of a brilliant and open-minded student of music taking it all in and speaking back to us, naturally

In fact Moore recorded two soprano tracks. The first was released on the album titled *In November Sunlight* when the band was called Soko. Soko then became Sokoband and released a self-titled album with a reworked “In November Sunlight” featuring Moore's

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<sup>84</sup> Ibid, 157 and 162.

<sup>85</sup> Ibid, 153-156 and “Dave Matthews Band Tour Flashback: 1995,” Don't Burn The Pig, <http://dontburnthepig.org/dbtp/2008/12/30/dave-matthews-band-tour-flashback-1995.html> (accessed February 9, 2016).

<sup>86</sup> Martell, 51.

alternate take.<sup>87</sup> Both are stunning in their use of phrasing and space. Ross and Sokolowski heaped praise on Moore's efforts. Ross placed him in the category of his "top five" favorite saxophonists, while Sokolowski says that if he could have called on anyone to play his music "it would always have been him."<sup>88</sup>

As 1996 loomed Moore and Dave Matthews Band released their final single and music video – "Satellite." By the time it came out in December they were already back in the studio recording their next album.<sup>89</sup> As summer turned to fall, LeRoi Moore and the rest of the band headed back to Bearsville with Steve Lillywhite.<sup>90</sup> The ever-searching Moore would once again have the chance to explore the far reaches of his instrument.

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<sup>87</sup> Sokolowski, transcript.

<sup>88</sup> Sokolowski, "LeRoi Moore R.i.p."

<sup>89</sup> Martell, 52.

<sup>90</sup> Delancey, 171.

## ***REMEMBER TWO THINGS***

Released independently in 1993, *Remember Two Things* is a collection of live and studio tracks. The studio tracks were culled from a larger set of recordings done during the band's extended stay at Flat Five Studios in Salem, Virginia. Already being courted by major labels, band and management decided to fill out the release with live tracks.

### **Ants Marching** – *written by David Matthews*

See “Under The Table and Dreaming” analysis.

### **Tripping Billies** – *written by David Matthews*

See “Crash” analysis.

### **Recently** – *written by David Matthews* –

Matthews had left South Africa amid growing concerns over compulsory military service and his own desire to escape the evils of apartheid. “Recently” is Matthews’ take on an interracial relationship and the gawking of those who disapprove. It is one of the earliest songs written by Matthews, appearing on the original four-song demo he had made before approaching Moore.<sup>91</sup> He describes it as an upbeat song about “good times in South Africa.”<sup>92</sup>

The version that appears on *Remember Two Things* is nearly nine minutes long; the entire band is give solo space to step out on and be showcased. There is additional

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<sup>91</sup> Delancey, 12.

<sup>92</sup> Ibid, 92.

credit given on the arrangement to John D'earth and Greg Howard.<sup>93</sup> Moore's role is percussive, dotting offbeats on tenor in contrast to Boyd Tinsley's *pizzicato* violin.



Figure 2.1 – LeRoi Moore's introduction on "Recently" from *Remember Two Things*<sup>94</sup>

As the song evolved so did Moore's contributions. A more serpentine figure introduces the song in *Live at Red Rocks*, weaving through the rhythmic violin *pizzicato*.



Figure 2.2 – "Recently" introduction from *Live at Red Rocks*<sup>95</sup>

The version on *Remember Two Things* contains an extended solo section called the "hoedown jam" in which Moore improvises over a country/two-step beat. Later live versions are pared down; what survived from the extended edition are Moore's lines during the chorus and final verse of the form, which then repeat with an added tenor line.

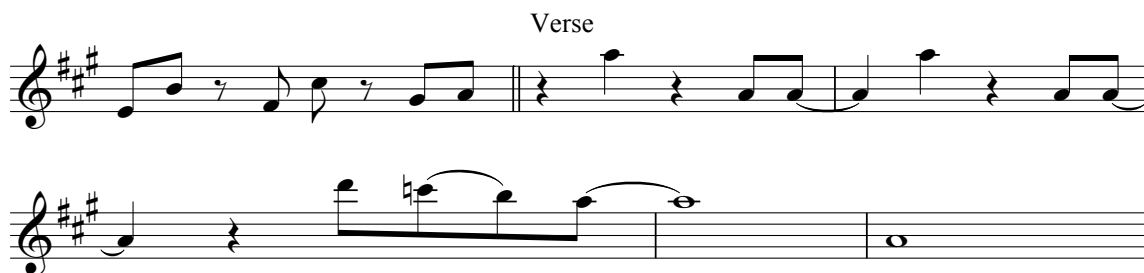


Figure 2.3 – lead in to the verse of "Recently,"<sup>96</sup>

<sup>93</sup> Ibid, 109.

<sup>94</sup> LeRoi Moore, saxophonist, *Remember Two Things* "Recently," by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 1993.

<sup>95</sup> LeRoi Moore, saxophonist, *Live at Red Rocks* "Recently," by David Matthews, Dave Matthews Band, BMG Entertainment/Bama Rags 67587-2, CD, 1997.

<sup>96</sup> Ibid, and *Remember Two Things*.



Figure 2.4 – second chorus and lead in to final verse of the form of “Recently”<sup>97</sup>

Live versions, including *Live at Red Rocks*, typically include a slow ending called the “Water-Wine Jam” due to Matthews’ improvised lyrics recalling the story of Jesus turning water into wine. This was not a regular solo section for Moore though on occasion he would improvise over Matthews’ lyrics and interpolations.<sup>98</sup>

### **One Sweet World** – written by David Matthews

Though not totally immersed Dave Matthews Band had one foot firmly planted in the neo-hippie movement of the 1990’s. Arising alongside grunge, it enabled a diversified field of musical acts – e.g. Phish, Blues Traveler, The Samples, etc. It embraced an updated Generation X iteration of the peace and love abandoned by the flower children in the 1980’s. As such it picked up many of the counterculture hallmarks, including a sense of kinship and responsibility to the environment.

Dave Matthews Band identified itself with the environmental movement from literally day one, their first performance being an Earth Day event. “One Sweet World” is Matthews’ love song to Mother Earth, a bohemian poesy imploring reverence to Mother

<sup>97</sup> Ibid.

<sup>98</sup> “Recently” was performed with the Richmond Symphony Orchestra on February 14<sup>th</sup> and 15<sup>th</sup>, 1995. John D’earth arranged the band’s music for orchestra; he recalls some interesting “bell-tone” horn lines in this song. Delancey, 151, and Rob Bokon and Matias Nino, “DMB Almanac,” *DMB Almanac*, accessed January 14, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453055152&tid=36&where=1995>.





both themes, going back to the original on alto before settling on the longer second theme.<sup>102</sup> His settling on the elongated notes of the second theme is just one of many examples of his predilection for floating on top of the band's swirling underneath. On "One Sweet World" the downbeat is obfuscated by every member but Moore and Tinsley – the guitar, bass, and drums all cycle through the same rhythmic progression several times inside the measure, giving the indication of two different tempos.

The song's coda features Moore and Tinsley in harmony over a syncopated tonal pad. Matthews often makes scat sings as the song ends.

**The Song That Jane Likes** – *written by David Matthews and Mark Roebuck*

LeRoi Moore had a talent for creating and executing melodies on his instrument that lifted the overall song without detracting from the vocal. One of the earliest songs written by Dave Matthews, "The Song That Jane Likes" showcases this talent. While he does not improvise, his countermelodies on soprano saxophone are percussive and lithe, despite it being in the key of G and much more suited to guitars and basses. Moore uses a series of descending figures and heavily accented/articulated repeated notes to compliment the steady drumming of Beauford. Matthews co-wrote the song with another local musician, Mark Roebuck of The Deal.<sup>103</sup> Titled facetiously after his sister Jane's fondness for the song, it has long been a fan favorite.

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<sup>102</sup> LeRoi Moore, saxophonist, *One Sweet World "DMB Live Trax,"* vol. 33, by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 2015.

<sup>103</sup> Matthews and Roebuck collaborated on an album titled *Imagine We Were* as Tribe of Heaven, predating Dave Matthews Band. "The Song That Jane Likes" was one of the ten songs recorded by the duo.



Figure 2.7 – the soprano saxophone introduction to “The Song That Jane Likes”<sup>104</sup>

### Minarets – written by David Matthews

“Minarets” was one of the two studio tracks to make it onto *Remember Two Things* from the six months they spent with Tom Ohmsen at Flat Five. Originally titled “Screaming From the Minarets” it is full of religious and humanist imagery, imploring brotherhood, with a decidedly middle-eastern sound.<sup>105</sup> This is largely due to the chordal planing of the guitar on the Freygish, or Phrygian dominant, scale.

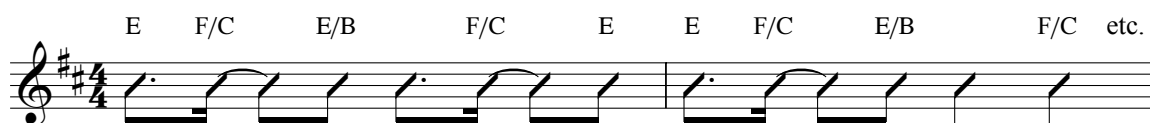


Figure 2.8 – Guitar rhythm and chord pattern in “Minarets”

This tonality leans heavily toward an A minor sonority, as it is based on the fifth mode of A harmonic minor. When the resolution occurs the movement is not to the minor, but rather to A major. The relief is palpable after the droning guitar rhythm, a most extreme Picardy third.

<sup>104</sup> LeRoi Moore, saxophonist, *Remember Two Things* “One Sweet World,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 1993.

<sup>105</sup> A minaret is a tower on a mosque from which calls to prayer can be made.

Live versions of “Minarets” extend for upwards of ten minutes, with Moore on soprano saxophone soloing extensively over the Phrygian dominant mode at the finale.<sup>106</sup> The studio version that appears on *Remember Two Things* is notable for two reasons – the first being the addition of guitarist Tim Reynolds and chapman stickist Greg Howard to the texture, the other being Moore’s written countermelodies. Notice the parallels between the Freyghish and the major – with the slightest shift of a single note Moore brings stability to the sonic texture.



Figure 2.9 – LeRoi Moore’s countermelody in the opening of “Minarets”<sup>107</sup>

In many versions, this countermelody returns in harmony with the violin.



Figure 2.10 – harmonized countermelody in “Minarets”

All versions contain a tag leading back into the verse. At the end of the song the tag is repeated four times.

<sup>106</sup> Live versions also feature a second drone-esque line by Moore and Tinsley to start the song. See *DMB Live Trax Vol. 8*.

<sup>107</sup> LeRoi Moore, saxophonist, *Remember Two Things* “Minarets,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 1993.

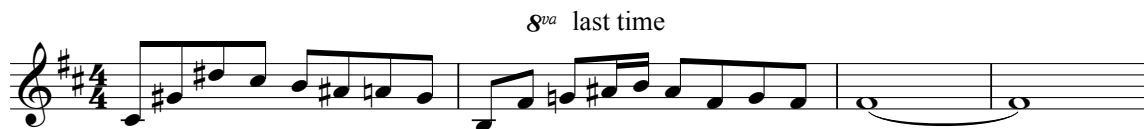


Figure 2.11 – tag into the verse of “Minarets”<sup>108</sup>

### **Seek Up** – written by David Matthews

See “Live at Red Rocks” analysis.

### **I’ll Back You Up** – written by David Matthews

One of the earliest of Matthews’ compositions, it appeared on the original demo he brought to Moore initially. The song is performed either solo by Matthews or with one or two band members, almost never LeRoi Moore.

### **Christmas Song** – written by David Matthews

As with “I’ll Back You Up,” this is primarily a solo feature for Matthews and on occasion others in the band’s rhythm section.

The twentieth anniversary of *Remember Two Things* in 2013 was marked with a special re-release that included several unheard studio tracks from Flat Five. Those tracks – “Pay For What You Get” and “Typical Situation” – are discussed in the analysis of *Under the Table and Dreaming*.

*Remember Two Things* capitalized on the band’s grassroots fan base and sold very well by independent standards. It gave them clout at the bargaining table with RCA Records – the band retains all publishing rights, an almost unheard of concession by the label.<sup>109</sup> While the album does not have the raw energy of the early live shows, it does

<sup>108</sup> Ibid.

<sup>109</sup> Soghoian, transcript.

showcase the band's capabilities as musicians, songwriters, and arrangers. The polished sound of the band in and out of the studio portended further success. LeRoi Moore's work on *Remember Two Things* is commendable, but it captures only a fraction of his artistic sensibilities.

## ***UNDER THE TABLE AND DREAMING***

Recorded in May, 1994 *Under the Table and Dreaming* brought LeRoi Moore to national audiences. Soon his saxophone would be broadcast on radio and television stations across the world. Though Steve Lillywhite streamlined the band's improvisations, the energy is maintained. *Under the Table and Dreaming* remains some of Moore's finest work on record.

### **The Best of What's Around** – *written by David Matthews*

*Under the Table and Dreaming* opens with a carpe diem message that is common in Dave Matthews' lyrics. The six-time platinum album is the national introduction to Moore's playing, and features no written saxophone part on "The Best of What's Around." All of the saxophone work is improvised. In fact Moore does not play until a minute and forty seconds into the track. Moore's deft maneuvering around Matthews' vocals is quite rhythmic. A short solo is heard over a descending chord progression, which then moves to longer figures while Matthews sings. After the verse, in which Moore's contributions become more complex, the band launches into an extended solo vehicle for the saxophone. Moore continues to add solo fragments to the texture as the extended out-chorus continues. He focuses on longer melodic motifs that act as a countermelody to the group vocal.

Live versions of this song are an extended feature for Moore, stretching to nearly ten minutes. In addition to the solo in the middle of the song, the vocal out-chorus on live versions ends while Moore continues to solo. "The Best of What's Around" falls into the

category of a pure improvisational vehicle for Moore. Early versions are slower, with Moore's additions being bluesier overall.

**What Would You Say** – *written by David Matthews*

“What Would You Say” is the first single from *Under the Table and Dreaming*. One of the earliest songs written by Matthews, it originally featured a call-and-response full band solo section with Moore on tenor. Earlier versions include a written tenor part leading to a guitar breakdown before an extended tenor solo. By the time May, 1994 came around he had added the alto saxophone to his instruments, and “What Would You Say” in its final form featured Moore in an extended funk alto solo.



Figure 2.12 – tenor saxophone breakdown from early versions of “What Would You Say”<sup>110</sup>

While violinist Boyd Tinsley is featured at the beginning of live versions, Blues Traveler frontman John Popper solos on harmonica at the beginning of the song and after the alto solo. Moore's playing utilizes a bevy of crisp rhythms and repeated figures at the outset before smoothing out into a bluesier feel.

<sup>110</sup> Moore plays tenor on “What Would You Say” until late 1993. LeRoi Moore, saxophonist, *The Bayou 12.21.92* “What Would You Say,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 2014.



The original solo track is edited for the album release, as indicated by the full version appearing in the music video.



Figure 2.13 – “What Would You Say” with studio edits<sup>111</sup>



Figure 2.14 – eight extra bars of Moore’s alto solo that appear in the music video for “What Would You Say”<sup>112</sup>

The edited studio track, besides being cleverly done, is made easier by Moore’s clear phrase delineation. Even though he blurs the meter through hemiola and angular figures, there is still a clear eight-bar phrase, which he enters and exits via scale degree  $\hat{2}$  (G# in the alto key of F#). It is illustrated in measure one of the example and measure nine of the example.

A VH1 documentary about Dave Matthews mentions a heated debate Matthews had with producer Lillywhite about the editing of Moore’s solo on one of the tracks but does not explicitly name “What Would You Say.” The full solo appearing in the music

<sup>111</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “What Would You Say,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>112</sup> *What Would You Say*, directed by David Hogan (RCA, 1994), DVD (RCA Records, 2001).

video may well be a compromise on that issue.<sup>113</sup> As with the opening track, “What Would You Say” falls into the category of pure improvisation with no established saxophone parts.

In 1998 jazz and funk saxophonist Maceo Parker opened for Dave Matthews Band on several tour dates. Parker was often invited onstage to play LeRoi’s role on “What Would You Say.”<sup>114</sup> After these interactions with Maceo Parker, Moore’s own solos take on a decidedly “Parkeresque” flavor – funkier rhythms and crisper articulations. When the band performed “What Would You Say” in Central Park five years later, the influence of Parker on LeRoi Moore’s alto timbre and solo ideas is apparent.<sup>115</sup>

#### **Satellite** – *written by David Matthews*

Developed from a finger exercise used by Matthews, “Satellite” began as a much faster, more verbose song called “After Her.”<sup>116</sup> Moore performs mainly written parts on soprano saxophone. Early versions were occasionally preceded by one of Moore’s frequent launching pads – the slow, static introduction – however, on this album and onward there are few improvised saxophone parts; the soprano is mostly in harmony with the violin.

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<sup>113</sup> “Driven: Dave Matthews” (video), December 21, 2002, accessed January 15, 2016, <https://www.youtube.com/watch?v=54Ey0TqRIg>.

<sup>114</sup> Dave Matthews Band, *Live in Chicago 12.19.98* “What Would You Say,” by David Matthews, RCA Records, CD, 2001.

<sup>115</sup> LeRoi Moore, saxophonist, *The Central Park Concert* “What Would You Say,” by David Matthews, Dave Matthews Band, RCA Records, CD, 2003.

<sup>116</sup> Jeffrey Pepper Rodgers, “Band in a Box,” *Acoustic Guitar*, August 1999, 65.

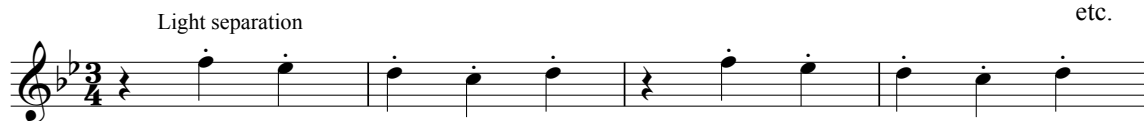


Figure 2.15 – opening gesture to “Satellite”<sup>117</sup>

During the chorus the meter appears to change from simple  $\frac{3}{4}$  to compound  $\frac{6}{8}$  though the eighth-note remains constant. Moore accents the fourth eighth-note of the bar in the countermelody to bring emphasis to this change.

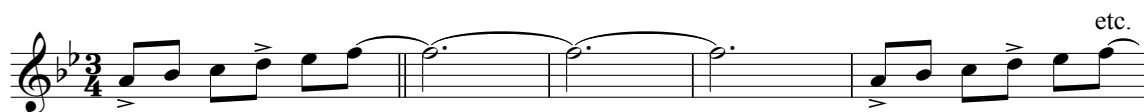


Figure 2.16 – chorus countermelody in “Satellite”<sup>118</sup>

### **Rhyme and Reason** – written by David Matthews

“Rhyme and Reason” is the darkest song on *Under the Table and Dreaming*. Matthews’ lyrics probe the seediness and horror of drug use; Moore’s own struggle with alcohol and substance abuse are mirrored in the lyrics, though he says for a long time he did not know many of the words to their songs. “For years I didn’t even know the words to any of the songs. So, uh, then one day I’d hear it – ‘Oh yeah. Right, that’s cool. Yeah, that’s really nice, yeah...that’s special. We went in the studio trying to do this song, the producer said ‘What are you singing? What are you singing? What are you singing?’ ...everybody was singing something different.”<sup>119</sup> “Rhyme and Reason” falls in

<sup>117</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “Satellite,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>118</sup> Ibid.

<sup>119</sup> “VH1 Storytellers - Dave Matthews Band” (music video), aired on September 15, 2005, accessed December 18, 2015, <https://www.youtube.com/watch?v=u2MmlWPF3do>.

the category of written saxophone parts with no improvisation, again in harmony with Boyd Tinsley on violin and Moore on alto saxophone.



Figure 2.17 – introduction to “Rhyme and Reason”<sup>120</sup>

During the chorus the violin/saxophone line becomes rhythmically engaging. While *Under the Table and Dreaming* features overdubbed sax lines, the live versions stick close to the violin.



Figure 2.18 – chorus accompaniment to “Rhyme and Reason”<sup>121</sup>

### **Typical Situation** – written by David Matthews

Written as an answer to the poem “A Prayer in the Pentagon” by Robert Dederick, “Typical Situation” is one of the earliest songs in the band’s catalog.<sup>122</sup> Live versions of the song feature LeRoi playing an extended improvised solo on tenor saxophone. The chord progression doubles back on itself nicely; to counter monotony a breakdown in 7/8 appears.

<sup>120</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “Rhyme and Reason,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>121</sup> Ibid.

<sup>122</sup> Delancey, 99.



Figure 2.19 – early rhythmic breakdown in LeRoi Moore’s extended tenor solo on “Typical Situation”<sup>123</sup>

When the band entered the studio with Lillywhite the breakdown was cut in favor of a short but impactful flute solo.

While flute becomes an important voice in Moore’s woodwind doubling, it is first heard on “Typical Situation.” An earlier version recorded during the extended sessions for *Remember Two Things* mirrors the live version down to the tenor solo and 7/8 breakdown but was not released until the 20<sup>th</sup> anniversary of the album. A thematic device often employed by Moore on this song is similar to the ‘Scotch Snap’ rhythm. On the earlier version included in the anniversary edition of *Remember Two Things* it appears prominently.



Figure 2.20 – Scotch Snap rhythm from the 20<sup>th</sup> anniversary edition of *Remember Two Things*<sup>124</sup>

On *Under the Table and Dreaming* the rhythm reappears more subtly under Matthews’ vocals, this time on flute.

<sup>123</sup> Dave Matthews Band, *Irving Plaza 3.26.94* “Typical Situation,” by David Matthews, Bama Rags Records, CD, 2014.

<sup>124</sup> LeRoi Moore, saxophonist, *Remember Two Things - 20th Anniversary Edition* “Typical Situation,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 2013.



Figure 2.21 – Scotch Snap rhythm in the flute solo on *Under the Table and Dreaming*<sup>125</sup>

A common theme of Moore’s career is the addition of woodwind instruments to his repertoire over time. As the flute solo on “Typical Situation” shows, his ability to speak through his instrument was not limited to saxophones. His flute playing on this track is emotional, contrasting joyfully with the melancholy lyrics.

The rhythmic breakdown that Steve Lillywhite removed continued in live versions, though modified and extended. Moore soloed interchangeably on tenor and flute during live shows. Live versions are also known for featuring guest artists, most notably Branford Marsalis and Paul McCandless.<sup>126</sup>

### **Dancing Nancies** – written by David Matthews

“Dancing Nancies” is one of the oldest songs in the band’s repertoire, having been written after the band’s formation in late 1991 or early 1992.<sup>127</sup> The song is either about Matthews’ experiences in South Africa or prostitutes in Spain, depending on which crowd interaction (commonly called “Davespeak”) is to be believed.<sup>128</sup> The term “nancies” was also adopted by a fan-oriented website dedicated to the band – nancies.org.

<sup>125</sup> LeRoi Moore, flautist, *Under the Table and Dreaming* “Typical Situation,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>126</sup> Paul McCandless, of Bela Fleck and the Flecktones and Oregon, appeared three times while Moore was alive. Marsalis also guested three times, but in 2015 after Moore had passed away. Rob Bokon and Matias Nino, “Typical Situation,” *DMB Almanac*, accessed February 4, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=9&gid=152>.

<sup>127</sup> Delancey, 54.

<sup>128</sup> *Ibid*, 95 and 229.

