# MOTIVIC AND VOICE-LEADING COHERENCE IN THE IMPROVISATIONS OF SAXOPHONIST CHRIS CHEEK

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2017

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Fraile Lainez, Alejandro. *Motivic and Voice-Leading Coherence in the Improvisations of Saxophonist Chris Cheek*. Doctor of Musical Arts (Performance), December 2017, 190 pp., 79 figures, bibliography, 108 titles.

Saxophonist Chris Cheek has been a reference for his work as a sideman with some of the most established jazz artists in the international jazz scene of the last twenty-five years. Despite his importance, there is lack of detail in the available publications about Cheek. The short length and journalistic character of the publications only produce surface descriptions of Cheek's style. There is a need to further describe the melodic elements present in Chris Cheek's style in order to have a better understanding of the implications and importance of these elements across the history of jazz saxophone and jazz pedagogy. In the past, several scholarly works have described the improvisational styles of jazz musicians using a multitude of analytical tools. The design of those studies often fails to provide a comprehensive view of the improviser's style because of the limited scope of the analyzed sources or the specific focus of the analysis. This analytical study presents a comprehensive view of Chris Cheek's style through the motivic and voice-leading analyses of six improvisations by the saxophonist. This design allows the study to discern between motivic development processes, melodic structures, formulaic material, and harmonic structures that belong to the saxophonist's idiom. By presenting the elements in Cheek's style, this study is able to show the importance of motivic and voice-leading coherence in jazz pedagogy as well as the importance of Cheek's style as a reference for lyricism.

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ACKNOWLEDGEMENTS

I would like to convey my gratefulness to my advisory committee members, Dr. John Murphy, Dr. Debbie Rohwer, and Professor Brad Leali for their dedication, assistance, advice, and support through this arduous process of writing a dissertation. I am especially grateful to my wife Deirdre Murphy and my daughter Nora who unconditionally supported me and inspired me to pursue a doctoral degree. I am thankful to the rest of my family in United States and Spain, especially to my parents, Jesus Fraile Moreno and Maria del Carmen Lainez Miranda who always have supported my career choices and gave me unconditional love and advice when needed. I am thankful for all the help I have received at the University of North Texas, from professors, students, and alumni. This institution has been my home for the past eight years and I am truly indebted for the impact that it has had on my life. Finally, I would like to convey my most profound admiration and gratitude to Chris Cheek for the countless hours of inspiration and motivation.

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# CHAPTER 1

## INTRODUCTION

Saxophonist Chris Cheek is one of the most sought-after artists of his generation. He was born in St. Louis on September 16, 1968. Raised in St. Louis, Cheek started playing saxophone at the age of eleven helped by his father, who was a band director. He started taking saxophone lessons during high school with Fred Baugh. After graduating from high school, he attended Webster University and performed in several groups in the local scene, sitting in multiple occasions with local saxophonist Willie Atkins, which he considers an early mentor. He studied in Webster University for a year and a half until he received a scholarship to study at Berklee College of Music in 1988.[1] He moved to Boston and studied with Joe Viola, Hal Crook, and Herb Pomeroy. In 1992, he moved to New York and started to work as a sideman. He has played and recorded with some of the most established jazz artists in the international jazz scene of the last twenty-five years such as Paul Motian's Electric Bebop Band, Charlie Haden's Liberation Music Orchestra, Steve Swallow, Guillermo Klein, Kurt Rosenwinkel, Brad Mehldau, Jordi Rossy, Bill Frisell, Seamus Blake´s Bloomdaddies, Matt Penman, Chris Lightcap, and Elisabeth Raspall, among others.

Proof of Chris Cheek´s extensive work is the numerous reviews of albums and performances where Cheek appears as a sideman.[2] There are only a handful of critics who have covered Cheek´s work in his musical adventures as a leader. While some reviews point out the status of the musician as undiscovered or unknown by the general public,[3] others focus their

[1]Information extracted from personal interview with Chris Cheek.

[2]A list of these reviews is listed in the bibliography section under Magazines and Newspapers.

[3] David Seymour, "Blues Cruise by Chris Cheek," review of *Blues Cruise*, by Chris Cheek. *Jazzreview.* February 2005.

attention on the fact that the sidemen on his albums are the Brad Mehldau trio, either using this fact as a way to give importance to Chris Cheek´s style,[4] or as a way to downplay the importance of Cheek´s style when compared to his sidemen.[5]

Several reviews have described the characteristics of Cheek´s sound as well as stylistic observations about his playing. In a review of Cheek´s album *I Wish I Knew*, Scott Yanow describes Cheek´s style as mature, "often sounding a bit like Stan Getz." Yanow also affirms that on the tune "I´ll be seeing you," some of Cheek´s more "advanced melodic improvising" reminds him of Warne Marsh.[6]John Fordham also defines Cheek´s style as "gracefully gliding, somewhat Stan Getzesque"[7]and characterizes him as a player who "expand(s) themes in floating long tones and casually skipping Stan Getzian runs."[8] Another review by Fordham also specifies that Cheek´s tone is "unusual in the post-Coltrane sax world" because it is "oddly woody and plaintive."[9]

Chinen describes his sound as "dry" and his solos as "linear" when compared with Tony Malaby in a review of Chris Lightcup´s album.[10]Ivan Hewett conveys the image of Cheek

[4] Matt Merewitz, "Chris Cheek: Blues Cruise," review of *Blues Cruise*, by Chris Cheek. *Allaboutjazz*. July 2006.

[5]Paul Olson, "Chris Cheek: Blues Cruise," review of *Blues Cruise*, by Chris Cheek. *Allaboutjazz*. July 2006. Accessed March 15, 2016.

[6] Scott Yanow, "I Wish I Knew - Chris Cheek," review of *Blues Cruise*, by Chris Cheek. *Allmusic.com*.

[7] John Fordham, "Seamus Blake/Chris Cheek: Reeds Ramble Review – 'Quirky and Mesmerising'," review of *Reeds Ramble*, by Seamus Blake and Chris Cheek. *Guardian*. March 2014.

[8] John Fordham, "Hannes Riepler/Chris Cheek: Wild Life review - a languid guitar-and-sax set," review of *Wild Life* by Hannes Riepler and Chris Cheek. *Guardian (London)*, February 18, 2016, Music section.

[9]John Fordham, "Jazz: Kurt Rosenwinkel: Pizza Express Jazz Club, London 4/5," review of the performance by Kurt Rosenwinkel (guitar), Chris Cheek (saxophone), Aaron Goldberg (piano), and Eric Harland (drums). *Guardian Final Edition (London)*, July 18, 2005, Guardian Leader Pages section.

[10] Nate Chinen, "Finding ways to make old standards feel fresh," review of Lay-Up by Chris Lightcup. *International New York Times*, February 28, 2015, Leisure section.

"conjuring a sound of Ben Webster-ish softness."[11]Seymour affirms that Chris Cheek´s sound is "advanced but accessible" and that his vibrato is "pervasive but subtle and expertly controlled."[12]Merewitz points out that Cheek´s "rhythmic flair" reminds him of Eddie Harris and that the "frolicking quality and vivacity of his breathy tone" is a reminiscent quality of Sonny Rollins. He compares Cheek´s style to Chris Potter or Donny McCaslin but "without the shrieking and pyrotechnics."[13]Peter Hum portrays Cheek as a "sumptuous, cliché-free player"[14]while Comiskey sketches him as a sensitive soloist who reacts to the nature of each composition.[15]

Not only critics have noticed his playing, but also his peers have recognized him as one of the most lyrical players on the scene and as an influence on their own playing. The closest description of Cheek´s influences was made in an interview by fellow saxophonist, Joshua Redman. In the interview, Redman notes Cheek´s particular interest in Wayne Shorter and Stan Getz, and also highlights Cheek´s sound, facility, and natural lyricism.[16] In another interview, Redman also names Chris Cheek´s album *Vine* as one of his favorite recordings of recent years.[17]

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[11]Hewett, Ivan. "Jazz: Bill Frisell Quintet; Roberto Fonseca Cheltenham Jazz Festival," review of performance by Bill Frisell (guitar), Chris Cheek (saxophone), and Ron Miles (cornet). *Daily Telegraph (London),* May 7, 2008, Features section.

[12] David Seymour, "Blues Cruise by Chris Cheek," review of *Blues Cruise*, by Chris Cheek. *Jazzreview.* February 2005.

[13] Matt Merewitz, "Chris Cheek: Blues Cruise," review of *Blues Cruise*, by Chris Cheek. *Allaboutjazz.* July 2006. Accessed March 15, 2016.

[14] Peter Hum, "The Future of Jazz Piano," review of *House On Hill* by Brad Mehldau and *Blues Cruise* by Chris Cheek. *Ottawa Citizen (Final Edition),* June 25, 2006, The Citizen´s Weekly Arts & Books section.

[15] Ray Comiskey, Review of *Orquesta Jazz de Matosinhos Invites Chris Cheek* by OJM and Chris Cheek. Irish Times, April 27, 2007, CD Reviews section.

[16] Andrew Gilbert, "Jazz Articles: Joshua Redman: Playing Through the Changes." *Jazz Times.* June 2007.

[17] Paul Jackson, "And the best jazz album of the year is…," a review of *Back East* by Joshua Redman. *Daily Yomiuri (Tokyo),* January 16, 2003.

The residency in Paul Motian´s band was an important milestone for Chris Cheek´s career and style. John Fordham notes that the "conversational" approach to improvisation that was utilized in Paul Motian´s band had an effect on Chris Cheek´s style.[18] Ratliff points out that some of the best jazz musicians who have emerged in the last decade have gone through Paul Motian´s Electric Bebop Band.[19]Ratliff also cites an interview with Motian talking about the Bill Evans trio and how they were trying to keep the tradition in their playing while playing in a modern way that would make sense of the time they were living in, something that Paul Motian kept in his bands and passed along to the new generation of musicians who played with him.[20]

The premise of this study is that Chris Cheek possesses a lyrical quality that sounds modern while keeping the tradition. A proof of this is the wide range of recordings Cheek has done as a sideman, where his lyrical style allows him to play in a traditional context such as the jazz standards found on his album *I Wish I Knew* as well as modern contexts such as the rock and funk tunes found on his albums with the Bloomdaddies or Rudder. The importance of Chris Cheek in the history of saxophone is evident, not only through the comparisons with musicians such as Stan Getz, Ben Webster, or Warne Marsh, but also because Cheek has shared the stage with jazz legends such as Paul Motian, Steve Swallow, and Charlie Haden, and younger musicians who are contributing to the evolution of jazz such as Kurt Rosenwinkel, Brad Mehldau, and Seamus Blake.

[18] John Fordham, "Barry Green's New York Trio," review of performance by Barry Green (piano), Gerald Cleaver (drums), and Chris Cheek (tenor saxophone). *Guardian (London),* September 27, 2015, Music section.

[19] Chris Potter, Tony Malaby, Joshua Redman, Chris Cheek, Kurt Rosenwinkel, Ben Monder, and Steve Cardenas played with Paul Motian.

[20] Ben Ratliff, "Paul Motian and His Nonstop Life." *New York Times (Late Edition – Final),* June 22, 2003, Arts and Leisure section.

None of the reviews previously mentioned describe to a full extent the characteristics and inner details of Cheek´s playing; on the contrary, the reviews produce surface descriptions of Cheek´s style, something normal considering the journalistic nature of the publications. Even though there are several dissertations that mention Chris Cheek, they do not offer substantial information related to Cheek´s style.[21]The lack of definition of Cheek´s style and the nature of the available publications are important reasons for this study. There is a need to further describe the melodic elements present in Chris Cheek´s improvisation style in order to have a better understanding of the implications of these elements across the history of jazz saxophone and jazz pedagogy. This task can only be achieved by a thorough analysis of the elements present in Cheek´s style.

In order to describe his style, this study utilizes two types of analysis that have been standard in scholarly works to describe the motivic coherence and voice leading present in Chris Cheek´s improvisation. Motivic analysis has been used in jazz to understand the motivic structure of solos and compositions or to label and catalog the preferred formulas of certain jazz performers. Voice leading analysis has been used in jazz to understand the deep level structures in compositions and improvisations as well as to find patterns in deeper levels of voice leading. The premise of this study is that in order to have a complete perspective on the lyricism found in

[21] Caroline Anson Davis, *Semantic Knowledge of Eminent Jazz Performers: A Study on the Impact of Community Affiliation and Expertise* (PhD diss., Northwestern University, 2010).

Tim Jago, *The Role of the Jazz Guitarist in Adapting to the Jazz Trio, the Jazz Quartet, and the Jazz Quintet* (DMA diss., University of Miami, 2015).

Jonathan Lorentz, *The Improvisational Process of Saxophonist George Garzone with Analysis of Selected Jazz Solos from 1995-1999* (PhD diss., New York University, 2008).

Sam S. Trapchak, *Towards a Model of Jazz Bass Accompaniment on Standards Adapted to Uneven Meters: The Foundational Approaches of Larry Grenadier, Scott Colley and Johannes Weidenmueller* (Master Thesis, William Patterson University, 2009).

Chris Cheek´s style, it is not enough to study only one of these approaches.[22] The utilization of the two approaches gives this study a better comprehension of Chris Cheek´s style. By presenting a comprehensive view of the elements in Cheek´s style, this study shows the importance of Cheek´s style as a reference for lyricism as well as the importance of motivic and voice-leading coherence in jazz pedagogy.

## Review of Literature

### *Motivic Analysis in Jazz*

Motivic analysis has been a major part of the scholarly conversation in the classical realm to make sense of certain masterpieces of the classical world. Two of the most important points of view referring to this subject were stated by Arnold Schoenberg and Heinrich Schenker. According to Schoenberg´s Grundgestalt the coherence of a musical work is made through the connections between motives, themes, and phrases. On the other hand Schenker believed that there was more than a connection on the surface. He developed an analysis to show the motivic connection in deeper levels of a piece looking at the relationship between harmony and melody.[23]

Following the idea of Grundgestalt, Edward Green discusses the motivic implications in the work of Duke Ellington.[24] His article discusses the problems of unity and variety through the analysis of three pieces from *The Far East Suite*. Green uses motivic analysis to understand how

[22]Lyricism is defined by the Oxford English Dictionary as lyric character, and lyric is related to the lyre; adapted to the lyre or meant to be sung. This study uses lyricism to describe the singable character of a melody and the expressivity used to perform that melody.

[23] Pieter C. Van Den Toorn, "What's in a Motive? Schoenberg and Schenker Reconsidered," *Journal of Musicology* 14, no. 3 (1996): 370-399.

[24] Edward Green, "`It Don't Mean a Thing If It Ain't Got That Grundgestalt!'—Ellington from a Motivic Perspective," *Jazz Perspectives* 2, no. 2 (2008): 215-49.

the compositional processes of Ellington were logically based on the development of motives. Green's idea of development of motives in Ellington's music agrees with the ideas of Schoenberg regarding the coherence of a composed work, but does not discuss the same concepts in jazz improvisation.

Maintaining coherence in jazz improvisation has been a common theme in scholarly works analyzing jazz. Brian Harker´s article discusses the first major jazz artist to bring coherence to improvisation, Louis Armstrong.[25] He analyzes several solos in the search for the elements that bring coherence to Armstrong´s performances. He discusses coherence in breaks, paraphrases, quotes, antecedent-consequent relationships of his phrases, and rhythmic variations of the melody. Even though the use of motives is important in Armstrong's solos, the main elements to bring out are the rhythmic and melodic paraphrasing. Most of Harker´s analysis is based on the relationship of Armstrong´s solos with the theme of the melody. Harker's study shows that in the early stages of jazz history, coherence was created by relating to the melody.

Gunther Schuller, probably one of the first to explore Schoenberg´s ideas in jazz, unveils the thematic development of Sonny Rollins´s recording of "Blue Seven" from the album *Saxophone Colossus,* in his 1958 article.[26] In this article, Schuller describes with his analysis a single motive developed through different modifications, which in Schuller´s opinion, gives coherence to the solo. Schuller also includes an intervallic analysis regarding the structure of the main motive,[27] something that influenced the research by scholars after him. One possible argument against the 1958 article that some scholars have pointed out is that it only focuses its

[25] Brian Harker, "`Telling a Story': Louis Armstrong and Coherence in Early Jazz," *Current Musicology* 63 (Fall 97): 46-83.

[26] Gunther Schuller, "Sonny Rollins and the Challenge of Thematic Improvisation," *The Jazz Review* 1, no.1 (November 1958): 6-21.

[27] Ibid., 6.

attention on one solo and does not look into the common material used by Rollins in his improvisations.

An example of an argument against Schuller is found in Benjamin Givan´s 2014 article about Gunther Schuller´s analysis of "Blue Seven,"[28] where he argued that Sonny Rollins´s solo on "Blue Seven," was in fact based on a formula common in Rollins´s style and not on a thematic development of the head.[29] Givan methodically proves that the melodic cell that Schuller characterized as theme is present in other solos of Rollins and other artists.

In Givan's article, he also makes an interesting point about the use of terminology to address the problem of different melodic structures found within a song or a composer´s language. Using terminology borrowed from Leonard Meyer,[30] Givan describes "dialect" as a number of musical features shared by many different improvisers. The concept of "dialect" is close to the idea of a language present in the jazz vernacular where jazz improvisers share common phrases. Then he identifies "idioms" as the individual approaches that an improviser might have. Finally, "intraopus style" is the musical features that are repeated in a song or musical piece.[31] This terminology is helpful for the present study as its purpose is to describe Cheek´s idiom.

Givan is not the first one to notice Schuller's flawed argument. Barry Kernfeld´s study of Coltrane improvisations also pointed out that "Blue Seven" is in fact a formula that many

[28] Benjamin Givan, "Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis." Journal of the American Musicological Society 67, no. 1 (2014): 167-237.

[29] Givan points out that even the head of "Blue Seven" was improvised at the studio. The fact that the head was improvised on the studio and the presence of the formula in other solos opposes Schullers´ idea of the thematic improvisation on "Blue Seven."

[30] Leonard Meyer, *Style and Music: Theory, History, Ideology. Studies in the Criticism and Theory of Music.* (Philadelphia: University of Pennsylvania Press, 1989): 23-25.

[31] Benjamin Givan, "Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis." Journal of the American Musicological Society 67, no. 1 (2014): 211.

musicians were playing during the hard bop era.[32]Charles Clement Blancq also describes Rollins´s use of motivic material and analyzes several solos to extrapolate the common motivic material in all of them.[33] In Blancq´s opinion, motivic improvisation is guided by intuition and motives are just a tool. Even though a real coherence is apparent in Rollins´s work, Blancq argues that there is no premeditation whatsoever from the soloist. The study also describes in detail several elements of Rollins´s style, such as melody, harmony, rhythm and form. These three articles exemplify that the only way to describe someone´s idiom accurately is to look across different solos from the same artist.

Some studies have made a clear distinction between motivic material and formulaic material. One of the clearest definitions was made by Henry Martin, who understood formulas as "note patterns prepared in advance by the player for improvisational fluency" and motives as musical ideas that "undergo a process of transformation that provides an underlying organization to the music."[34] There has been plenty of research in motivic development on improvisation as mentioned before, but a further study of other improvisations by the same performer could easily render a different outcome for the study. It is likely that when only one solo is studied, there can be material that might be labeled as motivic or thematic material when in fact it is a formula regularly used by the performer.

In the past, there have been studies that searched for formulas used by a particular musician. Thomas Owens and his study of Charlie Parker´s formulas is one of the best examples

[32] Barry Kernfeld, "Two Coltranes," *Annual Review of Jazz Studies2*, (1983): 7–66.

[33] Charles Clement Blancq III, *Melodic Improvisation in American Jazz: The Style of Theodore "Sonny" Rollins, 1951-1962* (PhD diss., Tulane University, 1977).

[34] Henry Martin, "Charlie Parker and "Honeysuckle Rose": Voice Leading, Formula, and Motive," *Society for Music Theory 3*, Vol. 18, (2012): 4.

of this.[35] Owens transcribed over two hundred solos by Charlie Parker and discovered around one hundred formulas that were repeated in Parker´s work. Owens discovered that some of the formulas that Parker used were specific to a single key even though they were used all across Parker´s solos. In the case of Kernfeld, his study makes a distinction between formulas and motives by looking at various improvisations by John Coltrane.[36]Benjamin Givan´s study on Django Reinhardt[37] is also another recent example of this type of study. He describes some formulas as instrument-specific and classified the formulas in four categories: variable, stable, superformulas, and context-specific. The present study identifies the formulaic material specific to Chris Cheek´s style, and the motivic development techniques employed by the saxophonist through a careful analysis of several solos to better describe his particular idiom.

Another example of an analytical study that focuses on the musician´s idiom, but this time with modern artists, is the dissertation written by Jimmy Jared Emerzian.[38] This study describes the elements that link Mark Turner and Warne Marsh together, analyzing the musical elements in their music and discussing what they both have in common. It is not the purpose of this study to compare Chris Cheek with anyone, but to analyze his idiom and extract his melodic techniques to better understand the style and its place in the context of jazz saxophone.

On the other hand, a study that focused on portraying a modern improviser´s idiom without comparing him with others is Andrew Richard Dalhke´s dissertation on Joe Lovano.[39] In

[35] Thomas Owens, *Charlie Parker: Techniques of Improvisation* (PhD diss., University of California, Los Angeles, 1974).

[36] Barry Kernfeld, "Two Coltranes," *Annual Review of Jazz Studies2*, (1983): 7–66.

[37] Benjamin Givan, *The Music of Django Reinhardt* (Ann Arbor: University of Michigan Press, 2010).

[38] Jimmy Jared Emerzian, *Saxophonist Mark Turner's Stylistic Assimilation of Warne Marsh and the Tristano School* (PhD diss., California State University, 2008).

[39] Andrew Richard Dahlke, *An Analysis of Joe Lovano's Tenor Saxophone Improvisation on Misterioso by Thelonius Monk an Exercise in Multi-dimensional Thematicism*, (PhD diss., University of North Texas, 2003).

his work, Dalhke describes the motivic development and voice leading in Joe Lovano´s style looking at the motivic development in Lovano´s complex style on "Misterioso" by Thelonious Monk. The same argument used for Schuller´s study in Sonny Rollins could be used here, because both studies only focus their attention on one solo. The present study is different from that of Dalhke because it gathers information from the common elements found throughout Chris Cheek´s solos making a better distinction between motives and formulas in Cheek's style.

### *Voice-Leading Analysis in Jazz*

The voice leading of tunes or improvised solos has been a major focus in jazz studies. Scholars have made use of Schenkerian analysis or derivative analysis in order to shed light on motivic structures in the deeper levels of the voice leading. Allen Forte´s *American Popular Ballad of the Golden Era: 1924-1950*[40]used Schenkerian analysis to search for deeper level structures in the songs typically used by jazz musicians. Forte argues that because musicians use these tunes in their repertoire, they keep them current, and for that reason the tunes develop. Forte´s study does not deal with improvisation, but rather focuses on the main structure of jazz standards, which informs the two main points of view regarding Schenkerian analysis and improvisation. These two main approaches are whether jazz improvisations is considered as a theme and variations with a background fundamental line or unique creations that develop from a fundamental line to become something else.

One of the most important books on the implications of using Schenkerian analysis on jazz is *Analyzing Jazz: A Schenkerian Approach* by Steve Larson.[41]The book discusses the

[40] Allen Forte, *The American Popular Ballad of the Golden Era 1924–1950* (Princeton University Press, 1995).

[41] Steve Larson, *Analyzing Jazz: A Schenkerian Approach* (Hillsdale, NY: Pendragon Press, 2009).

improvisations of Thelonious Monk, Oscar Peterson and Bill Evans over the standard 'Round Midnight' by Monk. He considers the improvisations over a tune as variations over a theme. He uses the analysis to bring out the inner structure of the improvisation, that way he compares it to the original tune. He argues that the improvisations are based on the song´s fundamental line. Larson also discusses motivic repetition in this book. More specifically, he discusses hidden repetitions such as inter-level repetition, where the motive is repeated in different levels. Another important idea is the "linkage technique," where the last part of a motive is the generator for a new musical idea.

*The Development of Diminutions in American Jazz* by Allan Forte[42] is another example of Schenkerian analysis in jazz. It discusses the elements found in the improvisations of Louis Armstrong, Bessie Smith, Lester Young, and Charlie Parker. His argument is that the improvisations are not reproducing the fundamental line of the song, but they are rather a prolongation of it, which hence creates a new unique creation instead of variations on a theme. The basic understanding of this is that passing notes and chromatic notes are as important as the structural markers. Forte argued that the introduction of the blue notes directly influenced the harmonic background. The increasing complexity in the melodic dimension affects the harmonic dimension.[43] In other words, the more chromatic the melody, the more chromatic the harmony will be and vice versa. This point of view is especially interesting considering the high amount of chromatic content in Cheek´s style and the creative accompaniment of his rhythm section players. This study is an opportunity to discuss how chromaticism affects the background harmonic structures in improvisation and how this affects the underlying structure of the solo.

[42] Allen Forte, "The Development of Diminutions in American Jazz," *Journal of Jazz Studies* 7, no. 1 (Spring 2011): 7-27.

[43] Ibid., 25.

There is a group of studies that research the relationships between motivic material and voice leading. John David Check´s research[44] also uses Schenkerian analysis to discuss the compound melody and find underlying structures in the solos of five musicians over the standard "All the Things You Are."This research helps identify the common elements from the tune across different performances. It also describes the style of every performer, but it does not cover different solos of the same performer.

In Henry Martin´s research about Charlie Parker and Thematic Improvisation,[45]he analyzes the voice leading of certain solos by Parker to find deeper motivic connections in the voice leading between the solo and the tune. Through the use of voice leading analysis, Martin finds motivic material in Parker´s improvisation that is related to the tune. On the other side, Heyer´s research on Chet Baker[46] makes a complete analysis of Baker´s solos to understand the vocabulary of the trumpeter and how it relates to voice leading. He finds certain voice leading patterns used by Baker in his solos. Both of these studies are concerned about how the melodic structures interact with the voice leading and harmony of the tunes in multiple solos of the same performer. The present study uses voice leading analysis to discover deeper motivic connections across Chris Cheek´s improvisations.

In summary, in order to fully comprehend the melodic language of Chris Cheek, this study uses the two kinds of analysis available to understand its surface and deep level structures and its relation to the harmony. Because the study focuses on the melodic approach through two different types of analysis, this study helps to explain better how the analyses interact with each

[44] John David Check, *Concepts of Compound Melody in Jazz Improvisations* (PhD diss., Yale University, 1997).

[45]Henry Martin. *Charlie Parker and Thematic Improvisation* (Lanham MD: Scarecrow Press, 1996).

[46]David J. Heyer, *Vocabulary, Voice Leading, and Motivic Coherence in Chet Baker's Jazz Improvisations.* (PhD diss., University of Oregon, 2011).

other. In the educational realm, it helps the student to understand more ways to use the melodic approach for improvisation.

## Method

This study describes the elements present in Chris Cheek´s style through an analysis of the melodic structures presented in his solos. The description is done by using varied analytical methods.

### *Primary Sources*

The primary sources for this study are selections from the albums *I Wish I Knew*(1997),*Guilty*(2000), and *Let´s Call the Whole Thing Off (*2016).The reason for choosing these albums is that they are comprised of songs from the standard jazz repertoire and they exemplify three different stages of Cheek´s style. Standards are the perfect vehicle for transformation and creativity because of the simple nature of their melodies. They also pose a creative problem for the soloist, who is left to figure out a way to deal creatively with the subdominant-dominant-tonic cadence in a tonal situation. One of the main reasons to choose standards is that standards are an accessible tool for students to learn. It is easy to discern different approaches when the background vehicle is the same. The solos transcribed are: "Skylark" and "I´ll Be Seeing You" from the album *I wish I knew*;"I Remember You,""I´ll Remember April," and "Conception" from the album *Guilty*, and "Limehouse Blues" from the album *Let´s Call the Whole Thing Off.*

### *Creation of Original Transcriptions*

Due to the lack of exposure of Cheek´s style, there are not many transcriptions of solos available for analysis. One of the main parts of this study is to create transcriptions of selected improvised solos by Chris Cheek. The transcriptions are presented in the transposed key for tenor saxophone. The motivic analysis does not include the harmonic progression. It focuses on the melodic content thus bringing clarity to the analysis. The voice-leading analysis focuses on the harmonic context and it includes the original transcription of the solo with the chord progression from the song, and a Schenkerian reduction of the solo with the chord changes the solo is implying.

### *Analysis*

In order to reveal the motivic relationships in the solos of Chris Cheek, this study focuses on the melodic structures of the solos on two levels: motivic structure and voice leading. In order to do so, this study also uses two types of analysis: motivic analysis to understand the structure and composition of the solos, and voice leading analysis to understand the deeper motivic connections in his solos.

#### Motivic Analysis

This study looks at the solos by Chris Cheek to locate motivic and formulaic material in his improvisations. This study follows the traditional way of labeling motives found in jazz research previously mentioned. This way of labeling motives is inherited from the European tradition and follows the methodology found in Schoenberg´s *Fundamentals of Musical Composition*. A particular publication that has served as a model for this study is Keith Waters´s

melodic analysis on Miles Davis´s Second Quintet recordings.[47]In his research, Waters describes strategies such as motivic interaction, motivic expansion, phrase overlap (what Larson describes as Linkage technique), and other rhythmic strategies to develop motives..

The examples contain information of where to find the excerpt on the recording. Along with the labeled motives, some commentary is added about the development of such motives. In addition to describing the formulas and motivic development present in Chris Cheek´s improvisation, this study also adds details from the intervallic composition of certain musical phrases, which provides a more complete view of the composition of the motives.

Voice Leading Analysis

This study uses voice leading informed by Schenkerian analysis to discover motivic or formulaic patterns in Chris Cheek´s style. The analysis used in this study is not orthodox Schenkerian analysis. The difference is that this study does not consider the voice leading as a structural level by itself. The motivic material found in the voice leading of this analysis is important only because of its reoccurrence as an improvisational tool in the same solo or other solos by the same performer. Benjamin Givan´s article about Swing music is used as a reference for the voice leading analysis.[48]In Givan´s reductions the important notes from each phrase are stemmed following Schenkerian analysis but have “no reference to any Urline or any other

[47] Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011).

[48] Benjamin Givan, "Swing Improvisation: A Schenkerian Perspective," *Theory & Practice 35,* (2010): 25-56.

background model."[49] Also, beamed notes show only an important "stepwise linear connection.[50] They do not have more "structural weight than unbeamed stemmed notes."[51]

In my analysis, the important pitches of each phrase are stemmed and the important voice leading notes are beamed.[52] Beamed notes show two consecutive notes a diatonic step apart, and dotted beamed notes show consecutive notes with identical pitch.[53]Slurs show other tonal relationships important for the harmonic context. Then the phrases are compared with other transcriptions to find similarities. A careful analysis of these reductions show formulas present in the surface-level or deep-level voice leading, giving the reader a deeper overview of Chris Cheek´s style.

### *Generating Biographical Material*

This study also gathers biographical material through interview with Chris Cheek. The interviews shed light on biographical aspects and personal explanations of his technique and his approach to improvisation. The interview process was conducted through Whatsapp and the audio was recorded. The interviews were transcribed, and the material is used for the different sections of this document. Because there is a lack of biographical material about Chris Cheek, this interview serves scholars as a reference.

[49] Ibid., 41.

[50] Ibid., 42.

[51] Ibid., 40.

[52] Tensions or extended-chord-tones can also be found stemmed following Givan´s analysis.

[53] Benjamin Givan, "Swing Improvisation: A Schenkerian Perspective," *Theory & Practice 35,* (2010): 40.

# CHAPTER 2

# MOTIVIC ANALYSIS

The present study compiles and discusses all the different aspects that give form to Chris Cheek´s style rather than explaining one transcription after the other. This chapter covers motivic analysis and focuses only on the melodic aspect of Cheek´s playing. Chapter 4 is when the focus of the research turns to the harmonic aspect of Chris Cheek´s style. The present chapter is divided in four main sections. The first covers basic definitions used for the melodic analysis. The second discusses the motivic development processes found in Chris Cheek´s improvisations. The third section dissects different melodic structures present in the improvisations. The fourth and final section of the chapter compiles repeated formulaic material present across all of the analyzed transcriptions.

## Terms and Definitions

Before getting deeper into the study of the melodic aspects of Chris Cheek´s improvisations, there are a couple of terms that require explanation. The following list of definitions serves as an introduction to the vocabulary used in the analysis.

*Chromatic approach*: A chromatic approach is a note that leads to another note by a half step (C#-C or B-C).[54]

*Diatonic enclosure (cambiata):* A diatonic enclosure is an enclosure where one of the notes is diatonic and the other is a non-harmonic note that approaches the object note in contrary

[54] Hal Crook, *How to Improvise: An Approach to Practicing Improvisation* (Rottenburg, Germany: Advance Music, 1991): 36.

motion (D-B-C).[55]

*Double chromatic approach or double leading note (DLN*): This is a chromatic approach that leads to the main note with two consecutive notes a half step apart (Bb-B-C or D-Db-C).

*Double neighbor*: A double neighbor is a diatonic enclosure that starts and ends with the object note (C-C#-B-C).

*Enclosure*: An enclosure is a chromatic approach that uses both leading tones to approach an object or main note (C#-B-C).[56]

*Escape note (Échappée):* An escape note is usually a diatonic note that embellishes an interval between two notes moving in contrary motion of the second (D-E-C).[57]

*Leading tone*: A leading tone is a chromatic approach that resolves half step down or up to a main note, imitating the same resolution of the third and seventh degrees of the dominant. [58]

*Neighbor tone (NT):* Also named auxiliary note in certain sources, the neighbor tone is an unaccented note a half step or whole step away from the main note in any direction. The neighbor tone is reached from the main note and comes back right away to it. When the note is above the main note it is called an upper neighbor tone(C-D-C), and if the note is below the main note it is called lower neighbor tone (C-Bb-C). Usually the neighbor tones are diatonic, but there are also chromatic neighbor tones but they are labeled only as that if they are not diatonic.[59]

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[55] Grove Music Online, s.v. "Non-harmonic note," by William Drabkin, accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/grove/music/20039

[56] Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami, Fl: Cpp/Belwin, 1991): 50.

[57] Grove Music Online, s.v. "Non-harmonic note," by William Drabkin, accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/grove/music/20039

[58] Grove Music Online, s.v. "Leading note," accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/grove/music/16179?q=leading+tone&search=quick&pos=5&_start=1#firsthit

[59] Grove Music Online, s.v. "Auxiliary note," accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/grove/music/01572?q=neighbor+tone&search=quick&pos=2&_start=1#firsthit

*Octave displacement:* An octave displacement is a repetition of the same note an octave apart from the first note played.[60]

*Passing note*: A passing note is a non-harmonic note that connects one main note to the next by conjunct motion and in the same direction.[61]

*Unprepared approach*: An unprepared approach is a note that connects two notes that are at least a third apart by approaching the second note half step from the direction of the first note.[62]

## Motivic Development Processes

The main processes that this study discusses are: variation through transposition, rhythmic variation, insertion, motivic expansion, motivic fragmentation, and motivic liquidation. All of these processes are defined first and then discussed over multiple examples extracted from the improvisations. The examples include annotations about the development process that is being discussed and also other processes that are happening at the same time. Because there are some examples that connect different processes, it is worth looking back at previous examples to understand them even further once all the processes have been discussed.

It is worthy of mention that some of these processes happen at the same time. For that reason, it becomes complicated labeling all of them in the motivic analysis. For that reason, in some of the analyses only one or two processes have been labeled, which does not mean that

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[60] Hal Crook, *How to Improvise: An Approach to Practicing Improvisation* (Rottenburg, Germany: Advance Music, 1991):35.

[61] Grove Music Online, s.v. "Passing note," accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/grove/music/21039?q=passing+tone&search=quick&pos=4&_start=1#firsthit

[62] Ibid., 36.

there are not more processes taking place at the same time. It only means that the labeled process is the most important for the development of the motives. The rest of processes that are not labeled are discussed in the written explanation of the motive.

### *Variation through Transposition*

The concept of motivic development comes from the idea that there is a repetition or intent of repetition of a musical fragment. The musical idea is then modified and developed through repetition. As Keith Waters explained in his book about motivic development in Miles Davis Quintet, "what constitutes a motivic cell is flexible, but these motives may be identified through repetition of interval, rhythm, contour, pitch, or some combination of those elements."[63]

The first type of process that this study discusses is variation of the intervals of a motive through transposition. It is one of the most common processes. The intervals of the original motive might suffer a transposition when the motive is repeated. This transposition, if it happens, might preserve the intervals as they exist in the original motive or slightly alter them. These concepts are called *perfect* and *imperfect transposition*. If the intervals are changed drastically but the rhythm remains intact it is called *free transposition*.

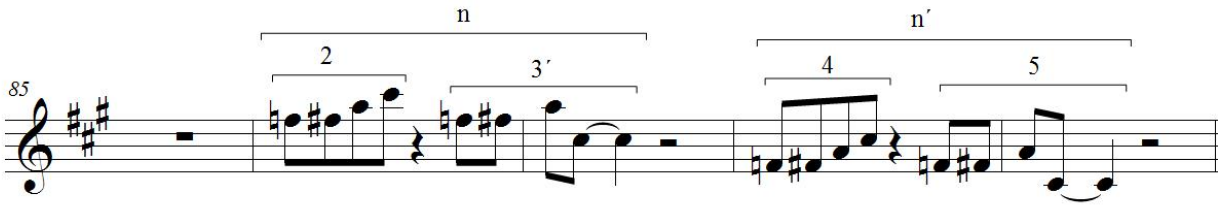
#### Repeated Notes

One of the easiest ways to repeat motivic material is to do it verbatim. The repetition will have the same notes but will not develop in any way. Some of the options that Cheek uses in his solos are to repeat the motives an octave apart or to shorten the motives before the motive is

[63]Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011): 55.

repeated in its entirety. The first example comes from Cheek´s solo on "Limehouse Blues," which is on one of his latest albums with fellow saxophonist Seamus Blake, named after one of the standards they recorded, "Let's Call the Whole Thing Off."[64] The example is part of a sequence of motives that originates two bars before. In m.85, Cheek plays a four-note ascending motive (F-F#-A-C) and then repeats the same motive with the last note displaced an octave down. In order to create interest and development, the second repetition of *motive n´* is transposed an octave down. Even though there is no change of pitch, the motive develops when is transposed an octave down covering big part of the saxophone range.

Figure 2.1: Motive using repeated notes on "Limehouse Blues."



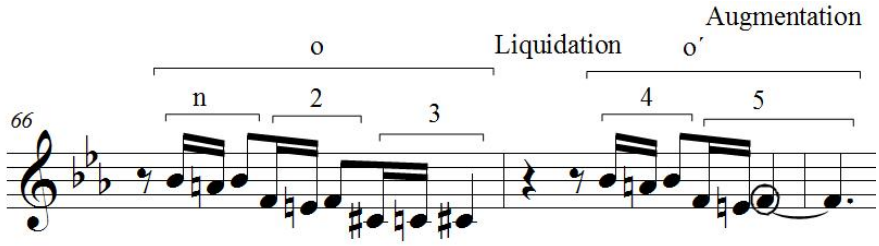

The second example comes from a live recording in Barcelona´s famous jazz club Jamboree of the standard "Conception."[65]In m.66, Cheek plays *Motive o*. This motive is comprised of three smaller motives involving neighbor tones. The first motive, *motive n* (Bb-A-Bb), is then followed by the second motive (F-E-F) and third motive (C#-C-C#). When *motive o´* is repeated, it only contains two motives. The last motive has disappeared and the second motive (F-E-F) has been augmented with its last note being twice as long as it was on the original. The main importance of this example is that the repetition is using the same notes. It does not repeat the whole motive, thus creating a perception of development in the motive. Notice how these two

[64] This is one of the newest releases from Cheek and Blake. They released it in 2016 after a series of concerts at New York´s famous jazz club "Smalls," with Ethan Iverson on Piano, Matt Penman on bass, and Jochen Rueckert on drums.

[65] This is one of the three solos transcribed from the same album with Ethan Iverson at the piano, Ben Street on the bass, and Jorge Rossy on the drums.

examples can also be considered a chain of smaller three or four-note motives that together form a sequence.

Figure 2.2: Motive using repeated notes on “Conception.”

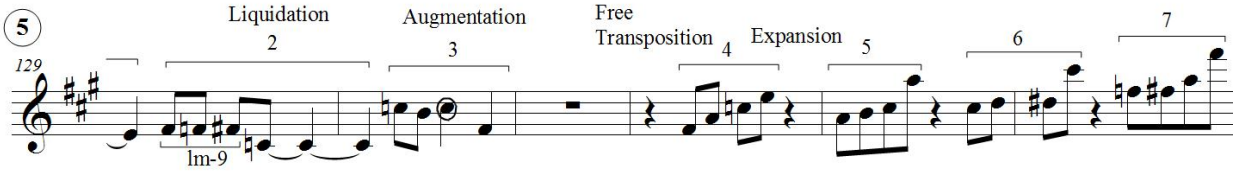



Perfect, Imperfect and Free Transposition

Perfect transposition happens when the intervals are transposed as they appear in the first motive without changing their quality. Imperfect transposition happens when the transposition changes the intervals but preserves their overall direction. Free transposition only preserves the rhythm of the motive changing all the intervals freely. Throughout the improvisations Cheek seems to favor imperfect transpositions, which gives the motives freedom to move throughout the harmony at the same time they remain recognizable.

The following example starts at the beginning of the fifth chorus of Cheek´s solo on “Limehouse Blues.” In m.129, he plays a lower neighbor tone followed by a descending leap of a tritone (F#-F-F#-C). When this motive is repeated, it starts an octave apart and keeps the lower neighbor tone, starting in this time on C, and the descending tritone again(C-B-C-F#). This is an example of perfect transposition.

Figure 2.3: Perfect, imperfect, and free transposition on “Limehouse Blues.”



Four measures after, in m.132, Cheek abandons the neighbor tone and the tritone and follows a melodic structure based on intervals of a third (F#-A-C-E). This new *motive 4* has been created through free transposition, and the only thing that links it to *motive 2* is the eighth-note rhythm that both of them share. The following *motive 5* is also created by free transposition. The intervals of the motive change again to two consecutive major seconds and a leap of a minor sixth (A-B-C#-A). After that, in mm.133-134, the next two motives follow an imperfect transposition. The motives take the structure of *motive 5*, keeping the same shape or contour of the previous but changing the quality of the intervals. In this case, motive *6* is comprised of two consecutive minor seconds and a major sixth (C#-D-D#-C#). *Motive 7* is made of a minor second, a minor third, and a leap of a major sixth (F-F#-A-F#). This way of transposing motives allows for more freedom but keeps the motives recognizable and closer to the original motive.

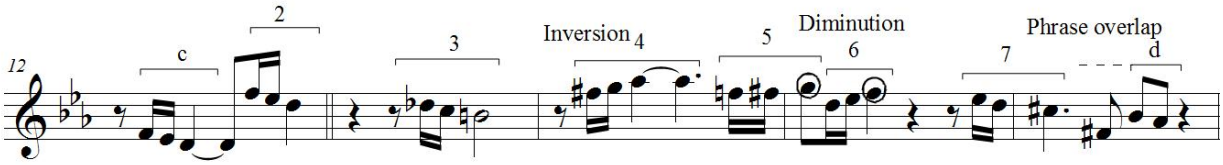
Inversion

Inversion is another process that is commonly used to change the structure of a motive. It involves either the inversion of the interval structure of the motive or a change in the interval direction. The first way exchanges a second for a seventh, a third for a sixth, a fourth for a fifth, and vice versa. Chris Cheek seems to favor inversions that involve the change in direction of the intervals of a motive. Ascending intervals become descending, and vice versa.

In the next example from “Conception,” Cheek starts a sequence in m.12 with three descending notes (F-Eb-D), which are repeated an octave higher in motive *2*. The next *motive 3*still preserves the same shape of the previous two motives, but intervals have changed to a two consecutive minor seconds down (Db-C-B). The intervals then get processed through inversion

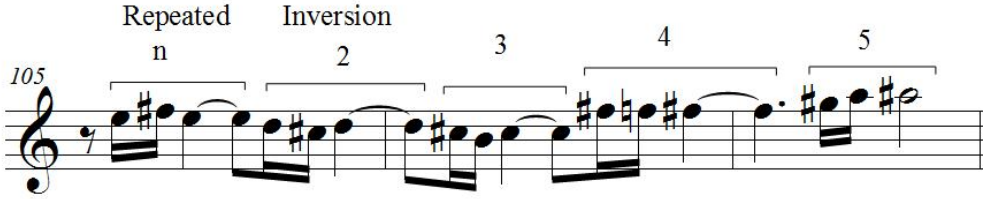
to ascend from F# up to G and Ab in *motive 4.* This inversion stays as the main structure now for the following motives.

Figure 2.4: Motive using inversion of intervals on “Conception.”




The following example comes from “I´ll Remember April,” another standard recorded live in Jamboree. In this case, m.105 starts with a three-note motive using an upper neighbor tone. This motive then gets repeated in the same measure but this time with a lower neighbor tone. This change in direction stays for the rest of the motives until *motive 5*, which changes the transposition of the intervals and their direction. It is worthy of mention that both examples for inversion use a three-note motive that is characteristic of many of Cheek´s improvisations.

Figure 2.5: Motive using inversion of intervals on “I´ll Remember April.”

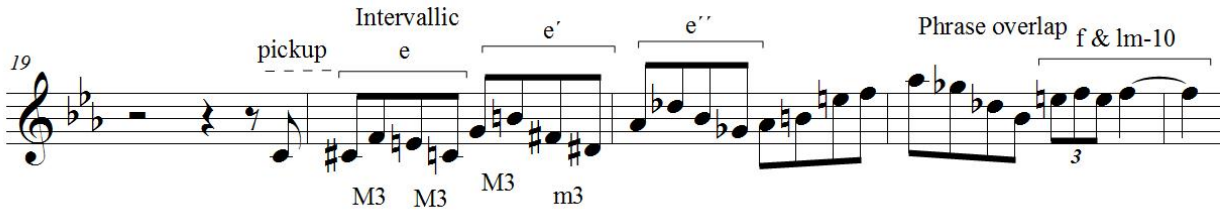



Intervallic Approach

The intervallic approach is a method of producing melodic content with the use of a certain type of interval. In Cheek´s style, this process often appears as a part of a line where he favors a certain interval over the length of a measure or two. The first example is from “Conception.” This example shows a line that starts at the end of m.19 with a pickup note that leads to a stream of eighth notes that are based on the interval of a third. This stream of thirds

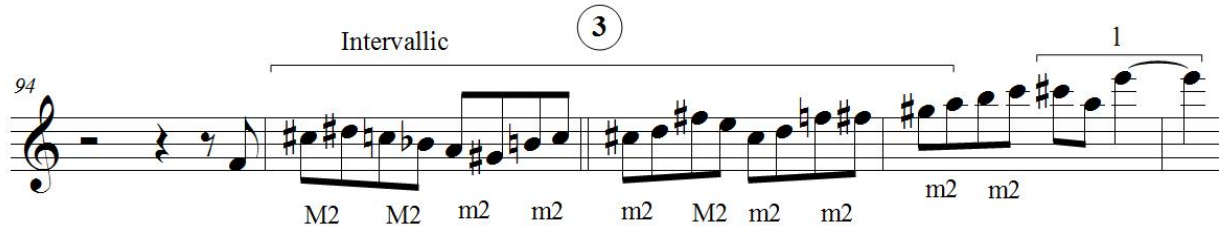
appears to be balanced with a pattern of contrary motion.[66]In the following measure, the motion is kept but the intervals are not perfectly transposed in order to keep the harmonic coherence of the second bar, which is discussed in the voice-leading analysis.

Figure 2.6: Intervallic approach on "Conception."




The following example is from "I´ll Remember April." In this example the intervallic approach creates a line that leads to the next motivic development. Similar to the previous example, it starts with an eighth-note pickup that leads to a stream of eighth notes based on the interval of a second. The transposition of the intervals is not perfect, which is why the major and minor seconds can be found in the same phrase. The direction of the intervals does not follow any particular direction.[67] Cheek does not use this technique often, but when he does, it creates angular lines that contrast the melodic lines that he usually develops with chromatic scales and diatonic passing notes.

Figure 2.7: Intervallic approach on "I´ll Remember April."




[66] The first third ascends (C#-F), the second descends (E-C), the following ascends (G-B), and the next one descends (F #-D #).

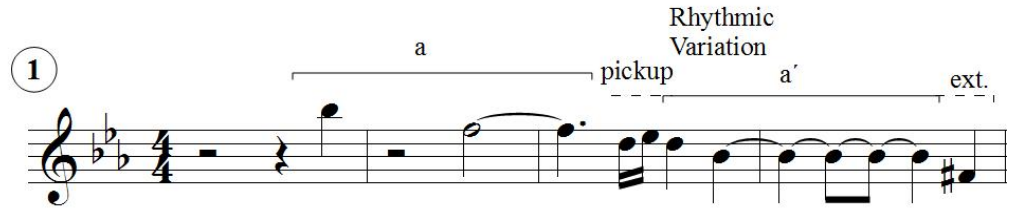
[67] Ascending first (C#-D#), descending (C-Bb), descending (A-G#), ascending (B-C), ascending (C#-D), descending (F#-E), ascending (C#-D), ascending (F-F#), ascending (G#-A), and ascending (B-C).

*Rhythmic Variation*

Rhythmic variation involves changes in the aural perception of rhythm. In this case, it describes the processes related to the development of the rhythms in Chris Cheek´s motivic improvisations. There are a broad spectrum of processes from keeping the same rhythms and placing them on a different beat to changing the rhythms altogether. The processes that are discussed in this section are rhythmic displacement, augmentation, and diminution.