The song is a feature for violinist Boyd Tinsley, with live versions featuring extended improvisations. Moore rarely improvises on the song, although the studio version does have a few moments of instrumental wandering from his tenor saxophone. His main contribution appears in the break just before the chorus.

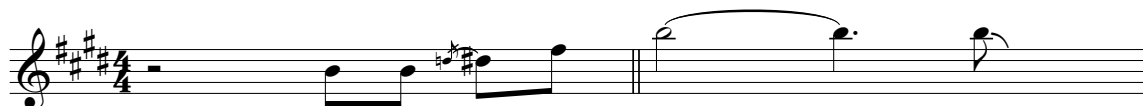


Figure 2.22 – break before the chorus of “Dancing Nancies”<sup>129</sup>

### **Ants Marching** – written by David Matthews

On October 22, 1991, Dave Matthews Band performed at Trax in Charlottesville. The setlist that night included the premiere of a song titled “No New Directions.” A song about the pressures of living life as a “drone,” it was rewritten by Matthews at the band’s request for something louder.<sup>130</sup> While only performed once that year the song, renamed “Ants Marching,” would become the quintessential entry in the Dave Matthews Band catalog. It is easily their most identifiable, having been played 1,211 times in the band’s history (978 with LeRoi Moore).<sup>131</sup> Carter Beauford calls it their “national Ant-em.”<sup>132</sup> At any live performance the odds of hearing “Ants Marching” are fifty percent.<sup>133</sup> It is a song that captures the essence of each individual performer – the bombastic drumming of Carter Beauford, Boyd Tinsley’s electric fiddling, the rhythmically propelling

<sup>129</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “Dancing Nancies,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>130</sup> Delancey, 98

<sup>131</sup> Rob Bokon and Matias Nino, “Ants Marching,” *DMB Almanac*, accessed February 4, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=17>.

<sup>132</sup> Constantin.

<sup>133</sup> Bokon and Nino, “Ants Marching.”

syncopations of guitar and Stefan Lessard's bass, the poetry and range of Dave Matthews' lyrics, and of course the halcyon soprano saxophone of LeRoi Moore. It appears on *Remember Two Things* and *Under the Table and Dreaming*, numerous live albums, as well having its own music video. If one song could define the band, it would be "Ants Marching."

"Ants Marching" is also an ideal vehicle to demonstrate Moore's reshaping of the saxophone's role in popular music. The saxophone in rock and popular music came in primarily two varieties – the riffing saxophonist and the "hired gun." Riffing saxophonists drew from jump bands and Kansas City jazz bands to create percussive riffs on top of the music; Bill Haley and the Comets "Rock Around the Clock" is a well-known example. Occasionally, as in "Tequila" by The Champs, the saxophonist would be called on to perform a "dirty" solo. The "hired gun" was brought in to bring a layer of sophistication, sexuality, or both to a performance. Stan Getz, Wayne Shorter, and Sonny Rollins have all played the role, while Phil Woods on "Just The Way You Are" (Billy Joel) and Michael Brecker on "Still Crazy After All These Years" (Paul Simon) remain two of best examples. Two other saxophonists would represent the evolutionary step before Moore, both playing modern versions of these two roles – Clarence Clemons as the riffing saxophonist with Bruce Springsteen and Branford Marsalis as the "hired gun" with Sting. Marsalis especially shaped Moore's approach to the band; both would be able to utilize the rich harmonic language of the jazz tradition in a popular format. Sting, however, was the primary songwriter. It would be for LeRoi Moore to make the saxophone vital to the DNA of his group. A vital thread – to remove it would render the garment undone.



While early versions featured the piano of Peter Griesar and an interpolation of “Also Sprach Zarathustra” by Moore and Tinsley, the song traditionally begins with Beauford’s snare on beats two and four; *Remember Two Things* features twenty-seven such hits before the band enters.<sup>134</sup> The song is easily defined by its distinctive riff, a see-sawing syncopation between soprano saxophone and violin.

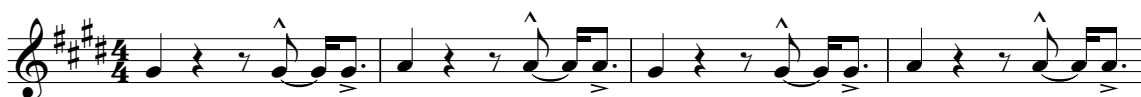


Figure 2.23 – soprano riff in the introduction to “Ants Marching”<sup>135</sup>

One of the defining elements of this riff are Moore’s own inflections; often notated as grace notes it is in reality a scoop done by manipulating the embouchure.

While it does not appear on *Under the Table and Dreaming*, a prepared countermelody by Moore begins during the snare introduction, often with an improvisatory section before, after, or both. The song contains many of his idiosyncrasies – the scooped inflections, wide turns, and off-beat rhythms.



Figure 2.24 – countermelody in extended live introductions of “Ants Marching”<sup>136</sup>

<sup>134</sup> Steve Lillywhite thought the CD he had been sent of *Remember Two Things* was broken. When he realized it was a long introduction, he was awestruck that the band would up the tension that much and then be able to deliver on the performance. See *The Road To Big Whiskey* and Delancey,

<sup>135</sup> The alternating D and G chords of the song add forward motion, as the song implies both a tonic/dominant relationship and a tonic/predominant relationship before establishing the key of D. LeRoi Moore, saxophonist, *Under the Table and Dreaming* “Ants Marching,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>136</sup> LeRoi Moore, saxophonist, *Remember Two Things* “Ants Marching,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 1993.

After the first chorus Moore and Tinsley engage in brief soloistic bouts of call-and-response, an improvisatory technique going back to the earliest days of jazz and beyond to the field songs of slaves. In early iterations (such as *Remember Two Things*) the improvisation is replaced with “Dueling Banjos” – Tinsley is the “call” and Moore the “response.” As the song evolves “Dueling Banjos” is abandoned in favor of improvised solos. Moore often counters Tinsley’s wild abandon with long phrases of bebop-like motion (scalar runs and turns) and soulful blues-inflected lines.

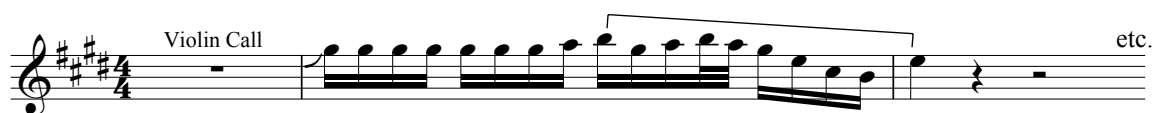


Figure 2.25 – soprano response on a live version of “Ants Marching” with bebop line in brackets<sup>137</sup>

On the studio version, violin and soprano saxophone switch places with, Moore doing the “call.” The first solo section on *Under the Table and Dreaming* represents a bluesier example, as he opts to emphasize the lowered seventh.



Figure 2.26 – first solo break in “Ants Marching” studio track; the lowered seventh adds a blues inflection<sup>138</sup>

Lillywhite cut down the improvisation on the studio version, excluding the first countermelody. A second countermelody occurs at the end of the song, preceded by several bars of Moore’s improvising. In both the studio and many live versions, he

<sup>137</sup> LeRoi Moore, saxophonist, *Ants Marching Single* “Live at Lupo's Heartbreak Hotel,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

<sup>138</sup> Moore, *Under the Table and Dreaming*, “Ants Marching.”

chooses long lyrical phrases leading up to the final countermelody, which is followed by the song's signature riff.



Figure 2.27 – final countermelody before the closing riffs of “Ants Marching” studio track<sup>139</sup>

All of the quirks of Moore’s playing reveal themselves in combination on “Ants Marching,” including the round, full timbre of his soprano saxophone. In this one track he has reshaped the saxophone in contemporary popular music. He establishes a riff, constructs an improvisation with jazz and blues roots, composes static countermelodies to anchor important moments, and favors robust long tones in lieu of blistering keywork. It is a showcase for his unique musical instincts.

Live versions can contain any number of variations, the most common being an extended improvisational section for Boyd Tinsley at the end. A common variation is for the band to forego the snare drum introduction and go straight into the riff. The song’s popularity also makes it popular to “fake” into – the band will start one song, only to end abruptly with Beauford beginning the snare introduction.

### **Lover Lay Down** – written by David Matthews

As much as “Dancing Nancies” was purely a vehicle for Boyd Tinsley, “Lover Lay Down” is all LeRoi Moore. A plaintive love song, it features Moore on soprano saxophone weaving in and out of Matthews’ vocals. In fact Moore is essentially a second

<sup>139</sup> Ibid.

vocalist – his improvisations are speech-like. The song is immediately associated with him, and his work on the track from *Under the Table and Dreaming* is a clear example of his many musical gifts. Moore made such an impact with this song that even his compatriots, such as Boyd Tinsley, associate the two.

For me, “*Lover Lay Down*” is a song that reminds me of LeRoi. I remember it was the day after he died and we were playing a gig [August 20, 2008 at Staples Center in Los Angeles] and it was a tough gig. But then we got to “*Lover Lay Down*” and I just lost it; I had to leave the stage. I went backstage and I just broke down. That was a song that I always thought LeRoi’s heart was completely in. There’s a lot of songs, but I think in that song in particular LeRoi’s heart was there.<sup>140</sup>

The song is all improvised except for the introduction. Following two measures of introduction, Moore enters with the only static saxophone melody of the piece, contributing six bars to the eight bar introduction.



Figure 2.28 – LeRoi Moore’s soprano saxophone introduction to the studio version of “*Lover Lay Down*”<sup>141</sup>

After the introduction Moore sets to masterfully dancing around the vocals. He never plays over them, nor does he detract. It is a lush piece of modern improvisation, a soprano saxophone and voice duet.

<sup>140</sup> Rob Slater, “Boyd Tinsley: Reflections with BT,” March 27, 2014, accessed October 9, 2015, <http://www.jambands.com/features/2014/03/27/boyd-tinsley-reflections-with-bt?1>.

<sup>141</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “*Lover Lay Down*,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1994.

Though the remainder of the track is improvised, there is one particular line that Moore seems to favor. It appears on other studio versions and many live performances.



Figure 2.29 – recurring motif of Moore’s used in the studio track for “*Lover Lay Down*”<sup>142</sup>

Given his quasi-pointillistic approach to improvisation, placing notes precisely to accentuate the larger whole, this theme suits his personality. As in “What Would You Say,” the approach is made through brief use of scale degree  $\hat{2}$  before outlining the chord, ending on a heavily accented leading tone to tonic. The descending triplet figure sighs expressively, signaling the song’s closure.

### **Jimi Thing** – written by David Matthews

“Jimi Thing” represents the other side of the aisle as “Rhyme and Reason” on the use of illegal substances. Usage of mind-altering substances was embraced by the neo-hippie movement of the 1990’s, just as it had been with the original movement in the 1960’s. While “Rhyme and Reason” explored the darker side of addiction, “Jimi Thing” is a medium tempo ode to the pleasures of marijuana use.<sup>143</sup>

There are several static saxophone lines, mostly on the chorus, but by and large the song is an extended improvisation for Tinsley and Moore. It is not uncommon for live versions to run upwards of ten minutes. It was originally performed on tenor saxophone, but as alto became part of his stable of saxophones it became the saxophone of choice. In

<sup>142</sup> Ibid.

<sup>143</sup> Delancey, 101.

1999 the band performed “Jimi Thing” on a live album titled *Listener Supported*, which contains a grooving solo by Moore on alto saxophone. In 2003 an equally funk-inspired version appears on their concert from Central Park in New York City. As with “What Would You Say,” Moore’s improvisations are rhythmically driven.

**Warehouse** – *written by David Matthews*

One of the oldest and most endearing of the band’s songs, “Warehouse” evokes images of good times and fond memories. It is mild speculation that the song is a tribute to the pink warehouse on South Street in Charlottesville with which the band had much association. Besides having friends and business associates in the building, they played many early gigs there. Additionally, many of their primary performance venues in those early days were warehouse-type spaces.<sup>144</sup> A tongue-in-cheek explanation of the song in a published songbook indicates it is about the attics in a grandparent’s home, although the much more aptly named “Granny” in the band’s repertoire is a clearer ode to grandparents than “Warehouse.”<sup>145</sup>

It is yet another purely improvisational vehicle for Moore. While he occasionally echoes the vocal melody, most of his contributions are improvised. As the chord progression repeats, Moore often interpolates other melodies into his solo on this and many other songs. Early versions included a vocal interpolation of “Shortnin’ Bread” during Moore’s solo. The song has also coopted two variations that were associated with earlier versions of different songs. Later versions of “Warehouse” include a Latin-themed breakdown during the solo section known as the “salsa jam.” This particular variation

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<sup>144</sup> Ibid, 96.

<sup>145</sup> David Matthews, *Under the Table and Dreaming* (Port Chester, NY: Cherry Lane Music, ©1996), 8.

was originally done in early versions of the song “Two Step.” Within the “salsa jam” is the  $\frac{7}{8}/\frac{9}{8}$  breakdown heard in earlier versions of “Typical Situation.” Moore was also fond of interpolating Thelonious Monk’s “Rhythm-a-Ning” into his solos.<sup>146</sup>

**Pay For What You Get** – *written by David Matthews*

Much like “Lover Lay Down,” “Pay For What You Get” is a solo feature for LeRoi Moore. Performing again on soprano saxophone, all of his contributions are improvised. His mournful gestures fit the mood of the song, described by Matthews as his own thoughts about things he does not have coupled with a relationship ending.<sup>147</sup>

**#34** – *written by Carter Beauford, Haines Fullerton, David Matthews, and LeRoi Moore*

“#34” closes out *Under the Table and Dreaming* and is the only instrumental on the album. A lilting, hopeful ballad dedicated to percussionist Miguel Valdez, the song maintains a rhythmic sway in  $\frac{9}{8}$ .<sup>148</sup> Songwriting credit is shared among Moore, Matthews, Carter Beauford, and local guitarist Haines Fullerton. Fullerton was in a local band called The Deal with Mark Roebuck, another Charlottesville musician who co-wrote “The Song That Jane Likes” with Matthews. The Deal had limited success but broke up in the late 1980’s; Fullerton went into a self-imposed exile from music. It was Matthews who

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<sup>146</sup> LeRoi Moore, saxophonist, *The Gorge* “Warehouse,” by David Matthews, Dave Matthews Band, RCA Records, CD, 2004.

<sup>147</sup> Delancey, 101 and Matthews, 8.

<sup>148</sup> Valdez was a Charlottesville percussionist and friend of Carter Beauford’s. He was, for a time, a member of Dave Matthews Band but passed away in 1993. Beauford cites him as a major influence in his own playing. Delancey, 76-77.

coaxed him out, and along with Tim Reynolds it is Fullerton who is credited with teaching Matthews how to better play guitar.<sup>149</sup>

LeRoi Moore plays tenor and soprano saxophone, improvising sparsely. He doubles the melody at the beginning, save for a few long full tones of pensive ease.



Figure 2.30 – tenor melody on #34<sup>150</sup>

One of the brief interjections of improvisation is typical of Moore's style; it is a quick turn from  $\hat{6}$  to  $\hat{5}$  with a lowered seventh at the top of the turn.



Figure 2.31 – a typical turn featured in LeRoi Moore's improvisations<sup>151</sup>

An intense section of rhythmic complexity is featured at the end of the song, with Moore using hemiola and staccato articulations to emphasize the intensity.

Early versions of the song did have lyrics, but is played almost entirely as an instrumental after the release of *Under the Table and Dreaming*. It also has the distinction of being one of the rarest songs ever performed – it was absent from setlists for a year and a half *before* its release on *Under the Table and Dreaming* and underwent

<sup>149</sup> Ibid, 65-68.

<sup>150</sup> LeRoi Moore, saxophonist, *Under the Table and Dreaming* “#34,” by Carter Beauford, Haines Fullerton, David Matthews, and LeRoi Moore, Dave Matthews Band, RCA Records, CD, 1994.

<sup>151</sup> Ibid.



a twelve-year hiatus from 1993 to 2005.<sup>152</sup> “#34” is another song closely associated with LeRoi Moore. After his passing the band debuted a tribute video several weeks later at performances taking place in The Gorge in George, Washington. “#34” played as the soundtrack to the video, which was also shown at Moore’s funeral.<sup>153</sup> On the fifth anniversary of Moore’s last performance with the band (June 28, 2013) Matthews played through several bars of the song, telling that crowd it was “for our good friend LeRoi Moore.”<sup>154</sup> Boyd Tinsley mentions it as another song Moore “had his heart” in.<sup>155</sup>

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<sup>152</sup> Rob Bokon and Matias Nino, “#34,” *DMB Almanac*, accessed October 9, 2015, <http://dmbalmanac.com/SongStats.aspx?sid=34>.

<sup>153</sup> Barnes III, “Tortured...”

<sup>154</sup> Rob Bokon and Matias Nino, “Dave Matthews Band 6.28.13,” *DMB Almanac*, accessed October 9, 2015, <http://dmbalmanac.com/TourShowSet.aspx?id=453057100>.

<sup>155</sup> Slater.

## CHAPTER 3

As Dave Matthews Band became a cultural phenomenon the light from their fame shone on several other Virginia bands. One such group was Agents of Good Roots. A blend of folk and jazz from central Virginia, it featured saxophonist JC Kuhl. They had a regular weekly gig at Trax after Dave Matthews Band had moved on, and even recorded their first album at Flat Five where *Remember Two Things* was recorded.<sup>1</sup> The two bands were sonically different, but having so much in common they regularly interacted with one another. Kuhl's interactions with LeRoi Moore were usually social; Moore was inebriated more often than not. He was struggling with self-deprecation and felt undeserving of fame. "I just thought that he felt almost guilty about the position he was in," Kuhl said, "just thinking that there there's just so many other better players that should have this gig." Kuhl found it hard to believe, and disagreed with Moore's assertion. "He had such a unique voice, he never got that. He never understood, you know, that he had his own voice because you could really tell. He set himself apart from anyone else; he had a really unique sound. And you knew it was him when he was playing."<sup>2</sup>

Despite his reservations the band moved on, spending October and November of 1995 recording their sophomore album for RCA. Steve Lillywhite was back to produce, saying "I did feel we had to change things."<sup>3</sup> They were once again in Bearsville, New York, recording in the ample barn at Bearsville Studio. Lillywhite had decided the second

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<sup>1</sup> Ohmsen, transcript.

<sup>2</sup> Kuhl, transcript.

<sup>3</sup> *The Road to Big Whiskey*.

album needed a harder edge. Tim Reynolds was again brought in to add electric as well as acoustic guitar. Lillywhite even miked the acoustic guitars through electric amps.<sup>4</sup> As for LeRoi Moore, his conversations with the producer drifted toward the low end of the saxophone family. Looking to make a “muscular, meaty record” Lillywhite asked Moore what he could do to contribute to that vision. His response was “Well I could get a baritone sax.”<sup>5</sup>

Moore called his friend Michael Elswick in Charlottesville. A fellow saxophonist and repair technician, Elswick had an older baritone saxophone made by the Buffet company, which he had acquired in high school after seeing it hanging from a nail in a friend’s barn. “The neck was tied on with a piece of baling wire and it was just like, you know, it was a raggedy horn. So I took it and disassembled it and cleaned it up. Sent it off, had it silver plated, got it back, repadded it and, you know, I played it,” Elswick says. “It had a cool sound but the metal was so soft, and on baris the keys are so long. It was just...it was like owning a Ferrari. You have to constantly tune it up.” Moore had seen the baritone at Elswick’s house, where it had sat for several years.

So Dave Matthews gets rolling and they’re getting ready to do the [*Crash*] CD and he goes “I need a bari. You still got that old silver bari?” And I said yeah. He said “Well let me buy it off of ya.” I said ok and I don’t even remember what I sold it to him for. Three, four, five hundred dollars...I mean not much. And um, it’s on that album and he said he really liked it because, the thing he liked about it the most was it had that “fried chicken sound.”<sup>6</sup>

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<sup>4</sup> Martell, 58.

<sup>5</sup> *The Road to Big Whiskey*.

<sup>6</sup> Elswick had originally thought the baritone was used on *Under the Table Dreaming*. He clarified that it was *Crash* due to their being no baritone saxophone on *Under the Table Dreaming*. Elswick, transcript.

Steve Lillywhite was instantly enamored with the gruff bass member of the saxophone family. He loved the instrument so much the band jokingly called him “Bari-white.” He insisted it be used all over the album.<sup>7</sup>

The producer’s vision included abandoning the rules he had set for the first album. In addition to the amplified acoustic and electric guitars, Lillywhite set Carter Beauford loose. Where previously he had restricted the drummer’s busier playing, on this album Lillywhite loosened the reins.<sup>8</sup> The recording process itself changed as well. Tim Reynolds was told to do as he pleased, adding multiple guitar tracks to each song. Beauford added his own percussion overdubs as well, using auxiliary percussion like congas, cowbells, triangles, and timbales.

“Second albums are where you trip up,” warns Lillywhite. There was no faltering on Dave Matthews Band’s second studio album. When *Crash* was released on April 30, 1996 it debuted at #2 on the Billboard charts. Reviews were generally positive, calling the band “adventuresome but never pretentious.”<sup>9</sup> One review did call it “a hydra’s head of sonic horrors.”<sup>10</sup> The tracks were drawn from their extensive catalog of road-tested songs with a healthy dose of collaboration and group writing thrown in.<sup>11</sup> “Too Much” was released as a single with an accompanying video, and soon they were back on television. They played *Saturday Night Live* the week before the album’s release, performing “Too Much” and “So Much To Say.” Another appearance on *The Late Show with David Letterman* gave national audiences another chance to hear “Too Much.”<sup>12</sup>

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<sup>7</sup> Delancey, 173.

<sup>8</sup> Dye.

<sup>9</sup> Martell, Martell, 65-66.

<sup>10</sup> Delancey, 183.

<sup>11</sup> *Ibid*, 173.

<sup>12</sup> Martell, 67.

MTV jumped on the bandwagon, giving the band their own special titled “Crashing the Quarter.” Recorded in the first week of May in New Orleans, it featured an interview with the entire band. Unusually for LeRoi Moore, he spoke candidly on video during the interview and his comments aired as part of the special.

It takes awhile, you know, to get into a record. You know, you listen to it, listen to the songs you like, you know. And then you check out the other ones then it’s like, as time goes by you get a real feel for it, and uh...I have to say I feel pretty satisfied. I feel like we did a really good job. And um...I’m just psyched for the next one.<sup>13</sup>

The band continued to ascend to rise in popularity. Moore was now one of the most heard saxophonists on the planet, with two albums worth of singles on the radio and multiple television appearances. The internet was in its infancy, streaming video was a decade away. There was no digital presence for Dave Matthews Band or LeRoi Moore. The media available to him – physical discs, radio, and television – were saturated with his playing.

The band’s continuing rise in popularity, the release of *Crash*, and the financial security that accompanied it seemed to bring about a change in Moore’s persona. He still hid behind sunglasses onstage, and his self-deprecation persisted. Still, he took steps to improve his life and his musicianship. He bought a house in Ruckersville, Virginia, northeast of Charlottesville.<sup>14</sup> When not on the road he spent most of his time there, where he developed a green thumb, growing a wisteria that ran the length of the house. He also kept a close eye on the bears around his property, watching them dig through his trash and trying to shoo them away. “I don’t know how he did it,” Butch Taylor says. “He was as big as they were.” When shopping around town he was fond of the local Whole

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<sup>13</sup> *Crashing the Quarter*.

<sup>14</sup> Elswick, transcript.