If the rhythmic change does not belong to any of the mentioned process in this section but it is clear that the rhythm is being modified, the motives are labeled as Rhythm Variation. As an example, the next motive extracted from "Conception" has a rhythm modification that does not fit either with rhythmic displacement nor augmentation/diminution. The first motive starts on beat four of m.1. *Motive a* is a two-note descending motive that starts with a quarter note, then a half note rest followed by a half note tied to a dotted quarter note outlining the root and fifth of the Bb triad (Bb-F). When *motive a´* is repeated, the Bb triad is embellished with a two-note pickup to the third of the triad using a neighbor tone (D-Eb-D). The rhythm this time changes and the middle half note rest disappears. This change brings both notes closer together which affects the perception of the motive. It is also worthy of mention that the second note also is embellished by a saxophone technique called alternate fingerings, which is part of the myriad of saxophone techniques that Chris Cheek regularly employs.

Figure 2.8: Rhythmic variation on "Conception."

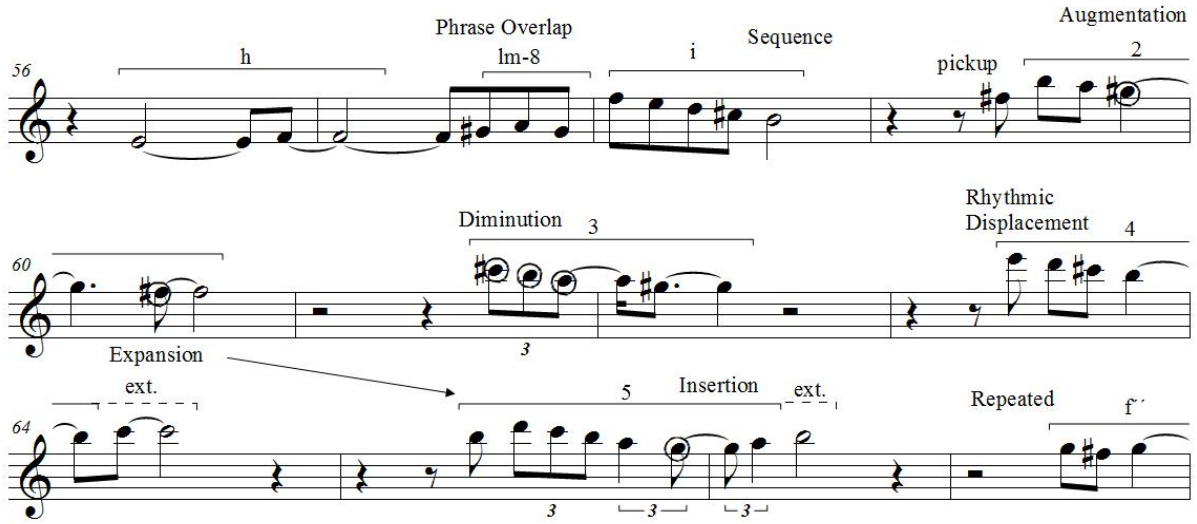


Rhythmic Displacement

According to Hal Crook, rhythmic displacement "occurs when the rhythm of a previous motif is repeated but starting on a different beat than the previous motif."68Displacing the rhythm is one of the simplest ways to create development in a motive development. The first example of rhythmic displacement comes from Cheek´s solo on "I´ll Remember April." In m.58, Cheek starts a descending five-note motive, labeled as motive i, that develops into a sequence. Motive i is based on four descending eighth notes and a half note. The intervals used in this motive are a descending minor second, followed by a major second, a minor second, and another major second (F-E-D-C#-B). The second and third motives in the sequential motion are developed with techniques that are discussed later in this section. The focus of this explanation goes then to motive 4 in m.63. In this case, the rhythms of the original motive i, are kept but displaced a dotted quarter note. Instead of starting on beat one or any other downbeat, the motive starts now on "and" of two, creating a sense of instability that is characteristic of Cheek´s style. Notice that after the first motive, he does not repeat any motive starting on the downbeat. It almost seems that he is trying to evade the downbeat to keep the intensity of the sequence alive. Evading downbeats is a trademark of his style that is present in most of his work.

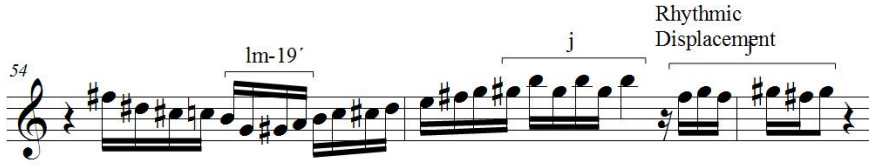
[68] Hal Crook, *How to Improvise: An Approach to Practicing Improvisation* (Rottenburg, Germany: Advance Music, 1991): 95.

Figure 2.9: Rhythmic displacement on “I´ll Remember April.”




The second example of rhythmic displacement comes from “I Remember You,” another of the standards that Cheek recorded live at the Spanish jazz club. In this example, Cheek starts a phrase on beat two of m.54 that finishes with a motive on beat two of m.55 that repeats an interval of a minor third (G#-B-G#-B-G#-B). Immediately after, he proceeds to repeat the motive with the same exact rhythm displacing it to the second sixteenth note of beat four. This example and the previous one are part of a natural way for Cheek to modify the rhythm of certain motives. As mentioned before, he has the tendency to start or develop phrases and motives over upbeats to create tension, and release it later playing on the downbeat.

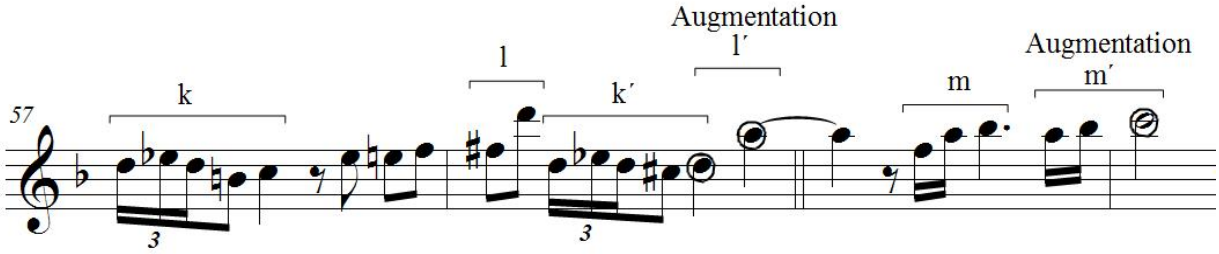
Figure 2.10: Rhythmic displacement on “I Remember You.”



Augmentation and Diminution

Grove Music Online describes augmentation as a "compositional procedure in which the note-values of a musical statement are lengthened,"[69] and diminution as a "melodic device in which the time-values of the melody notes are proportionally shortened."[70]Augmentation and diminution are two of the main ways Chris Cheek has to change the rhythm of motives. The first example comes from the standard "I´ll Be Seeing You" from his first record *I Wish I Knew* (1997).[71]This example employs a motivic structure that alternates various motives. The focus of this explanation is the augmentation process in the second measure of the example. The phrase starts with *motive k* in m.57, which leads to the two-note *motive l* (F#-D) that is preceded by a three-note pickup (Eb-E-F). The rhythm of *motive l* is based on eighth notes. Right after the two-note *motive l*, there is a repetition of *motive k´* with a different resolution to D instead of C. The last note of *motive k´* is now going to become the first note of the repetition of the new *motive l´* (D-A). The rhythm of this repetition is now twice as long as that the original motive.

Figure 2.11: Augmentation on "I´ll Be Seeing You."



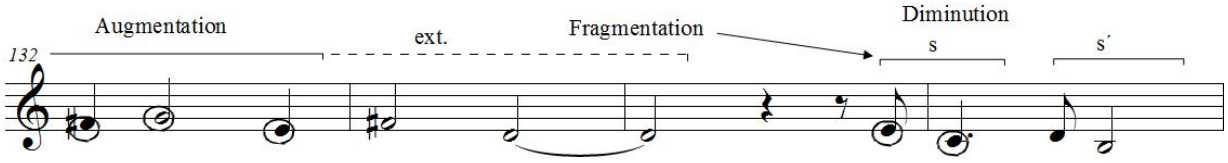

[69] Grove Music Online, s.v. "augmentation," by Arnold Whittal, accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/opr/t114/e472?q=augmentation&search=quick&pos=3&_start=1#firsthit

[70] Grove Music Online, s.v. "diminution," accessed August 1, 2017, http://libproxy.library.unt.edu:2198/subscriber/article/opr/t114/e1961?q=diminution&search=quick&pos=3&_start=1#firsthit

[71] He recorded this album with guitarist Kurt Rosenwinkel, bassist Chris Higgins, and drummer Jorge Rossy.

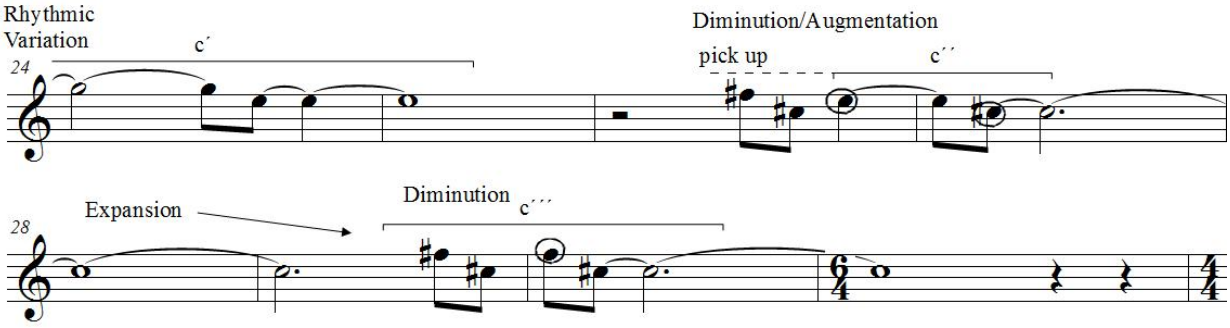
The example for the diminution process comes from “I´ll Remember April.” In this example, the focus is mm.133-35. In m. 134, a new motive appears from a process of fragmentation, where the notes of the previous motive serve as material for the new development. The extension of the previous motive, based on a descending major third (F#-D), becomes then the new *motive s.* The rhythm utilized in the original material is based on a half note for the first pitch (F#) and two tied half notes for the second pitch (D). Notice how the first note is shorter compared to the second. When *motive s* is created, the rhythm of it is shortened to an eighth note and a dotted quarter note. This diminution preserves the balance between the short note and the long note from the original fragment.

Figure 2.12: Diminution on “I´ll Remember April.”




It is worthy of mention that sometimes when Cheek is lengthening certain rhythms, he also makes other rhythms shorter as an effect of the first process. This effect is seen throughout his improvisations. The following example from “I´ll Remember April” exemplifies how both processes sometimes happen at the same time. In m.24, there is a motive labeled as *motive c´* that involves a two-note descending minor third (G-E). The repetition, *motive c* in m. 26, starts with a pick-up. In this repetition, the first pitch (E) is shortened in relation with *motive c´*. Also, the second pitch (C#) is lengthened in relation with the previous motive. This example shows that sometimes using one of the processes results in using both of them in a same motive.

Figure 2.13: Diminution/augmentation on “I´ll Remember April.”

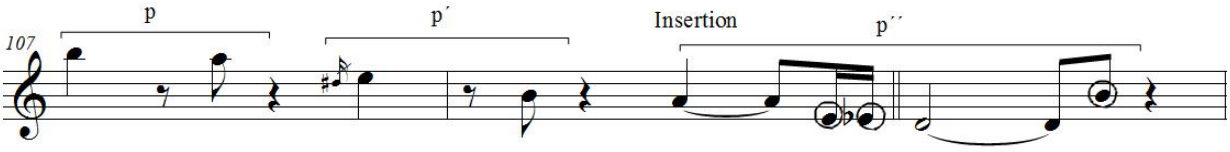



Note Insertion

The next process that is discussed adds notes to the developed motive, thus changing the appearance of it. The additions could be at the beginning, middle, or end of the motive. If the addition is located at the beginning it is labeled as pickup. If the addition is at the end it is labeled as extension, and if the addition is in the middle it is labeled as insertion.

The next example is from “I Remember You.” This motive closes the final melodic thought to a remarkable improvisation. In this case, the original *motive p* starts in m.107 with a two-note descending motive (B-A) that is then followed by its repetition *motive p´*. In the repetition, the descending interval changes from a major second to a descending fourth (E-B). The last repetition or *motive p´´* preserves the descending fourth (A-D) from *motive p´* and adds extra notes in the middle as an embellishment. This example shows clearly the process of insertion in the middle of the motive.

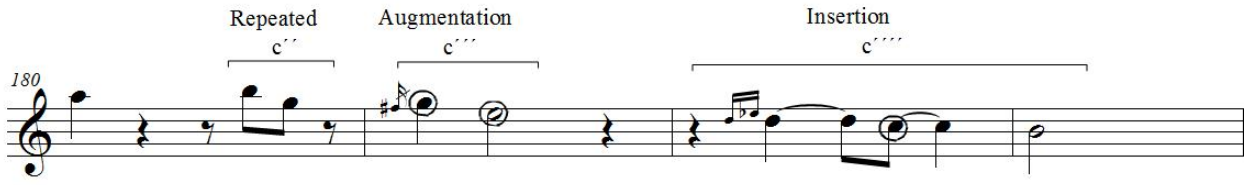
Figure 2.14: Note insertion on “I Remember You.”




Another example of insertion, this time from “I´ll Remember April,” starts with *motive c´´* that is a two-eighth-note motive following a descending major third (B-G). This motive then

gets modified through transposition and augmentation to a motive that has a quarter note and a half note a minor third apart(G-E). In m.182 the motive is repeated again but this time there is a passing note in between the minor third interval (D-C-B), making the motive seem even longer. The effect of a growing melodic cell is also created in part because of the first augmentation of *motive c´´´*.

Figure 2.15: Note insertion on "I´ll Remember April."




*Extension and Pickup*

Hal Crook describes extension as new material that follows the motive immediately after or immediately before the repeated motive.[72] This study goes further to make a distinction between material preceding the repeated motive, which is labeled as pickup, and material that continues the motive. The labeling of material that continues the motive differentiates between extension and through-composed line. An extension is comprised of a few notes that add value to the motive in keeping the same style and rhythms found in that motive. On the other hand, a through-composed line is a stream of notes that are share neither style nor rhythm characteristics with the motive.

Extension and pickup are fairly common processes found regularly in Cheek´s style. Many of the examples that have been shown until this point already include these types of

[72]Hal Crook, *How to Improvise: An Approach to Practicing Improvisation* (Rottenburg, Germany: Advance Music, 1991): 87.

insertions, and continue to appear in the next process when expansion is explained, so there are plenty of opportunities to show examples of it.

### *Motivic Expansion*

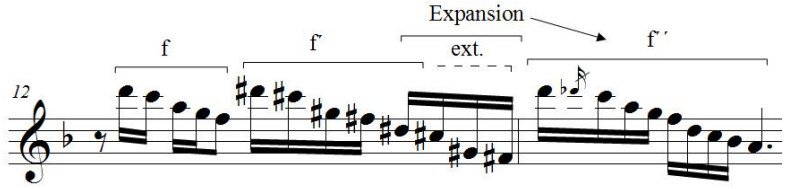
The process of motivic expansion has been greatly documented. Maybe one of the best descriptions of it comes from Keith Waters´s research on Miles Davis´s second quintet. Waters describes motivic expansion when talking about improvisations by saxophonist Wayne Shorter as a process where "with each subsequent motivic statement the improviser gradually lengthens and extends in range an original idea."[73] In Cheek´s style, expansion is one of the processes that transforms his improvisation from merely repeating motives to developing ideas further and creating new ones.

The next example is one of the easiest forms of expansion. It appears in one of Cheek´s most famous solos over the famous Hoagy Carmichel song "Skylark." This improvisation is part of his first album as a leader, *I Wish I Knew* from 1997. Is one of the shortest solos transcribed for this study, but it is worth every second of it because it is full of simple ideas developed skillfully with many different processes. In this example, Cheek starts in m.12 with a five-note descending motive based on F6 pentatonic (D-C-A-G-F). After this motive, the repetition follows half step up, omitting the third of the pentatonic (D#-C#-G#-F#-D#) creating a pattern with whole tones present between D#-C# and G#-C#. An extension that repeats the whole tones an octave down is then added to the motive. In m.13, Cheek goes back to the original F6

[73] Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011): 60.

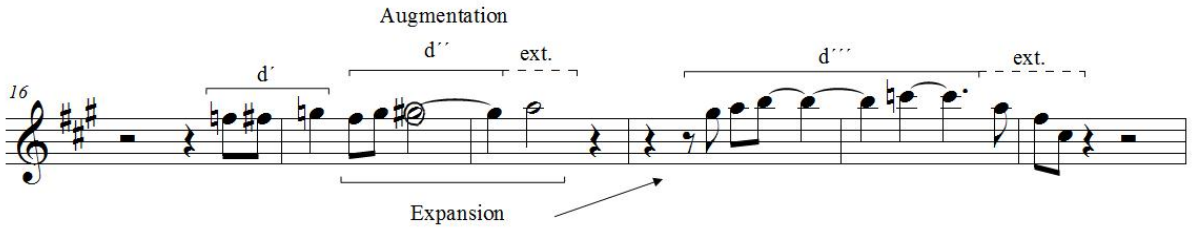
pentatonic and adds the extension of as a part of the motive. Then, the extension becomes a part of the motive and develops into something new.

Figure 2.16: Motivic expansion on “Skylark.”




The next example of motivic expansion is a bit more complex but yet simple to understand. It comes from his solo on “Limehouse Blues.” In m. 16, Cheek starts a three-note ascending motive (F-F#-G) that immediately gets repeated in *motive d´´* with different pitches adding an extra note at the end (F#-G-G#-A). This extension becomes part of the new *motive d´´´* when at the end of the three-note motive in m.19 the new repetition also includes the extra note (G#-A-B-C) and develops even further including an extension to the motive (A-F-C).

Figure 2.17: Motivic expansion on “Limehouse Blues.”




It is worthy of mention that when Cheek uses this type of technique the motives get extensive, so he usually pairs this technique with either diminution or the next technique discussed, motivic fragmentation.

### *Motivic Fragmentation*

The concept of fragmentation is discussed by Schoenberg in his book *Fundamentals of Musical Composition*. Schoenberg refers to it as “reduction” not fragmentation. For him

reduction "may be accomplished by merely omitting a part of the model."[74]Hal Crook describes the process of fragmentation as a process where "the rhythm and usually the melody or melodic curve of only a segment or recognizable portion of a previous motif is repeated as the only material in the motif development. The fragment may be borrowed from the beginning, middle, or end of the original motif."[75]The way reduction is portrayed in Schoenberg's book resembles the technique described by Hal Crook. Rather than thinking about the new motive as missing or omitting a part of the original, this study believes that the new motive is developed from a portion of the previous original motive. This study follows the description by Crook with the distinction that fragmentation does not omit anything but instead borrows from the previous motive.

In the first example from "I Remember You," Cheek comes from a sequence a few bars earlier. That sequences becomes *motive g* through expansion in m.43. When *motive g´* is repeated an extension is added comprised of a two-note ascending interval of a fifth (A-E) in eighth notes. That new extension is going to be repeated as the new motive of the next motivic development, this time labeled as *motive h*. The new *motive h* keeps the ascending two-note interval, this time changed to a major third (D-F#) instead of the perfect fifth from the previous motive. From the extension of a motive, a new motive has begun and will develop even further.

[74]Arnold Schoenberg, *Fundamentals of Musical Composition* (Edited by Gerald Strang and Leonard Stein. New York: St. Martin's Press, 1967): 59.

[75] Hal Crook, *How to Improvise: An Approach to Practicing Improvisation* (Rottenburg, Germany: Advance Music, 1991): 87.

Figure 2.18: Motivic fragmentation on “I Remember You.”

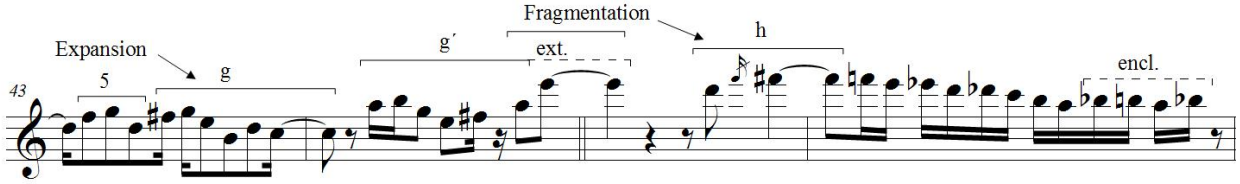



Figure 2.19: Motivic fragmentation on “I´ll Be Seeing You.”

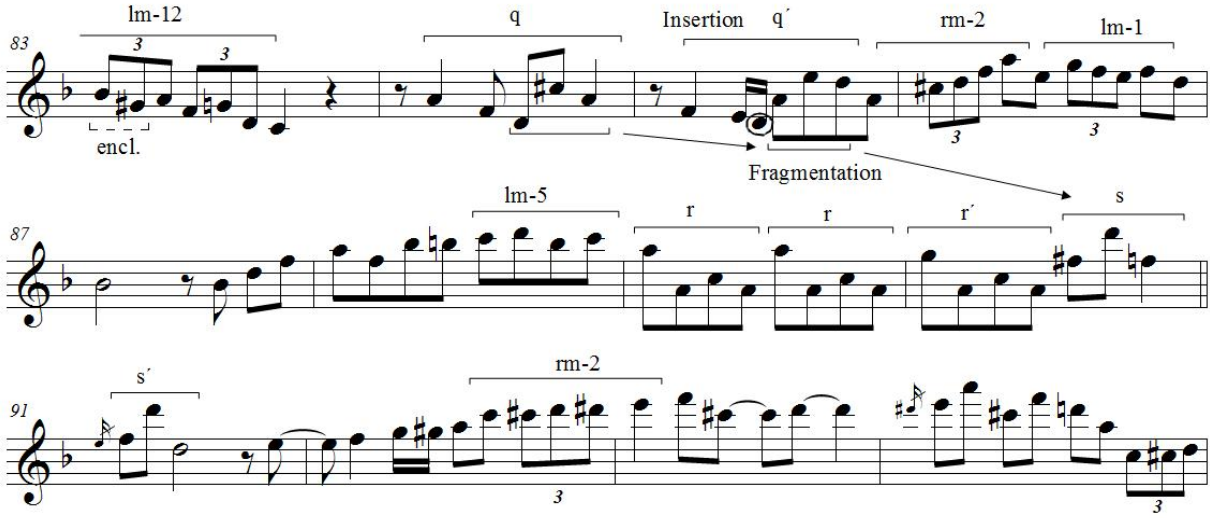



Figure 2.19 from “I´ll Be Seeing You” exemplifies the use of fragmentation. In m.83, Cheek develops *motive q* that is repeated in the following bar with a small one-note insertion but keeping the overall shape of the motive. Inside *motive* q there is a shape that will become the new *motive s.* The shape of *motive q* that will be used later is comprised of an ascending interval of a seventh and a descending interval of a major third (D-C#-A). When *motive q´* is repeated the intervals change but their direction remains through imperfect transposition. After *motive q´*, Cheek finishes the development with a line that finishes in m.87. Following the same Bb from previous line, a new line emerges and starts the new development. *Motive r* is then reached and repeated three times. At the end of that development, *motive s* recycles the material present in *motive q.* This time the intervals are wider and more exaggerated but the direction of the intervals remains the same in both *motive s* (F#-D-F) and its repetition *motive s´* (F-D-D). Notice

the octave displacement used in *motive r* and how the new intervals in motive *s* fit perfectly as an extension of *motive r* too, especially on the repetition of *motive s´* where the second interval is an octave displacement similar to *motive r*.

### *Motivic Liquidation*

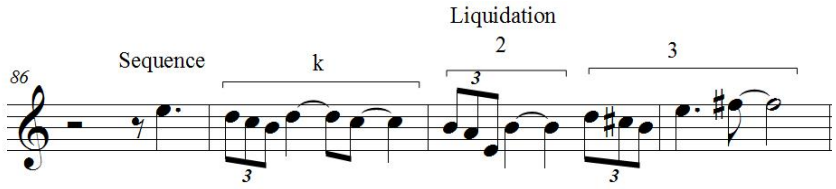
The last one of the processes that this study discusses is motivic liquidation. Schoenberg describes liquidation as a process that "consists in gradually eliminating characteristic features, until only uncharacteristic ones remain which no longer demand a continuation. Often only residues remain, which have little in common with the basic motive."[76]The difference between fragmentation and liquidation is that the later happens mostly with the beginning of the motive and it gets shortened towards the end, as opposed to fragmentation which can take any part of the motive to start a new development. Therefore, on liquidation there is no forward motion. The main purpose of it is to shorten the motive, not to use it to create a new development. In this study, the motives that gradually omit parts of the motive are labeled as motivic liquidation.

The function of liquidation is to shorten the motive. If the process is applied multiple times, the motive does not require continuation. In Chris Cheek´s style, this process can take place regarding the possible development of the motive by other means and processes. For example, in the next excerpt from "I´ll Remember April," Cheek creates a motive based on a triplet and two long notes (D-C-B-D-C). In m.87, *motive k* is repeated for the first time as *motive 2*. The process of liquidation happens when he decides to leave out the last long note. That process is canceled on the following *motive 3* because Cheek comes back to the original motive

[76] Arnold Schoenberg, *Fundamentals of Musical Composition* (Edited by Gerald Strang and Leonard Stein. New York: St. Martin's Press, 1967): 59.

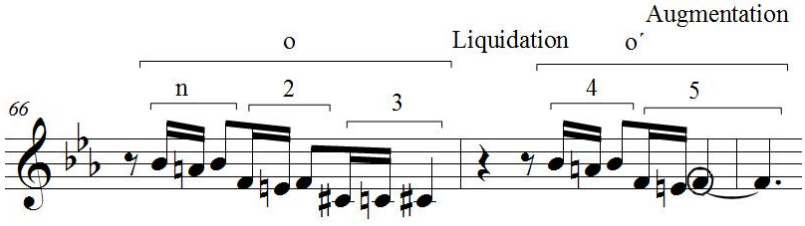
form of *motive k* with the two long notes instead of one. The process has taken place, but Cheek decides not to implement it again, and instead use other means to keep developing the motive.

Figure 2.20: Motivic liquidation on "I´ll Remember April."




Another way this process takes place in Cheek's improvisations is when motives stop after a process of liquidation. The following example has already been discussed in variation through transposition repeating pitches but it is used again exemplifying the use of liquidation to come to a stop. In this example Cheek is coming from a long sixteenth-note phrase that starts in m.62. After that line, in m.66, he arrives to *motive o*. This motive repeats a three-note motive using neighbor tones over Bb, F, and C#. When *motive o´* is repeated, the process of liquidation eliminates the last neighbor tone over C# (C#-C-C#). After the liquidation, the improvisation continues with something completely different.

Figure 2.21: Motivic liquidation on "Conception."




## Motivic Development Structures

After the discussion about the processes found in Chris Cheek´s improvisations, it is time for this study to analyze the different variations in which those processes are found in motivic developments. This section discusses the different melodic structures found in Cheek´s

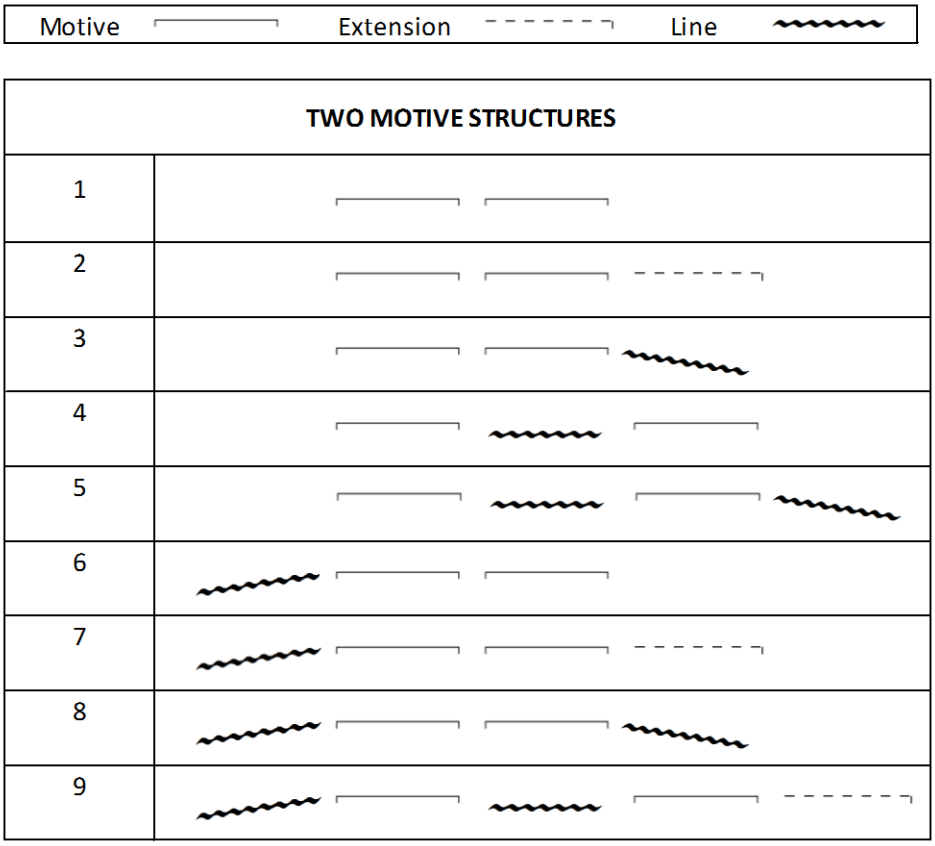
improvisations. Melodic structure can be understood as the quantity and order of motives, melodic lines, extensions, or pick-ups present in a motivic development. The different structures that are discussed in this section are melodic structures with two motives, melodic structures with three motives, melodic structures with phrase overlap, motivic sequences, and other distinctive motivic structures.

Before the explanation of the different structures starts, it is necessary to explain a couple of concepts about the labeling of the tables that are shown in this section. The motives appear as a bracket, the extensions appear as a dashed line, and the lines appear as a wavy line. This way it is easier for the reader to understand the underlying melodic structure of the motives before looking at it in the transcription. Not all the examples of melodic structures are discussed in the written explanation. Only the examples from each category that the author deems important are analyzed in depth. Information about where to find the rest of the melodic structures in the transcriptions is facilitated in the same table for personal reference. Complete transcriptions with the analysis are provided at the end of the document to facilitate the flow of the text.

### *Melodic Structures with Two Motives*

The focus of this section is motivic structures using two motives. All the information related to the forms in which the two-motive structures have been used in Chris Cheek´s styleit can be found in Figure 2.22.

Figure 2.22: Melodic structures using two motives

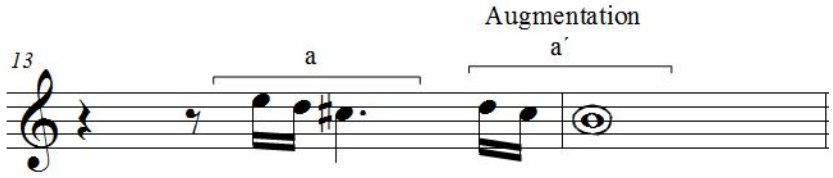



| Structure Number | Skylark | I´ll Be Seeing You | Conception | I Remember April | I Remember You | Limehouse Blues |
|---|---|---|---|---|---|---|
| 1 | | | b | a,s. | o | r |
| 2 | | | a | | l | |
| 3 | | q. | | | | |
| 4 | g | | q | m | e | k,h |
| 5 | | | | | h | |
| 6 | | d | m,s | t,a´´´´ | e´´, j, m. | |
| 7 | j | c´´, h, u | j | g,e,z,r. | g,i, | |
| 8 | | c,p. | k,l. | w | d | |
| 9 | i | n. | | p. | | f |

Two-Motive Melodic Structure One

This structure is the most basic one. It has been used in a couple of different solos. It consists of two consecutive motives with some type of developmental process. In this case, the example comes from "I´ll Remember April." In m.13, Cheek starts with a descending three-note *motive a* (E-D-C#), that is followed by its repetition or *motive a´*. The processes taking place in this example are imperfect transposition and augmentation. The intervals used in the original motive are a descending major and minor second. These intervals are preserved but the order is reversed in the repetition (minor second and major second). The rhythm is kept for the most part of the motive but the last note, which is augmented to a whole. Notice the simplicity of the motives Cheek is using. This type of three-note motive is present throughout Cheek´s work.

Figure 2.23: Two-motive melodic structure one on "I´ll Remember April."

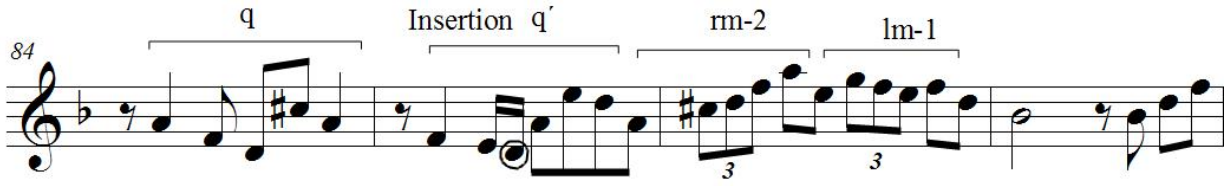



Two-Motive Melodic Structures Two and Three

Cheek modifies structure one into two by adding an extension at the end of the second motive. That extension helps the second motive to better close the development of the motive. The extension finishes the melodic idea that the first motive started and the second motive restated. This second melodic structure and the third are really similar. The only difference is that structure two finishes with an extension, and structure three is finished with a line. The distinction between line and extension is that the extension is comprised of a few notes that add value to the motive keeping the same style and rhythms found in that motive. On the other hand, a line is a stream of notes that do not share style or rhythm characteristics with the motive.

As mentioned above, melodic structure three has two motives and a line that finishes the melodic development. The following example from "I´ll Be Seeing You" starts in m.84. The first motive that Cheek creates has a descending portion that is based on thirds (A-F-D) followed by an ascending jump of a seventh and a descending major third (D-C#-A). The following repetition or *motive q´* also starts with a descending portion based on two intervals of seconds this time (F-E-D) and followed by three more notes with an ascending fifth and descending second (A-E-D). There is one more note in *motive q´* that reveals an insertion process in this motive. The second note of the descending line can be interpreted as a passing tone between F and D. That explanation would keep the transposition closer to the original. After *motive q´* a line that does not follow any of the characteristic features of the motives finishes the phrase.

Figure 2.24: Two-motive melodic structure three on "I´ll Be Seeing You."




It is worthy of mention that the line at the end of the structure is made out of two motives that are discussed in the last section of this chapter. The first motive labeled as rm-2 is a rhythmic motive that is being repeated over the entire solo. The second motive, labeled as lm-1, is one of the motives that is always present in Cheek´s style. They are further discussed in the section about repeated material.

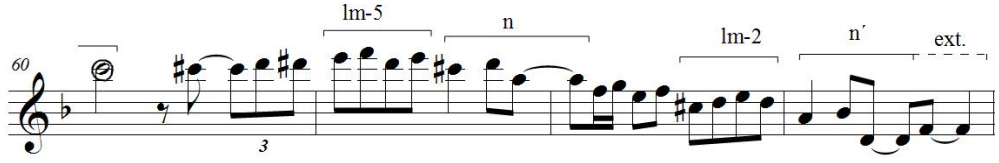
Two-Motive Melodic Structure Four, Five, and Nine

Structure four, five, and nine are closely related. All of them have two motives separated by a line. That line can either happen after the original motive extending it, or as a way to get to

the following repetition, or even connecting all of the motives as part of the same line. In the case of structure four, the structure is rather simple. The original motive leads to the line and the line to the repetition. Structure five is the same but the repetition is finished with the help of a line. Structure nine follows structure four but adds two important elements. The first element is a line at the beginning to lead into the original motive, and the second is an extension after the repetition to help close the motivic development.

The next example is from "I´ll Be Seeing You." This example starts in m.60 with the beginning of a line that will reach *motive n* in the third beat of m.61. The line contains a chromatic triplet (C#-D-D#) that is anticipated by an eighth note. That triplet then connects with a double neighbor tone (E-F-D-E) and finally reaches to *motive n*. This motive is made of an ascending minor second and a descending perfect fourth (C#-D-A). A line starts immediately after to take the development to the next repetition of the motive. In that line there is another double neighbor (F-G-E-F) and a chromatic approach to a neighbor tone (C#-D-E-D). Finally, after the second line, the next repetition or *motive n´* appears. In this case the minor second is kept but the descending interval becomes a minor sixth (A-Bb-D). Cheek then adds an extension to finish the development and complete the musical sentence. The extension might seem a simple note but in its simplicity it continues the rhythmic motion of the motive and extends the phrase until beat four.

Figure 2.25: Two-motive melodic structure nine on "I´ll Be Seeing You."



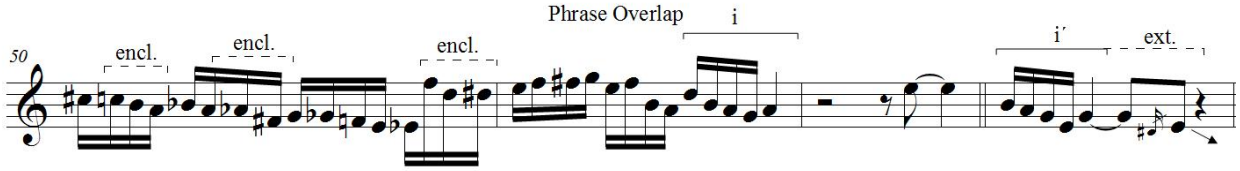
Two-Motive Melodic Structures Six, Seven, and Eight

In the next three structures, the two motives are introduced after a line. In structure six there is a line that leads to the first motive. Immediately after, the motive is repeated. This structure allows Cheek to stop freely at any point when he is playing a line to repeat a certain motive that calls his attention. The only problem is that after the repetition, the motive cannot move forward if there are not other processes. In structure seven the same thing happens with the preceding line to the original motive. The only difference between structures six and seven is that seven adds an extension that either helps finalize the motivic development or helps move forward the development with other processes. The same happens with structure eight. The line at the end of the second motive helps with the development of the solo.

Sometimes in Cheek´s style, he adds extensions or lines not to finalize the phrase but to continue the motion forward. The next example comes from "I Remember You." The example starts with a line that develops throughout a measure and a half to reach *motive i* on the third beat of m.51. This motive is made of four sixteenth notes and one quarter note. It is comprised of four descending intervals, one minor third and two major seconds that lead to an ascending major second (D-B-A-G-A). It could also be interpreted as a descending fourth interval (D-A) embellished with an approach tone (B) and a neighbor tone (G). After *motive i,* a pickup starts the next motive at the end of the third beat of m.52. In the following measure, the repetition or *motive i´* starts with two descending major thirds and a descending minor third that eventually comes back up (B-A-G-E-G). Notice that the order of intervals has been inverted in this motive. This time, the two major seconds come before the third. Cheek could have easily finished the motive there and the development would have finished but instead he decides to add an extra note on the "and" of three that gives the phrase a suspenseful character. That extension follows

the style of the motive by imitating the pickup at the beginning of *motive i´*. Cheek creates forward motion in the development of his motives with the use of this type of extensions. It is worthy of mention that structure seven is probably one of the two-motive structures used most often throughout the analyzed improvisations.[77]

Figure 2.26: Two-motive melodic structure seven on "I Remember You."

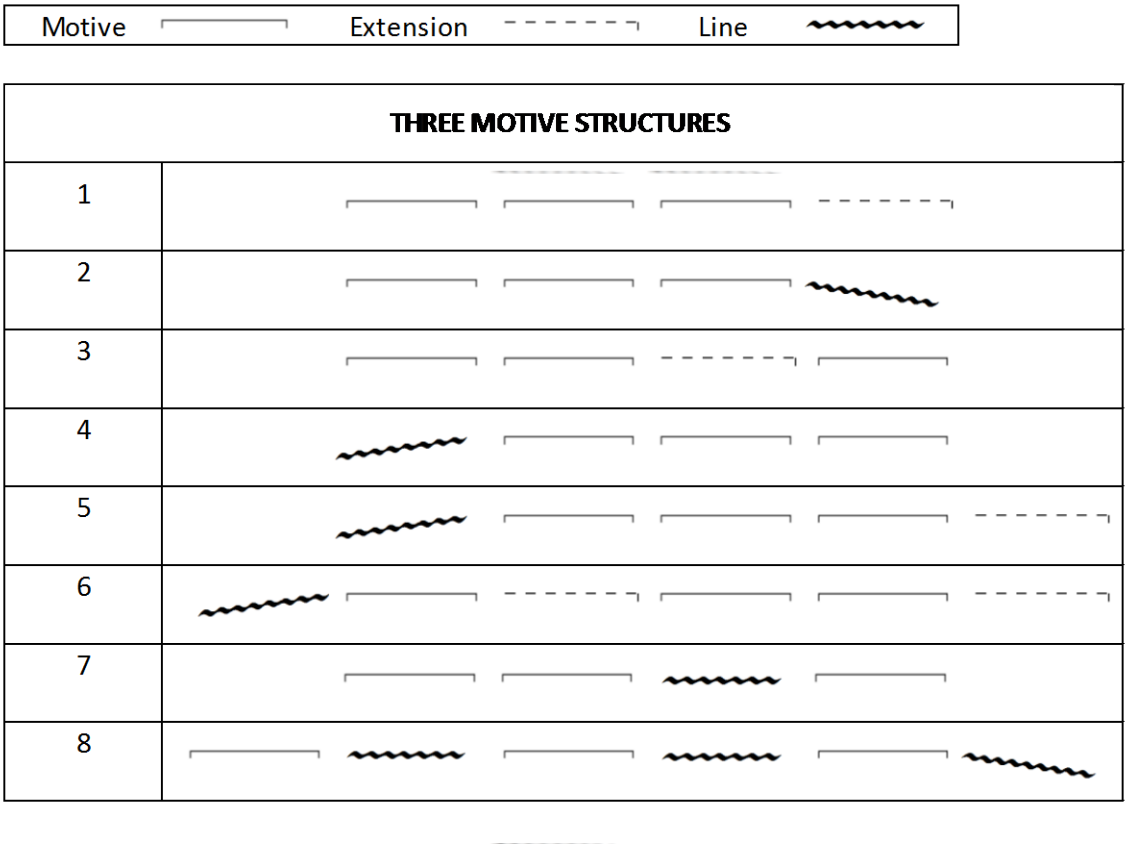



*Melodic Structures with Three Motives*

This section discusses motivic structures using three motives. All the information related to the forms in which the three-motive structures have been used in Chris Cheek´s style can be found on Figure 2.27. It is a fact that there are fewer instances of three-motive structures than two-motive structures. Even though there are fewer three-motive structures their importance is not diminished. Their importance comes from the complexity of the processes taking place to make the third motive stand out from the first and second motives.

[77] In the table offered at the beginning of the section there are eleven instances when the melodic structure shares the same shape of structure seven, which is more than any other two-motive motivic structure.

Figure 2.27: Melodic structures using three motives.



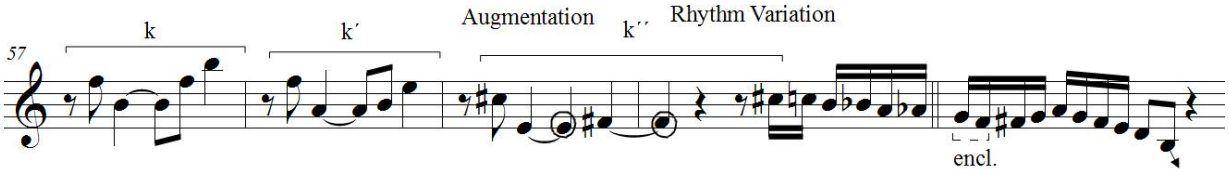

| Structure Number | Skylark | I´ll Be Seeing You | Conception | I Remember April | I Remember You | Limehouse Blues |
|---|---|---|---|---|---|---|
| 1 | | | | o | | |
| 2 | c | e | e | | k | l |
| 3 | f | | | | | |
| 4 | | | | | p | i |
| 5 | | j | | | | d |
| 6 | | | | | b | o |
| 7 | | a | | | | |
| 8 | | | | f´´ | | |

Three-Motive Melodic Structures One and Two

Structures one and two are extremely similar in their constitution. Structure one employs three motives with an extension at the end of the third motive and structure two employs three motives with a line that finishes the development. The main difference is the length of the finishing thought after the third motive. The next example for structure two is extracted from Cheek´s improvisation on “I Remember You.”

The first *motive k* starts in m.57 and has four pitches. It starts in F and descends down a tritone. Then it goes back up to F only to move up to the next tritone (F-B-F-B) almost in an intervallic way. The repetition or *motive k´* also starts in F, but this time the intervals change to a minor sixth down, major second up, and a perfect fourth up (F-A-B-E). This repetition is not preserving the intervals of the original but it still has the tritone sound present from the first note to the third. The rhythm on the other hand is the same as the original motive, something that cannot be said of the next repetition or *motive k´´*. In that motive the second and third note are augmented to two beats each. There are a couple of elements that *motive k´´* is keeping from the original and first repetition, for example the descending jump from the first note to the second, this time with an interval of a major sixth, and also the ascending major second after the second note coming straight from the variation in motive *k´*(C#-E-F#). There is just one thing that seems to be missing: the ascending fourth pitch. Or maybe not, because after a rest, the next line starts exactly in what could perfectly be the fourth pitch of the motive, a C#. The augmentation of rhythm is a clear example that sometimes when Cheek is lengthening certain notes, there is also a motion of shortening the length of others that might affect the perception of the motive. If this is the case here, then *motive k´´* would have one more element borrowed from the original motive and that is coming back to the same pitch that started the motive (C#-E-F#-C#).

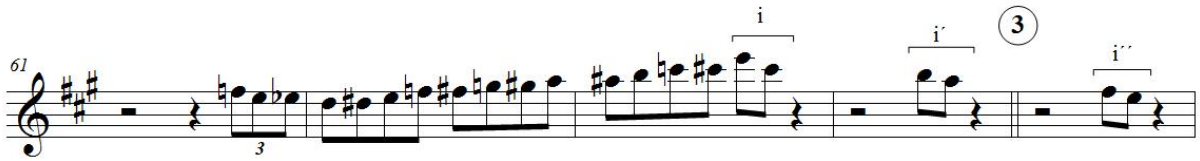
Figure 2.28: Three-motive melodic structure two on “I Remember You.”




Three-Motive Melodic Structures Four and Five

These structures both start with a line that leads to the first motive, and then have two repetitions of the motive. The main difference is that in structure five an extension is added to close the development. The following example of structure four is from “Limehouse Blues.” The line starts in m.61 with a descending chromatic triplet that then leads to an ascending eighth-note line based on the chromatic scale. At the end of the scale, Cheek abandons the chromatic scale to come back to the regular harmony and to play three notes of the harmony which at that point is Amaj7 (C#-E-C#). Then, after some silence, he plays a new motive that keeps the eighth note rhythm of the previous motive. The function of the second motive is to further confirm the true shape of the motive that was masked behind the original motive because of the proximity to the line. The third motive´s function is then either to restate the motive and close the development or to further develop the motive with an extension, line, or sequence. In this case, Cheek decides not to develop any further and to simply restate the motive to confirm it in order to move to a different motivic development. Cheek has mastered the art of repeating material that originates from lines as well as treating that material as a motive to create interesting melodic ideas.

Figure 2.29: Three-motive melodic structure four on “Limehouse Blues.”



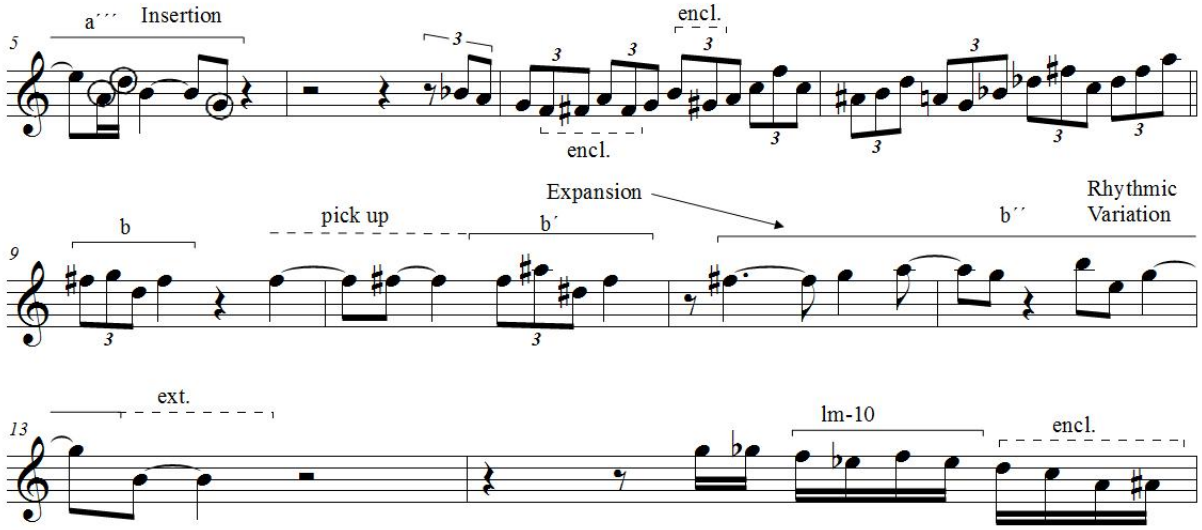
Three-Motive Melodic Structures Three and Six

The following structures share the element of extension featured at different points of the development. In the case of structure three, it consists of the original motive and two repetitions. After the second repetition there is either an extension or a pickup to the next motive. In the case of structure six, the structure starts with a line, and the extension is found after the first motive instead of the second. The main process accompanying this type of structure is usually motivic expansion. The reason is that having an extension before the third repetition creates the opportunity to further develop the last repetition of the motive. It does not matter much where the extension is placed. On the other hand, it only matters that the extension exists before the third motive to be able to apply motivic expansion.