Foods.<sup>15</sup> Keenly aware of his rising star in the music world, he decided to seek the assistance of saxophonist and teacher John Purcell.

Moore had met John Purcell ten years earlier through Michael Elswick. Purcell had played with Charles Mingus and in the World Saxophone Quartet. He was also well known as a teacher. Purcell's pedagogy was based on a physical understanding of the saxophone's construction and the player's approach. Elswick had sought out Purcell after an accident affected his ability to play.<sup>16</sup> Moore had been on the hunt for Purcell for some time; his eagerness to find Purcell after becoming famous indicates a need to live up to his place in American music. On a break from rehearsing in the Ed Sullivan Theater with Dave Matthews Band on *The Late Show with David Letterman*, Moore asked saxophone icon David Sanborn if he knew where Purcell could be found. Sanborn replied "Well, it's your day. He's right upstairs." Purcell was helping Sanborn as a sound consultant in his stint as a guest of the CBS Orchestra.<sup>17</sup> When not on the road, Moore and Purcell would get together and work on improving what was already an enormous sound.

It was through Purcell and Sanborn that Moore would meet another person that would help take his playing to new heights – technician Dave Saull. Saull had previously done work for both men; he had developed a technique for adjusting saxophones that allowed for more resonance. Purcell called Saull after the Letterman performance in October of 1996. Moore's baritone had just come back from being repaired and did not meet with Purcell's standards. "The horn was just dead," says Saull. The repairman was invited to their November show at The Cow Palace, which was close to his home base in San Francisco, and after the show took the baritone to give it a tune up. There was just

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<sup>15</sup> Taylor, transcript.

<sup>16</sup> Elswick, transcript.

<sup>17</sup> Granados, 19.

one issue – Moore needed it back soon. “I stayed up all night, all the next day, the next night, and I think on the second day I finally got it done,” says Saull. Moore was pleased with the work. It began a working relationship that lasted over a decade, with Saull eventually customizing all of his saxophones from the bottom up and joining the band on the road.<sup>18</sup>

During this period the band still toured virtually non-stop. *Crash* was outselling its predecessor, tour revenue was up, and LeRoi Moore was bettering himself as a musician. The release of “Crash Into Me” as a single with an accompanying music video was an enormous success. It remains their biggest single.<sup>19</sup> The video features the band (minus Beauford, who was ill) in a dream-like state out in the forest. The song spent a remarkable fifty-two weeks on the charts, and the video was named by MTV as one of the best of the decade.<sup>20</sup>

1996 was also the year of several fruitful musical partnerships. It was the first time Bela Fleck and the Flecktones opened for the band, and also the first year that Corey Harris opened. Harris was local to Charlottesville, as was his guitarist Jamal Millner. Millner came to Charlottesville in 1989 to attend the University of Virginia and had met LeRoi Moore at Miller’s. Like many others he was drawn to the saxophonist’s unique voice. “I would always tell LeRoi...that he played the prettiest notes,” Millner said. “Those notes weren’t on my guitar!”<sup>21</sup> Millner would soon be guesting with the band. Moore and Millner talked less about music and more about culture and philosophy when they had a chance to connect; Moore had an extensive library of cultural tomes. It was

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<sup>18</sup> See the appendix *The Saxophones of LeRoi Moore*. Saull.

<sup>19</sup> Dye.

<sup>20</sup> Martell, 69-70.

<sup>21</sup> Millner, transcript.

because of Moore that Millner was able to open for Dave Matthews Band and sit in; he remained an advocate for hometown musicians.<sup>22</sup> He would later appear on Millner's album *Phatness* in an intense turn on the soprano saxophone.<sup>23</sup>

1997 proved to be another year of accolades for LeRoi Moore and Dave Matthews Band. On January 7<sup>th</sup> of that year they were nominated for three Grammys – Best Rock Song (“Too Much”), Best Rock Performance by a Duo or Group (“So Much To Say”), and Best Rock Album (*Crash*). A week and a half later the band performed for president Bill Clinton's second inauguration; first daughter Chelsea Clinton was a fan. A month later, on February 26<sup>th</sup>, LeRoi Moore became a Grammy-award winning saxophonist when Dave Matthews Band took home Best Rock Performance by a Duo or Group. A barely smiling Moore, perhaps terrified by the biggest stage for the band so far, smiles ever-so-slightly in photos from the event. His eyes are hidden by his trademark sunglasses.<sup>24</sup>

Bolstered by the assists from John Purcell and Dave Saull, and with Grammy in his pocket, LeRoi Moore was seemingly on top of the world. His playing had never been stronger. He had financial security without sacrificing any of his artistic integrity. It was in this wave of positivity that he was featured in issue #56 of *Windplayer* magazine. Moore appeared on the cover, and the featured article was written by Christine Granados. The article quoted Dave Matthews and John Purcell, spoke extensively about his work with the band and Purcell, and discussed his touring equipment.<sup>25</sup> Purcell accurately summarized Moore's approach. “I feel LeRoi is filling a void for rock ‘n’ roll saxophone

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<sup>22</sup> Millner, transcript.

<sup>23</sup> LeRoi Moore, saxophonist, *Phatness* “Can't Make Up,” by Jamal Millner, MAP Records, CD, 1997.

<sup>24</sup> Delancey, 194-196.

<sup>25</sup> Granados.



players,” he said. “The others have never really attempted to try this arena, which involves going for the feel, not the licks.”<sup>26</sup> Matthews hints at his friend’s split personality, saying “I would be a liar to say our friendship isn’t bumpy” but professes that he would “go to the ends of the world” for Moore.<sup>27</sup> The now thirty-five year old reedman spoke on what made the band special.

That’s one of the cool things about it. All the guys are completely wide open toward music. I mean, who would have thought of a pop rock band or alternative rock band, or whatever category they put on us these days, having a fiddle, saxophone, an acoustic guitar? You have to be halfway open-minded to consider that that would even work.<sup>28</sup>

The article contains a transcription of a small excerpt from his solo on the *Crash* version of “Proudest Monkey,” one of his finest studio efforts.

As complimentary as the article was, and that Moore was finally getting his due, the magazine’s release mortified him. On the cover under his name the publisher had printed the words “saxophone master.” LeRoi Moore did not consider himself a saxophone master, and the boldness of it deeply embarrassed him.<sup>29</sup> The damage to his self-esteem was lasting; he felt less deserving than ever. He would not appear in interviews or promotional appearances for the band for six more years, and would not actively participate for nine.

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<sup>26</sup> Ibid, 17..

<sup>27</sup> Ibid, 20.

<sup>28</sup> Ibid, 23.

<sup>29</sup> D’earth.

## ***CRASH***

“My job is to always keep musicians on their toes,” says Steve Lillywhite.<sup>30</sup>

While his previous work with the band polished and trimmed their wild exhortative improvisations, the options were wide-open for *Crash*. LeRoi Moore thrived in every musical space, and took particular advantage of Lillywhite’s more open-minded approach. Nowhere is this more apparent than on Moore’s addition and extensive use of the baritone saxophone. In addition to the baritone, Moore plays slide whistle, flute, and provides a whistle solo on the band’s expansive second album. It would contain easily their biggest hit single, earn them a Grammy award, and elevate LeRoi Moore to another level of creativity.

### **So Much To Say** – *written by David Matthews, Boyd Tinsley, and Peter Griesar*

*Crash* distinguished itself from the beginning with its funky opener, co-written by Boyd Tinsley and former member Peter Griesar. The album as a whole would feature more collaborative excursions than *Under the Table and Dreaming*. “So Much To Say” sets the tone for the rest of the album – high energy, grooving, and filled with the baritone sax work of LeRoi Moore.

Griesar recalls that the song was written entirely through improvising. “The harmonies came up just literally from singing and playing along, and goofing up, for two or three hours at a time.”<sup>31</sup> It is speculated the song originated with Tinsley and was premiered in February of 1992.<sup>32</sup> Early versions of the song feature Moore on tenor saxophone, and with Griesar in the band more of a rollicking feel. The piece often started

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<sup>30</sup> Steve Lillywhite, interviewed by David Dye, August 13, 2008.

<sup>31</sup> Delancey, 58.

<sup>32</sup> *Ibid*, 97.

with a harmonica introduction done by Griesar.<sup>33</sup> On *Crash* the syncopated saxophone lines done in conjunction with the violin would be mostly baritone – it is the predominant voice against other overdubbed saxophones. Blues inflections using the lowered third and seventh scale degrees are prominent.



Figure 3.1 – baritone saxophone background (with violin) in the verse to the studio track of “So Much To Say”<sup>34</sup>

On the verse Moore counters the long, stretching vocals with a crisply articulated line. He straddles the ground between staccato and tenuto deftly, giving it a bouncing quality.



Figure 3.2 – baritone background on the verse of “So Much To Say” studio track<sup>35</sup>

Live versions of “So Much To Say” hew pretty close to the studio version. Many times the song segues into a one-chord jam called “Anyone Seen The Bridge” – see Selected Analysis – then into “Too Much.”

### **Two Step** – written by David Matthews

“Two Step” comes from the band’s fertile songwriting period in 1992, and is a “romantic and mysterious” song about a lover.<sup>36</sup> The end of the song was traditionally an

<sup>33</sup> *The Bayou 12.21.92.*

<sup>34</sup> LeRoi Moore, saxophonist, *Crash* “So Much To Say,” by Peter Griesar, David Matthews, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1996.

<sup>35</sup> *Ibid.*

extended improvisation over the major-keyed chorus. Celebratory in nature, it featured Griesar on a Latin-themed breakdown labeled the “salsa jam.”<sup>37</sup> It had a calypso feel and often featured Moore on tenor saxophone in a percussive, rhythmic solo.<sup>38</sup> After the addition of alto saxophone to his touring complement (and after Griesar had left) Moore often soloed on it exclusively.

For the recording of *Crash* and for all live versions after Moore uses baritone saxophone, overdubbing the album version with multiple saxophones. His improvisations are brief and occur primarily during breaks in the vocal line. A rhythmic background figure accompanies a brief pizzicato solo by Tinsley.



Figure 3.3 – background to pizzicato violin solo on studio track “Two Step”<sup>39</sup>

One such break is illustrative of a musical device was discussed in “Pay For What You Get.” Moore’s use of the lowered third denotes a blues inflection, while the characteristic turn from  $\hat{6}$  to  $\hat{7}$  with the lowered seventh remains a favored motif.



Figure 3.4 – blues inflection and characteristic turn in brackets from the studio track “Two Step”<sup>40</sup>

<sup>36</sup> Delancey, 100.

<sup>37</sup> Rob Bokon and Matias Nino, “Two Step,” *DMB Almanac*, accessed February 9, 2016, Rob Bokon and Matias Nino, “Two Step,” *DMB Almanac*, <http://dmbalmanac.com/SongStats.aspx?sid=13>.

<sup>38</sup> *DMB Live 6.18.1992*.

<sup>39</sup> LeRoi Moore, saxophonist, *Crash “Two Step,”* by David Matthews, Dave Matthews Band, RCA Records, CD, 1996.

<sup>40</sup> *Ibid.*

After the release of *Crash* Moore's live performances of "Two Step" stay close to the studio track. As a whole the band reverts back to the minor-keyed introduction, which then becomes a feature for Carter Beauford. From 1999 to 2007 pianist Butch Taylor often soloed over this same section preceding Beauford's solo to end the song.<sup>41</sup>

### **Crash Into Me** – *written by David Matthews*

The plaintive, lyrical "Crash Into Me" is far and away the biggest hit of the band's career. Matthews described it as being about the "worship of women" but in a mildly leering way.<sup>42</sup> It is the third track in a row to feature Moore on baritone saxophone; his sighing bass tones hold back the rhythmic jangling of Matthews' guitar. Aside from a withering glissando in the opening and a rhythmic figure played by the entire band before a brief bridge, Moore's role is simply a repetition of the bass line. In fact, the entire band is structured around the guitar's harmonic rhythm.



Figure 3.5 – baritone mirror of harmonic rhythm at the end of "Crash Into Me"<sup>43</sup>

Live versions are relatively unchanged from the studio version musically. Most live versions contain a vocal interpolation of the song "Dixie Chicken" by Little Feat during the final chorus.<sup>44</sup>

<sup>41</sup> Dave Matthews Band, *Listener Supported* "Two Step," by David Matthews, RCA Records, CD, 1999.

<sup>42</sup> "Dave Matthews Crash Into Me Acoustic Part 3" (video), March 24, 1999, accessed February 9, 2016, <https://www.youtube.com/watch?v=eW25UqwlRsk&list=RDeW25UqwlRsk>.

<sup>43</sup> LeRoi Moore, saxophonist, *Crash* "Crash Into Me," by David Matthews, Dave Matthews Band, RCA Records, CD, 1996.

**Too Much** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

The first song composed by the whole band to appear on record, “Too Much” yet again features LeRoi Moore on the elephantine baritone saxophone. It is a ringing, funky warning against the dangers of excess written during the recording sessions for *Crash*. Moore does no improvising outside of minor phrasing changes. What “Too Much” does show is his ability to craft lines of great momentum for the saxophone, propelling the groove along its way. A transition between chorus and verse that features him is most illustrative of this ability.



Figure 3.6 – baritone saxophone transition between verse and chorus in studio track “Too Much”<sup>45</sup>

Throughout the song Moore adds melodic fragments of varying style – some are staccato and piercing, others are drawn out. In live iterations “Too Much” is usually part of a three-song block that begins with “So Much To Say,” seguing into an improvised interlude titled “Anyone Seen the Bridge,” and ending with “Too Much.” Later versions

<sup>44</sup> *Listener Supported.*

<sup>45</sup> LeRoi Moore, saxophonist, *Crash* “Too Much,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1996.

of the song find Moore adding funk-inspired backgrounds to the song's extended ending. The last few years he performed the song his transition feature morphed into a half-time feel with a new melody played by trumpeter Rashawn Ross as well as Moore.<sup>46</sup>

**#41** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Written during the recording of *Crash*, “#41” is a slow-tempo song that smolders soulfully. Its live versions are revered among fans, in large part due to LeRoi Moore's incredible turns on flute and tenor saxophone. The lush harmonies make it a standard feature for cameos by other musicians. Artists as diverse as Rage Against the Machine guitarist Tom Morello and the entirety of Bela Fleck and the Flecktones have taken turns on it; the Flecktones are known to interpolate their own “Sojourn of Arjuna” into the song. Jazz icons Branford Marsalis and Herbie Hancock have played “#41” in concert with Dave Matthews Band, as has Brazilian woodwind virtuoso Carlos Malta.<sup>47</sup>

The song is a sobering look at life and relationships. The words were written after a turbulent business relationship concerning Matthews had come to an end, a situation he says was made more complicated by fame.

I was thinking about where I come from, and why I wrote songs and what was my inspiration. And how I was now in this situation where those things that I'd done, I so loved, had now suddenly become a source of incredible pain for me. Suddenly, there's all this money and people pulling, asking, “Where's mine?” The wild dogs come out. The innocence of just wanting to make music was kinda overshadowed by the dark things that come along with money and success. So it's a song about looking back, but at the same time, a song that's still adamantly looking forward and going, “But I'm still going to carry on, regardless.”

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<sup>46</sup> LeRoi Moore, saxophonist, *Live at Piedmont Park* “Too Much,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2007.

<sup>47</sup> Rob Bokon and Matias Nino, “#41,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=41&gid=287>.

The opening of “#41” as heard on *Crash* reveals another idiosyncrasy of LeRoi Moore’s playing and could be heard on the previous album, *Under the Table and Dreaming*, in certain improvised solos but is presented as part of a static feature on this track. Moore was fond of an alternate fingering for playing a third octave E on the saxophone, what is known as ‘front E.’ It is a standard alternate on the saxophone for reasons of pitch and ease of access to the altissimo register. It is utilized differently by Moore – while front E is his preferred fingering he often uses the right hand keys to provide yet another alternate fingering and sound. Playing front E while rapidly opening and closing these right hand keys add small variations to the pitch, giving it the sound of a false fingering.<sup>48</sup>

Moore shares a background figure (on tenor) with violinist Tinsley that anchors an emotional falsetto from Matthews.



Figure 2.7 – tenor saxophone background on “#41” studio<sup>49</sup>

He overdubs several saxophones to give the line a chorus effect. Part of his improvised tenor solo at the end of the song was so melodic that it became a common violin/saxophone background during live shows.

<sup>48</sup> False fingering is an effect dating back to the early days of jazz. It was a favorite device of Lester Young’s; it is representative of Moore’s understanding of the tenor tradition. Robert A. Luckey, *Lester Young Solos* (Lafayette, Louisiana: Olympia Music, 1994), 7-8.

<sup>49</sup> LeRoi Moore, saxophonist, *Crash* “#41,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1996.





Figure 3.8 – live background used during solos on “#41”<sup>50</sup>

Live versions of the song feature Moore on flute directly after the violin solo. After the flute solo concludes the song’s dynamic level is brought down for Moore to start a second solo on tenor. The tenor solo builds in intensity over several minutes, allowing him to shape themes and melodies at his own pace. One of LeRoi Moore’s finest recorded solos happens in a version of “#41” that appears on the live album *Listener Supported*. The roundness of his flute timbre flits around the guitar, bass, and drum accompaniment to create a relaxed mood. He then switches to tenor saxophone and plays a solo that is comprised entirely of singable melodies. Some of the defining characteristics of Moore’s playing are his ample use of space and his almost heretical aversion to stock licks and fast runs. His performance on *Listener Supported* is a testimony to those traits.<sup>51</sup>

### **Say Goodbye** – written by David Matthews

Dave Matthews Band segues between songs often during live shows. Whether it is through improvisation or composed transitions, it is not uncommon for songs to bleed into one another. On *Crash* one of these segues occurs between “#41” and “Say Goodbye.” The former, a lamentation of moving on from bad feelings, moves into the

<sup>50</sup> On *Crash* Moore plays this melodic fragment down an octave and overdubbed with flute. Live versions are in the octave of the example. Ibid and LeRoi Moore, saxophonist, *Listener Supported* “#41,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1999.

<sup>51</sup> *Listener Supported*.

latter, a romanticized serenade about mutual attraction between two friends.<sup>52</sup> It was at first performed by Matthews alone on guitar, premiering on July 6, 1993 under the name “Any Noise/Anti-Noise.”<sup>53</sup>

Other than some live versions of “Typical Situation,” “Say Goodbye” is the only song to feature LeRoi Moore entirely on flute.<sup>54</sup> Live full band versions remain fairly close to the studio version, only much longer in length. It begins with Carter Beauford soloing on the drums followed by Moore on flute in an almost free setting. Beauford typically signals for guitar and bass to enter with a descending tom pattern, at which point Moore continues to improvise. The rest of the song finds him bouncing around the vocals; his flute is buoyant and clear.<sup>55</sup>

### **Drive In Drive Out** - *written by David Matthews*

“Drive In Drive Out” was written exclusively to highlight the talents of Carter Beauford. It is an electric showcase of polyrhythms for the drummer with a heaving  $\frac{6}{8}$  feel. “I knew he would turn it into this  $\frac{6}{8}$  madness,” Matthews says, “because I’d heard him do it before.” Having already run a gamut of emotional experiences, “Drive In Drive Out” chronicles the “frustration of love” and the cycle one can get locked into in a bad relationship.<sup>56</sup> Beauford’s performance on the studio take is thrilling. His handling of the phrases and shifting meters is deft.

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<sup>52</sup> Martell, 61.

<sup>53</sup> Delancey, 107.

<sup>54</sup> LeRoi Moore, flautist, *Live Trax 7 Hampton Coliseum* “Typical Situation,” by David Matthews, Dave Matthews Band, RCA Records, 2006.

<sup>55</sup> LeRoi Moore, flautist, *Crash* “Say Goodbye,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 1996.

<sup>56</sup> Delancey, 100.

In the early days of the song LeRoi Moore used alto saxophone. During the recording of *Crash* the angst-ridden number would be another victim to Steve Lillywhite's newfound affinity for the baritone saxophone. The gruff bark of the baritone adds much to the track, a gritty plastering of sound. Moore shares most of his lines with Tinsley. The two have only small accompanying figures in the introduction and chorus. A bridge of twisting meter adds instability and variety to the song.



Figure 3.8 – baritone saxophone bridge on studio “Drive In Drive Out”<sup>57</sup>

A brief section sets up the beginning of an extended drum solo over the band's figures.



Figure 3.9 - setup to drum solo on studio “Drive In Drive Out”<sup>58</sup>

<sup>57</sup> LeRoi Moore, saxophonist, *Crash* “Drive In Drive Out,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1996.

<sup>58</sup> Ibid.

Once the drum solo begins a shifting violin/saxophone line keeps the song moving, though slightly off keel. It is reminiscent of a hoedown with the wild fiddling of Boyd Tinsley, albeit funk-inspired.

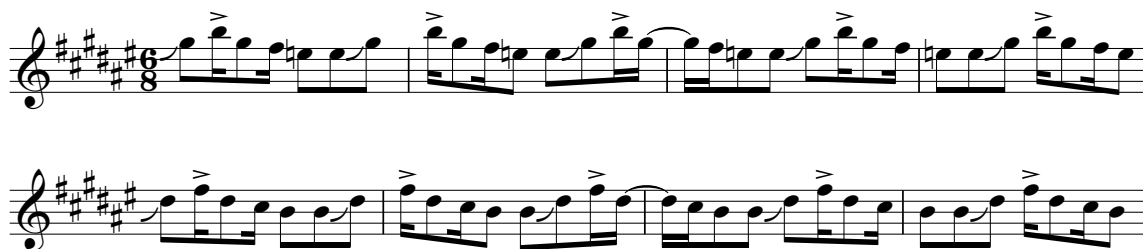


Figure 3.10 – hoedown figure from studio “Drive In Drive Out”<sup>59</sup>

The song shifts back and forth between these two sections before using the setup figure to close.

### **Let You Down** – written by Stefan Lessard and David Matthews

A somber and poetic song, “Let You Down” is one of the rarest in live performances, having been performed only thirty-six times.<sup>60</sup> Moore performs mournfully on soprano and tenor saxophone, as well as contributing his own folksy whistling.<sup>61</sup> Many thought that Dave Matthews provided the whistling on the track, but he set the record straight during a concert with Tim Reynolds.<sup>62</sup> The song is about asking forgiveness from a loved one and contains some of Matthews’ favorite lyrics.<sup>63</sup>

<sup>59</sup> Ibid.

<sup>60</sup> Rob Bokon and Matias Nino, “Let You Down,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453054955>.

<sup>61</sup> LeRoi Moore, saxophonist and whistler, *Crash* “Let You Down,” by Stefan Lessard and David Matthews, Dave Matthews Band, RCA Records, CD, 1996.

<sup>62</sup> Dave Matthews, “Let You Down” (performance, Centennial Hall, Tucson, AZ, February 23, 1997).

<sup>63</sup> Delancey, 127 and 234.

**Lie In Our Graves** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“This is a song about being dead and no regrets.”<sup>64</sup> Matthews introduction reveals another *carpe diem* message in “Lie In Our Graves,” considered likely the first song on which the entire band collaborated. The song has a unique way of creating tension, juxtaposing upbeat music with themes of death and living for the moment.<sup>65</sup> It is another of the band’s live behemoths – extended improvisations and special guests are common. Up to the release of *Crash* the song featured LeRoi Moore soloing over an extended bridge.<sup>66</sup> Its cyclical harmonic progression has a calming effect; Matthews favors chord voicings where the bass note moves in steps. He commonly voices chords with the third in the bass to create a motion of coming back around.

Moore has several static parts, small interjections that set up brief solos by Tinsley. The true brilliance of his playing on “Lie In Our Graves” occurs during those live versions in which he takes the bridge. The band’s first official live release, *Live at Red Rocks*, features one such performance. Recorded on August 15, 1995 at Red Rocks Amphitheatre in Colorado and released in 1997, it remains one of the most revered live shows in the band’s history. Moore’s solo on “Lie In Our Graves” from *Live at Red Rocks* is a masterful piece of modern improvisation. Soloing on tenor saxophone, he intones speech-like patterns and near vocalizations. He explores the entire range of his instrument with angular, jutting phrases made palpable by his robust tenor sound. As the energy increases and the section reaches its apex Moore gasps long, gritty tones in the

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<sup>64</sup> Dave Matthews Band, *Live Trax 30: The Muse* “Lie In Our Graves,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, RCA Records, CD, 2014.

<sup>65</sup> Delancey, 95 and 98.

<sup>66</sup> Rob Bokon and Matias Nino, “Lie in Our Graves,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=22>.

extreme high register – it is a joyous outburst. As the song winds back down Moore’s gift for interpolating melodies is utilized as he plays the opening bars of “Over the Rainbow,” his favorite song and the song that so enamored Matthews with Moore’s playing nine years earlier.<sup>67</sup>

**Cry Freedom** – *written by David Matthews*

“Cry Freedom” has the fewest contributions from LeRoi Moore on *Crash*. His soprano saxophone can be heard whispering sweetly in the background. The song itself has very little improvisation, relying primarily on Dave’s poetic musings on the nature of liberty. Written in response to the growing turmoil in his native South Africa, it speaks of a responsibility to keep working toward harmony.<sup>68</sup> It is the most powerful and alluring track on the album, and performed live infrequently. Early versions were usually duets with Moore, Tinsley, or Peter Griesar.<sup>69</sup>

**Tripping Billies** – *written by David Matthews*

As much as “Drive In Drive Out” was a platform for Carter Beauford, “Tripping Billies” is the ideal showcase for the wild fiddling of Boyd Tinsley. In fact, it was this song that brought Tinsley into the fold at Moore’s suggestion. Another live behemoth of the band’s live shows, it is possibly about a party gone awry while on hallucinogens.<sup>70</sup>

Moore’s contributions, on tenor saxophone, are minimal but effective. He is effectively

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<sup>67</sup> LeRoi Moore, saxophonist, *Live at Red Rocks* “Lie In Our Graves,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1997.

<sup>68</sup> Delancey, 19 and 93.

<sup>69</sup> Rob Bokon and Matias Nino, “Cry Freedom,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453055514>.

<sup>70</sup> Delancey, 94.

acting as a one-man horn section mirroring the guitar (similar to “Two Step” and “Crash Into Me”). He echoes the harmonic rhythm from the beginning.



Figure 3.11 – introduction to “Tripping Billies” studio track<sup>71</sup>

In early versions of the song, before the release of *Crash*, a short tenor melody occurred during the latter half of Tinsley’s second solo break. Though seemingly improvised it did not deviate in performance.



Figure 3.12 – tenor melody found in early versions of “Tripping Billies”<sup>72</sup>

After the addition of Rashawn Ross on trumpet to the band, a funkier background figure was added behind Tinsley’s extended solo section in the middle of the song.

**Proudest Monkey** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

<sup>71</sup> LeRoi Moore, saxophonist, *Crash* “Tripping Billies,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1996.

<sup>72</sup> LeRoi Moore, saxophonist, *Remember Two Things* “Tripping Billies,” by David Matthews, Dave Matthews Band, Bama Rags Records, CD, 1996.

Another early collaboration amongst the band, “Proudest Monkey” debuted in 1993 as an improvised sound check – the band was two hours late to a performance delayed by a snowstorm and had to go on immediately. The idea of a cyclical way of life, or the folly of evolution, is prevalent.<sup>73</sup> It is unusual for several reasons. The first is the musical mirroring of the cycle. The song is based on a droning African circular rhythm; the syncopated harmony doubles back on itself *ad infinitum*. There is no delineated bridge, chorus, or verse. The second is that it is in an atypical key for most guitarists and songwriters – A-flat, yet, that makes it much more friendly for LeRoi Moore’s soprano saxophone. His lengthy solo on the studio version of “Proudest Monkey” is one of the few recorded takes that gives him the space to evolve over several minutes, and capture the intensity present in live performances.

Like “Lover Lay Down” the track is bolstered by the crystalline sound of Moore’s soprano. His solo is littered with upper chord extensions – ninths and thirteenth especially. Over the course of several minutes he kneads and cajoles thematic material, working lithely around the repetitive rhythm of the song in brilliant contrast. Matthews’ voice rises up to meet him on several occasions in accompaniment. In this rare instance the brilliance of Moore’s live work on the song, a regular platform for him, is mirrored in studio. In fact the studio track in some ways surpasses live versions, particularly at the song’s climax.

Having spent some time dancing over the song’s ostinato, Moore is spurred by the rhythm section’s increasing intensity. Carter Beauford, a master at using colorful splash cymbals, adds more colors and increases rhythmic density. As the song reaches its apex

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<sup>73</sup> Delancey, 111.



he signals its arrival with a thunderous downward roll on descending toms.<sup>74</sup> Matthews' background vocals have also increased in volume, and here we see the unique musical instincts of LeRoi Moore on full display. He avoids the conventional wisdom of saxophone performance that moments of intensity require faster and faster runs. Rather than flying over the keys, he lets Beauford light the fire and sounds several long, round, robust tones in the high register of the soprano. The effect is one of flight – he floats over top the chaos underneath.<sup>75</sup>

Any live release that includes “Proudest Monkey” is an extended look at Moore's genius in action. Though the studio track is nine minutes long (the longest on *Crash*) live versions can run over ten minutes. *Live at Red Rocks* contains a spirited early version of the song, with Moore adding rhythmic squeaks and flowing melodies. His gift for interpolation is present as well. In a wry nod to the concert's location he folds in the melody to John Denver's “Sunshine On My Shoulders” in the middle of his solo.<sup>76</sup>

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<sup>74</sup> Beauford's drumset includes six toms and nineteen cymbals in addition to timbales, woodblocks, and cowbells. “Band Equipment,” Dave Matthews Band, accessed February 9, 2016, <http://davematthewsband.com/gear/band-equipment>.

<sup>75</sup> LeRoi Moore, saxophonist, *Crash* “Proudest Monkey,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1996.

<sup>76</sup> LeRoi Moore, saxophonist, *Live at Red Rocks* “Proudest Monkey,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 1997.

## CHAPTER 4

As Dave Matthews Band continued to amass fame and fortune they spent more and more time away from their homes in Charlottesville, going on the road for entire summers with very few breaks. LeRoi Moore was reclusive by nature, and it was not uncommon for friends to go years before hearing from him again. “He would never return phone calls, and just once in a blue moon he would call you,” says Michael Elswick. One such call came while Elswick was at a relative’s home. Elswick had not heard from Moore in several years. “And he was like ‘Hey man, what’s going on? You know, um, you wanna come up to the house?’” Elswick asked when, with Moore responding “How about now/” With relatives in tow Elswick drove out to Ruckersville. Moore gave his old friend a tour of the house. “I was looking around and I was noticing he had like a Cuisinart and some other kind of high end piece of equipment or something. some kind of kitchen equipment,” says Elswick. “Everything still had the tags on it.”<sup>1</sup> For all of Moore’s tangible success his focus was clearly on music and touring.

As 1997 came to a close the now Grammy-winning saxophonist was featured on the first of a series of “official bootlegs” released by the band. While fans had long had the freedom to tape live Dave Matthews Band shows, an increasing number of these bootleg recordings began popping up for sale. The band and their management encouraged free trading among fans, but could not allow them to be sold. Part of the strategy to cut down on this behavior was swift legal action against independent record stores that sold what should be free bootlegs. It was a move that nearly backfired when

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<sup>1</sup> Elswick, transcript.

the attorney hired to handle things got very aggressive in his demands for monetary compensation. Manager Coran Capshaw eventually reined him in.<sup>2</sup>

The other action taken to stop the sale of bootleg recordings was the official release of selected live performances by the band. The first of these was *Live at Red Rocks*, a concert held at Red Rocks Amphitheatre in Colorado on August 15<sup>th</sup>, 1995. It was a remarkable success – there was no promotion, music video, or advertising. It debuted at #3 on the Billboard charts and sold 100,000 copies in its first week.<sup>3</sup> LeRoi Moore’s performances on the album are of the highest caliber. His soprano sound is to the point, alto soaring, his tenor speech-like. His musical sense of humor is in full force as well. He interpolates several melodies – “Sunshine On My Shoulders” by John Denver (“Proudest Monkey”), “Over the Rainbow” by Harold Arlen (“Lie In Our Graves”), and Vince Guaraldi’s “Linus and Lucy” (“#36”) – into his extended solos. It was one of the many musical quirks he was known for; like a latter day Paul Desmond he moves seamlessly between quoted melodies and original improvisations.<sup>4</sup> One review said it “shouldn't disappoint fans already familiar with the band’s loose-limbed, jazzy live show, but it should come as a revelation to listeners unacquainted with that aspect of Matthews.”<sup>5</sup> It remains one of, if not the, most beloved live album in the band’s history.<sup>6</sup>

As *Live at Red Rocks* was making its way onto shelves, LeRoi Moore was in the studio recording for the band’s third album with RCA Records. This time the sessions

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<sup>2</sup> Delancey, 199-200.

<sup>3</sup> Martell, 81.

<sup>4</sup> Desmond was also known for his wry sense of humor. “Paul Desmond: 'the Sound of a Dry Martini',” *NPR Jazz Profiles*, January 2, 2008, accessed March 26, 2016, <http://www.npr.org/2008/01/02/17487437/paul-desmond-the-sound-of-a-dry-martini>.

<sup>5</sup> Stephen Erlewine, “Live at Red Rocks - Overview,” *Allmusic*, accessed February 9, 2016, <http://www.allmusic.com/album/live-at-red-rocks-81595-mw0000030797>.

<sup>6</sup> Despite fan opinion, *Rolling Stone* (a longtime Dave Matthews Band detractor) called the album ‘flaccid’ in a review for *Listener Supported*. Matt Diehl, “Listener Supported,” *Rolling Stone*, February 4, 2004, accessed March 26, 2016, <http://www.rollingstone.com/music/albumreviews/listener-supported-20040204>.

would be done across the country at The Plant in Sausalito, California. The band welcomed the change of scenery, especially knowing that they would have to work harder on this album.<sup>7</sup> Their library of previous material had dwindled, most of it having been recorded on the last two albums. They would be writing as a group in studio for the first time. Moore was ecstatic. In a rare appearance, he spoke for a promotional video that was later aired on MTV. “That’s part of the fun of being in a band,” he said. “That whole process. You know it’s fun just sort of... jammin’ with your boys, you know. Making up songs.”<sup>8</sup> It was an ideal situation for Moore – he thrived in wide open creative spaces, which the band had on this album.<sup>9</sup> Matthews was certain they would be able to do things they had never done before.<sup>10</sup> In the same interview Moore lauds the need for a variety of emotions, saying it gives color to the music.<sup>11</sup> It indicates the saxophonist was somewhat synaesthetic, an assertion corroborated by pianist Butch Taylor.<sup>12</sup>

The collaboration that would become *Before These Crowded Streets* was large in scope. An impressive array of guests were brought in – banjoist Bela Fleck, singer Alanis Morissette, and the Kronos Quartet. Charlottesville acquaintances Butch Taylor (piano and organ), John D’earth (trumpet and string arrangements), and Greg Howard (Chapman Stick) also made major contributions. The sessions were not entirely positive – the band experienced frustrations and breakdowns in communication.<sup>13</sup> Matthews was unable to work on songs or lyrics during their hectic touring schedule; his frustration over the

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<sup>7</sup> *The Road to Big Whiskey*.

<sup>8</sup> “MTV Ultrasound: Dave Matthews Band – Open Wide 1” (video), 1998, accessed February 9, 2016, <https://www.youtube.com/watch?v=KjH7K8XOT3g>.

<sup>9</sup> *The Road to Big Whiskey*.

<sup>10</sup> Martell, 210.

<sup>11</sup> Ultrasound Part 1.

<sup>12</sup> Taylor, who also appears on *Before These Crowded Streets*, says that Moore saw music in terms of shapes as well as colors. Taylor, transcript.

<sup>13</sup> *The Road to Big Whiskey* and “Mtv Ultrasound: Dave Matthews Band – Open Wide part 3” (video), 1998, accessed February 9, 2016, <https://www.youtube.com/watch?v=goivdlWuwCo>.

words mounted.<sup>14</sup> Though issues were resolved during the sessions, it was an omen of things to come.

LeRoi Moore's work on *Before These Crowded Streets* is powerful and mature. Adding pennywhistles and bass clarinet to his woodwind tools, his overdubbed parts were uplifting and less obvious than on previous albums. *Before These Crowded Streets* runs a gamut of emotions, from placid and relaxed, to white-hot rage, to pensive. Moore straddles the emotional divide with ease.

It was more work because before when we came into the studio we already knew the songs. Going into the studio before was like a vacation, because we knew the songs cold except just a couple little tweaks, a couple of edits, maybe change this, maybe change that. It was down. We'd play 'em live. We could have made those first two records in a week – the same week. But it was harder work, but a little more freedom, because nothing's written in stone, you can try different stuff. And even though everybody thinks of us as a live band, I've always thought that our real strength would be in the studio and everybody's really into the studio process. So this was the third time around, and I know, for myself, that I learned so much on the first two records working with Steve Lillywhite, that going into this one I was much more comfortable in the studio and already I'm looking forward to the next record... Steve broke out his bag of tricks.<sup>15</sup>

One such "trick" the band and Lillywhite came up with was to record short, thirty-second songs to be used as interludes between tracks. These small transitions are all instrumental and mostly in odd meters. Adding them gave the album a different personality.<sup>16</sup>

Though fans were concerned that the album might be a radical shift for the band, it didn't stop them from buying tickets. Moore's ascendancy as a member of Dave Matthews Band continued to new levels – their first major stadium performance, at Giants Stadium in New Jersey, sold sixty-thousand tickets in an hour in April of 1998.

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<sup>14</sup> Martell, 90.

<sup>15</sup> Ibid, 92.

<sup>16</sup> One of the interludes, that follows the track "Pig," became an extended live improvisation that served as a transition between "So Much To Say" and "Too Much." The live version is simplified to one chord but retains Stefan Lessard's bass line; it would be known as "Anyone Seen the Bridge." *The Road to Big Whiskey*.

On April 28<sup>th</sup>, *Before These Crowded Streets* was released. It was an instant hit, debuting in the top slot on the Billboard charts and selling nearly half a million copies in the first week.<sup>17</sup> It was a critical success as well, and by summer had sold over two million copies.<sup>18</sup> Even *Rolling Stone*, a publication usually dismissive of the band, praised the album.<sup>19</sup>

LeRoi Moore continued his other musical pursuits alongside his participation in perhaps the biggest band in the world at the time. He appeared on the album *Musical Chairs* by Hootie and the Blowfish, a band inextricably linked to Dave Matthews Band by the media. He also continued working with Greg Howard and Dawn Thompson in Code Magenta. “I’ve always loved playing with LeRoi,” said Howard. “LeRoi has always impressed me as someone with a unique voice on the tenor saxophone. There were a lot of horn players around but no one could have complemented the sounds Dawn and I were making better than him.”<sup>20</sup> Howard was excited about his friend’s creative output in 1998. “I loved hearing LeRoi do so much stuff.”<sup>21</sup> By now the band, and Moore were regularly touring Europe and keeping company with legends like Carlos Santana.<sup>22</sup> While in Europe they opened for rock legends The Rolling Stones.<sup>23</sup> September of that year would find Moore on MTV as Dave Matthews Band performed at the MTV Video Music Awards, performing “Stay (Wasting Time)” with Bela Fleck.<sup>24</sup> This performance,

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<sup>17</sup> Delancey, 218.

<sup>18</sup> Ibid, 222.

<sup>19</sup> Nikki Van Noy, *So Much to Say: Dave Matthews Band--20 Years On the Road*, Original ed. (New York: Touchstone, 2011), 1., 85.

<sup>20</sup> Delancey, 212.

<sup>21</sup> Martell, 109.

<sup>22</sup> Delancey, 225.

<sup>23</sup> Van Noy, 97.

<sup>24</sup> Martell, 112.

in addition to the normal rotation of late-night television stops for the band, placed Moore further into the public consciousness.

1999 brought more Grammy nominations for Moore and the band, along with a continued emphasis on touring. The band was now packing stadiums and their touring revenue was astronomical - \$26 million in 1998 and \$44.5 million in 1999.<sup>25</sup> Touring behind a hit album was proving to be a financial boom. In September of 1999 the band recorded their concert at Continental Airlines Arena in East Rutherford, New Jersey. It was broadcast on the PBS show *In the Spotlight* and released by the band as a live album and DVD entitled *Listener Supported*. The album did not sell as well as *Live at Red Rocks*, perhaps due to deeper tracks and longer length of the songs on the album. While their megahit “Crash Into Me” makes an appearance, most of the setlist is geared toward the band’s strong improvisational abilities, with friend and pianist Butch Taylor adding to this already heavy mix. Of all the brilliant moments on *Listener Supported*, the album is a triumph for LeRoi Moore most of all. His playing on the album is phenomenal and extends to each common iteration of the saxophone (soprano, alto, tenor, baritone) and to flute. *Classic Rock* magazine called it a “triumph” for Moore, specifically mentioning his solos in “Rapunzel,” “#41,” and “Jimi Thing.”<sup>26</sup>

As 1999 ended, and the year 2000 dawned, LeRoi Moore was one of the most visible saxophonists in the world. Dave Matthews Band sold out stadiums across the country, toured the world, and were accepted into the highest echelon of rock music. They were the head of a vast enterprise that included a fan club, merchandising arm, and charitable trust. They were able to elevate other musicians by offering them the chance to

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<sup>25</sup> Van Noy, 98.

<sup>26</sup> Delancey, 237.

open for them, and often opened for rock legends themselves. Yet, the more famous the band was, the more LeRoi Moore retreated into privacy. Information about his life becomes scarce. And although he was respected and maintained his originality and creativity, his self-loathing persisted. When music icon Carlos Santana began assembling contributors to an album that would feature high-profile musicians as guests, he called upon members of Dave Matthews Band to join him. Carter Beauford, Dave Matthews, and LeRoi Moore all agreed to join him. Houston Ross had been working for Moore as an assistant, and when the time came to catch the plane for the session with Santana he told Ross “I’m not going.”<sup>27</sup>

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<sup>27</sup> Sokolowski, transcript.



### ***LIVE AT RED ROCKS***

Throughout the first six years of the band's existence live performances were recorded by fans and traded freely. A "taper culture" emerged wherein tapers would bring recording equipment, then trade their recorded shows for other shows they could not attend.<sup>28</sup> This was a brilliant piece of marketing – college students would take the tapes back and forth between home and school and share with friends. As the band grew in popularity, some unscrupulous entities attempted to sell what had been free tapes. In an effort to crack down on the selling of the band's bootlegs management instituted a crackdown. While tapers would still be allowed to record shows, those caught selling bootlegs would be subject to legal action. The band also sought to mitigate the incentive to sell by releasing "official bootlegs."<sup>29</sup>

The first of these bootlegs was a much-beloved performance taking at place at Red Rocks Amphitheatre on August 15, 1995. *Live at Red Rocks* was released in October of 1997; it featured Tim Reynolds as a guest for the entire set. The band's live energy was captured in force on this release, and contained many of the band's staples that ended up on *Under the Table and Dreaming* and *Crash*. As the concert predates the recording of *Crash* there is no baritone saxophone or flute on the album. Rather, Moore plays soprano, alto, and tenor saxophone exclusively. From the powerful opener "Seek Up," to his masterfully crafted tenor solo on "Lie In Our Graves," to the many melodic interpolations throughout, LeRoi Moore is exceptional on this release.

**Seek Up** – *written by David Matthews*

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<sup>28</sup> Delancey, 83.

<sup>29</sup> Martell, 78-79.

“Seek Up” was one of the two live tracks that made it onto *Remember Two Things*. That version is commendable for its polish; fans who saw the band in concert knew that the song was a powerhouse with extended improvisations. For LeRoi Moore it was an ideal space in which to solo, as it played to two of his strengths – the exploration of motifs over a harmonic vamp and the use of soprano saxophone. The song’s words contain many of Matthews’ lyrical tropes, namely allusions to death and the dichotomies of romantic partnership abound.<sup>30</sup>

Aside from a few written lines Moore and Tinsley have behind the vocals, “Seek Up” is a solo vehicle for them both. Moore takes the opening of the song, working themes into a frenzy for several minutes. On *Live at Red Rocks* his quartal figurations belie the influence of Wayne Shorter, as does the use of phrases beginning off the beat. When Moore is ready to end his solo he lets loose a clarion call in the upper register, signaling the wind down into the vocals. Tinsley takes the back half of the song with small accompaniment figures are provided by Moore on tenor saxophone.<sup>31</sup> Other live versions hew close to this format, and can move the minute count into double digits.

**Proudest Monkey** – *written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

See *Crash* analysis.

**Satellite** – *written by David Matthews*

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<sup>30</sup> Delancey, 94.

<sup>31</sup> LeRoi Moore, saxophonist, *Live at Red Rocks* “Seek Up,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1997.

See *Under the Table and Dreaming* analysis.

**Two Step** – written by David Matthews

See *Crash* analysis.

**The Best of What's Around** – written by David Matthews

See *Under the Table and Dreaming* analysis.

**Recently** – written by David Matthews

See *Remember Two Things* analysis.

**Lie In Our Graves** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

See *Crash* analysis.

**Dancing Nancies** – written by David Matthews

See *Under the Table and Dreaming* analysis.

**Warehouse** – written by David Matthews

See *Under the Table and Dreaming* analysis.

**Tripping Billies** – written by David Matthews

See *Crash* analysis.

**Drive In Drive Out** – *written by David Matthews*

See *Crash* analysis.

**Lover Lay Down** – *written by David Matthews*

See *Under the Table and Dreaming* analysis.

**Rhyme and Reason** – *written by David Matthews*

See *Under the Table and Dreaming* analysis.

**#36** – *written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

See *Everyday* analysis.

**Ants Marching** – *written by David Matthews*

See *Under the Table and Dreaming* analysis.

**Typical Situation** – *written by David Matthews*

See *Under the Table and Dreaming* analysis

**All Along the Watchtower** – *written by Bob Dylan*

Few bands have had success covering “All Along the Watchtower” after Jimi Hendrix. Dave Matthews Band’s take is vastly different from Hendrix’s; it remains their most well known cover and their most played closer. It has been performed by the band

over seven-hundred times. It is also a typical selection to feature guests.<sup>32</sup> The version on *Live at Red Rocks* is no different, as it highlights the work of Tim Reynolds. Earlier versions typically feature LeRoi Moore soloing at the end of the song on tenor saxophone. A common arrangement was for Moore and the band to open his solo section softly, with a quick screaming crescendo. On the live EP *Recently* Moore's solo, after briefly quoting the main theme from *The Good, the Bad, and the Ugly*, features a blistering ascent into the altissimo register, in a wailing homage to his free jazz roots.<sup>33</sup>

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<sup>32</sup> Rob Bokon and Matias Nino, "All Along the Watchtower," *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=96>.

<sup>33</sup> LeRoi Moore, saxophonist, *Recently* "All Along the Watchtower," by Bob Dylan, Dave Matthews Band, Bama Regs Records, CD, 1994.