The next example of structure six is extracted from the recording of "I Remember You." As mentioned above, structure six starts with a line. In this case that line starts in m.6 and develops over two measures until it reaches *motive b* in m.9. This line is characteristic of Cheek´s style. He usually develops long lines of triplets, often using chromatic scales, arpeggios, melodic embellishments, and enclosures as the materials to develop them. In this case, there are a couple of enclosures, but for the most part, the line uses arpeggiated ideas. *Motive b* is comprised of an eighth-note triplet and a quarter note. The intervals used in this motive are an ascending minor second, followed by a descending fourth, and back to the first note a major third up (F#-G-D-F#). After the first motive there is a pickup that stretches the F# into the following repetition in m.10. *Motive b´* follows the same rhythm as *motive b* but this time with different intervals: a major third up and a perfect fifth down, and a minor third up going back to the first note (F#-A#-D#-F#). *Motive b´* restates the shape of the previous motive that was not well outlined because of the proximity to a line.

On the third motive, the pickup that appeared in motive *b´* becomes a part of the new motive through expansion. The two note pickup has become now three notes through the process of insertion. The pitches have also changed to accommodate the voice-leading (F#-G-A), although they could also be interpreted as voice-leading change (F#-G) with a neighbor tone (A) that embellishes the voice-leading. After the neighbor tone the motive continues with a perfect transposition of *motive b´* but this time built starting from G instead of F# and with different rhythm. The intervals are kept the same (G-B-E-G). The rhythm on the other hand has changed completely but because the resolution of the motive is still on a downbeat it is perceived as a close imitation of the first motive. This complex structure is not repeated as much throughout the solos in Chris Cheek´s style, but it is a clear example of the sophisticated processes that he uses.

Figure 2.30: Three-motive melodic structure six on "I Remember You."




Three-Motive Melodic Structure Seven and Eight

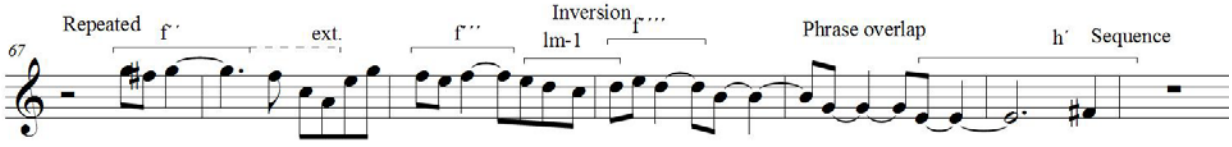
The next two structures´ commonality is that they all have lines or extensions between the three motives. These lines help link all of the motives together. In the case of structure seven, the first two motives are played back to back and the line is inserted between the second and the

third motive. In structure eight there are lines between all of the motives and after the last one. Much like the last two structures discussed, where extensions between motives helped to develop the third repetition of the motive, the lines in structure seven and eight do the same but have more chances to develop the motives even further due to the length of the lines. Longer lines translate into longer phrases to finish a motivic development.

The example that is discussed for structure eight comes from "I´ll Remember April." The first *motive f´´* starts in m.67 with a three-note motive employing a lower neighbor tone (G-F#-G). After the motive, Cheek follows with a descending arpeggio, one of the most common extensions in his playing, and continues as a line to reach *motive f´´´*. This repetition has the same structure as the first one, a lower neighbor tone but this time starting on F (F-E-F). A new line springs from the motive to link it to the next repetition in *motive f´´´´*. In this third repetition the direction of the intervals has been inverted and is using an upper neighbor tone (D-E-D). After the last repetition, a new line or extension appears.

The three long notes that follow *motive f´´´´* do not follow the definition of a line because they are not a stream of notes, so the closest interpretation of it would be an extension. On the other hand, their style and characteristics seem more an introduction to the next motive rather than an extension from the last. That extension links the last development of the motive to a new motive that will generate a new motivic development. This phenomenon is called phrase overlap and is common in Cheek´s style. It is discussed in the next section in further detail.

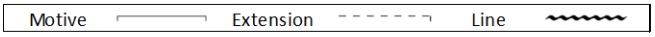
Figure 2.31: Three-motive melodic structure eight on "I´ll Remember April."



*Melodic Structures with Phrase Overlap*

Waters describes phrase overlap as "a tool that allows for musical continuity in a composition."[78] In Waters´s research on Miles Davis, he found certain extended melodic structures in Herbie Hankock´s solo that prolonged the ongoing continuity of the solo. He said that "the conclusion of one extended idea forms the beginning of a new one, which is itself then treated to motivic continuation."[79] In this research, the same prolongation structures have been found in Chris Cheek´s improvisations. The section discusses them in further detail and shed light on the way Cheek uses them in context. Figure 2.32 includes some of the most common structures that include a phrase overlap and where to find them in the transcriptions.

Figure 2.32: Melodic structures using phrase overlap.




| | PHRASE OVERLAP STRUCTURES | Appears in |
|---|---|---|
| 1 | z z´ x | I´ll Remember April m.172 |
| 2 | e e´ e´´ f | Conception m.20 |
| 3 | Sequence u 4 v v´ u 5 t´´ | I´ll Remember April m.146 |
| 4 | l l´ m m´ | Conception m.48 |
| 5 | Sequence o o´ p p´ p´´ | Conception m.66 |
| 6 | r r r´ s s´ | I´ll Be Seeing You m.87 |
| 7 | c c´ c´´ c´´´ d Three motive | Limehouse Blues m.9 |
| 8 | e e´ e´´ f e´´´ f´ Expansion g | I´ll Be Seeing You m.32 |

Phrase Overlap Structures One and Six

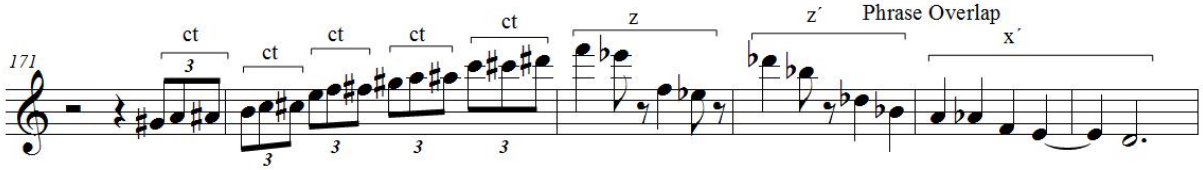
These two structures both start with a line that develops into a motive. The motive is

[78] Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011): 62.

[79]Ibid., 62.

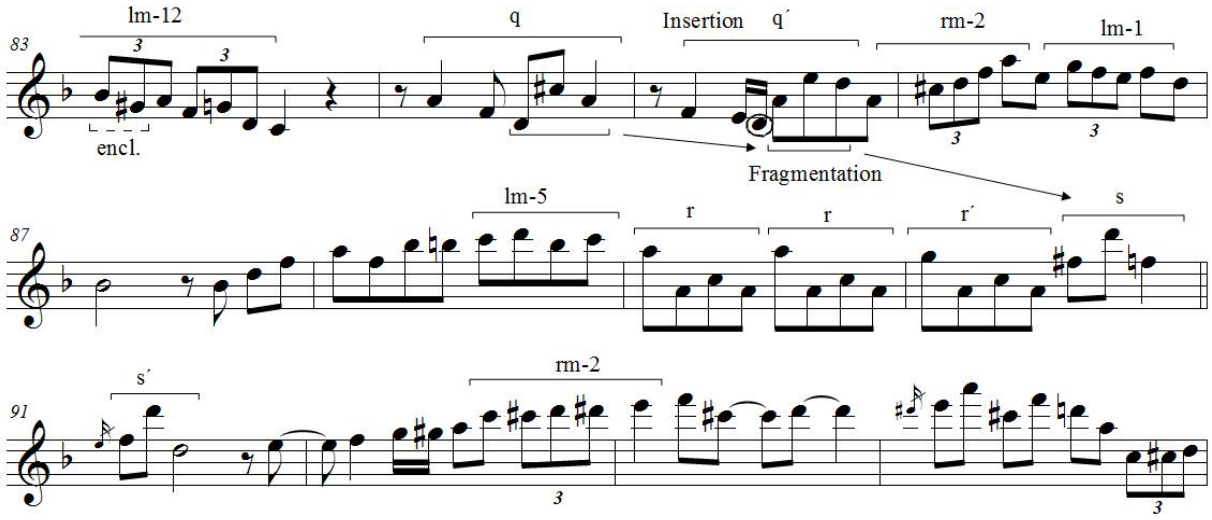
repeated and at the end of the development, almost as an extension, a new motive appears. In the case of structure one, it is a two-motive development, and in structure six it is a three-motive development. The example for structure one is from "I´ll Remember April." This example starts with a chromatic line of triplets. The triplets start on different notes (G#, B, E, G#, C), and all of them spread chromatically to cover a whole tone. They are labeled as chromatic triplet (ct) and they are fairly common in Cheek´s triplet language. After the line *motive z* appears. It is a four-note descending motive that repeats the first two notes an octave lower (F-Eb-F-Eb). The repetition, *motive z´*, also follows the same pattern but this time is a minor third between the first two notes as opposed to a major second in the previous motive (Db-Bb-Db-Bb). The third motive fits in the character of *motive z*. It is almost an extension of the motive. Motive x´ is the repetition of a motive that can be seen a few phrases before. This use of phrase overlap can in fact finish motivic developments that have already happened, or rescue some ideas from the previous phrase that maybe did not get that much attention.

Figure 2.33: Phrase overlap structure one on "I´ll Remember April."




The example of structure six is something that it has already been discussed during the process of fragmentation. This motive, in m.87 of "I´ll Be Seeing You," starts with a line too, and that line reaches a motive this time with three repetitions. At the end of the third repetition of *motive r´* there is a fragmentation coming from previous development. *Motive s* brings to life a part of *motive q* that was hidden and revives the previous development.

Figure 2.34: Phrase overlap structure six on “I´ll Be Seeing You.”



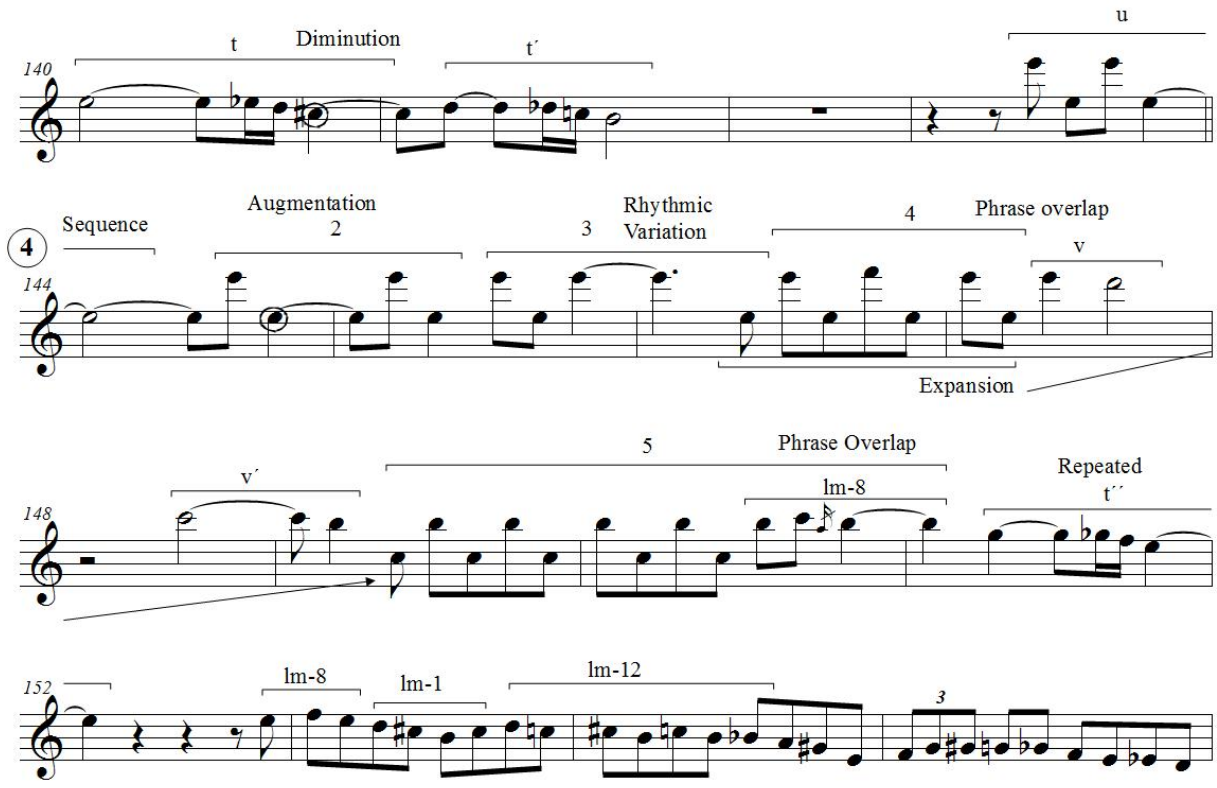

Phrase Overlap Structures Three and Five

These two structures have in common that both happen after a sequence. Structure three has two phrase overlaps that help develop the sequence. After the fourth repetition of the sequence, a new development is presented. It is a simple two-motive development. After this two-motive development, a sixth instance of the sequence is presented again only to be followed by a motive from a previous development. Structure five is simpler in the sense that after the sequence there is a new development of three motives following one of the structures that was discussed in previous section. The next example of structure three is comes from “I´ll Remember You.”

The sequence starts in m.143, right before the beginning of the fourth chorus. The original motive for the sequence is an octave displacement that is repeated twice. Through various processes the sequence continues and it reaches *motive v* which is based on a descending major second (E-D). Rather than letting that be the end of the sequence, Cheek repeats *motive v´* a whole tone down (C-B) and continues the sequence with *motive 5*, using expanded material from the last repetition of *motive 4* of the sequence. After *motive 5* another phrase overlap is

reached, this time bringing back a motive from a previous motivic development in m.140 which is based on a descending minor third with chromatic passing notes. All the motives that Cheek uses in this example are extremely simple such as the octave displacement, the two-note descending motive, or the embellishment of an upper neighbor tone. This example is a demonstration that simple motives are the most effective when dealing with such complex structures.

Figure 2.35: Phrase overlap structure three on "I´ll Remember April."

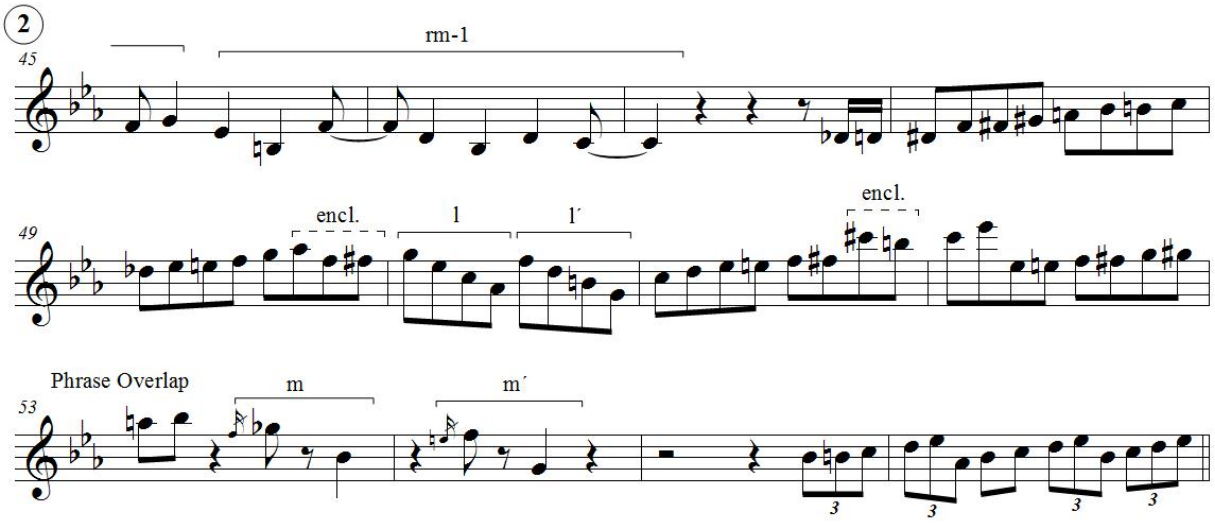



Phrase Overlap Structure Two and Four

The next two structures have in common that there is a line between both developments, so the phrase overlap is reached through an extension of the motive, and not immediately after. Structure two starts with a three-motive development which leads to a line that reaches the new

development. Structure four starts with a line that reaches the first motivic development, and then another line links that development with the phrase overlap. The example of structure four is from Cheek´s solo on “Conception.”In this example, there is an ascending eighth-note line, mostly chromatic, that starts at the end of m.47. At the end of the line there is a simple two-motive melodic development made of two diatonic seventh arpeggios. When the second motive finishes, another line takes off to connect with the phrase overlap in m. 53. This example is characteristic of Cheek´s line creation style. In some of his lines, he finds a way to introduce motivic material that fits with the line but continues resolving the line with another motivic development. The fact that the lines are mostly chromatic helps differentiate motives present in the line, because they do not follow the chromatic material.

Figure 2.36: Phrase overlap structure four on “Conception.”




Phrase Overlap Structures Seven and Eight

Structures seven and eight have in common that both link multiple melodic developments through various means without recalling previous motivic developments. Structure seven starts with a motivic development that through motivic expansion reaches a fourth repetition that links

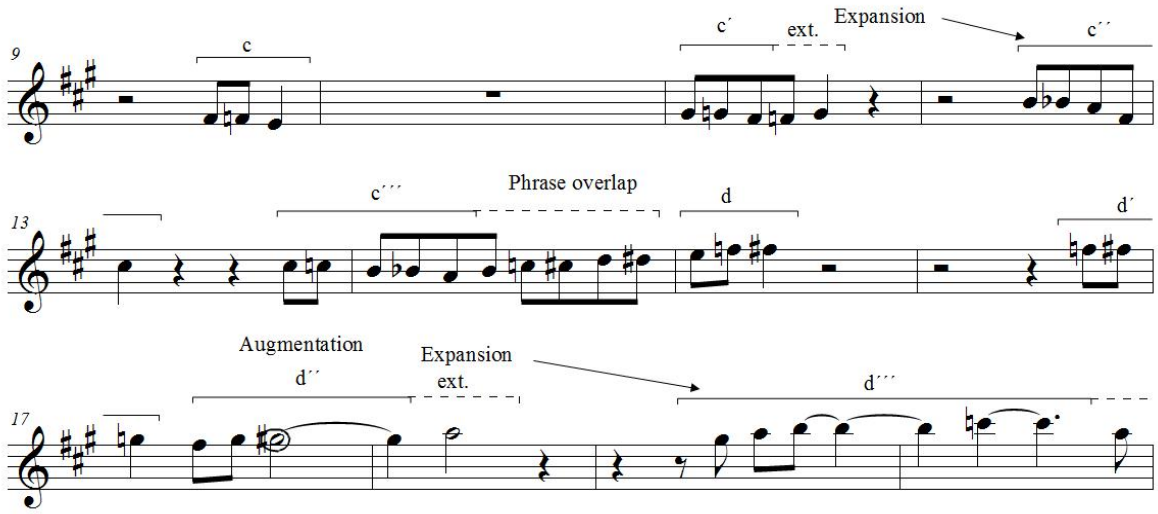
with the next development through a small line. In structure eight two different motivic developments are alternated and then developed into a motive of new creation that springs from the second motive through a process of expansion.

The example for structure seven comes from Cheek´s improvisation on “Limehouse Blues.” It starts with a small three-note descending chromatic motive in m. 9 (F#-F-E). That motive is repeated a whole tone up and extended with two more notes two bars later (G#-G-F#-F-G). That extension becomes expansion on the third beat of m.12 but this time with different intervals (B-Bb-A-F-C). A fourth repetition of the motive starts then in m.13 containing some of the same chromatic content from previous motives and immediately gets dissolved into a chromatic line that reaches the next development. M*otive d*, which grows out of the chromatic line, is basically an inversion of *motive c* with three ascending chromatic notes (E-F-F#). The first repetition or *motive d´* starts a half step away (F-F#-G). After *motive d´*, a second repetition appears a half step away with an augmentation in the last note of the motive (F#-G-G#). At the end of the three-note motive a final note is added as an extension which revitalizes the development and allows for a fourth repetition through expansion that includes the extra note as a part of the new developed *motive d´´´* (G#-A-B-C). At the end of this third repetition, the development is completed with a small extension that leaves the phrase unresolved and creates expectation.

The example for structure eight is from “I´ll Be Seeing You.” This example starts in m.33 right before the second chorus with a three-note motive using an interval of an ascending perfect fourth that comes back to the original pitch (A-D-A). The resolution of this motive is the starting point of the next motive (C-F-C). The melodic development continues one more time to the third

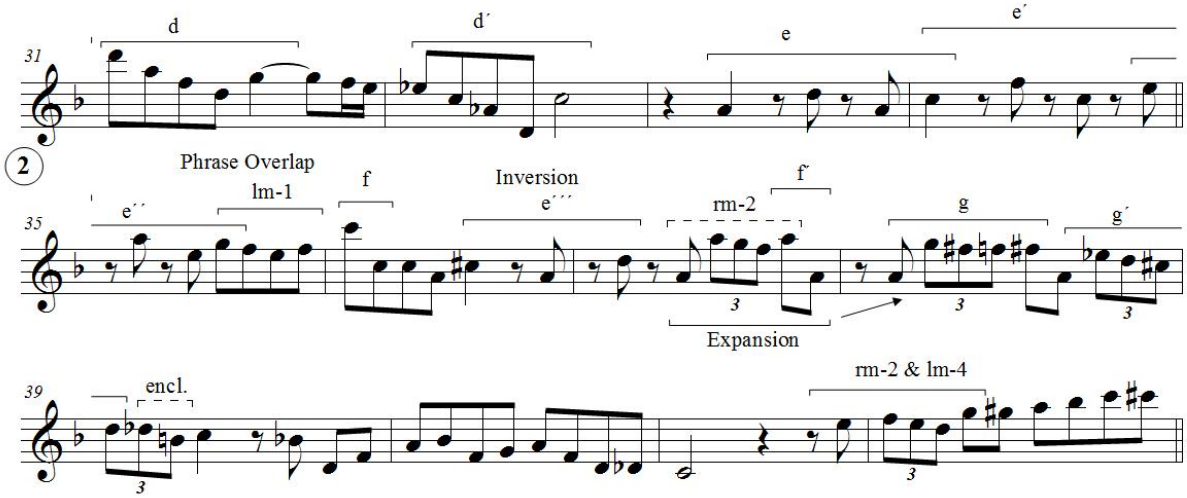
repetition or *motive e´´* that starts on the pickup to the second chorus and links with an eighth-note line that will take it through a phrase overlap to the new development.

Figure 2.37: Phrase overlap structure seven on “Limehouse Blues.”




As mentioned previously, Cheek´s lines have a characteristic way to create material that he then modifies into motives. In m.36, *Motive f* starts as an octave displacement in a line that connects *motive e´´* to a quick, inverted, and altered fourth repetition of *motive e´´´´*(C#-A-D). After motive e´´´´, the octave displacement appears again together with a pickup based on the rhythmic motive rm-2 that is discussed later. This pickup and the octave displacement are going to expand together to create *motive g* that will eventually close the development.

Figure 2.38: Phrase overlap structure eight on “I´ll Be Seeing you.”



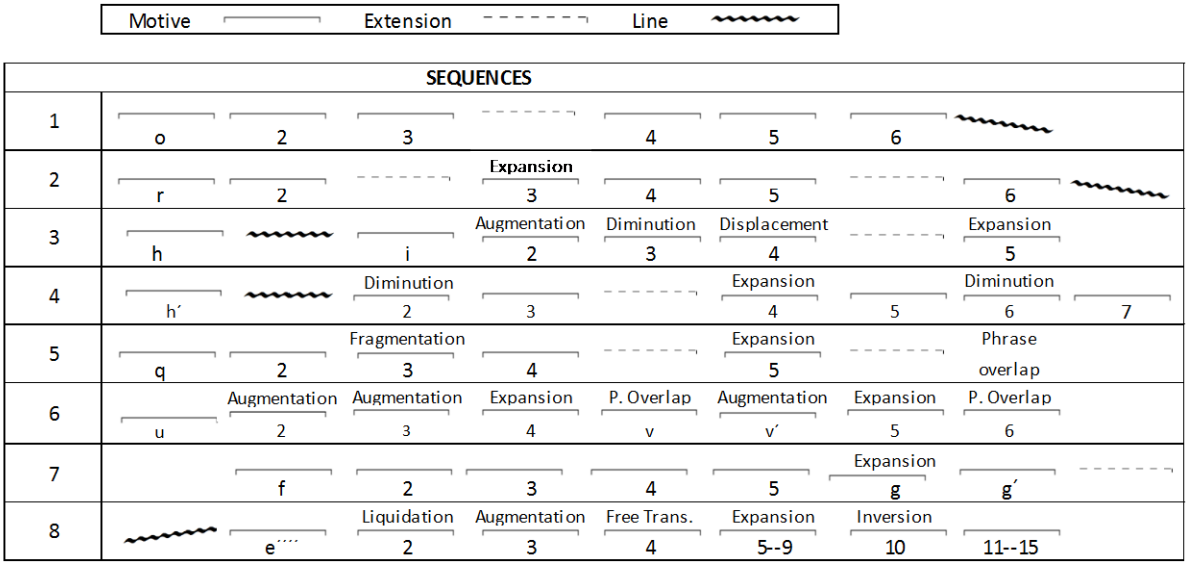
*Motivic Sequence*

According to Jerry Coker, "a sequence occurs when a melodic fragment is immediately followed by one or more variations on the same fragment."[80]In the strictest meaning of the word sequence, any motivic development that repeats a melodic fragment would be considered a sequence, but in order to differentiate between sequences, this study labels fragments only repeated more than three times as a sequence. Anything with fewer than three repetitions is labeled as a motivic development structure. In the case of Chris Cheek´s structures, they have been labeled as a sequence if there are more than three repetitions, with the exception of some cases of expansion, where the motive has developed in a way that suggests the fourth repetition has changed from the original. This kind of structure is discussed in the section about other melodic structures.

All of the sequences are based on the same premise, and that is transposing the same fragment of music. In that sense, all of them share the same principle, so this study describes only the most interesting ones. Figure 2.39 displays the most common sequential structures and where to find them in the transcriptions for further study. Some of them were already explained when discussing other sections. For example structure two was used to exemplify rhythmic displacement, structure six was used to exemplify phrase overlap, and structures even was used to exemplify fragmentation at the end of the sequence. In order to give different examples of sequences, this section discusses structures one, five, and eight.

[80] Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami, Fl: Cpp/Belwin, 1991): 55.

Figure 2.39: Melodic structures using sequence.

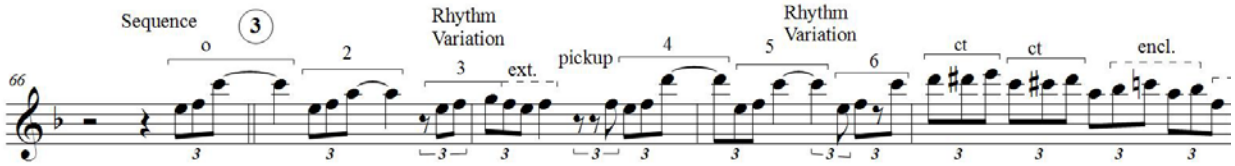



| Struture | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|
| Appears in | I´ll Be Seeing You m.66 | Conception m.76 | I´ll Remember April m58 | I´ll Remember April m72 | I´ll Remember April m.119 | I´ll Remember April m.143 | I Remember You m.42 | Limehouse Blues m.128 |

Sequence Structure One

In this structure from "I´ll Be Seeing You," the original motive starts in m.66 right before the third chorus. The original motive is an ascending triplet tied on the last note to a quarter note that follows the intervals of a minor second and a perfect fifth (E-F-C). The second motive keeps the rhythm and the first two notes, and changes the last note (E-F-A). The first two notes are going to be present in all of the motives in the sequence. In *motive 3* the rhythm is displaced by a triplet eighth-note. This modification appears later in *motive 5*. Other rhythmic variation appears in *motive 6* when a rest separates the first two notes of the motive from the third. After *motive 6* a triplet line starts and it will develop for the next four measures eventually reaching a phrase overlap with a new motive.

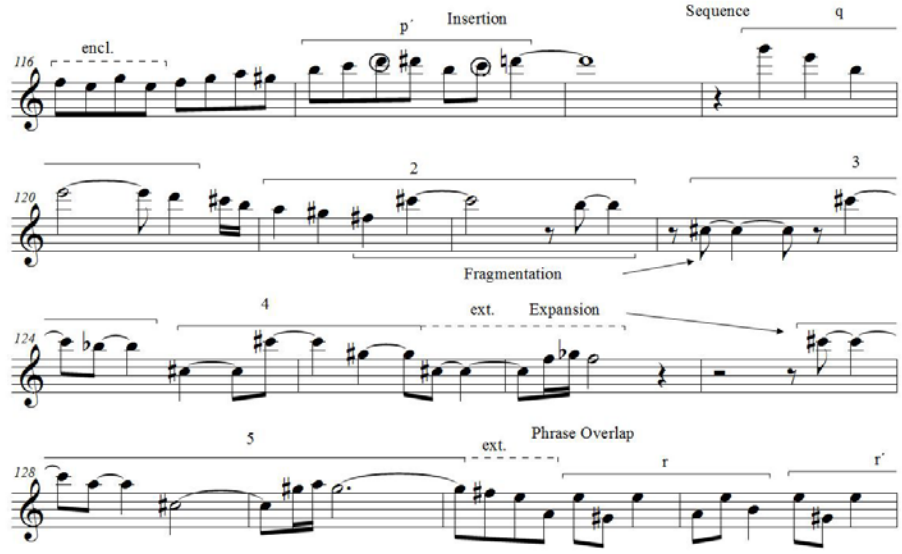
Figure 2.40: Sequence structure one on “I´ll Be Seeing You.”




Sequence Structure Five

The next sequence is one of the most interesting examples because of all the processes that are taking place. It starts in m. 119 of “I´ll Remember April,” with a five-note motive. This *motive q* has two descending intervals, an ascending leaping interval, and another descending interval by step (G-E-B-E-D). The transposition in this sequence is for the most part imperfect. Presented through a small pickup at the beginning, the second motive uses the interval direction from the original motive to create *motive 2*(A-G#-F#-C#-B). After *motive 2*, a new repetition begins, but this time the repetition only takes a fragment from the motive. In this case the repeated fragment is the last leaping ascending interval and the small descending interval (C#-C#-Bb).

Figure 2.41: Sequence structure five on “I´ll Remember April.”



In m.124 this fragment gets repeated in *motive 4* for the second time and Cheek adds an extension to it. In m.127, *motive 5* repeats the motive including the extension added in *motive 4.* After *motive 5*, the sequence links to one extension that will take the development to the next motive, which produces a phrase overlap.

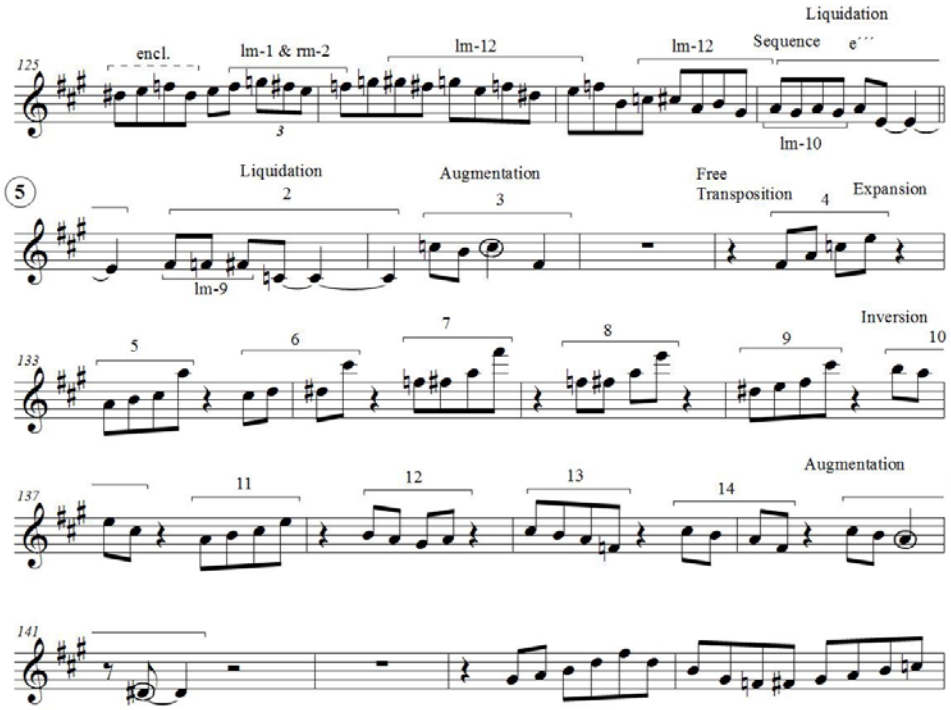
Sequence Structure Eight

The next example is from the improvisation on "Limehouse Blues." The sequence in this example is based on a melodic development that happened earlier in the chorus, where the motive was alternates multiple times two notes a half-step away and then releases on a big ascending leap. In this case, *motive e* comes after a long line of eighth-notes that was created after the mentioned motivic development. That line reaches *motive e* in m.128. The line starts with the same alternation of a half-step, which repeats only three times now because of a liquidation process, and it is followed by a descending leap of a fourth (G#-A-G#-A-G#-A-E). The first repetition or *motive 2* also follows the liquidation process and it shortens the motive to only one repetition of the half-step, becoming a neighbor tone followed by a descending leap of a tritone (F#-F-F#-C). The following repetition or *motive 3*in m.130 follows the same pattern of *motive 2* but with an augmentation on the third note. After some rest, instead of using more liquidation in *motive 4* to finish the sequence, Chris Cheek decides to use free transposition to continue with the development. The rhythm of *motive 2* is retained and new intervals are picked for *motive 4*, which will be the new motive of the sequence that will repeat eleven more times. At the end of the chain, *motive 15* uses augmentation to finish the development.

These are some of the sequences were collected from the analysis of Chris Cheek´s improvisations. It is worthy of mention that the songs on which Cheek uses more sequences tend

to have harmonic structures with not many changes, which allows the improviser to modify the melodic fragments for a extended period of time.

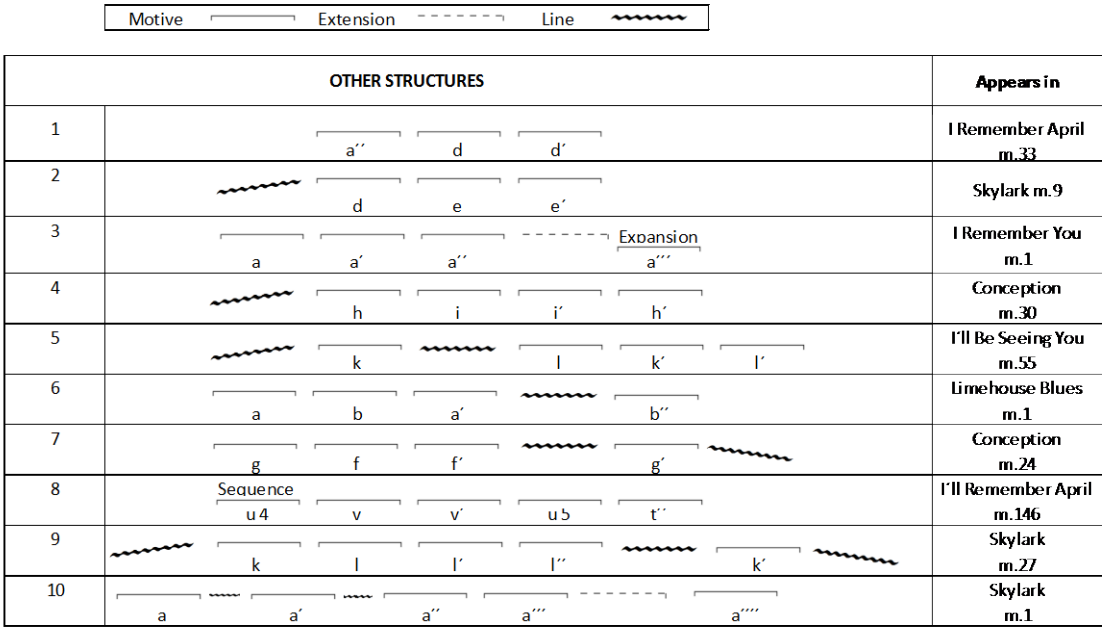
Figure 2.42: Sequence structure eight on “Limehouse Blues.”




*Other Motivic Structures*

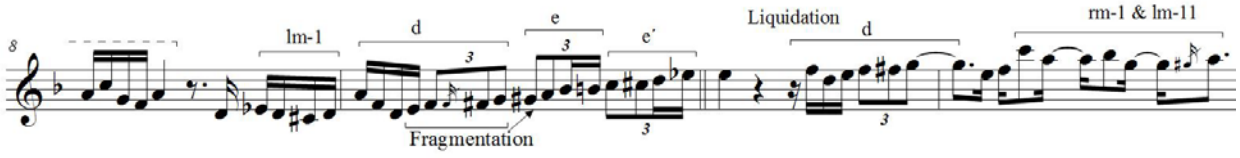
There are other structures that do not fit any of the categories previously discussed. Figure 2.43 shows some of these structures and where to find them for further study. There are three types of structures in this table that can be grouped together. Structures one and two have a process of fragmentation or expansion that transforms the original motive into a different motive. Structures three and ten are motives that through different processes can extend to a fourth repetition. Structures four, five, six, seven, eight, and nine are structures that alternate more than one motive in different dispositions. The last case can be considered a rare type of phrase overlap.

Figure 2.43: Melodic structures using multiple processes.



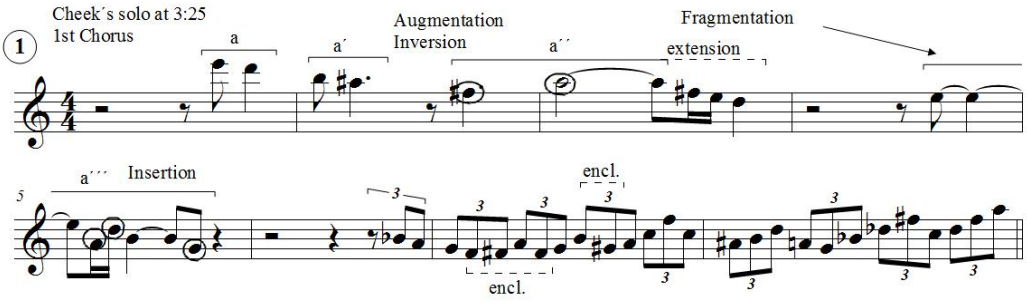

The next example of structure two is from "Skylark." The development starts with a line that soon becomes the motive. That motive is based on a D minor arpeggio that develops into a chromatic ascending idea (A-F-D-E-F-F#-G). Through a process of fragmentation the next two motives are based only on the chromatic line from the original motive (E-F-F#-G). If that were the only process, this would have been a regular fragmentation example, but *motive e* and *motive e´* also have a diminution. This diminution causes them to be perceived as different motives. Another possible explanation would be to only consider the chromatic passage (E-F-F#-G) as the original motive, thus creating a regular three-motive development. The reason that this phrase was labeled this way is because in m.10, the original motive is repeated with the original rhythm and all the notes but the first (F-D-E-F-F#-G). This repetition of the original motive is the reason to label it as a different motive.

Figure 2.44: Structure two using fragmentation to new motive on "Skylark."



The next example of structure 3 is from “I Remember You.” On this example the structure has been extended to a fourth repetition through an expansion process. The development starts from the “and” of the third beat in m.1. The first motive is based on a descending major second interval (E-D), closely followed by its repetition that modifies the interval to a minor second (B-A#). On the third repetition, the motive gets augmented and inverted. The interval used now is an ascending minor third that is followed by a three-note extension (F#-A-F#-E-D). This extension will be the origination of the next fragmentation process. In *motive a´´´* the main interval gets extended to a perfect descending fourth from E to B with two sixteenth notes embellishing the leap the same way the sixteenth notes in the previous extension embellish the leap between A and D. At the end of the *motive a´´*, an extra note on the “and” of three leaves open the resolution of the development creating tension and expectation in the improvisation.

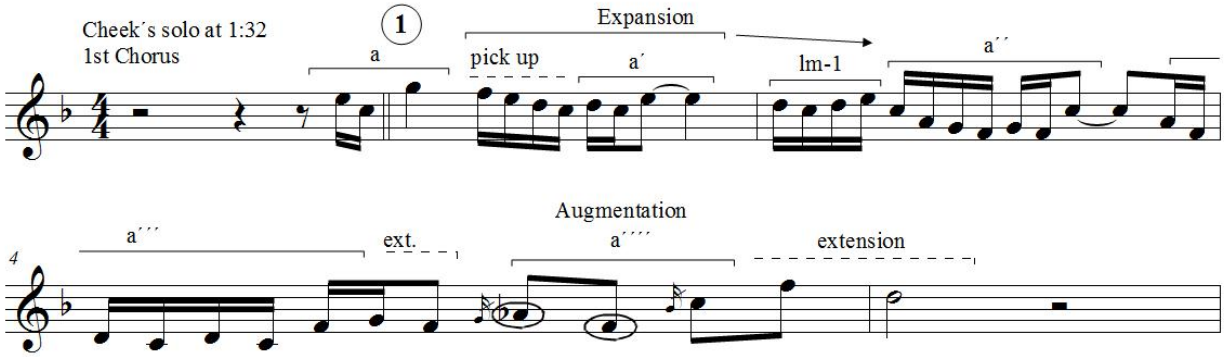
Figure 2.45: Structure three using fragmentation to extend a fourth motive on “I Remember You.”




The beginning bars of “Skylark” have a curious example of extending a motivic development over three repetitions. In m.1 the main motive is stated. It is a three-note motive that follows a descending interval and an ascending leap (E-C-G). A pickup connects the *motive a* with its repetition that follows the same direction of intervals (D-C-E). Both the pickup and the repetition are expanded to create the third *motive a´´(C-A-G-F-G-F-C).* After a quick line, the following *motive a´´´* follows the same structure but is extended at the end that with an upper

neighbor tone. This motive starts at the “and” of four of m.3 creating a rhythmic displacement that affects the perception of the motive. After an unexpected fourth repetition, it is unique that Cheek brings back one more time the three-note motive from the beginning, this time augmenting the rhythm and adding a few notes as a extension to finish the development (Ab-F-C-F-D). This phrase is remarkable not only because of all the processes that are taking place in this phrase, but also because the phrase has five repetitions that modify the motive to not be perceived as a sequence.

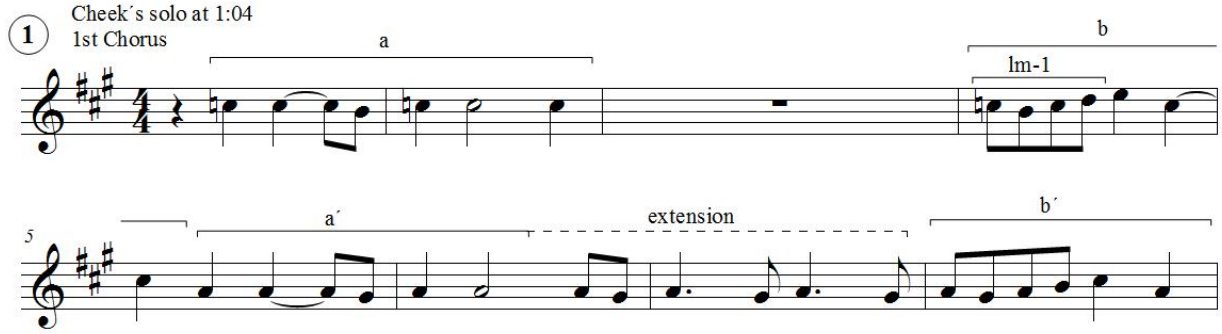
Figure 2.46: Structure ten using fragmentation to expand motives on “Skylark.”




Some of the most outstanding motivic structures used by Cheek are the ones that introduce more than one motive at a time. Such is the case of the next example. In Cheek´s solo on “Limehouse Blues,” there is one of the simplest examples of this type of structure. In m. 1, Cheek starts with a simple motive using a rhythm variation on the note C. After that motive, he starts with a new different motive that embellishes an interval of a third that goes from C to E. The embellishment contains a lower neighbor tone of C and a passing note to E (C-B-C-D-E-C). Following that, a second repetition of *motive a´* starts immediately this time playing with the rhythm around A and adding an extension with lower neighbor tones. At the end of the extension, a second repetition of *motive b´´* is also presented, also starting on A (A-G#-A-B-C-A). This example is extremely effective and the reason again is that the motives are created with

simple ideas. There are a couple of these kinds of structures throughout Cheek´s improvisations, and all of them have in common that they are created from simple melodic ideas.

Figure 2.47: Structure six using antecedent/consequent on “Limehouse Blues.”




*Repeated Material*

Across the six transcriptions that this study is discussing there have been plenty of times that a motive or melodic material has been encountered multiple times. This repeated material has many different shapes, from motives that are used in multiple solos to formulaic material that is the basis of Cheek´s line construction. This section compiles all the repeated materials in Cheek´s style. The materials that are discussed are motives, line motives, enclosures, rhythmic motive, and extensions.

*Repeated Motives*

There are two types of motives that are repeated. The first type of motives is repeated motives that Cheek uses often as a part of his style. These motives are usually made of two or three notes and are found throughout the improvisations. It is worthy of mention that the processes that they are developed with are different every time. The first example from “Skylark” shows one of the most typical three-note motives that Cheek uses across all his solos. The advantages of using these simple motives are that he can modify them to fit in many

different harmonic contexts and the motives can be submitted to a multitude of development processes as this study has already discussed. The third advantage is that he can recall this type of simple motive and their modifications within a solo, making connections with the same motive at different points in the solo.

Figure 2.48: Three-note repeated motive for the first time on “Skylark.”

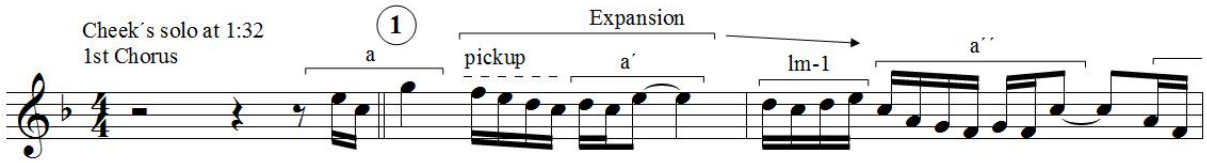
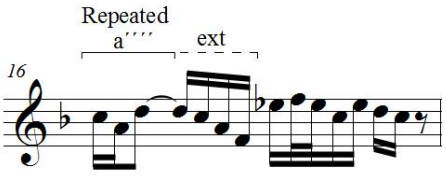



Figure 2.49: Three-note repeated motive on “Skylark.”




The other repeated motives that he often repeats are local to each one of the transcriptions. Take the next two excerpts from “Conception” as examples of this kind of repetition. Here, Cheek repeats the final part of the melody that has been repeated multiple times through the solo to finish developments towards the end of the form of each chorus. When this type of motive quotes material from the melody, the improvisations become an extension of the song. If the motive is not part of the melody, it gives the improvisation a sense of continuity that is remarkable.

Figure 2.50: Melody repeated motive for the first time on “Conception.”

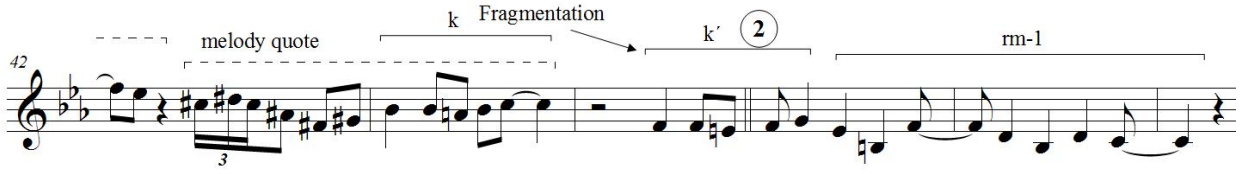
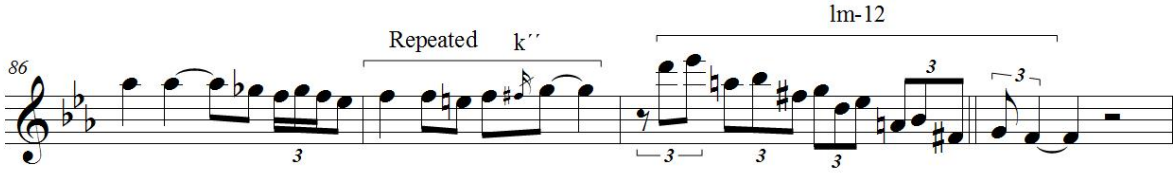


Figure 2.51: Melody repeated motive on “Conception.”




*Line Motives*

Some of the motives or lines in Cheek´s style have been developed with certain formulaic material that is present throughout the six transcriptions. This study labels them in a way that would help the reader distinguish them from regular motivic developments. Figure 2.52 explains some of the most common line motives present in Cheek´s style. Some of the most common are lm-1, lm-8, lm-9, lm-10, and lm-12.

The first example from “I Remember You” (Figure 2.53) has two of the motives that Cheek uses the most which are the upper neighbor tone (lm-8), the lower neighbor tone (lm-9), and the chromatic approach to scales (lm-12). In this case, there is a motivic development in m.27 that is created from the alternation of line motives. This example shows that line motives are the perfect materials to modify through motivic development because they are easy to remember and to change at a moment´s notice.