### ***BEFORE THESE CROWDED STREETS***

No longer having an extensive back catalog of road-tested songs, the Dave Matthews Band entered the studio for their third album needing to take chances.<sup>34</sup> As Boyd Tinsley put it the album had to be assembled “from scratch.”<sup>35</sup> Steve Lillywhite was once again called on to produce what would become a guest-filled album with vast sonic soundscapes. For LeRoi Moore it was another opportunity to expand his palette of sounds. In addition to his usual complement of saxophones and flutes, *Before These Crowded Streets* sees him adding pennywhistle and bass clarinet.

#### **Pantala Naga Pampa – written by David Matthews**

Perhaps the most soothing forty seconds of the band’s recorded output, “Pantala Naga Pampa” serves as an introduction to “Rapunzel.” Meaning “welcome to our home” in Gambian, Moore’s soprano saxophone is only briefly heard at the end of the track. It evolved from a live ending to the song “Jimi Thing” done by Matthews and Tim Reynolds in acoustic shows; its original title was “What Will Become of Me.”<sup>36</sup> The song itself is relatively unchanged in live settings; while Moore does improvise beyond what made it on the record it retains its brevity.

Where Moore is really given a chance to shine in live performances is an extended improvised introduction to “Pantala Naga Pampa” (itself an introduction) that is referred to as the “Heartbeat Intro,” so named for the cardiac thump-thump of Carter Beauford’s bass drum. Placid and sentimental, it serves as a solo feature for LeRoi Moore on soprano saxophone. As with “Proudest Monkey” the “Heartbeat Intro” plays to the

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<sup>34</sup> *The Road to Big Whiskey.*

<sup>35</sup> *Ibid.*

<sup>36</sup> Martell, 90.

saxophonist's strengths on soprano (piercing timbre) and improvising over ostinatos. A moving version opens the fan favorite live release *Listener Supported*. Moore's saxophone is whirling against the languid background support and changes the mood through inflection and altered tones.<sup>37</sup> Pianist Butch Taylor appears on *Listener Supported* as a relatively new touring member of the band. As he continues to guest the "Heartbeat Intro" evolves, with Taylor performing Vince Guaraldi's "Linus and Lucy" after Moore's soprano solo concludes.<sup>38</sup>

**Rapunzel** – written by Carter Beauford, Stefan Lessard, and David Matthews

Like "Drive In Drive Out" the shifting meter of "Rapunzel" showcase the dexterity of Carter Beauford. The song had existed as a brief sound check improvisation since 1994. The sound crew allegedly pushed the band to flesh it out on *Before These Crowded Streets*.<sup>39</sup> It was notoriously difficult for the band to perform when it was added to live setlists, sounding stilted and cautious. An infamous performance known as the "Rapunzel Trainwreck" occurred on December 13, 1998 in Minnesota when Matthews came in with the wrong verse; Beauford's quick thinking and an extended jam got the song back on track.<sup>40</sup>

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<sup>37</sup> LeRoi Moore, saxophonist, *Listener Supported* "Intro," by David Matthews, Dave Matthews Band, RCA Records, CD, 1999.

<sup>38</sup> Dave Matthews Band, *DMB Live Trax* "Linus and Lucy," vol. 3, by David Matthews, RCA Records, CD, 2005.

<sup>39</sup> Delancey, 219.

<sup>40</sup> Rob Bokon and Matias Nino, "12.13.98," *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453054788&tid=22&where=1998>.

Live and studio versions of “Rapunzel” are a high-energy spotlight for LeRoi Moore on soprano saxophone. The introduction explains the original title of the song (“Funk in Five”) as it relies on heavily syncopated sixteenth-note divisions of the beat.<sup>41</sup>



Figure 4.1 – soprano saxophone introduction to “Rapunzel”<sup>42</sup>

An excerpt from his soprano solo shows Moore taking up the mantle of syncopation. Unlike much of the song the solo section is in four which gives a feeling of grooving stability that the saxophonist uses to great effect, creating a percussive solo.

<sup>41</sup> Delancey, 219.

<sup>42</sup> LeRoi Moore, saxophonist, *Before These Crowded Streets* “Rapunzel,” by Carter Beauford, Stefan Lessard, and David Matthews, Dave Matthews Band, RCA Records, CD, 1998.



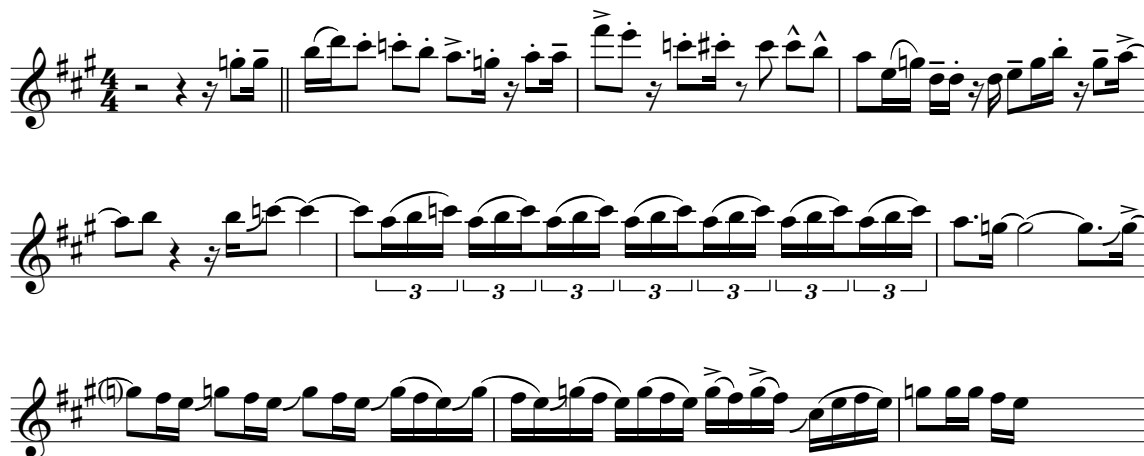


Figure 4.2 – solo soprano saxophone excerpt on “Rapunzel”<sup>43</sup>

### **The Last Stop** – written by Stefan Lessard and David Matthews

Dave Matthews Band has not been one to shy away from dark themes. “The Last Stop” focuses on themes of war and has a distinct Middle Eastern flavor. “I find the eagerness to go to – the willingness of the media, or at least the popular voice, the prevailing voice, the loudest voice, the willingness to want to go to war, I just don’t think it always ends up as you want it to,” says Dave Matthews.<sup>44</sup> It remains somewhat of a live rarity, with fans growing increasingly anxious to hear it as tours wind to a close. LeRoi Moore overdubs multiple saxophones on the studio version and uses tenor saxophone in concert. The major change from studio to live is his playing over the major-keyed ending; on the studio version it is blended in seemingly from nowhere and features the soft guitar strumming of Matthews, the gentle mandolin of Tim Reynolds, and the serene banjo plucking of Bela Fleck. A reprise appears as a hidden track at the end of the album.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid, 219.



after-effects in a live setting: his tenor is fed through and amplified digitally to create a distortion type effect.

**Stay (Wasting Time)** – *written by Stefan Lessard, David Matthews, and LeRoi Moore*

Co-written by LeRoi Moore, “Stay (Wasting Time)” is the most upbeat song on *Before These Crowded Streets*, though Matthews describes it as “still a desperate-sounding song.”<sup>49</sup> It had a distinct bluesy edge, and included a gospel-tinged set of backing vocals.<sup>50</sup> The song is essentially a feature for Moore – his rhythmic saxophone jabs are dotted throughout the track and he takes a lengthy solo at the end. His most recognizable line occurs at the end of the second chorus. He overdubs multiple saxophone, but sticks to tenor saxophone in live versions. The crisp descending line hints at his affection for the playing of Maceo Parker – articulate and grooving.<sup>51</sup>



Figure 4.4 – tenor saxophone figure in “Stay (Wasting Time)”<sup>52</sup>

His affinity for improvising such memorable melodic material made certain variations essential to the song. These variations were played in exactly the same manner night after night even though the genesis was improvised. “Stay (Wasting Time)” is a primary

<sup>49</sup> Delancey, 220.

<sup>50</sup> 97.

<sup>51</sup> Millner, transcript.

<sup>52</sup> Moore cannot resist tinkering with the line, and in live versions often starts on C instead of D. Other minor variations are common in live versions. LeRoi Moore, saxophonist, *Before These Crowded Streets* “Stay (Wasting Time),” by Stefan Lessard David Matthews, and LeRoi Moore, Dave Matthews Band, RCA Records, CD, 1998.

example of this. Moore opens his solo with a familiar children’s taunt. It and the remaining seven bars become the opening in every subsequent version of the song, even becoming a section part when trumpeter Rashawn Ross joins the band.

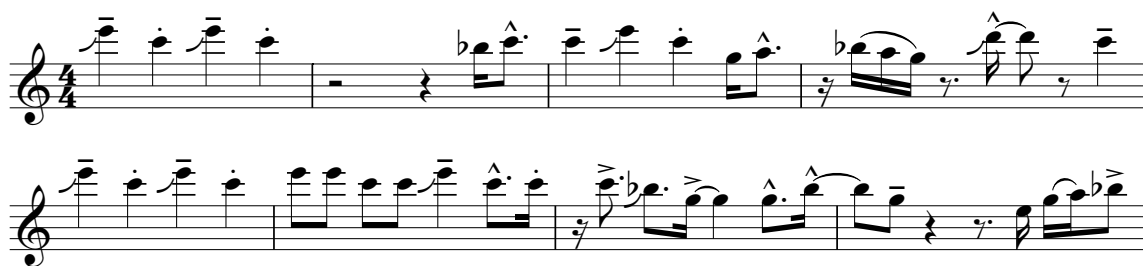


Figure 4.5 – opening to the tenor saxophone solo in “Stay (Wasting Time)”<sup>53</sup>

It remains a popular set closer, and appears on both *Listener Supported* and *The Central Park Concert*. Though the backup singers on this song appear only once on the album, their inclusion on “Stay (Wasting Time)” resulted in their addition to several tours, adding background vocals to many of the band’s songs.

### **Halloween** – written by David Matthews

While several of the songs on *Before These Crowded Streets* evolved from previous, smaller works “Halloween” is one of the oldest songs in the band’s catalog. It premiered in 1992 and is the darkest of Matthews’ songs about bad relationships. Having just ended a long relationship, “Halloween” is the guitarist pouring out his anger.<sup>54</sup> It was not a newcomer to the band’s official releases – a live version of “Halloween” had come out on the EP *Recently*. LeRoi Moore plays tenor saxophone on the *Recently* version,

<sup>53</sup> Ibid.

<sup>54</sup> Delancey, 92.

angrily twisting behind Matthews' growling voice. Tinsley also adds his brief melodies, but the song belongs essentially to Matthews and Carter Beauford. Most live versions into the present day begin with a drum solo; on *Recently* it is truncated. An extended drum solo, with Beauford accelerating the tempo with furious double-bass drumming, powerful. Matthews can be heard screaming "CARTER BEAUFORD ON TH DRUMS! CARTER BEAUFORD ON THE DRUMS!" in a frenzy as the song concludes.<sup>55</sup>

The studio version no less intense but in a much different way. The track begins with a quick nod to the song's drum solo origin, a quick bass-snare-bass from Beauford. Moore uses the baritone saxophone, adding quite a bit of heft. The band is joined on the track by the Kronos Quartet, whose parts were arranged by John D'earth (who also adds muted trumpet to the track).<sup>56</sup> While Moore's lines are part of the full band texture and not improvisatory, his articulate style and growling baritone grind at the listener. A breakdown occurs as "Halloween" transitions into the next track. Moore, now on tenor, and D'earth, on muted trumpet, add a crisp swinging line on top of Beauford's mixed percussion. The lyrics to the song do not appear in the liner notes, most likely due to the colorful language of Matthews' lyrics.<sup>57</sup>

### **The Stone** – *written by David Matthews*

"The Stone" is representative of a hallmark of the band's style – the dour minor-keyed verse juxtaposed against an uplifting major-keyed chorus. A "plaintive ballad," it

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<sup>55</sup> Dave Matthews Band, *Recently* "Halloween," by David Matthews, RCA Records, CD, 1994.

<sup>56</sup> D'earth was no stranger to the marriage of Dave Matthews Band and strings, having previously arranged the music for their show with the Richmond Symphony Orchestra. Martell, 92-93.

<sup>57</sup> Dave Matthews Band, *Before These Crowded Streets* "Halloween," by David Matthews, RCA Records, CD, 1998.

is about a repentant man asking for forgiveness.<sup>58</sup> It has been erroneously described as having “no structure” despite John D’earth’s varied sections and string arrangements.<sup>59</sup> The rocking  $\frac{6}{8}$  is perfect for the ambidextrous drumming of Carter Beauford. LeRoi Moore shines as well, moving between the opposite ends of the saxophone family – soprano and baritone.

It is striking, given that Moore would be writing his own parts, how well he is able to amplify the mood of the song with marked contrast. The guitar rhythm on “The Stone” is busy, and Moore enters the song on baritone saxophone with a low boom.

The image displays two systems of musical notation. Each system consists of a treble clef staff and a guitar staff. The top system shows the baritone saxophone entrance with a melodic line in the treble clef and a complex, rhythmic guitar pattern in the guitar staff. The bottom system shows the same melodic line for the baritone saxophone and the same guitar rhythm, illustrating the contrast between the two parts.

Figure 4.6 – baritone saxophone entrance versus guitar rhythm on “The Stone”<sup>60</sup>

He then moves to soprano, offering a brief and melancholy fragment before the second verse.

The end of the song is an extended playing of the major-keyed chorus, done with dramatic effect by the sudden dropping out of the entire band, leaving Matthews to croon

<sup>58</sup> Delancey, 221.

<sup>59</sup> No such charge is leveled at “Proudest Monkey” which is a continuous drone, or “Pantala Naga Pampa” which lasts less than a minute. Martell, 96-97.

<sup>60</sup> LeRoi Moore, saxophonist, *Before These Crowded Streets* “The Stone,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1998.

softly with the Kronos Quartet. In live versions and on the album, Moore returns to soprano saxophone to whisper softly on that instrument for which his timbre was so luscious. His first notes hint at the melody to the Elvis Presley classic “Can’t Help Falling In Love.”



Figure 4.7 – possible interpolation of “Can’t Help Falling In Love” on “The Stone”<sup>61</sup>

Though speculative upon release of the album, it is a retroactively accurate analysis as Moore interpolates the entire song into a live version of “The Stone” on September 24<sup>th</sup>, 1998.<sup>62</sup> Beginning with his acoustic tour alongside Tim Reynolds, Dave Matthews used the long ending of the song to sing an entire verse of “Can’t Help Falling In Love,” which would come to be known as the “Wise Men Say Outro.”<sup>63</sup> Moore and Beauford give an extraordinary performance of “The Stone” on *Listener Supported*.

### **Crush** – written by David Matthews

Another of Matthews’ love songs about the “worship of women,” he describes “Crush” as being about “the fun parts of love.”<sup>64</sup> It is sometimes described as a more mature companion piece to “Crash Into Me.”<sup>65</sup> While the “jazzy” label gets thrown at Dave Matthews Band frequently (the saxophone being somewhat synonymous with jazz)

<sup>61</sup> Ibid.

<sup>62</sup> Rob Bokon and Matias Nino, “7.24.1998,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453054728>.

<sup>63</sup> Rob Bokon and Matias Nino, “1.19.1999,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/TourShowSet.aspx?id=453054573>

<sup>64</sup> *Storytellers, Dave Matthews and Tim Reynolds*.

<sup>65</sup> Martell, 221.

“Crush” is the most jazz-like song in their catalog. It’s raw sexuality and sweeping improvisations, including flute and tenor saxophone by LeRoi Moore, give it something of an ECM sound – thick textures and even eighth-note rhythms. It is not difficult to hear the influence of Grover Washington and Stanley Turrentine in Moore’s additions to this track.<sup>66</sup>

Some parts in the song are composed, but it is primarily a vehicle for improvisation. It is a ballad version of “Ants Marching” in that it features all of the members of the band and is tailored to their unique personalities. Moore solos on flute and tenor saxophone; live versions (as with “Typical Situation”) can vary between the two. A stop-time ending in the live versions are easy fodder for more Moore’s powerful jazz-influenced lines.

**The Dreaming Tree** – *written by Stefan Lessard and David Matthews*

Originally titled “Groove in Seven” bassist Lessard and guitarist Matthews co-wrote this rhythmically uneven song about life and death.<sup>67</sup> It also went under the name “Stefan’s 7” and originally had three sets of lyrics. Matthews struggled to get them right, and thought he had found the solution. He recorded it, and after the take spoke to his girlfriend and two friends she had brought by the studio – Ben Affleck and Gwyneth Paltrow. Both stars professed their love for the words. “I knew then and there that I had to change the song, and change it immediately,” he says.<sup>68</sup> It became “The Dreaming

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<sup>66</sup> Millner, transcript.

<sup>67</sup> Martell, 221.

<sup>68</sup> Martell 95.



Tree,” with the album’s title taken from the final set of lyrics. Charlottesville friend Greg Howard added Chapman Stick to the track.<sup>69</sup>

LeRoi Moore’s exploratory nature is represented here in his use of pennywhistle as the song winds down. He plays a bird-like grey solo, suggesting a resigned sadness. His voice is heard throughout the song in various overdubs, never out in the front but lurking in the background. The end of the song features a haunting rhythmic ostinato. The pennywhistles themselves were a gift from South African musician Big Voice Jack. He had met Matthews in 1997 and had told the singer to give the whistles to his saxophonist so they could be played in front of a large audience. Matthews did him one better, inviting Jack to play with the band at Giants Stadium in 1998.<sup>70</sup> In 2007 Moore began interpolating the viral hit song “Chocolate Rain” into the song’s ending. “Chocolate Rain” had become popular due to its sheer oddity – the unusually deep voice of the boyish singer, the strange lyrics, and the seemingly random explanation of why he moves away from the microphone to breathe.<sup>71</sup> It befits LeRoi Moore’s sense of humor.<sup>72</sup>

**Pig** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

The song that became “Pig” was called “Don’t Burn the Pig” and debuted on May 10, 1995 at a now famous acoustic show at Yoshi’s in California.<sup>73</sup> Moore originally

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<sup>69</sup> Ibid, 94.

<sup>70</sup> Rob Bokon and Matias Nino, “Big Voice Jack,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/GuestStats.aspx?gid=51>.

<sup>71</sup> Tay Zonday, “Chocolate Rain” (video), April 22, 2007, accessed February 9, 2016, <https://www.youtube.com/watch?v=EwTZ2xpQwpA>.

<sup>72</sup> LeRoi Moore, saxophonist, *Live at Piedmont Park* “The Dreaming Tree,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2007.

<sup>73</sup> Martell, 93.

performed on flute, most likely because of the intimate setting.<sup>74</sup> The lyrics are another *carpe diem* message from Matthews, though the entire band receives a writing credit. It warns against the dangers of greed and realizing that time with loved ones is more valuable than wealth. Moore plays tenor saxophone throughout; his contributions are melodic and harmonious between vocal lines. It has become a concert rarity.

**Spoon** – *written by David Matthews*

“Spoon” is an oddity in the recorded history of Dave Matthews Band. The studio version is filled with special guests – trumpeter John D’earth, banjoist Bela Fleck, and Alanis Morissette on vocals.<sup>75</sup> Another ode to the death of a relationship, it weaves in themes of divine power and religious guilt.<sup>76</sup> Its powerful, cyclical ending lends itself to lengthy live performances and special guests. It would seem destined to be a concert classic, but has only been performed fifty-two times in the band’s history.<sup>77</sup> Morissette is even provided an entire verse to sing, indicating the possibility of live collaborations and the song being a single.<sup>78</sup> Morissette did guest with the band once, but only to sing backing vocals on “Don’t Drink the Water.”<sup>79</sup>

LeRoi Moore fills in the space beautifully on soprano saxophone. After the first verse he and Tinsley exchange melodies that mesh perfectly. The solo space on the song is at first taken by Bela Fleck. At the end of the song a band staple, the ostinato groove,

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<sup>74</sup> Delancey, 156.

<sup>75</sup> Martell, 92-98.

<sup>76</sup> Delancey, 222.

<sup>77</sup> Rob Bokon and Matias Nino, “Spoon,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=54>.

<sup>78</sup> Martell, 97.

<sup>79</sup> Rob Bokon and Matias Nino, “Alanis Morissette,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/GuestStats.aspx?gid=46>

returns. Moore goads the soprano into a peevish mode, ending phrases without resolve. He dances around the increasingly clucking banjo of Fleck and the siren calls of Morisette.

The exceedingly rare live performances were masterpieces of Moore's. The song would end with an extended soprano saxophone solo, during which Beauford took charge. Tinsley was also given solo time, and occasionally a full band improvisation would take place.

*Before These Crowded Streets* ends with a reprise of the major-keyed ending to "The Last Stop." A soft strumming of guitars and banjos as Matthews implores the listener to relax before bidding them farewell. The album is yet another evolution into new sonic territory for LeRoi Moore. For the third time he had risen to the occasion and left his *sui generis* woodwind voice on an album of astounding breadth. His creativity remained at an all-time high, unencumbered by poverty or lack of resources. Despite his feelings of inferiority, doubts about success, and the sense that he was undeserving LeRoi Moore could now be considered amongst the highest pantheon of saxophonists by just about any definition.

## CHAPTER 5

LeRoi Moore grew increasingly reclusive as the band continued its rise in popularity. He quibbled with friends; he and Houston Ross stopped speaking after Ross began a path towards sobriety fostered by a newfound religious faith.<sup>1</sup> He rarely appeared in interviews, and even his home in Charlottesville had become crowded. “That phone rang nonstop,” recalls Jay Pun. People were always dropping by, asking for favors, or lounging in his pool.<sup>2</sup> Though he loved people, he soon grew to seek out the attention of other musicians exclusively. He was exceedingly kind to them – when his private tour bus drove fifteen hours without him (he had gotten a flight), Moore let Corey Harris’s band take the bus to the next gig.<sup>3</sup> He seemed to appreciate those who did not need him for anything, and his inner circle became filled with those musicians.

The summer of 2000 was a turning point for the band. Having conquered stadiums and debuted a #1 album, there was not much atmosphere left into which they could rise. It was in this mindset that the band decided to record their fourth album at their own studio. They had purchased a converted barn that had been turned into a dance hall, christening it Haunted Hollow.<sup>4</sup> In a break during the summer tour they started work in the barn with Lillywhite; it became apparent very quickly that something was amiss. “It’s very different recording in your hometown,” warns Lillywhite. “When you go away, you’re going away to make a record. When you’re recording in your hometown, you’re

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<sup>1</sup> Ross, transcript.

<sup>2</sup> Pun, transcript.

<sup>3</sup> Millner and Pun, transcript.

<sup>4</sup> Van Noy, 98.

going to work.”<sup>5</sup> The barn had not been fully renovated, and the lighting was as dark as the mood. The band felt “closed in,” Matthews was drinking heavily, and the band’s record label was not pleased. Matthews felt enormous pressure to deliver, which drove his drinking.<sup>6</sup>

The band went on the road that summer and premiered several of the new songs they had been toying with in studio. They were instant live favorites, anthems like “Grey Street” and “Bartender,” love songs like “Grace Is Gone,” and the usual Matthews fare of dour contemplations on life. Crowds were still increasing in size; multiple dates had to be added in places like Chicago and New York.<sup>7</sup> *Before These Crowded Streets* had been the band’s *magnum opus*, a sprawling epic of sonic wonders. Fans seeing them live in the summer of 2000 were electric with the thought that these new songs, however improbable, might top even the now two-year old album.