Figure 2.54 (example from “Skylark”) uses three even though the first one is not labeled. *Motive c* is actually a double neighbor (lm-5), then in the same bar an upper leading note to a lower neighbor tone (lm-1), and in the following measure again the lower neighbor tone from the previous example (lm-9). Lm-1 can also appear in a diatonic form, and when this happens it can be explained as a diatonic approach to a lower neighbor tone.

Figure 2.52: Line motives present in Chris Cheek´s style.

| | | |
|---|---|---|
| Upper Neighbor Tone (UNT) | Chord Tone (CT) | Diatonic/Chromatic Approach (DCA) |
| Lower Neighbor Tone (LNT) | Passing Tone (PT) | Escape Note (EN) |

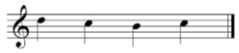
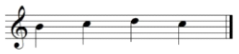
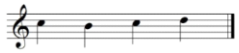
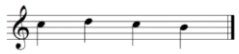
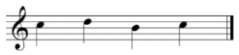
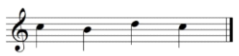
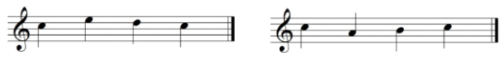
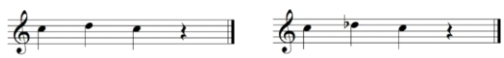
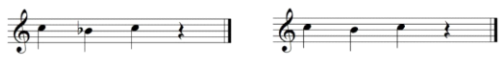
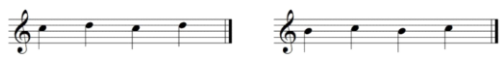
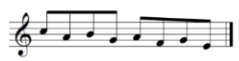
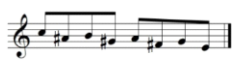
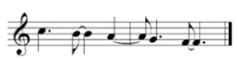
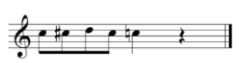
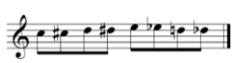
| LINE MOTIVES | | DESCRIPTION |
|---|---|---|
| **lm-1** |  | DCA, CT, LNT, CT.<br>Diatonic/Chromatic Approach to Lower Neighbor |
| **lm-2** |  | DCA, CT, UNT, CT.<br>Inversion of lm-2 with a Diatonic/Chromatic approach to Upper Neighbor |
| **lm-3** |  | CT, LNT, CT, EN/PN<br>Lower Neighbor to Escape Note or Passing Note depending what comes next. |
| **lm-4** |  | CT, UNT, CT, EN/PN.<br>Upper Neighbor to Escape Note or Passing Note depending what comes next. |
| **lm-5** |  | CT, UNT, LNT, CT.<br>Ascending Double Neighbor |
| **lm-6** |  | CT, LNT, UNT , CT.<br>Descending Double Neighbor |
| **lm-7** |  | CT, CT, PT, CT.<br>Leap to descending/ascending passing note between main notes. |
| **lm-8** |  | CT, UNT, CT.<br>Diatonic/Chromatic Upper Neighbor |
| **lm-9** |  | CT, LNT, CT.<br>Diatonic/Chromatic Lower Neighbor |
| **lm-10** |  | UNT, EN or EN, LNT<br>Whole tone or Half step up repeated twice. |
| **lm-11** |  | Scale in 3rds, or 4ths. |
| **lm-12** |  | Chromatic approach to a scale. |
| **lm-13** |  | A scale following a rhythmic pattern. |
| **lm-14** |  | Chromatic approach up and down a whole tone apart. |
| **lm-15** |  | Chromatic approach up and down a major third apart. |

Figure 2.53: Line motives lm-8, lm-9, and lm-12 on “I Remember You.”

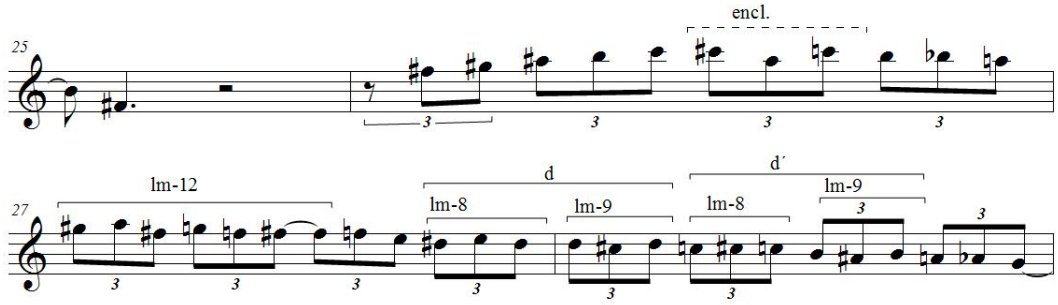
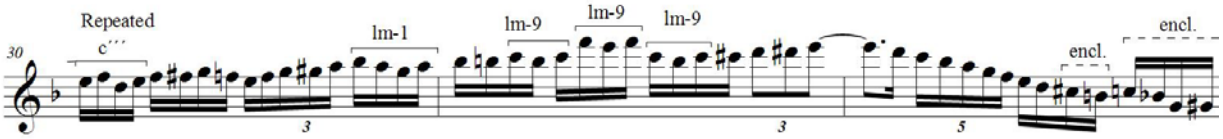



Figure 2.54: Line motiveslm-1 and lm-9 on “Skylark.”




The reason these kinds of motives are so prevalent in Cheek´s style is because they are all constructed from melodic embellishments such as neighbor tones, chromatic approaches or passing notes. The songs that have more line motives are usually the ones that have a higher content eighth-note or sixteenth-note lines.

### *Enclosures*

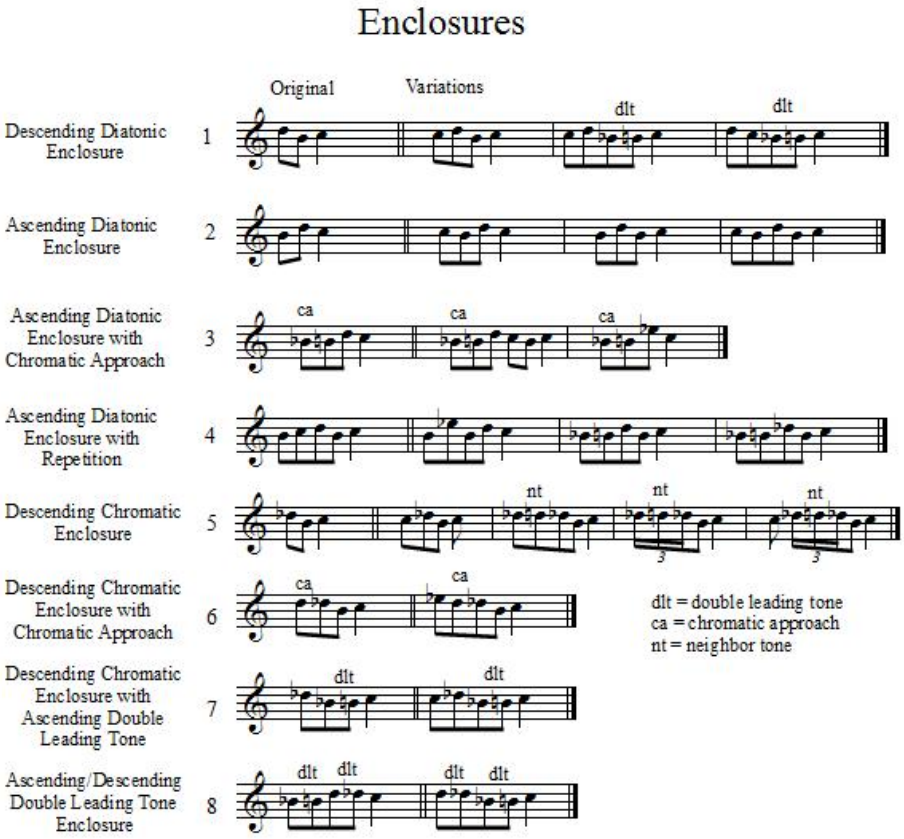
The same way line motives play a huge role in Cheek´s style, the enclosures are fundamental for the connection of ideas. Cheek uses them after lines to link the line with the next motive or as parts of more intricate lines. Figure 2.55 shows the basic enclosures used by Cheek and some of the variations that he often uses and a table with information on where those enclosures were taken from.

Coker defines enclosure as a “linear or melodic device in which an object note is approached by both the upper and lower leading tones.”[81]Most of the enclosures shown in the

[81] Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami, Fl: Cpp/Belwin, 1991): 50.

table follow this definition, with the exception of the first four that have a diatonic leading tone instead of a chromatic leading tone. Instead of the chromatic half-step on the upper chromatic leading note, the upper note is diatonic, so it resolves from a whole tone above the object note.

Figure 2.55: Enclosures used by Chris Cheek.

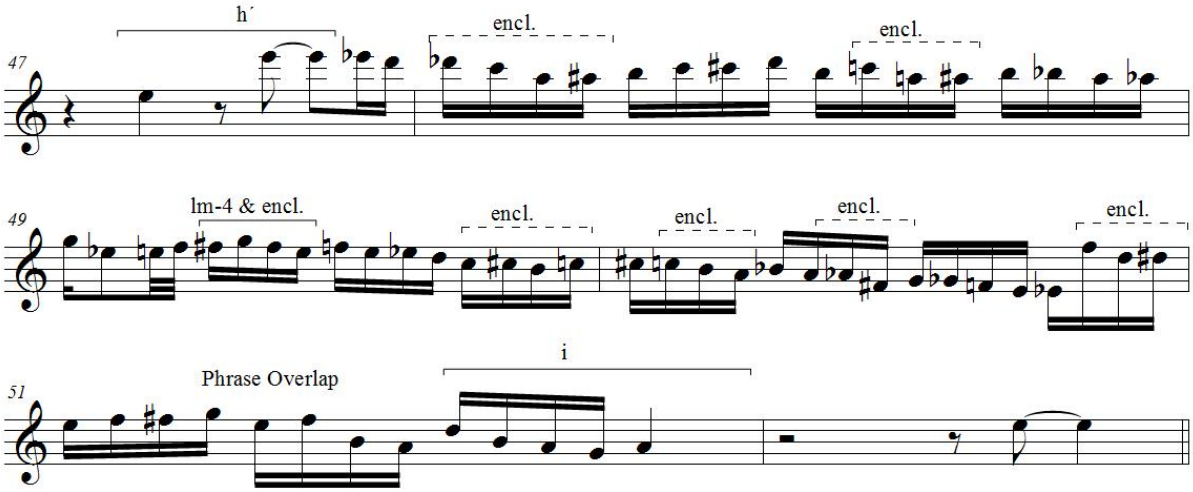



| | Original | Variations | | | |
|---|---|---|---|---|---|
| **1** | Limehouse Blues m.94 | I´ll Be Seeing You m.70 | Conception m.49 | I Remember You m.106 | |
| **2** | Conception m.80 | I´ll Be Seeing You m.89 | I´ll Be Seeing You m.72 | I´ll Remember April m.116 | |
| **3** | I´ll Be Seeing You m.70 | Limehouse Blues m.60 | Skylark m.29 | | |
| **4** | Conception m.37 | I´ll Remember April m.115 | I Remember You m.7 | Limehouse Blues m.60 | |
| **5** | Skylark m.21 | Limehouse Blues m.93 | I Remember You m.64 | I´ll Be Seeing You m.28 | I´ll Be Seeing You m.16 |
| **6** | Limehouse Blues m.80 | I Remember You m.63 | | | |
| **7** | I´ll Be Seeing You m.8 | Skylark m.7 | | | |
| **8** | I Remember You m.69 | I Remember You m.48 | | | |

Some of the variations of the enclosures have the object repeated before the enclosure. When this happens with a two-note enclosure, it imitates the double neighbor that Cheek often uses as a line motive (lm-5 or lm-6) but it gives more emphasis to the object note than line motives, which are usually diatonic. The rest of the enclosures have a mixture of upper and lower leading notes and double leading notes.[82] Some of the most interesting enclosures are: the second variation of number three that adds a lower neighbor tone to the object note; the variations of five that add an upper neighbor tone to the upper leading note; the third variation of number three and the second variation of numbers four and six because of the use of a minor third apart from the object note, which is not common.

In the next two examples from "I Remember You" and "Limehouse Blues" there are instances of a couple of the enclosures used most by Cheek. On the first one there are many instances of the three-note enclosures with an upper leading note and a lower double leading note. There is also one with the object tone before and after the enclosure in m.49. Finally in m.50, there is one more with the upper double leading note and the lower leading note.

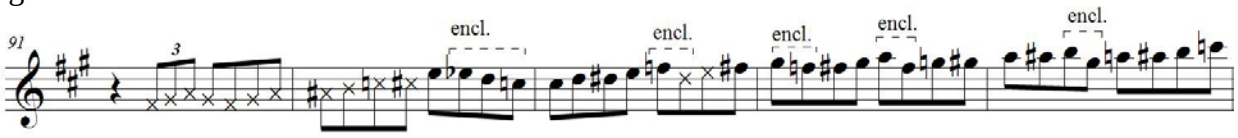
Figure 2.56: Enclosures on "I Remember You."




[82] A double leading note is two consecutive chromatic notes that lead to the object note from a whole step apart.

The following example from “Limehouse Blues” utilizes the two-note enclosures with either a diatonic or chromatic upper leading note. Notice the chromatic nature of the line and how Cheek extends the line with frequent enclosures.

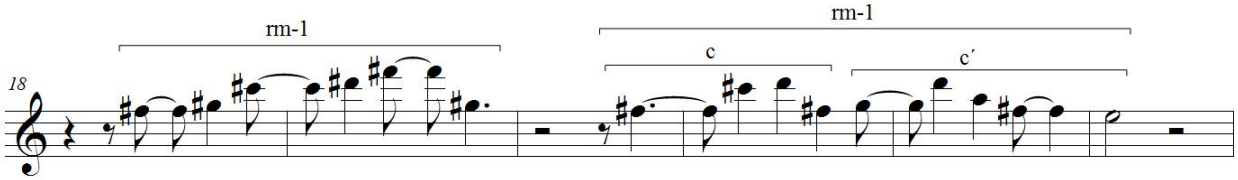
Figure 2.57: Enclosures on “Limehouse Blues.”




*Rhythmic Motives*

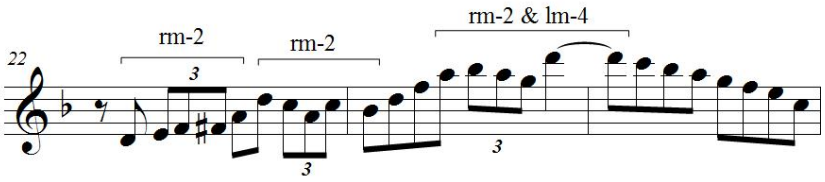
These motives appear with such frequency in the improvisations that they could be also considered part of the formulaic material in Cheek´s style. On the other hand, they are more a rhythmic process that is being given to the notes than a formula itself. They do not repeat notes; they repeat a certain rhythm and they facilitate the creation of new motives. The first motive consists of quarter notes starting on an upbeat and it often closes with a dotted quarter note. This rhythm is labeled rm-1 throughout the solos. In the first example coming from “I Remember You,” rm-1 can be seen by itself, and as a part of a creation of motives.

Figure 2.58: Rhythmic motive rm-1 on “I Remember You.”




The second rhythm is more limited to one of the improvisations, although it can be seen sporadically in other improvisations. This motive consists of a pickup eighth note followed by an eighth note triplet that finishes on the next downbeat. The next example comes from “I´ll Be Seeing You,” and it’s the improvisation that mostly contains this type of rhythm motive.

Figure 2.59: Rhythmic motive rm-2on “I´ll Be Seeing You.”




*Extension*

Generally, when Cheek adds extensions to the motives, it is usually a couple of notes to either close the development or leave it open when he places them on upbeats. There is one of the extensions in particular that appears throughout all of the improvisations and that is worth mentioning. This extension is made of three or four notes that constitute a part of a descending arpeggio. Cheek places these extensions not only after motives but also after line motives and even enclosures. The first example from “Conception” is an extension after a line motive, and the following one from “I´ll Be Seeing You” is an extension after an enclosure.

Figure 2.60: Extension after line motive on “Conception.”

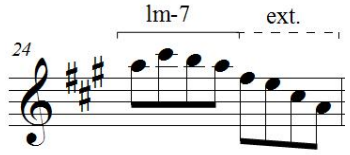
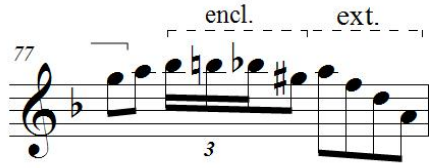



Figure 2.61: Extension after enclosure on “I´ll Be Seeing You.”



# CHAPTER 3

# VOICE-LEADING ANALYSIS

This chapter presents a compilation of the findings from the voice-leading analysis. It is divided into three sections: harmonic simplification, scale diminution, and compound melody. The first section explains the harmonic processes that take place in Chris Cheek´s improvisations. The second section describes a specific melodic structure found in Cheek´s style that affects voice-leading in a particular way. The final section describes the main examples where multiple strands of voice-leading appear in a single melodic line.

All of the examples are extracted from the voice-leading analysis graphs. These graphs can be found at the end of the dissertation with a table of contents to find the melodic and harmonic structures that are presented in the next sections. In the voice-leading analysis, as previously mentioned in the method, the important pitches of each phrase are stemmed and the important voice leading notes are beamed. Beamed notes show two consecutive notes a diatonic step apart, and dotted beamed notes show consecutive notes with identical pitch. Slurs show other tonal relationships important for the harmonic context such as chromatic approaches, neighbor notes, repeated notes, passing notes, or notes that are part of the same arpeggio.

## Harmonic Simplification

In his study of the music of Miles Davis Second Quintet, Keith Waters describes two ways in which the soloist can alter the harmonic rhythm of a song. He describes harmonic insertion as a way to “imply additional harmonies” and harmonic deletion as a way to “imply

fewer harmonies."[83] Furthermore, Waters describes two ways in which harmonic deletion is used by soloists. Waters explains that the improviser can "continue to play or imply a harmony beyond its given harmonic rhythm, continuing it for several beats beyond the expected point of harmonic change"[84] or on the contrary "the soloist may anticipate the upcoming harmony by several beats."[85]This section focuses exclusively on harmonic deletion, also known as harmonic simplification. The reason is that this harmonic phenomenon is present in a good part of Chris Cheek´s improvisations. This device is used in two main ways: as a generalization of the harmonic rhythm or as a melodic extension of a pedal point. The first one affects the harmonic rhythm but it does not affect directly the shape of the melody. The second affects the melody by having a constant pitch present in the melodic phrase.

### *Harmonic Generalization*

Jerry Coker uses the term harmonic generalization and defines it as an improvisational tool that "occurs when an improviser chooses one scale to accommodate two or more chords of a progression."[86]Chris Cheek uses this device to extend one of the chords of the progression and simplify the progression, which makes it easier to create melodic lines over complicated harmonies.

The first example of harmonic generalization comes from "Conception." The harmonic rhythm of this song often has two chords per measure. Cheek performs this standard at a

[83] Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011): 65.

[84] Keith Waters, *The Studio Recordings of Miles Davis Quintet, 1965-68* (New York: Oxford University Press, 2011): 64.

[85] Ibid., 65.

[86] Jerry Coker, *Elements of the Jazz Language for the Developing Improvisor* (Miami, Fl: Cpp/Belwin, 1991): 45.

medium-fast tempo close to 175 bpm. The fist phrase of his solo outlines a Bb triad that extends over the first four measures, which simplifies the harmonic progression stretching the dominant Bb7 beyond its original length and linking the phrase with the next Bbmaj7 chord that comes in the second half of measure four.

Figure 3.1: Harmonic generalization using the dominant on “Conception.”

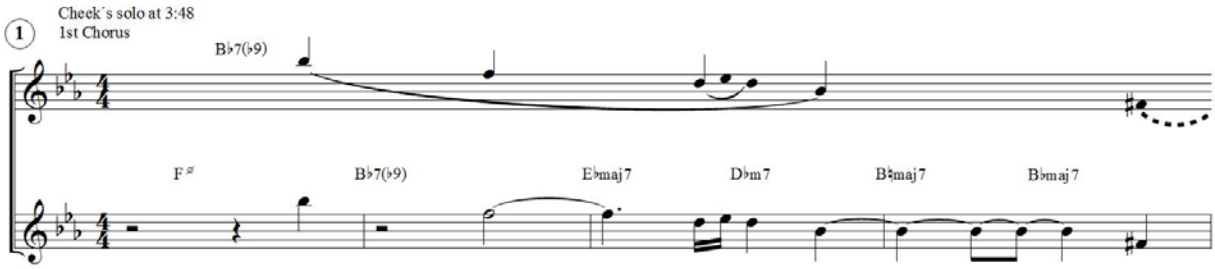



Figure 3.2 from “I´ll Be Seeing You” is also stretches the dominant. In this case it is over a ii-v cadence on Fmaj7, and Cheek is generalizing the progression using the dominant C7 over the course of three measures. Notice that the C that finishes the phrase in m.13 is prolonged to the beginning of a new phrase in m.15. From there, it ascends using a scale diminution to the 7$^{th}$ of the chord where it resolves to the Fmaj7. Stretching the dominant of a cadence is one of the most common ways in which improvisers use this type of harmonic generalization. This example stands out because of the scale diminution that it is using. These types of scales are an important part of Cheek´s style and is explained in further detail in the next section.

Another chord that Cheek often generalizes in a cadence is the resolution chord. In the next example from “Conception,” Cheek simplifies the harmonic rhythm using the major chord as the main harmony for his improvisation. Instead of playing the whole cadence, Cheek decides to create a phrase using Gbmaj7, so that the sound of the tonic chord is introduced two measures before it appears. This harmonic generalization is one of the most common in Cheek´s style. He often uses the major chord to simplify the harmonic rhythm. It is worthy of mention that when he

simplifies the harmonic rhythm using the major chord, he often substitutes the major chord for a major sixth chord.

Figure 3.2: Harmonic generalization using the dominant on “I´ll Be Seeing You.”

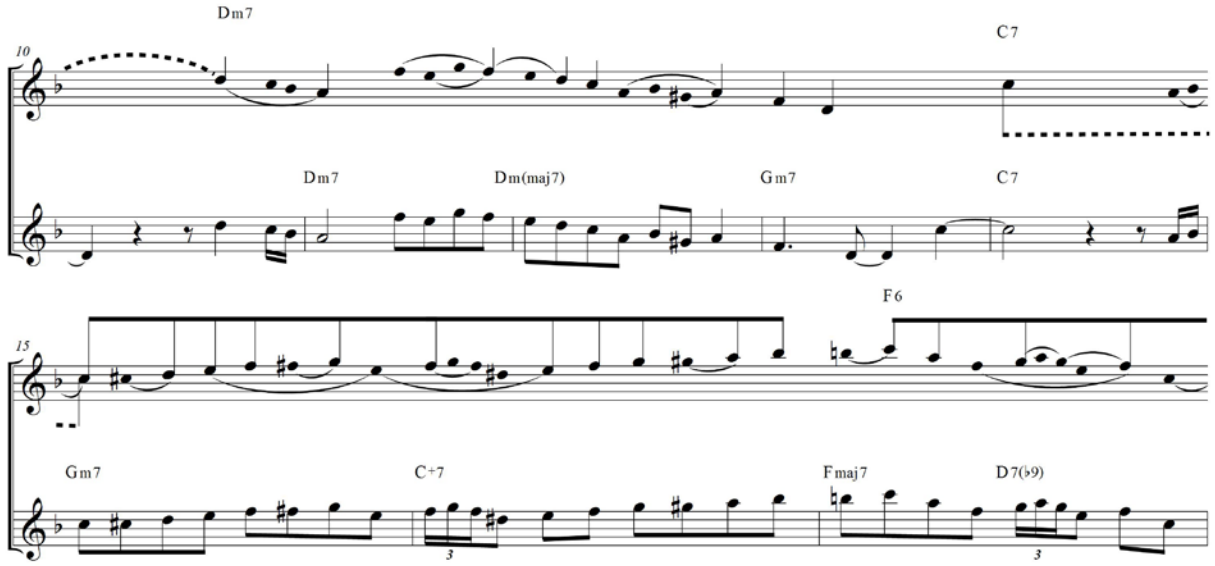
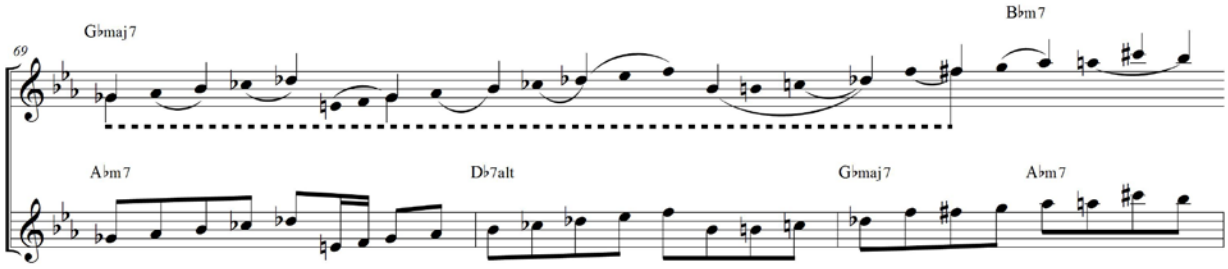



Figure 3.3: Harmonic generalization using the tonic on “Conception.”