Moore let his saxophone do the talking that summer. Still essentially absent from the band’s media presence, his playing was extraordinary on the new material. His unique style and use of space seemed well suited to this next batch of songs. Unfortunately, the situation with the album unraveled. Their label representative talked to the band without Matthews and expressed concern about the album’s direction. In the press later, it was said that all the members agreed and had just been keeping silent out of deference to their depressed lead singer. Carter Beauford is the most vocal about needing a change; LeRoi Moore is not quoted directly.<sup>8</sup>

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<sup>5</sup> *The Road to Big Whiskey*.

<sup>6</sup> John Colapinto, “The Salvation of Dave Matthews,” *Rolling Stone*, March 15, 2001, accessed February 10, 2016, <http://www.rollingstone.com/music/news/the-salvation-of-dave-matthews-20010315>.

<sup>7</sup> Van Noy, 100.

<sup>8</sup> Colapinto, “The Salvation of Dave Matthews.”

When the idea to change producers was presented to Matthews, he agreed and fled to Los Angeles to begin working with Glenn Ballard. While originally the songs done with Lillywhite were to be the source material, the meeting between Ballard and Matthews ignited a creative fire and Matthews wrote twelve entirely new songs.<sup>9</sup> The band was initially excited at the prospect of taking on these new songs. Their excitement was mitigated when they arrived in California to discover that all their parts had been written for them. This would be brand new experience for them. They were now essentially studio musicians backing Dave Matthews. In an interview with *Rolling Stone* Moore seemed complimentary of Ballard's influence on his playing, saying "Less is more. Way more."<sup>10</sup> For a musician of such precise musical instincts, this seemed doubtful. Moore could neither play no more or no less without disrupting the identity he brought to the band. *Everyday*, the album the band produced from those sessions, was a welcome change in terms of methodology. The band appreciated the new process, but their good feelings toward the album did not last long. The very next year Beauford would tell *Rolling Stone* that the creativity of some of the people in the band was "stifled."<sup>11</sup> Matthews himself would go on to say that, while he was proud of the album, it should have been called "Dave Matthews Band featuring Glen Ballard."<sup>12</sup> Moore remains stoically silent during the debate over the new album, though he tips his hat on television. During full band interviews with Charlie Rose for CBS, the other members

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<sup>9</sup> Van Noy 103.

<sup>10</sup> Colapinto, "The Salvation of Dave Matthews."

<sup>11</sup> David Fricke, "Dave Matthews Band: Back in the Groove," *Rolling Stone*, August 8, 2002, accessed February 10, 2016, <http://www.rollingstone.com/music/features/back-in-the-groove-20020808>.

<sup>12</sup> *The Road to Big Whiskey*.

joke with the host and return laughter when he quips. Not Moore – he remains statuesque, unmoving behind dark sunglasses.<sup>13</sup>

*Everyday* was released in February of 2001, debuting at #1. A month later the sessions done the previous summer with Steve Lillywhite leaked on the internet. *The Lillywhite Sessions*, as they would be called, were raw tracks. The band can be heard talking to each other about chords and song form during the takes. For many fans it confirmed their worst fears – that they had scrapped an album that would have been another revolutionary step in their development to make a pop album. The band was not happy with the leak, and now they were in the awkward position of having to tour behind two albums.<sup>14</sup> Moore remained silent throughout the debate over *Everyday* and the Lillywhite Sessions; most of the back and forth was between Matthews and Beauford.

With fans clamoring for updated versions of the Lillywhite songs, the band went back into the studio in January of 2002 to finish them up. Matthews felt that this time around they were doing the songs justice.<sup>15</sup> *Busted Stuff* was notable in that it featured much more of LeRoi Moore than *Everyday*; his playing is stronger than ever. While he remained silent in public, in private he was changing things. He reached out to his old friend from back at Miller's, Sal Soghoian, to ask about sobriety.<sup>16</sup> He lamented his own playing, as always, telling Steve Wilson he could not play jazz anymore.<sup>17</sup> It did not stop him from trying, and he began putting feelers out around Charlottesville that he might be interested in trying some new things.

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<sup>13</sup> *Charlie Rose*.

<sup>14</sup> Fricke.

<sup>15</sup> *Ibid*.

<sup>16</sup> Soghoian, transcript.

<sup>17</sup> Wilson.

Moore was also finally getting comfortable with his role as an elder statesman of music. He began mentoring young musicians like Charlottesville guitarist Jay Pun. He encouraged the young musician and made efforts to help him play side stages at the band's shows. When Pun and a friend decided to follow the band on the west coast and play in the parking lots before shows, Moore often made sure the two got electricity from the venue, riding out in a golf cart to say hi. In effect he became a mentor for Pun, and suggested that the two write music together.<sup>18</sup>

Touring continued through 2002 and 2003. In September 2003 he added another accolade when Dave Matthews Band performed in New York's historic Central Park. The crowd was massive, and Moore rose to the occasion. The concert was recorded for both DVD and CD release, and it showcases his enormous sound and versatility.<sup>19</sup> He also took a young trumpet player named Rashawn Ross under his wing. Ross, who had played with Yerba Buena and Soulive, had gone to Berklee (as had Jay Pun). Moore seemed drawn, still, to graduates from the famed Boston music school.<sup>20</sup>

In 2004 the band was poised to head back into the studio. Haunted Hollow had been remodeled, with higher ceilings and a brighter interior. No longer the dank dance hall of the Lillywhite days, it had become a place in which they looked forward to working. While in town that year he met an artist named Lisa Beane while walking the Downtown Mall. The two would become romantically involved, and later engaged.<sup>21</sup> Dave Matthews saw immediately what a positive impact she was making in his life.<sup>22</sup> He

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<sup>18</sup> Pun, transcript.

<sup>19</sup> Van Noy, 126-127.

<sup>20</sup> Pun, transcript.

<sup>21</sup> Sarah Sargent, "Artist Lisa Beane Meditates On Loss and Honor in "chapters"," *C-ville Weekly*, January 22, 2014, accessed February 10, 2016, <http://www.c-ville.com/artist-lisa-beane-meditates-on-loss-and-honor-in-chapters/>.

<sup>22</sup> Barnes III, "'Tortured,' 'Shining' Moore Remembered by Dave.



was taking legitimate steps to better his life. Perhaps the most telling is that, when questioned about Moore's drinking to excess, protégé Jay Pun said "I never really saw that."<sup>23</sup>

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<sup>23</sup> Pun.

### ***THE LILLYWHITE SESSIONS / BUSTED STUFF***

Recorded at their Haunted Hollow studio in Charlottesville, *The Lillywhite Sessions* were the remnants of what was supposed to be the band's fourth studio album with Steve Lillywhite as producer. Much like *Before These Crowded Streets*, the band had worked together to write a new slate of songs. The summer tour of 2000 gave them a chance to work out the songs on the road, which seemed like an ideal situation. It was, after all, how their earliest and most popular material had been crafted.

The new songs were hugely popular with fans, and became live anthems. Their new album was eagerly awaited. But recording in the dark, grim studio in their hometown was having a negative effect. Matthews was suffering from depression, and the work was tedious. The shakeup that brought them to Glen Ballard in Los Angeles was an attempt to mitigate this stagnation. The public, having experienced an entire summer of new epics, were not impressed with the Ballard album. The situation became even worse when the sessions done with *Lillywhite* were leaked. LeRoi Moore's playing on both albums, but particularly *The Lillywhite Sessions*, is powerful. The band now had two albums on their hands, and fans were clamoring for the unreleased songs. With that in mind they went into the studio in January of 2002 to record *Busted Stuff* which featured most of the Lillywhite songs, plus two new songs.

**Busted Stuff** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

A song about “anticipating a broken heart” “Busted Stuff” is one of the more jazz-influenced pieces in the band's catalog. The song features very little of violinist Boyd

Tinsley, and LeRoi Moore appears only at the end in a solo capacity. On *The Lillywhite Sessions* his solo moves playfully around the guitar and drums; on *Busted Stuff* he moves to tenor and he and Beauford move into a semi-swing feel. His playing is typical of his style – percussive and moving.

**Grey Street** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“Grey Street” has become a live anthem for Dave Matthews Band. It was one of the first new songs to premiere in the summer of 2000 and features LeRoi Moore on soprano and tenor saxophone. The lyrics discuss a woman asking for God’s help and not receiving it; Moore is appropriately melancholy throughout.<sup>1</sup> He plays an extended solo at the end of the song on live versions. On *The Lillywhite Sessions* he maintains a written background figure, while on *Busted Stuff* he solos as the song fades out.

With its circular chord progression, bombastic drumming, and violin background figures it is a quintessential Dave Matthews Band song. It could be seen as the other side of the coin from “Ants Marching” as they share similar hallmarks. LeRoi Moore adds radiant saxophone parts to the texture that exist in marked contrast. The first is the tenor line that echoes the harmonic rhythm.



Figure 5.1 – tenor saxophone introduction to “Grey Street”<sup>2</sup>

<sup>1</sup> Delancey, 253.

<sup>2</sup> This is similar to his function in many other Dave Matthews Band songs – “Crash Into Me” and the beginning of “Too Much” for example. LeRoi Moore, saxophonist, *Busted Stuff* “Grey Street,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA

After the introduction Moore utilizes this figure on the second half of the first verse.

After a short bridge (during which Moore solos behind the vocals) and the first half of the second verse, he switches to soprano saxophone where he plays a rhythmically similar but harmonically different line. The version on *The Lillywhite Sessions* is lacrimose.



Figure 5.2 – soprano saxophone melody in the second verse of “Grey Street” on *The Lillywhite Sessions*<sup>3</sup>

After playing the song live for two years, the soprano melody has been molded into its final form, which leans forward with a little more edge.



Figure 5.3 – soprano saxophone melody in the second verse of “Grey Street” from *Busted Stuff*<sup>4</sup>

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Records, CD, 2002. and LeRoi Moore, saxophonist, *The Lillywhite Sessions* “Grey Street,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2000.

<sup>3</sup> *The Lillywhite Sessions*.

<sup>4</sup> *Busted Stuff*.

One Moore's talents was his ability to craft a melody that counterbalanced the texture around him. During the chorus immediately following, he creates a lilting soprano part that skips rhythmically over the repetitive harmonic rhythms.



Figure 5.4 – soprano melody in the chorus of “Grey Street”<sup>5</sup>

The end of the song features an emotional roar from Matthews as Moore plays a syncopated background figure. Once Matthews is finished wailing, Moore often plays an extended solo, though on *The Lillywhite Sessions* this is omitted.

### **Where Are You Going** – written by David Matthews

“Where Are You Going” is the third track on *Busted Stuff*, and one of the two new songs on the album. It emerged as the first single from *Busted Stuff* with its attachment to the Adam Sandler movie *Mr. Deeds*.<sup>6</sup> Like “Digging a Ditch” the song is straightforward – there is virtually no improvisation outside of small variations to established parts. Live versions have little deviation from the studio track. Moore plays soprano saxophone, and

<sup>5</sup> Several small variations occur, both live and on *Busted Stuff*. *The Lillywhite Sessions*.

<sup>6</sup> Van Noy, 117.

an interlude in the middle of the song, with its step-wise motion, features a brief folksong-like melody.

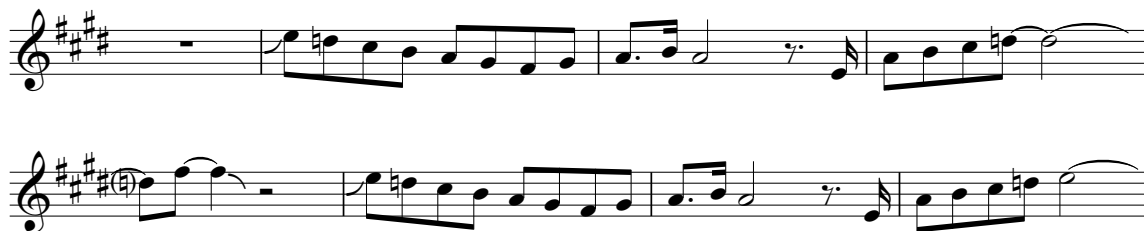


Figure 5.5 – soprano saxophone interlude on “Where Are You Going”<sup>7</sup>

### **You Never Know** – written by David Matthews

“You Never Know” was the only new song written specifically for *Busted Stuff*, “Where Are You Going” having been written for a movie soundtrack first. The music is rhythmically ambitious. It has a Celtic reel-like quality with its use of multiple compound meters. LeRoi Moore plays soprano saxophone on the track, adding long, round, fat tones against the busy texture. His solo in the middle of the song is rhythmically ambitious as well – he is constantly playing to the offbeat of the eighth-note-based time. As if the meter of the song was not enough, Moore creates many instances of hemiola with repeated figures beginning on offbeats. It is an oddly calming effect – the layering of Moore’s rhythms against the turbulent meter leave little space to lose the beat.

### **Captain** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

<sup>7</sup> LeRoi Moore, saxophonist, *Busted Stuff* “Where Are You Going,” by David Matthews, Dave Matthews Band, RCA Records, CD, 2002.

In 1996 Dave Matthews debuted a new song called “Crazy/Captain of my Ship” during an Agents of Good Roots show at Trax. The song showed up again the next year at his acoustic shows with Tim Reynolds. These shows were opportunities for the songwriter to try out new material in front of an intimate audience before unleashing them on the larger arena crowds and studio albums. Despite its early genesis, the song never made it onto 1998’s *Before These Crowded Streets*, nor did it make an appearance on the 1999 acoustic tour. It was finally resurrected during the 2000 summer sessions with Steve Lillywhite, making an appearance on both *The Lillywhite Sessions* and *Busted Stuff*.<sup>8</sup>

The lyrics are somber and suggest a lost love interest. LeRoi Moore’s tenor saxophone is equally as somber. Though he does play some parts, most of his contributions are small improvised themes. On *The Lillywhite Sessions* his sound is dark, almost weeping as his patterns descend .

**Raven** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

The theme of fathers, sons, and loss is another of Dave Matthews’ writing tropes, his own father having passed away when he was ten.<sup>9</sup> Religion is as well, and all of that combines on “Raven.” LeRoi Moore plays soprano saxophone on both versions, and the arrangement is largely unchanged. A major difference is his use of effects on *The*

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<sup>8</sup> Rob Bokon and Matias Nino, “Captain,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=50>.

<sup>9</sup> Delancey, 9-10.

*Lillywhite Sessions*, running his saxophone through several processors much like a guitarist.<sup>10</sup>

He abandons the effects for pure soprano saxophone on *Busted Stuff*. Both versions (and live ones) begin with the same figure, an opened voicing that repeats several times throughout the song.



Figure 5.6 – soprano saxophone introduction to “Raven”<sup>11</sup>

Midway through the *Busted Stuff* track he solos; it is representative of his unique use of space and rhythm.

<sup>10</sup> This was a new development in Moore’s sonic palette. He has also used a harmonizer in live version of Seek Up. See *Live Trax 3* and LeRoi Moore, saxophonist, *The Lillywhite Sessions* “Raven,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 2001.

<sup>11</sup> *The Lillywhite Sessions* and LeRoi Moore, saxophonist, *Busted Stuff* “Raven,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 2002.



Figure 5.7 – soprano saxophone solo on “Raven” from *Busted Stuff*<sup>12</sup>

Note the use of digital patterns sweeping upward in the first measure, followed immediately by a slower, bluesier phrase. There is a judicious use of space, in addition to being highly articulate. It is a typical LeRoi Moore solo, as it includes many of his trademark devices.

**Grace Is Gone** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Stefan Lessard’s dobro opens the country-themed “Grace Is Gone.” While it sounds like an ode to a lost love, Matthews admitted in concert that it was written for his stepfather who had passed away. The guitarist was unable to write a proper song about a stepfather, so he took the easy way out and framed it as a man pining for a woman named Grace.<sup>13</sup> Along with Boyd Tinsley’s fiddling, the song has a distinct southern feel. LeRoi

<sup>12</sup> *Busted Stuff*.

<sup>13</sup> Delancey, 254.

Moore play soprano saxophone, lithely moving around the violin and Matthews' voice during the song.

Live versions feature an extended ending where Moore is given the chance to stretch out with a lengthy solo. It is a standard derivative of their song arrangements – circular/cyclical chord progressions (step-wise bass motion) and Moore on soprano. On *The Lillywhite Sessions* he plays tenor saxophone; his sound reeks of sadness with quiet, accented phrases. Once the band had a chance to record the song with fresh ears on *Busted Stuff*, his soprano solos become much more eager.

**Kit Kat Jam** – *written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, Boyd Tinsley*

“Kit Kat Jam” is uniquely suited to the talents of Carter Beauford. Recorded on *The Lillywhite Sessions* with lyrics, it appears on *Busted Stuff* as an instrumental in a shifting three versus two feel. LeRoi Moore plays tenor saxophone on both tracks; his role is mostly improvisational. The song acts as more of a group improvisation than anything else – whether or not Moore solos over a particular section is seemingly random. It is also one of the rarest to see live, having been performed only twenty-eight times.<sup>14</sup>

**Digging a Ditch** – *written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

“Digging a Ditch” deals with issues of depression and insanity, not surprising considering the dark space the band was in during its inception. It premiered during an

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<sup>14</sup> Rob Bokon and Matias Nino, “Kit Kat Jam,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=71>.

acoustic tour with Tim Reynolds and received the most performances in 2000.<sup>15</sup> LeRoi Moore's work on this song is largely improvisational, though he does share a few background figures with Tinsley. In both studio versions and live the song is played as is, with no extended improvisation. It is listed as the third track on *The Lillywhite Sessions* and the ninth track on *Busted Stuff*.

**Big Eyed Fish** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Somewhat of an oddity in the band's repertoire, "Big Eyed Fish" was teased in live performances before fans were even aware of it. In fact the clamor to hear it live occurred after it had been heard on the leaked album *The Lillywhite Sessions*. On that album LeRoi Moore plays tenor saxophone. In addition to doubling the song's distinct pizzicato introduction along with Boyd Tinsley, he improvises around the vocal line before a repetitive vamp in which he plays a countermelody. The track on *The Lillywhite Sessions* is melancholy, as are the words – a warning against trying to be something you are not.

On *Busted Stuff* Moore moves to alto saxophone, and which is more suited to the songs quirkiness. He improvises less than on *The Lillywhite Sessions*, but retains the distinctive introductory melody with Tinsley. By moving to the higher-pitched alto the melody sounds more alive, whereas before it existed in the dour low end of the tenor.

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<sup>15</sup> Rob Bokon and Matias Nino, "Digging a Ditch," *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=66>.



Figure 5.8 – alto saxophone melody in “Big Eyed Fish” from *Busted Stuff*<sup>16</sup>

Live versions, as well as *Busted Stuff*, segue into “Bartender.” While brief on the album, in concert the segue features an extended pennywhistle solo before “Bartender” begins.<sup>17</sup> In setlists and in the studio for *The Lillywhite Sessions* the song goes by several other names, including a nod to Moore’s sense of humor, with one of the titles being “Roi’s Bent Fish.”<sup>18</sup>

**Bartender** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

What would become “Bartender” started out as an acoustic number premiered in 1999 by Dave Matthews and Tim Reynolds called “Reconcile Our Differences.” It went through several iterations before it was finally called “Bartender.”<sup>19</sup> The song is filled with Matthews’ queries about religion and God, who appears in the song as a bartender whom Matthews ask for salvation via wine.<sup>20</sup> LeRoi Moore plays baritone saxophone at the outset, barking out a striking rhythm in the low register.

<sup>16</sup> LeRoi Moore, saxophonist, *Busted Stuff* “Big Eyed Fish,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2002.

<sup>17</sup> The pennywhistle solo serves as a nice bookend, as “Bartender” also ends with pennywhistle. LeRoi Moore, saxophonist, *Live at Folsom Field* “Big Eyed Fish,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2002.

<sup>18</sup> Robon Bokon and Matias Nino, “Big Eyed Fish,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=74>.

<sup>19</sup> Robon Bokon and Matias Nino, “Bartender,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=65>.

<sup>20</sup> Delancey, 255.



Figure 5.9 – baritone saxophone introduction to “Bartender”<sup>21</sup>

Moore interjects the line after each vocal line in the verse, and plays longer background pads behind the chorus.

The end of “Bartender” is a tour de force for the band and especially Moore. It is a moment Butch Taylor described as their ability to move into the relative major key, and suddenly feel a weight lifted from whatever problem the song had been describing.<sup>22</sup> Matthews bellows an emotional vocalise as Carter Beauford thunders on the drums. A repeated background figure is played by Moore; on *Busted Stuff* and live versions there is no solo. On *The Lillywhite Sessions* Moore overdubs multiple saxophones on the figure, and then solos on tenor saxophone over top. It is brilliant and emotional, one of the finest pieces of music LeRoi Moore ever recorded.<sup>23</sup> Steve Lillywhite called it Moore’s “most essential performance.”<sup>24</sup> Not only does his saxophone jab and poke around the band’s accompaniment, but he deftly maneuvers between his own background figures to create an orchestral wall of saxophone sound. Spurred on by the increasingly busy drumming of Beauford, Moore is near frantic. After an energetic fill by Beauford, the saxophonist bursts through the frenzy into exultation, uplifted by a single perfectly placed note by Tinsley. It is the most emotional performance by LeRoi Moore on record.

<sup>21</sup> LeRoi Moore, saxophonist, *Busted Stuff* “Bartender,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2002.

<sup>22</sup> Taylor.

<sup>23</sup> Butch Taylor describes the end of “Bartender” as ‘life-affirming,’ and cited Moore’s work on *The Lillywhite Sessions* as standing out. Ibid.

<sup>24</sup> “Blues Traveler’s John Popper, ‘Crash’ Producer Steve Lillywhite Remember DMB’s LeRoi Moore,” August 21, 2008, accessed February 9, 2016, <http://www.rollingstone.com/music/news/blues-travelers-john-popper-crash-producer-steve-lillywhite-remember-dmbs-leroi-moore-20080821>.

Live versions dwindle into softness, during which Moore solos on pennywhistle, completing the circle that started with the segue from “Big Eyed Fish.” It is a sweeping tide of emotions, from sorrow to joy to calm, in “Bartender,” and this is never more powerful than in the live shows. Ever one to toss in a familiar tune, the pennywhistle solo often includes Moore interpolating “If I Only Had a Brain.”<sup>25</sup>

**JTR** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“JTR” is one of three songs that did not make the cut when the band recorded *Busted Stuff*. Originally titled “John the Revelator,” it appeared during yet another Dave Matthews and Tim Reynolds acoustic tour. A modified version of the song, known as “Rain Down On Me,” was recorded for the Carlos Santana album *Supernatural* but remained unreleased until 2010.<sup>26</sup> The lyrics deal with the “power of love, hope, and rebirth” with the typical allusions to God. Moore’s contributions on *The Lillywhite Sessions* are mostly on tenor saxophone, with a multitude of overdubs. Live versions are exclusively on tenor.

Moore plays mostly punchy, attacking figures in the introduction and long pads in the chorus. The highlight of the song is an extended instrumental section at the end. Carter Beauford sets up an extended romp through multiple time signatures, which Moore signals with a flurry of false fingers in an ascending chromatic line. After a brief guitar tease, Matthews and Beauford throw out syncopated instrumental jam melody. Moore and Tinsley join in soon after.

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<sup>25</sup> *Live at Folsom Field*.

<sup>26</sup> David Matthews, *Supernatural - Legacy Edition* “Rain Down On Me,” Santana, Arista, CD, 2010.



Figure 5.10 – instrumental breakdown in “JTR”<sup>27</sup>

An overdubbed counterpoint to the line shared by Moore and Tinsley is overdubbed into the last measure.



Figure 5.11 – overdubbed tenor saxophone counterpoint in “JTR”<sup>28</sup>

Live versions are relatively unchanged from the studio version, save for the addition of backup singers.

**Sweet Up and Down** – written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

One of the most powerful of the unreleased tracks, “Sweet Up and Down” was a live powerhouse in the summer of 2000. It was not included in the sessions for *Busted Stuff*, having essentially been overworked in the studio. LeRoi Moore plays tenor

<sup>27</sup> LeRoi Moore, saxophonist, *The Lillywhite Sessions* “JTR,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2001.

<sup>28</sup> *Ibid.*

saxophone, adding paunchy backgrounds and an extended solo at the end of the song.

While the song itself harkens back to the older days of the band in sound, live performances have tapered off to almost nothing.

**Monkey Man** - written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“Monkey Man” has the distinction of having never been performed live.<sup>29</sup> A somber song, it features many of Matthews’ favorite lyrical themes – life, death, the color grey, and monkeys. LeRoi Moore plays tenor saxophone and mainly improvises. His contributions are questioning; the newness of the song is apparent as he feels his way around the chords.

### ***EVERYDAY***

After a summer tour full of new song debuts in anticipation of the next Lillywhite album, Dave Matthews Band decided to get out of the dark studio in Virginia and go to Los Angeles to record with Glen Ballard. The album that came from this collaboration, entirely written by Matthews and Ballard, would be called *Everyday*. Aside from a reworked version of an older song, “#36,” all the songs were brand new – in fact no one else in the band had seen them before coming to California. The other members of the band were surprised to see that their parts had already been written.

The change in direction was a breath of fresh air at first, but soon became stifling. “My creativity, my expertise, as well as that of the other guys in the band, was smothered,” Carter Beauford says. “The record didn’t need us.” His analysis is correct –

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<sup>29</sup> Rob Bokon and Matias Nino, “Monkey Man,” <http://dmbalmanac.com/SongStats.aspx?sid=72>, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=72>.



while *Everyday* is a fantastic pop album with tight production, it effectively neuters Carter Beauford, Boyd Tinsley, and LeRoi Moore. It deviated massively from their sound, with Matthews almost entirely on electric guitar for the first time.

That is not to say that it was totally lacking in creativity. For LeRoi Moore, it reveals a different facet of his playing. *Everyday* effectively turns the saxophonist into a session musician, a role he had not fulfilled with the band up to that point. One would think an improviser of such freedom as LeRoi Moore would falter in a confined space, but the opposite is true. Moore handles the studio work with aplomb. He had always maintained great pitch and time, qualities that would aid in his work on the album. Functioning as a one-man horn section, his signature full sound adds a personal depth that establishes, no matter how restrained, that Moore is at work.

### **I Did It** – *written by Glen Ballard and David Matthews*

As the first single from *Everyday* “I Did It” had a difficult road. It would be the first time fans heard the band’s new work after having scrapped what was considered their best material. Matthews described the song as liking the idea of a terrorist “trying to ruin the world by making it a better place.”<sup>30</sup> While Matthews had long been an acoustic guitarist, Ballard gave him an electric baritone guitar and was smitten with the sound, producing “I Did It” in short time.<sup>31</sup>

LeRoi Moore’s robust tenor saxophone permeates the track, but he is relegated to backing and unison figures. The song remains virtually unchanged in live versions, and has fallen out of regular rotation in their setlists.

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<sup>30</sup> *Charlie Rose*.

<sup>31</sup> Colapinto, *The Salvation of Dave Matthews*.

**When the World Ends** – *written by Glen Ballard and David Matthews*

“When the World Ends” was lyrically inspired by a Cornelius Eady poem that was used in Code Magenta’s self-titled album.<sup>32</sup> In it the writer starts every line with “when the world ends” before describing what they will be doing at the moment of destruction. Dave Matthews’ version is meant to illustrate finding the beauty in things when one knows they are fleeting.<sup>33</sup> The song ends with an abrupt studio edit, an auditory signaling of the end times.

LeRoi Moore, again on tenor saxophone, is allowed more space to soulful on the track, intoning long blues-inflected lines. He is given solo space at the end of the song, as Matthews wails about finding love at the end of the world.

**The Space Between** – *written by Glen Ballard and David Matthews*

One of the standout tracks on *Everyday*, “The Space Between” is a more seasoned ballad from the veteran crooner. Whereas as previous songs of love had been about obsession and worship, “The Space Between” is ruminating and settled touching on themes of commitment and love’s longevity. LeRoi Moore plays alto saxophone on the song, which remains unchanged in live versions. It is a feature for Matthews’ unique lyrical style. Moore’s personality is imbued through a countermelody he plays at the end of the song, made his own by his trademark full sound and personal inflections.

**Dreams of Our Fathers** – *written by Glen Ballard and David Matthews*

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<sup>32</sup> Code Magenta.

<sup>33</sup> Delancey, 248.

A powerful song with Matthews' familiar *carpe diem* cry, "Dreams of Our Fathers" features very little of LeRoi Moore and has never been performed live.<sup>34</sup> The song has a distinct guitar part, and the overdubbed ending would have made an ideal solo vehicle for Moore in concert.

**So Right** – *written by Glen Ballard and David Matthews*

Another standout track, "So Right" is the closest to the "classic" Dave Matthews Band sound as any of the new songs. The track opens with a funky guitar riff that is slapped backwards through baritone saxophone and contrabass clarinet overdubs from LeRoi Moore.<sup>35</sup> Switching to tenor, Moore is given space to solo around Matthews vocals and on an extended section at the end. Though faded out on the track, live versions give him the chance to stretch out.

**If I Had It All** – *written by Glen Ballard and David Matthews*

"If I Had It All" expresses Matthews' own insecurities about fame allowing him to "stagnate."<sup>36</sup> Moore has a few written parts, played on tenor saxophone, but most of his work consists of brief improvised melodies around Matthews' vocals. Live versions were mostly similar to the studio version.

**What You Are** – *written by Glen Ballard and David Matthews*

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<sup>34</sup> Rob Bokon and Matias Nino, "Dreams of Our Fathers," *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=81>.

<sup>35</sup> Colapinto, *The Salvation of Dave Matthews*.

<sup>36</sup> Delancey, 248.

A familiar theme of frustration with God permeates “What You Are.” Featuring the insistent hi-hat of Carter Beauford, the song starts with an ethereal synthesizer patch. It kicks into high gear with a minor tinged, catapulting countermelody from violinist Boyd Tinsley and LeRoi Moore on tenor saxophone. There is very little improvisation until the middle of the track, where Moore gets the opportunity to be rueful behind Matthews’ vocals. The song ends with a reprise of the initial theme, and occasional utterances of the countermelody.



Figure 5.12 – tenor saxophone countermelody in “What You Are”<sup>37</sup>

**Angel** – written by Glen Ballard and David Matthews

*Everyday* was not critically well received, with most of its detractors citing its blandness. It could very well be “Angel” that gave them this impression. The lyrics are some of Matthews’ most banal. LeRoi Moore intones a few soulful notes in the introduction, and live versions became long improvisational features for the saxophonist. It evolved into an extended band introduction, wherein Matthews would single out members of the band while they soloed.<sup>38</sup>

<sup>37</sup> LeRoi Moore, saxophonist, *Everyday* “What You Are,” by Glen Ballard and David Matthews, Dave Matthews Band, RCA Records, 2001.

<sup>38</sup> Rob Bokon and Matias Nino, “Angel,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=78>.

**Fool To Think** – *written by Glen Ballard and David Matthews*

“Fool To Think” shifts meters frequently, giving it a driving feel powered by Carter Beauford. It would be equally at home in the early catalog of the band, though with the electric guitar arpeggios and keyboard pads it sounds more like bumper music to *My So-Called Life*.<sup>39</sup> Another Matthews screed to the follies of love, Moore is given some space to solo on tenor saxophone. The song ends with a powerful, uplifting, reverb-heavy run from Moore.

**Sleep to Dream Her** – *written by Glen Ballard and David Matthews*

Yet another Matthews-penned song about love and loss, “Sleep to Dream Her” contains very little of LeRoi Moore’s tenor saxophone. He is relegated to a background role, while Matthews and Tinsley match intensity on voice and violin, respectively.

**Mother Father** – *written by Glen Ballard and David Matthews*

“Mother Father” is a Latin-themed song that features guest Carlos Santana on guitar. Moore plays a backing role to Santana, performing on soprano saxophone. It has been performed just seven times.<sup>40</sup>

**Everyday** – *written by Glen Ballard and David Matthews*

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<sup>39</sup> The groundbreaking teen drama starred Claire Danes and premiered the same year as *Under the Table and Dreaming*. *My So-Called Life*, created by Winnie Holzman, produced by Edward Zwick (ABC, 1994).

<sup>40</sup> Rob Bokon and Matias Nino, “Mother Father,” *DMB Almanac*, accessed February 9, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=85>.

The first song completed by Ballard and Matthews during the studio revamp was the uplifting “Everyday.”<sup>41</sup> A positive song about the power of love to make positive change in the world, it was actually a reworking of the older “#36.” That song had premiered all the way back in 1993. It was a eulogy for slain South African leader Chris Hani, whose name is repeated over and over in the song’s chorus. Another set of circular chord changes, it was a live favorite for many years before its remodel. One of the most famous versions appears on *Live at Red Rocks*. LeRoi Moore plays alto saxophone on these early versions of “#36,” soloing at the end with great emotion. On *Live at Red Rocks* his penchant for dropping in well-known melodies, which occurs throughout the album, flares up on “#36” when he interpolates Vince Guaraldi’s “Linus and Lucy” as well as the “First Call” bugle call.<sup>42</sup> A standout version, minus Moore’s soloing, appears on *Listener Supported* as well.

The primary hallmark of “#36” is its catchy melody offered up by Moore and violinist Boyd Tinsley.



Figure 5.13 – alto saxophone melody in “#36”<sup>43</sup>

As the song evolves into “Everyday” Tinsley and Moore incorporated the melody from the older song into the newer one, melding the two live. Moore then reverts back to a

<sup>41</sup> Delancey, 43-44.

<sup>42</sup> LeRoi Moore, saxophonist, *Live at Red Rocks* “#36,” by David Matthews, Dave Matthews Band, RCA Records, CD, 1997.

<sup>43</sup> *Listener Supported*.

harmonized version of the melody used in older performances of “#36.” It is simple and effective in adding texture to the song.



Figure 5.14 – harmonized melody on “#36” and live versions of “Everyday”<sup>44</sup>

The revamped “Everyday” also finds Moore on soprano saxophone with a flurry of ascending notes during a brief bridge.

Live versions are a feature for Tinsley, running his violin through a wah-wah pedal. Early versions were solo platforms for Moore, but after *Everyday* he provides only backgrounds on the song.

While a controversial album, *Everday* is not lacking in polish and musicianship. The production is the glossiest of any Dave Matthews Band album. Yet, it lacks many of the elements that made the band popular. Certainly the energy of Carter Beauford and Boyd Tinsley is lacking. Glaringly so is the lack of finesse given the arrangements that was so characteristic of LeRoi Moore’s contributions to the band. Certainly his gifts were better utilized in other ways, however, *Everyday* did show the world that Moore could be a talented session player.

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<sup>44</sup> *Live at Red Rocks.*

## CHAPTER 6

On September 12, 2004 Dave Matthews Band played a free benefit concert at San Francisco's Golden Gate Park. It would be the second time in a year that LeRoi Moore played before a mammoth audience, this time with Carlos Santana sitting in. His playing was sharp and filled with his wry sense of humor. It was yet another feather in an already crowded cap.<sup>1</sup>

As he had done in the mid-1990's, Moore again sought out a teacher to help improve his playing. This time it was with Dr. Roland Wiggins, a former professor at the University of Massachusetts. Dr. Wiggins, a pianist by trade, had also taught a few saxophonists. After releasing the album *Interstellar Space* (1967), none other than John Coltrane came to Wiggins, feeling that he had run out of things to play. He also counted Yusef Lateef among his students. LeRoi Moore was feeling a bit of what Coltrane had felt – he was in a rut, and the well of musical material was dry. He and Wiggins set to work; Wiggins' system was more academic than the saxophonist was used to.<sup>2</sup> Moore was so enamored with Dr. Wiggins, and felt him so unknown, that he set out to make a documentary about him, which he co-produced with his partner Lisa Beane.<sup>3</sup>

He began sending out more feelers around Charlottesville that he was open to other projects. He had already offered to write with Jay Pun. He began asking around about his friend Houston Ross, who he had argued with; he had always longed for simpler times. After playing a recording of Moore playing pre-Dave Matthews Band with

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<sup>1</sup> Van Noy, 133.

<sup>2</sup> Pun, transcript.

<sup>3</sup> Moore and his fiancé were also advocates for exploited children, founding a charity and funding a documentary on that issue as well. "Lisa Beane - Executive Producer," *The Silent Children*, accessed March 28, 2016, <http://thesilentchildren.com/the-filmmakers/lisa-beane-executive-producer/>.



the Cville All-Stars years earlier, the saxophonist asked Ross who was playing. The bassist told him – “that’s you!” Moore was disheartened – he told Ross he did not think he could play like that anymore.<sup>4</sup> Now several years removed from the incident, Moore appeared to be trying to reclaim what he thought he had lost. He hired the same acoustic engineer that had worked on Haunted Hollow to redo the studio in his home in anticipation of things to come.<sup>5</sup>

The band returned to their home studio in 2004 to record their sixth album for RCA. The studio was in much better shape, having been fully renovated. The decision to use Mark Batson as producer came as a surprise – Batson was known for his work in R&B and hip-hop.<sup>6</sup> Though the band had premiered several new songs in 2004 that were callbacks to their early days, going into the studio with Batson meant they would all be improvising and creating songs together. Batson recorded the band members individually and together, piecing together riffs and melodies to make new material.<sup>7</sup> The band enjoyed the process, but the work was slow and tedious.

Making music had suddenly become difficult for the band where it had once been easy. A lot of grievances were going unspoken. Dave Matthews was ready to call it quits. “I sort of threw my arms up and said ‘I can’t take it, I can’t deal with the band anymore.’” he says. It was LeRoi Moore who implored the singer to reconsider.

I remember Roi coming to me in Charlottesville when we were starting to work on what was gonna be this next album three years ago, three and a half years ago. And Roi said “Man you gotta lead this band. If you don’t lead this band we’re not going anywhere, we can’t get out of this.” And I said we can’t, I can’t lead this band, man. This band is done.

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<sup>4</sup> Ross, transcript.

<sup>5</sup> Taylor, transcript.

<sup>6</sup> Van Noy, 135.

<sup>7</sup> “Stand Up Take One.”

Moore remained a fervent cheerleader for the group's continued existence. A final goodbye meeting turned into an agreement to work harder. As Stefan Lessard had put it, they had seen the bottom and realized they loved each other. They set out to make the next record they way they wanted.<sup>8</sup>

LeRoi Moore's mentorship of trumpeter Rashawn Ross would prove fruitful for the band's sound. It had long been an idea of his to expand the horn section of Dave Matthews Band. Ross had performed in several groups that opened for the band, and in 2006 Moore asked him to tour with them. Another Berklee graduate, Rashawn Ross and LeRoi Moore were soon writing section parts and revamping old classics.<sup>9</sup> More comfortable in his role as an icon in music, he stepped a little further out of the shadows. With Ross by his side he began performing without sunglasses. He recorded a track for rapper Nas's 2006 album *Hip-Hop Is Dead*.<sup>10</sup> He also uncharacteristically appeared in an advertisement for Honda that year, in an ad campaign for their Ridgeline trucks. The theme of the ad was "rough meets smooth," and featured Moore playing on the deck of a ship being tossed around in the ocean.<sup>11</sup>

In early 2008 the band reconvened in Seattle to begin working on a new album. The producer this time around was Rob Cavallo. They had a renewed sense of purpose; Moore was heavily involved in the composition and arrangement of the songs on the album. They spent several weeks working things out then returned home to begin their annual summer tour. Moore had other business back in Virginia – he had begun

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<sup>8</sup> *The Road to Big Whiskey*.

<sup>9</sup> Van Noy, 141.

<sup>10</sup> He also guested on a Robert Randolph album that year. Vijith Assar, "Leroi Moore and Nas Collaborate," *The Hook*, January 24, 2007, accessed February 10, 2016, <http://www.readthehook.com/77243/leroi-moore-and-nas-collaborate>.

<sup>11</sup> "Honda Ridgeline 'Meets - Sax'," (video), accessed February 10, 2016, <https://www.youtube.com/watch?v=8ILG959Snug>.

producing a Los Angeles singer named Samantha Farrell. “LeRoi was my shepherd,” she says. He was the first person with clout in the industry to stick up for her. He was adamant about keeping her away from the cutthroat side of the business, saying to her “I just want you to love music.”<sup>12</sup> In his personal life, he and Lisa Beane were engaged to be married that November.<sup>13</sup>

The band started the 2008 summer tour at “an all-time high” according to Stefan Lessard. Moore was excited for these new songs to be performed on the road.<sup>14</sup> One favorite riff of his from the writing sessions made its way into the live shows that summer. The song that would become “Why I Am” was used as the ending to “You Might Die Trying.”<sup>15</sup> On June 28, 2008 Dave Matthews Band played the closest thing to a hometown show as they would get at Nissan Pavilion at Stone Ridge in Bristow, Virginia. They swung through a varied selection of old classics, new songs, and covers. Moore’s playing is stronger than ever – his soprano saxophone on “Ants Marching” is joyful. The show concluded with a cover of Sly & the Family Stone’s “Thank You (Fallettinme Be Mice Elf Again).” Performing on tenor saxophone, the song concluded with Moore belting out a series of C-sharps. They would be the last notes he played with Dave Matthews Band.<sup>16</sup>

After the show the band had some time off back home in Charlottesville. Moore had purchased a second farm north of Charlottesville on U.S. Route 29, and had not spent

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<sup>12</sup> “Samantha Farrell - a Fogged Clarity Interview,” *Fogged Clarity*, accessed February 10, 2016, <http://foggedclarity.com/article/samantha-farrell-2/>.

<sup>13</sup> Barnes III, “‘Tortured,’ ‘Shining’ Moore Remembered By Dave.”

<sup>14</sup> *The Road to Big Whiskey*.

<sup>15</sup> Dave Matthews Band, *Live Trax 14 Nissan Pavilion* “You Might Die Trying,” by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, RCA Records, 2008.

<sup>16</sup> LeRoi Moore, saxophonist, *Live Trax 14 Nissan Pavilion* “Thank You (Fallettinme Be Mice Elf Again),” by Sly Stone, Dave Matthews Band, RCA Records, 2008.

much time there.<sup>17</sup> He had also recently purchased a new home in Los Angeles. The expansive estate had once belonged to jazz legend Chick Corea. He had not spent much there either, with his busy touring schedule.<sup>18</sup> The night after the show, June 29th, he was in the studio with Samantha Farrell working on her new album.<sup>19</sup> The next day, June 30<sup>th</sup>, he received a call that a storm had taken out part of the fence at his new farm.<sup>20</sup> When he arrived to check on the damage, he hopped on an all-terrain-vehicle to survey the scene. “He was always full throttle,” Dave Saull says. “And I’m sure he was that day too.”<sup>21</sup> Riding across his property, he ran over a ditch that had been partially covered by grass. The ditch flipped his ATV, and the vehicle partially landed on him.<sup>22</sup> He was transported to the University of Virginia hospital in serious condition.<sup>23</sup> He had broken his clavicle, scapula, several ribs, and punctured his lung.<sup>24</sup>

Though it was up in the air at first, he was expected to make a full recovery. It was at Moore’s suggestion that the band called Bela Fleck and the Flecktones saxophonist Jeff Coffin to fill in for him.<sup>25</sup> Coffin had guested with the band many times over the past decade. Visitors of Moore reported that he was in good spirits and making progress.<sup>26</sup> Roland Wiggins recalled to Jay Pun that Moore insisted on getting up out of his wheelchair to hug him goodbye; it was the first time he had been able to walk since th

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<sup>17</sup> Taylor, transcript.

<sup>18</sup> Saull, transcript.

<sup>19</sup> “New Samantha Farrell Release, Produced by Leroi Moore,” *Relix*, October 9, 2009, accessed February 9, 2016, <http://www.jambands.com/news/2009/10/09/new-samantha-farrell-release-produced-by-leroi-moore>.

<sup>20</sup> *The Road to Big Whiskey*.

<sup>21</sup> Saull, transcript.

<sup>22</sup> *The Road to Big Whiskey*.

<sup>23</sup> Van Noy, 153.

<sup>24</sup> Jeff Coffin talks about joining the Dave Matthews Band in 2008 on sudden notice” (video), May 9, 2014, accessed February 10, 2016, <https://www.youtube.com/watch?v=CtLs9qgfAP4>.

<sup>25</sup> Pun, transcript.

<sup>26</sup> Van Noy, 154.

accident.<sup>27</sup> The band soldiered on without him. Stefan Lessard called going on stage without Moore one of the hardest things he ever had to do.<sup>28</sup>

Charlottesville proved to be a difficult place to recuperate, with so many people who knew him and frequented his home around town. He was eager to get back to his home in Los Angeles and do his rehabilitation there.<sup>29</sup> He flew to California against his doctor's wishes.<sup>30</sup> The band was now back on the road, and on August 19<sup>th</sup> they played The Staples Center in Los Angeles where Moore was recuperating. The mood of the show was somber, though some were not aware as to why. That evening the band's website redirected to a page with a picture of Moore and the caption "In Memory of LeRoi Moore (1961-2008)." The band opened the show with a furious version of "Bartender" – Carter Beauford assaults the drums. After the song ended Matthews spoke to the crowd. "We all had some bad news today," he said through tears. "Due to some complications...some injuries he received earlier this summer, our good friend LeRoi Moore passed on and gave his ghost up today. And we will miss him forever."<sup>31</sup>

What happened to the fort-six year old saxophonist remains uncertain. Unverified sources claim he died as a result of pneumonia, reporting that his lips had turned blue. Matthews said in an interview that a clot had made its way past a filtration system that had been set up to stop that very thing.<sup>32</sup> His passing occurred a month before his forty-seventh birthday, and only a few months out from his wedding to Lisa Beane.<sup>33</sup>

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<sup>27</sup> Pun, transcript.

<sup>28</sup> *The Road to Big Whiskey.*

<sup>29</sup> Ibid.

<sup>30</sup> Soghoian transcript.

<sup>31</sup> *The Road to Big Whiskey.*

<sup>32</sup> Ibid.

<sup>33</sup> Barnes III, "'Tortured,' 'Shining' Moore Remembered By Dave.'

Tributes to Moore were plentiful – Bela Fleck, Robert Randolph, Phish, John Popper, and John Mayer among others expressed their grief at his passing.<sup>34</sup> Steve Lillywhite extolled his musicianship, saying he “was very much the king of a lot of things he did. I have great memories of staying up late in the studio working on music collages with him. He was a beautiful person. He had music – music was the number one thing for him.”<sup>35</sup> His death greatly impacted his friends in Charlottesville. His friend and pianist Michael Sokolowski eulogized him on Sokoband’s website.

The thing about LeRoi - and the reason so many millions of people feel a sense of personal loss - is that his music was completely devoid of bullshit. Like any musician, he had musical peaks and valleys, but he never played an inauthentic note. No musical exhibitionism from LeRoi Moore; it was always pure communication. That's why, even though he lurked in the shadows of the bandstand, didn't sing the songs, or rap to the audience, people felt they knew him. And they DID know him - they knew the essence of who he was, because he made the choice to speak honestly through his horn. To use his horn to actually reach people, and not simply (or simplemindedly) to try to impress them.<sup>36</sup>

Branford Marsalis complimented Moore on his unique sound to Rashawn Ross.<sup>37</sup> His death affected many in the music world. For a man who battled self-loathing and felt undeserving of his accomplishments, his absence was deeply felt by the world.

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<sup>34</sup> Van Noy, 157-158.

<sup>35</sup> Blues Traveler's John Popper, "Crash" Producer Steve Lillywhite Remember DMB's LeRoi Moore.

<sup>36</sup> Sokolowski, “Leroi Moore R.i.p.”

<sup>37</sup> Pun.

## ***STAND UP***

It would be three years before Dave Matthews Band would release an album after *Busted Stuff*. Still touring relentlessly, they decided to return to their home studio and work with Mark Batson. Batson was known for his work in hip-hop, which demonstrated that the band was trying something different once again.<sup>38</sup> LeRoi Moore seemed excited about the new approach. “It’s just the beginning of what can happen,” he said.<sup>39</sup> While the band enjoyed trying a new approach, the music making was slow going. The writing process was a lot like older days but without as much progress. They were soon growing frustrated with one another.<sup>40</sup> LeRoi Moore is not as hampered on this album as he was on *Everyday*, but the album lacks his arranging prowess.

**Dreamgirl** – written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“Dreamgirl” is another of Matthews’ crooning love songs. Moore overdubs saxophones, with the primary being soprano. He shines at the end of the song, with a flowing melody over a bagpipe-like drone. Live versions of “Dreamgirl” are wonderful expanses for the crystalline timbre of his soprano. When the full band appeared on VHI Storytellers they began with “Dreamgirl.” Moore uses the space to improvise languidly over the synthesizer work of Butch Taylor.<sup>41</sup>

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<sup>38</sup> *The Road to Big Whiskey*.

<sup>39</sup> “Stand Up Take One - the Making of Stand Up,” (video), accessed February 10, 2016, <https://www.youtube.com/watch?v=6K9VspXPoXw>.

<sup>40</sup> *The Road To Big Whiskey*.

<sup>41</sup> VHI Storytellers – Dave Matthews Band.

**Old Dirt Hill (Bring That Beat Back)** - *written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

Matthews evokes the playgrounds of his youth in the lyrics to “Old Dirt Hill (Bring That Beat Back).” The song is full of R&B backing vocals. LeRoi Moore is relegated mostly to a background role, as the song is more of a feature for Beauford to demonstrate his hip-hop beats.

**Stand Up (For It)** - *written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

“Stand Up (For It)” features the tight drumming of Carter Beauford, who takes well to the style Mark Batson has put down for the band. LeRoi Moore’s role, on tenor saxophone, is mostly as filler until the end when he lets loose with a soulful improvisation. The production is clean, with no added effects or reverb to Moore’s sound. It is most like his sound in live shows.

**American Baby Intro** - *written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

An eclectic mix of samples and sound clips, the introduction to “American Baby” centers around a typical circular chord progression. While brief on *Stand Up*, live versions go to epic lengths and feature violinist Boyd Tinsley, though LeRoi Moore has on occasion soloed as well.

**American Baby** - *written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*



A maudlin tune about the downward turn of diplomacy and the rise of war, “American Baby” sounds most like the Dave Matthews Band of yore (outside of “Hello Again”). The plucking violin and overdubbed tenor solo from LeRoi Moore bring to mind the scrapped version of “Bartender” from *The Lillywhite Sessions*. Moore brings his signature, open-voiced saxophone lines to the bridge of the song.



Figure – tenor saxophone bridge melody in “American Baby”<sup>42</sup>

**Everybody Wake Up (Our Finest Hour Arrives)** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Another song about the dangers of war, LeRoi Moore plays tenor saxophone on this track. He is relegated to mostly backing figures. The chord progression is typical for the band, while the production is anything but. Live versions mostly feature Boyd Tinsley on electric violin.

**Out of My Hands Now** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

A deceptively beautiful song, “Out of My Hands Now” features Dave Matthews on a new instrument – piano. Plaintive and beautiful, it could have been an ideal match

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<sup>42</sup> LeRoi Moore, saxophonist, *Stand Up* “American Baby,” by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, CD, 2005.

for LeRoi Moore's sweetly singing soprano saxophone. Unfortunately, both in studio and live, Moore never played on the track.<sup>43</sup>

**Hello Again** – *written by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

“Hello Again” was a new song premiered in the summer of 2004. It tells the story of a murder, rare “story song” for the band.<sup>44</sup> LeRoi Moore plays baritone saxophone on both studio and live versions. The end features him in an extended baritone solo, a rarity. Most of his baritone work consists of written parts and countermelodies. He improvises briefly in songs like “Two Step,” and on occasion in some versions of “Anyone Seen the Bridge.” “Hello Again” is the first full song for Moore to solo exclusively on baritone saxophone.<sup>45</sup>

**Louisiana Bayou** - *written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley*

A funky southern-rock inspired romp, “Louisiana Bayou” is one of the more eclectic songs in the band's catalog. Starting off with a seemingly disjointed series of arpeggios on guitar and piano, it soon snaps into focus with Carter Beauford's precision drumming. LeRoi Moore plays tenor saxophone, mostly in a backing role. Later versions of the song feature a horn-section funk approach behind the energetic fiddling of Boyd Tinsley, who is the featured soloist.

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<sup>43</sup> Rob Bokon and Matias Nino, “Out of My Hands Now,” *DMB Almanac*, accessed February 10, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=299>.

<sup>44</sup> Rob Bokon and Matias Nino, “Hello Again,” *DMB Almanac*, accessed February 10, 2016, <http://dmbalmanac.com/SongStats.aspx?sid=278>.

<sup>45</sup> LeRoi Moore, saxophonist, *Live Trax 8 Alpine Valley Music Theatre* “Hello Again,” by Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 2007.

**Stolen Away on 55<sup>th</sup> & 3<sup>rd</sup>** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Yet another in the ongoing saga of long lost loves, “Stolen Away on 55<sup>th</sup> & 3<sup>rd</sup>” finds Matthews reuniting with a past romantic interest and recalling old memories of being swept off his feet. Of interest here is the way LeRoi Moore is used on tenor saxophone. His part is used much like a sample – constantly repeating and rhythmically off-kilter.



Figure – tenor saxophone ‘sample’ on “Stolen Away on 55<sup>th</sup> and 3<sup>rd</sup>”<sup>46</sup>

**You Might Die Trying** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

The latest in Matthews’ lyrical exhortations to seize the day, “You Might Die Trying” features LeRoi Moore on a brawny tenor saxophone solo. The song is a standout in its live version, as Moore fills the space with jutting rhythmic figures. Later versions with trumpeter Rashawn Ross weave an intricate horn line into the ending after a bass/drum breakdown.<sup>47</sup>

<sup>46</sup> LeRoi Moore, saxophonist, *Stand Up* “Stolen Away on 55th and 3rd,” by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 2005.

<sup>47</sup> LeRoi Moore, saxophonist, *Live at Piedmont Park* “You Might Die Trying,” by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley, Dave Matthews Band, RCA Records, 2007.

**Steady As We Go** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

“Steady As We Go” is another foray into piano territory for Dave Matthews. The song is a soulful promise to stand by the side of a loved one. LeRoi Moore, featured on tenor saxophone, brilliantly overdubs multiple tenor parts to create a stirring counterpoint. Most of Moore’s overdubs occur on separate members of the saxophone family. It is a rare treat to hear the two tenors dancing around one another.

**Hunger for the Great Light** - written by Mark Batson, Carter Beauford, Stefan Lessard, David Matthews, LeRoi Moore, and Boyd Tinsley

Far and away the most boldly sexual song on the album, it evolved as a guitar riff written by Stefan Lessard.<sup>48</sup> Lessard takes issue with the way the song was received, as he claims the guitar part he originally recorded was changed and mixed differently by Mark Batson.<sup>49</sup> With its vocal harmony nod to The Beatles, it shifts between sultry and psychedelic. LeRoi Moore plays tenor saxophone on a few key background figures, but does not solo.

*Stand Up* was yet another huge departure for the band. They had premiered a host of new songs, then gone into the studio and recorded an entirely new slate. The producer was outside of their realm of experience, and for many fans it was frighteningly reminiscent of the situation five years earlier with *Everyday*. It was still a hit record, but the songs have not withstood the test of time, with live performances of the songs on *Stand Up* falling off in frequency.

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<sup>48</sup> “Stand Up Take One.”

<sup>49</sup> Van Noy, 137.

## CHAPTER 7

LeRoi Moore's funeral was held on August 27, 2008 at the First Baptist Church on Park Street in Charlottesville. His eulogy was by Dr. William Guthrie, formerly of his family's church Trinity Episcopal. Dave Matthews spoke at length about his friend. "Roi loved people, but he had the hardest time loving himself," he said, "and that was the most difficult thing about being his friend for me, watching him torture himself." John D'earth and JC Kuhl performed his favorite song, "Over the Rainbow." His teacher Roland Wiggins played piano and told stories about visiting Moore in the hospital. After Matthews' remarks a slideshow chronicling the saxophonist's life rolled while "#34" from *Under the Table and Dreaming* played. He was interred at Holly Memorial Gardens; his resting place sits serenely on a gentle slope, away from the traffic of a nearby road.<sup>1</sup>

Fans were eager to pay tribute to Moore. Following his funeral the band performed at The Gorge, long a concert destination. During the first night an image of the saxophonist was shown behind the band. At that point the crowd lit the night sky with thousands of glowsticks in honor of the fallen saxophonist. The band stopped the show for several minutes to watch the spectacle; Boyd Tinsley had to turn away from the audience after being overcome with emotion.<sup>2</sup> A similar tribute occurred on September 30, 2008, when fans at a concert in Rio de Janeiro let loose thousands of white balloons.<sup>3</sup>

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<sup>1</sup> Barnes III, "'Tortured,' 'Shining' Moore Remembered By Dave" and Kuhl.

<sup>2</sup> Van Noy, 160-161.

<sup>3</sup> Ibid, 162.

Dave Matthews Band thought the best way to honor their fallen brother was to finish the album they had started with him and became an homage to LeRoi Moore. *Big Whiskey and the Groogrux King* is dedicated to his memory – Groogrux was a nickname Moore and Beauford shared among themselves, while king was a play on the French *le roi*. The album art featured a disembodied head – which bore a striking resemblance to LeRoi Moore – on a Mardi Gras parade float drawn by Matthews himself. How much of Moore’s playing is on the album is somewhat of a mystery – they were able to utilize several archived recordings of his but the liner notes do not differentiate between his contributions and Jeff Coffin’s. Two tracks definitely feature Moore – the introductory “Grux” which features his scintillating alto rubbing away at the texture, and a hidden track at the end of the album that finds him in syncopated consort with Carter Beauford. The soprano saxophone solo on “Why I Am” bears all the hallmarks of his playing; Jeff Coffin, having assumed his chair in the band, now plays it verbatim when the song is performed.

The band remembered their friend fondly for his kindness and sense of humor. “Roi would walk into a room,” says Boyd Tinsley,” and if everybody might be a little bit down or grumpy about something or whatever. He would come in and start joking around, instantly. And suddenly get everybody laughing. He had just this way of completely cheering up a room.”<sup>4</sup> His estate set up a fund to provide scholarships at the University of Virginia and North Carolina College, where his parents had attended. The scholarships were funded in part by proceeds from the sale of his last concert with the band as part of the Live Trax series.

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<sup>4</sup> *The Road To Big Whiskey.*

The sales from that album also went to the Charlottesville Music Resource Center, a music-based community center that provides musical and recording equipment to low-income and at-risk kids in the Charlottesville community. Started by John Hornsby, the members of Dave Matthews Band were soon on board as advisers. Moore was present when it was established, and because of the band's donation of profits the center was able to purchase their building outright. The MRC is housed in an old church, with the sanctuary converted into a concert hall. In April 2010 the concert hall was

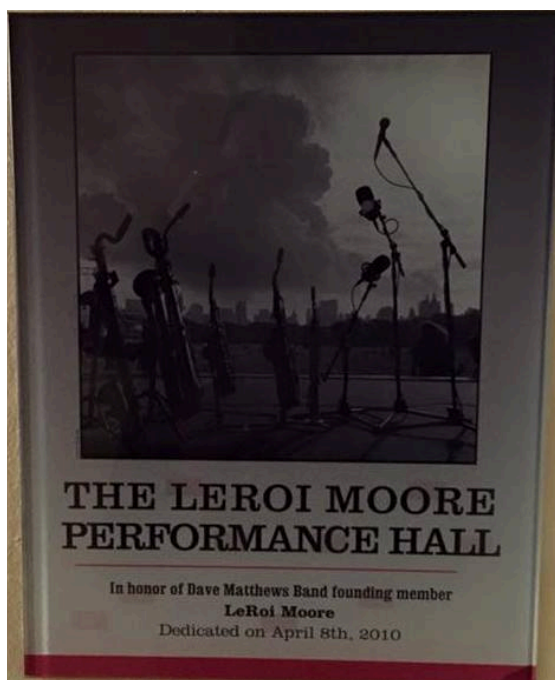


Figure 7.1 – dedication plaque of The LeRoi Moore Performance Hall, Music Resource Center, Charlottesville

dedicated “The LeRoi Moore Performance Hall” in the late saxophonist’s memory. For the young musicians of Charlottesville, Moore’s legacy is one of giving.

LeRoi Moore is arguably one of, if not the, most commercially successful saxophonists of all time. He performed on thirteen platinum-selling albums, many of which went platinum multiple times, and three gold albums.<sup>5</sup> As of 2013, the band he

helped co-found had grossed over \$700

million in touring revenue since their inception in 1991.<sup>6</sup> He performed all over the world

for everyone – presidents, music royalty, and regular people alike. His saxophone was

<sup>5</sup> “Dave Matthews Band - Gold and Platinum,” RIAA, accessed February 10, 2016, [http://www.riaa.com/gold-platinum/?tab\\_active=default-award&se=dave+matthews+band&col=format&ord=asc#search\\_section](http://www.riaa.com/gold-platinum/?tab_active=default-award&se=dave+matthews+band&col=format&ord=asc#search_section).

<sup>6</sup> Ray Waddell, “Rolling Stones No. 1 On List of Top 25 Live Artists Since 1990,” May 27, 2014, accessed February 10, 2016, <http://www.billboard.com/articles/news/6099232/top-live-artists-touring-grosses-rolling-stones>.

heard on radio stations in frequent rotation, and he was regularly on television performing with Dave Matthews Band.

He was a unique improviser with an individual voice. He learned from the masters of his instrument and of jazz, reinterpreting them in his own way. He created music of lasting importance and pushed the boundaries of his instrument. These artistic achievements have been the defining tenets of jazz from the beginning. Most remarkable is that he did so to the adulation of millions.

LeRoi Moore, through his playing, was able to craft a musical identity that was groundbreaking and popular. For all his self-loathing, he was a masterful improviser and perfectly positioned to blossom when Dave Matthews approached him in 1991. He suffered from self-doubt and tremendous stage fright. Yet his contributions to American music are unquestionably important. “I don’t think the music world realizes how much of loss it was,” says Rob Cavallo, “because he was a genius.”<sup>7</sup>



*Figure 7.2 – LeRoi Moore at the opening of the Music Resource Center, Charlottesville, Virginia*

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<sup>7</sup> *The Road To Big Whiskey.*



## THE SAXOPHONES OF LEROI MOORE

LeRoi Moore was a gear fanatic, owning over thirty horns during his life. He carried a compliment of over twenty on the road with him.<sup>8</sup> In an introduction to a book of transcriptions, Moore's friend and repair technician Dave Saull discussed his equipment with Dave Matthews Band. Moore carried two of each saxophone, one as a backup, as well as several flutes and pennywhistles. Onstage he favored vintage Selmer Mark VI's in alto, tenor, and baritone along with a rotating cast of sopranos. Although they were his preference, he was fond of many different makes and models of saxophone.<sup>9</sup>

### SOPRANO

In the early days of the band LeRoi Moore used a Yamaha soprano saxophone, identifiable on the cover of Live Trax 30. He also appears to use a Bari mouthpiece, distinguishable by its silver band at the shank.<sup>10</sup> Around the time *Under the Table and Dreaming* was recorded he changed setups to what is arguably his best soprano sound. He acquired a Selmer Series III soprano in white lacquer, which he played with a vintage soloist mouthpiece and ligature.<sup>11</sup> He experimented with a vintage metal soloist, which appears in the MTV special *Crashing the Quarter*.<sup>12</sup> This setup would remain unchanged for eight years. The white soprano appears in the music videos for "Ants Marching" and "Satellite," as well as all live performances. The MTV Ultrasound special on the making

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<sup>8</sup> Saull.

<sup>9</sup> *Matthews Just Riffs Sax (Just the Riffs)* (New York: Cherry Lane Music Company, 2002), 4.

<sup>10</sup> This mouthpiece was popular primarily due to its use by Branford Marsalis. *Live Trax 30 The Muse*.

<sup>11</sup> His fondness for vintage hard rubber mouthpieces is documented in both the Windplayer article about him and the *Just the Riffs* introduction by Saull. This soprano appears on the cover for *Live Trax 33. Live Trax 33 Lupo's Heartbreak Hotel*.

<sup>12</sup> *Crashing the Quarter*.

of *Before These Crowded Streets* shows him using it, and he uses it in the 1999 live concert video for *Listener Supported*.<sup>13</sup>

In later years he preferred single body sopranos without a detachable neck. These included Grassi, Borgani, and Rampone & Cazzani soprano saxophones.<sup>14</sup>

## ALTO

Moore did not add alto saxophone into his repertoire until several years after the band's formation. By the time *Under the Table and Dreaming* came around it was in regular rotation. His preference is almost exclusively for vintage Selmer Mark VI's, with few variations. Saull mentions that he has a silver-plated Mark VI, which appears in *Crashing the Quarter*.<sup>15</sup> A modern black-lacquered Selmer appears in the music video for "What Would You Say."<sup>16</sup> Saull says that Moore prefers altos in the 120xxx to 140xxx range, and vintage Meyer mouthpieces.<sup>17</sup>

## TENOR

From the very beginning of Dave Matthews Band Moore uses Mark VI tenor saxophones. Michael Elswick mentions that he once owned two Keilwerth tenors before the band's formation.<sup>18</sup> The *Windplayer* feature on Moore describes his main tenor as in the 140xxx range, which puts his horn in the range of Sonny Rollins' tenor. He picked out the horn with the help of John Purcell. The same article mentions that he also has

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<sup>13</sup> MTV Ultrasound and *Listener Supported*.

<sup>14</sup> Saull, transcript.

<sup>15</sup> *Just the Riffs* and *Crashing the Quarter*.

<sup>16</sup> *What Would You Say*, directed by David Hogan (Dave Matthews Band, 1994), DVD (RCA Records., 2001).

<sup>17</sup> *Just the Riffs*.

<sup>18</sup> Elswick, transcript.

used H. Couf tenors.<sup>19</sup> Dave Saull's introduction in *Just the Riffs* suggests he also had a gold-plated Conn tenor.<sup>20</sup> Moore also had a private collection that included several old Bueschers and Martins.<sup>21</sup>

Moore's primary tenor mouthpieces appear to be vintage hard rubber Berg Larsens.<sup>22</sup> In the mid-1990's he was using a hard rubber Brillhart mouthpiece that John Purcell had worked on.<sup>23</sup> On *Listener Supported* he uses a metal mouthpiece that has the appearance of a Dave Guardala piece. Early pictures of Moore, such as those with Blue Indigo, show him using Otto Link mouthpieces on tenor, an assertion backed up by Michael Elswick.<sup>24</sup>

## BARITONE

Saull mentions that Moore travels with two baritones, a Mark VI and a Yamaha. For a time he owned a third baritone, the silver Martin he purchased from Elswick that appears in the video for "So Much To Say."<sup>25</sup> While he usually performs on a Mark VI, the Yamaha baritone appears in *Crashing the Quarter*.<sup>26</sup>

Moore seems to rotate baritone saxophone mouthpieces more than on any other saxophone. A variety of metal and hard rubber is used; they appear to run the gamut from Otto Links, to Rico Graftonites, to hard rubber Berg Larsens, though this cannot be confirmed.

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<sup>19</sup> Granados, 20.

<sup>20</sup> *Just the Riffs*.

<sup>21</sup> Saull, transcript.

<sup>22</sup> *Just the Riffs*.

<sup>23</sup> Granados, 20.

<sup>24</sup> Elswick, transcript.

<sup>25</sup> The video also shows Moore with an old Conn or Buescher silver alto. Ibid.

<sup>26</sup> *Crashing the Quarter*.

## REEDS AND LIGATURES

The Windplayer article on Moore mentions his affinity for Vandoren Java reeds in either 2 ½ or 3 strength on all saxophones.<sup>27</sup> Steve Wilson says he was a fan of Winslow ligatures; they can be seen on alto and tenor throughout 1999 and 2000.<sup>28</sup>

## CUSTOMIZATIONS

All of LeRoi Moore's saxophones are customized from the bottom up by Dave Saull using his "free resonance treatment." Saull's methodology is to get the saxophone playing as resonantly as possible. Any materials that might dampen the sound are removed. Keys and pads are individually treated, as are springs and posts. When one sees LeRoi Moore's saxophones on video, they are redone completely from their original condition at purchase.<sup>29</sup>

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<sup>27</sup> Moore was listed as a Vandoren artist on their website for some time. Granados, 20.

<sup>28</sup> *Live at Folsom Field* has several clear shots of Moore's Winslow tenor ligature. *Live at Folsom Field*.

<sup>29</sup> Saull, transcript.

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*Under the Table and Dreaming* – 1994

*Crash* – 1996

*Live at Red Rocks* – 1997

*Before These Crowded Streets* – 1998

*Everyday* – 2001

*Busted Stuff* – 2002

*Stand Up* – 2005

*Big Whiskey and the Groogrux King* – 2009

**Dave Matthews Band – Official Live Releases**

*Remember Two Things* – 1993

*Recently* – 1994

*Live at Red Rocks* – 1997

*Listener Supported* – 1999

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*Live at Folsom Field* – 2002

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*Volume 4 Classic Amphitheatre - 2005*

*Volume 5 Meadow Brook Music Festival – 2006*

*Volume 6 Fenway Park – 2006*

*Volume 7 Hampton Coliseum – 2006*

*Volume 8 Alpine Valley Music Theatre – 2007*

*Volume 9 MGM Grand Garden Arena – 2007*

*Volume 10 Pavilhão Atlântico – 2007*

*Volume 11 – Saratoga Performing Arts Center - 2008*

*Volume 12 – L.B. Day Amphitheatre - 2008*

*Volume 13 – Busch Stadium – 2008*

*Volume 14 Nissan Pavilion at Stone Ridge – 2009*

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*Volume 17 Shoreline Amphitheatre – 2010*

*Volume 18 Virginia Beach Amphitheatre – 2010*

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*Volume 21 SOMA – 2012*

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*Volume 37 Trax - 2016*

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**Robert Randolph and the Family Band**

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