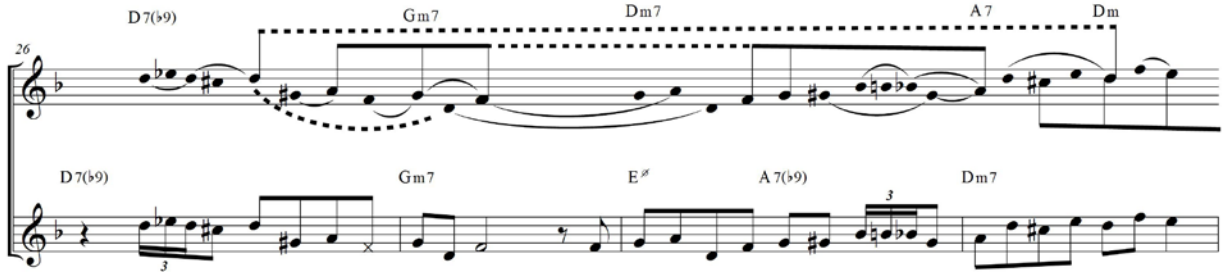



*Pedal Notes*

The difference between harmonic generalization and pedal notes is their influence in the melody. As previously mentioned, harmonic generalizations affect the harmonic progression of a song but the improviser flows freely within the harmonic progression. In Cheek´s style, there are multitudes of phrases in which certain notes are repeated. These notes serve as pedal points that simplify the harmonic progression at the same time they directly affect the melody.

The first example is from “I’ll Be Seeing You.” The harmonic progression of this example is simplified using D minor triad (D-F-A). This example starts in m.26 extending the note D with both upper and lower neighbors. Then it moves to A using a chromatic approach that descends to the third of the triad through an embellished passing note (A-G-F). This same passage from the third to the fifth is repeated in its ascending form in mm.27-28 and embellished with chromaticism in m.28. The phrase is clearly a simplification of D minor triad, but the passing note often aligns with the original chord progression. It is worthy of mention that passing notes and chromatic notes in Cheek´s style are often found on a strong beats. These harmonic tensions immediately resolve to one or multiple chord tones in the following beats.

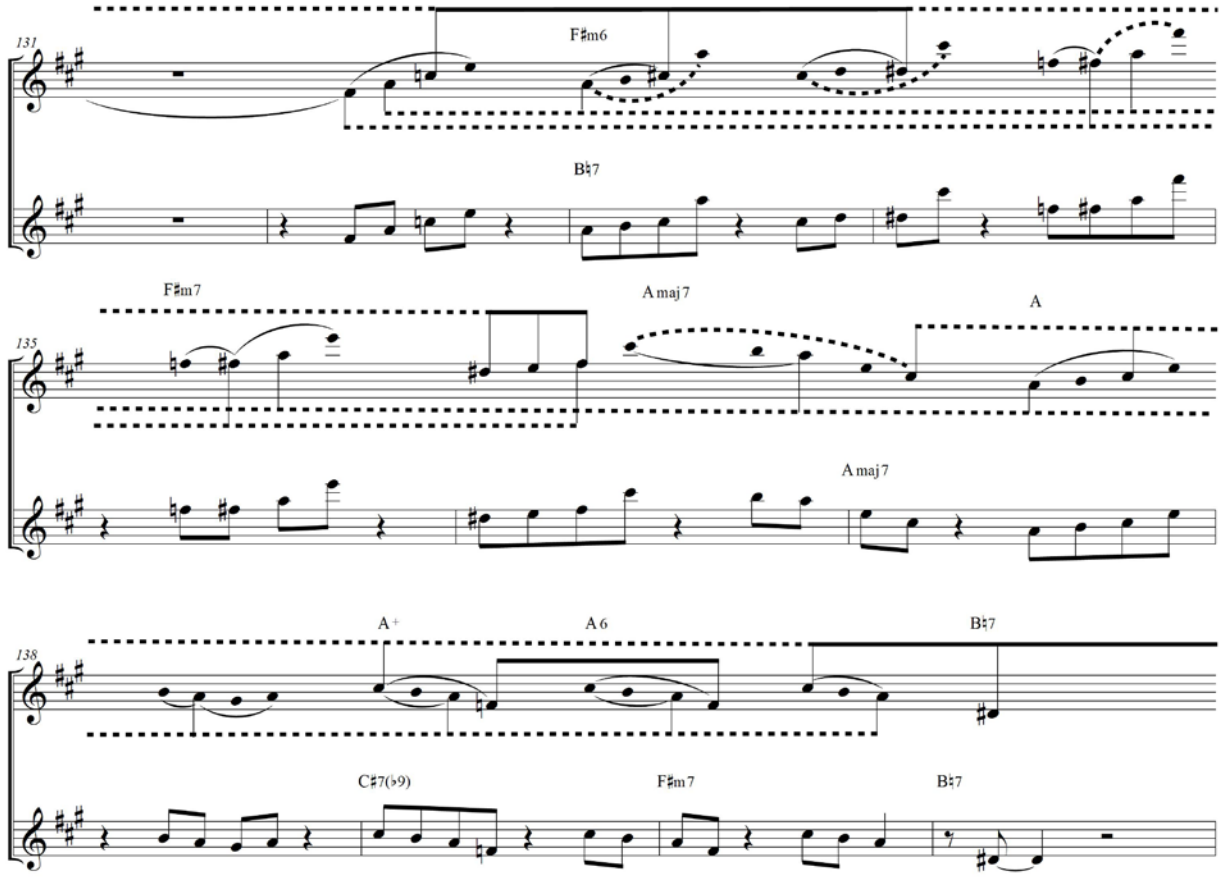
Figure 3.4: Pedal notes on “I’ll Be Seeing You.”




The second example of pedal point is from “Limehouse Blues.” In this example the pedal notes are F#, A, and C#. The first pedal note (F#) starts in m.132 and continues until m. 136. The second pedal note (A) also starts in m.132 and remains present until the end of the phrase in m.140. The third pedal note (C#) appears in m.133 for the first time, but it won´t be repeated as a pedal note until m.136 when Amaj7 starts. In general, the pedal notes of this phrase align it with an A6 chord. Within those pedal notes, there are other moving lines that give color to the phrase to make it more interesting such as the moving line in m.132 (C-C#-D#). Also towards the end of the phrase, in m.139, there is another line (F- F#-D#) that helps outline the original harmony (C#7-F#m7-B7) at the same time the pedal notes A and C# are still happening. This shows that

the presence of pedal notes does not mean the original harmony disappears. Both the original harmony and the suggested harmony from the pedal notes can coexist in the melody.

Figure 3.5: Pedal notes on “Limehouse Blues.”




Scale Diminution

Allen Forte describes diminution as “the melodic means by which a given basic tonal structure is varied so as to expand or prolong its content.”[87] In the case of Chris Cheek, the diminution process is achieved by an embellishment of the scales. These diminutions often appear together with other harmonic structures such as pedal notes or cadences. This section

[87] Allen Forte, "The Development of Diminutions in American Jazz," *Journal of Jazz Studies 7*, no. 1 (Spring 2011): 7.

covers their basic form and the following section covers the instances when these scale diminutions appear with pedal notes and cadences.

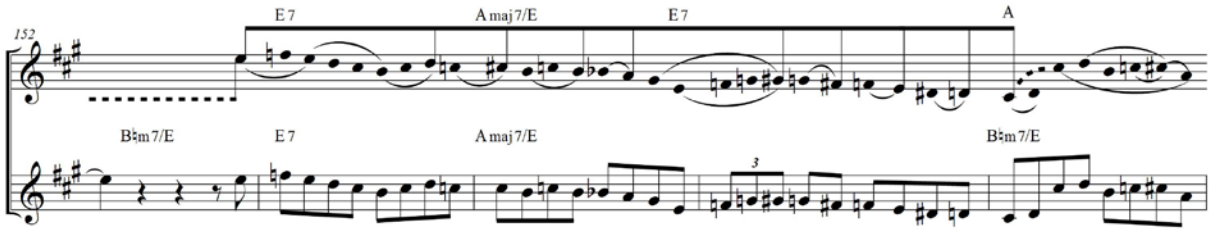
### *Scale Diminution*

There are certain melodic structures in Cheek´s improvisations that resemble scales belonging to the chord progression that are stretched through a chromatic approach and other embellishments. These scales are often paired with harmonic generalization. There are plenty examples of them but this study ll only present the clearest examples. The rest of the scale diminutions can be found in the voice-leading analysis. A table with all the different structures from the voice-leading analysis isan be found in the appendix for further study.

The first example of scale diminution is from “I´ll Remember April.” In this example Cheek uses a descending scale using a Mixolydian scale from E7 that starts on the “and” of four of m.152 and resolves in m.156. The first note of the scale (E) is embellished with an upper neighbor note (E-F-E) that resolves down in a step motion to the fifth to come back up to the seventh degree (D). Then, the scale is followed by the sixth and fifth degrees embellished with an ascending chromatic approach (C-C#) and another upper neighbor note (B-C-B). A descending chromatic approach is then used to reach the fourth (A) by a half step. Then the third (G#) is briefly introduced to soon to be followed by a step motion from E to G# using the b9 and #9 as passing notes (G#-E-F-G-G#). After that, a chain of descending chromatic approaches resolves the phrase to the third of Amaj7 (C#) in m.156. A simple analysis of this excerpt would consider the notes on strong beats as material that does not belong to the chord progression because they do not align with the important notes of the chord. These scale diminutions are better suited to explain the harmonic background of chromatic lines because they show the

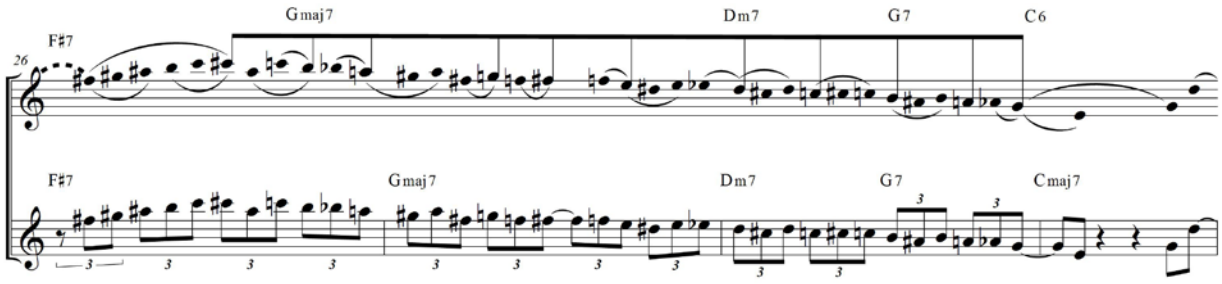
progression of the scale and when it is resolved. Cheek often places passing or chromatic notes in strong beats but a further look at the diminution scales shows that he adjusts the resolution of these chromatic phrases a few beats after to have chord tones on strong beats.

Figure 3.6: Scale diminution from "I´ll Remember April."




The second example comes from "I Remember You." In this example the scale Cheek is using comes from Gmaj7. In m.26, Cheek starts the phrase with an ascending line using triplets over F#7 (F#-G#-A#-B-C-C#). The last note of the ascending line turns into the first note of the scale diminution over Gmaj7. The third degree of the scale (B) is met by a double chromatic approach, both ascending (A#-B) and descending (C-B). After that, a descending chromatic approach reaches down to the second degree (A) which is embellished with a lower neighbor note. Then, a series of ascending chromatic approaches outline the root (G) and seventh of the scale (F#). In mm.27-28, the sixth (E) and fifth (D) are approached with descending chromatic approach followed by lower neighbor notes. Right after, the fourth (C) is embellished with an upper neighbor note and the third degree (B) is embellished with a lower neighbor note. Finally, the second degree (A) appears again an octave lower, and the root (G) is approached chromatically.

Figure 3.7: Scale diminution from “I Remember You.”



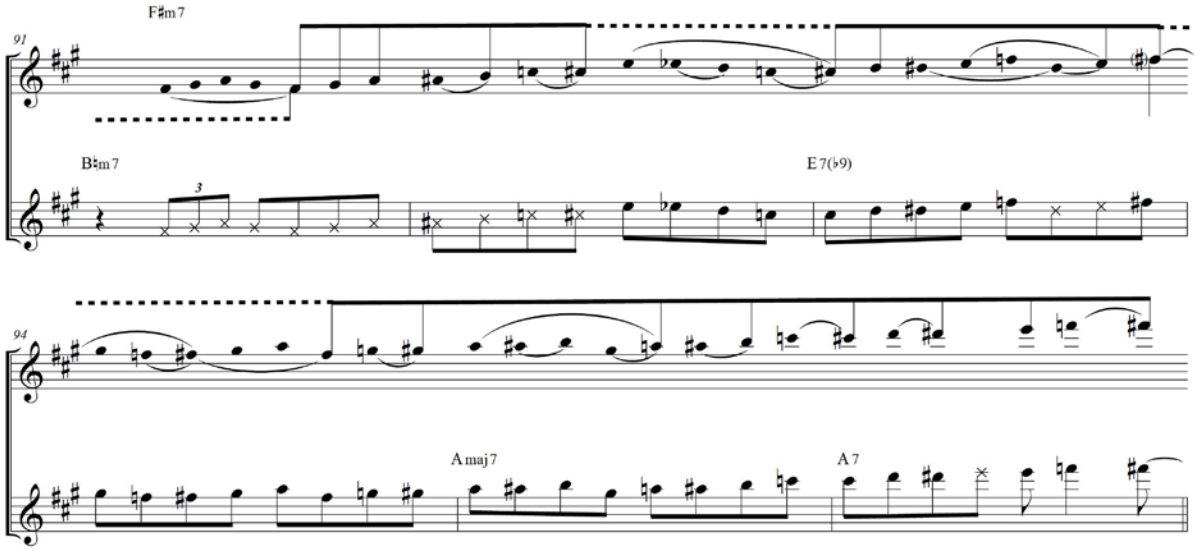

The last example of scale diminutions comes from “Limehouse Blues.” Something characteristic of this example is the repetition of certain notes that extend the scale development for a longer period. The phrase starts in m.91 with ghosted[88]notes that utilize a passing note between the root and third of F#m7. The reason that the harmony is marked as F#m7 is that when Cheek generalizes the major chord on a cadence as previously mentioned, he tends to do it with a major sixth chord (A6). The sixth on a major chord is a note that Cheek always puts emphasis on. It is because of this emphasis that this chord can be heard as the relative minor (F#m7) as well as a major sixth chord (A6)

The scale ascends quickly to the fifth degree (C#) with a couple of ascending chromatic approaches on the way. After the fifth is reached, the line moves quickly to the seventh degree (E) that immediately resolves chromatically down to the fifth which is reached by leap with an ascending chromatic approach (C-C#). The sixth degree (D) soon follows and the seventh (E) is reached by a mixture of ascending chromatic approach (D#-E) and upper neighbor note (E-F-E). Finally, in m.95, the line arrives to the root again that is embellished with a double chromatic approach, both ascending and descending (F#-G-F-F#). After that, the root is extended one more

[88] Ghosting notes is a saxophone technique that consists on deemphasizing certain notes. This technique can be achieved by slightly placing the tongue on the reed without stopping its vibration, or by changing the stream of air to lower the volume of the notes. The effect that this technique produces is that the volume between ghosted notes and regular notes changes dramatically, which highlights the notes that are not ghosted. In this case, Cheek uses this technique to shade the beginning of the phrase.

time with passing notes (F#-G#-A-F#), and ascends the second degree (G#) using an ascending chromatic approach. At this point, the harmony changes to Amaj7 and the A is embellished with an upper neighbor note (A-B-A) that is at the same time embellished with chromatic approach. After that the scale diminution continues with several ascending chromatic approaches that will eventually lead to the final F# that is the third of the next chord.

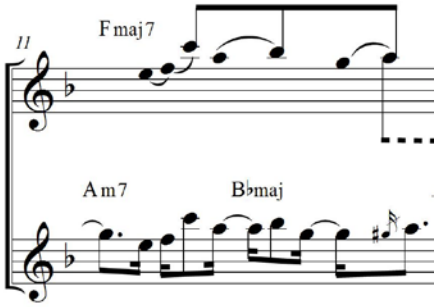
Figure 3.8: Scale diminution from ¨Limehouse Blues.¨




*Three-Note Scale Diminution*

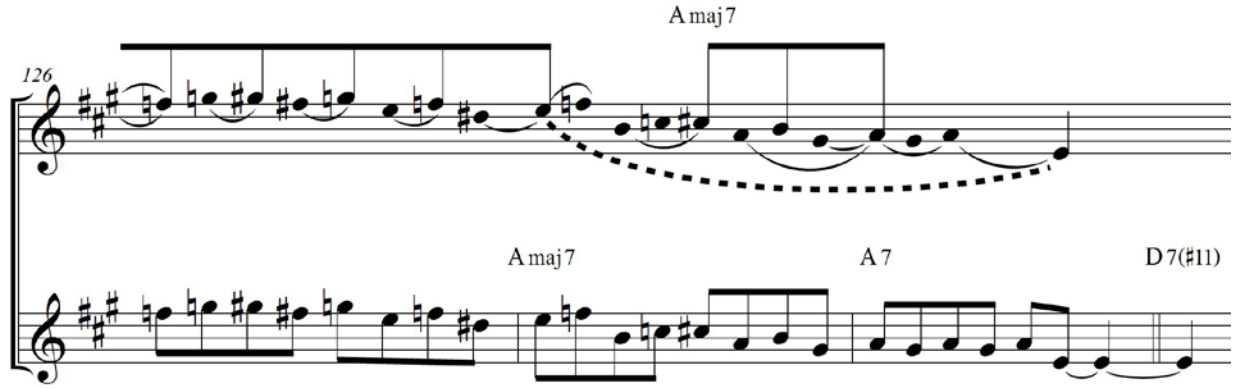
There are also other smaller scale diminutions that are worthy of mention. These scales are made of only three notes descending by step. The first example comes from “Skylark.” This scale is moving from the fifth of Fmaj7 (C) to the third (A). In this case, the harmony that Cheek is implying is a harmonic generalization that is present throughout the whole solo. The fifth of the scale (C) is approached by leap from the root (F). The fourth degree (Bb) is approach by chromatic approach. The last note of the scale (A) is approached by an escape note (G-A) almost imitating the chromatic approach of the previous note.

Figure 3.9: Three-note scale diminution from “Skylark.”




The next example of three-note scale diminution comes from “Limehouse Blues.” This example comes after a larger scale diminution in m. 126. The phrase gets interrupted and the three-note scale appears. It starts on the third of Amaj7 (C#), which is approached by a double ascending chromatic approach. The second degree (B) arrives after an anticipation of the root, which is embellished with an ascending chromatic approach and a lower neighbor note. To close the phrase, Cheek extends the resolution of the previous scale (E) an octave down from the original resolution.

Figure 3.10: Three-note scale diminution from “Limehouse Blues.”




## Compound Melody

The term compound melody was described by Allen Forte as a single melodic line using different voice-leading strands that have their own continuity while being part of the same

melodic line.[89] It is worthy of mention that this concept was first explored by Schenker in some of his analyses.[90]In Cheek´s style, this concept appears multiple ways. The simplest one is parallel scales and cadences with more than one voice-leading strand. There are also two other cases that are worthy of mention because of the different voice-leading strands present in them. The first one is scale diminutions with pedal notes, and the second is scale diminutions with cadences.

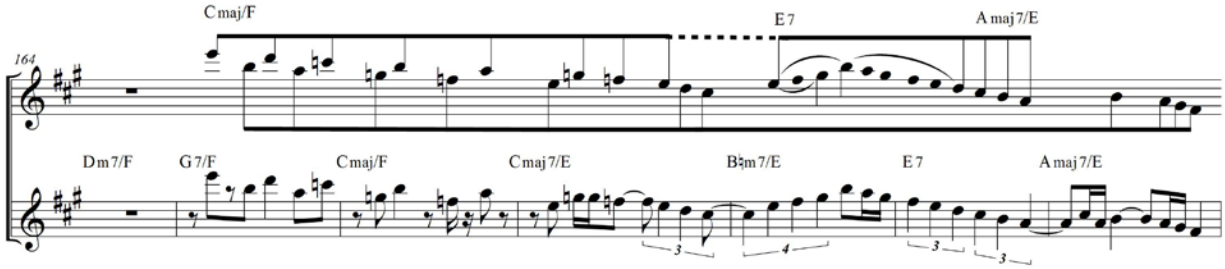
### *Parallel Scales*

Parallel scales are one of the simplest cases of compound melody where two melodic strands, in this case two parallel scales, are combined and form a melodic line while keeping their voice-leading integrity. The first example comes from "I´ll Remember April." In this example the scale used is an Ionian scale that belongs to Cmaj7. The top scale starts in m.165 with the third degree (E) and descends an octave before it transforms into another Ionian scale from Amaj7. After the fifth (E) is extended, the scale resolves down to the new root (A) in m.169. The bottom scale starts in the seventh degree (B) of Cmaj7 and descends to the second degree (D) before changing to the third degree (C#) of Amaj7 in the last beat of m.167. This scale eventually resolves to the sixth degree of Amaj7 (F#), something that common in Cheek´s style as previously seen in other examples. The most normal way to find these types of scales is alternating one note with each other but as this example shows, they can also alternate multiple notes.

[89] Allen Forte, *Tonal Harmony in Concept and Practice*, (New York: Holt, Rinehart, and Winston, 1979): 207-211.

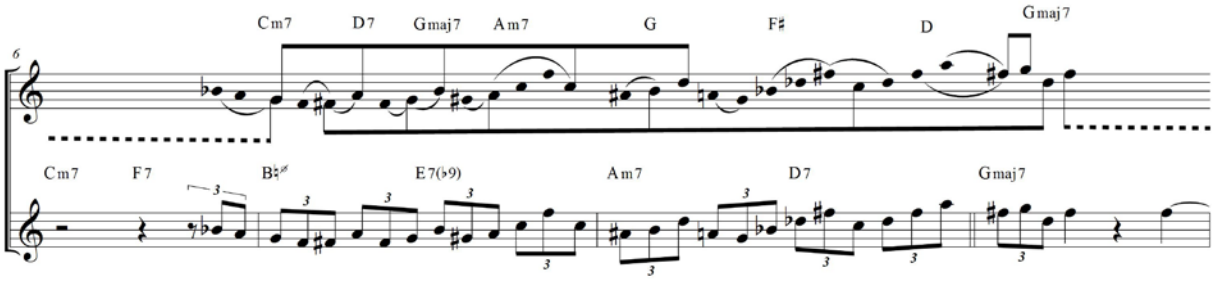
[90] Heinrich Schenker, *Das Meisterwerk in Der Musik*, (Hildeshem: G Olms, 1925).

Figure 3.11: Parallel scale from “I´ll Remember April.”




The second example of parallel scales comes from “I Remember You.” In this case, the two scales are ascending. The first scale starts in m.7. The root of a Gmaj7 Ionian scale ascends to the fifth degree (D). The bottom scale starts in the seventh degree of Gmaj7 (F#) and ascends slowly to the fifth degree (D) in m.9. The bottom scale is often embellished with an ascending chromatic approach. It is worthy of mention that in m.8, the top scale is interrupted by a superimposition of harmony, while the bottom scale slowly makes its way to the fifth degree. In this case, the parallel scale also serves as a harmonic generalization because over the harmony of the song, the basic idea the Cheek uses is a Gmaj7 scale.

Figure 3.12: Parallel scales from “I Remember You.”



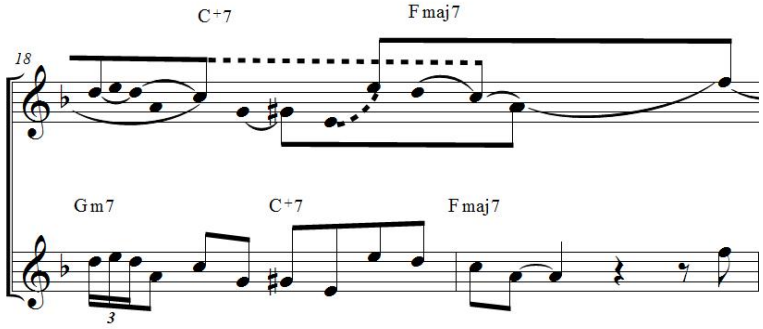

*Cadences*

Cadences can be found throughout Cheek´s style. They usually appear as two or three beamed notes. Unfortunately, not all of them can be considered compound melodies. Only the cadences that have more than two voice-leading strands combined in the same melodic line can be considered a compound melody. The examples chosen for this section are two of the clearest

ones. They show the resolution from a dominant to a major chord. The rest of the cadences can be found in the full voice-leading analysis for further study.

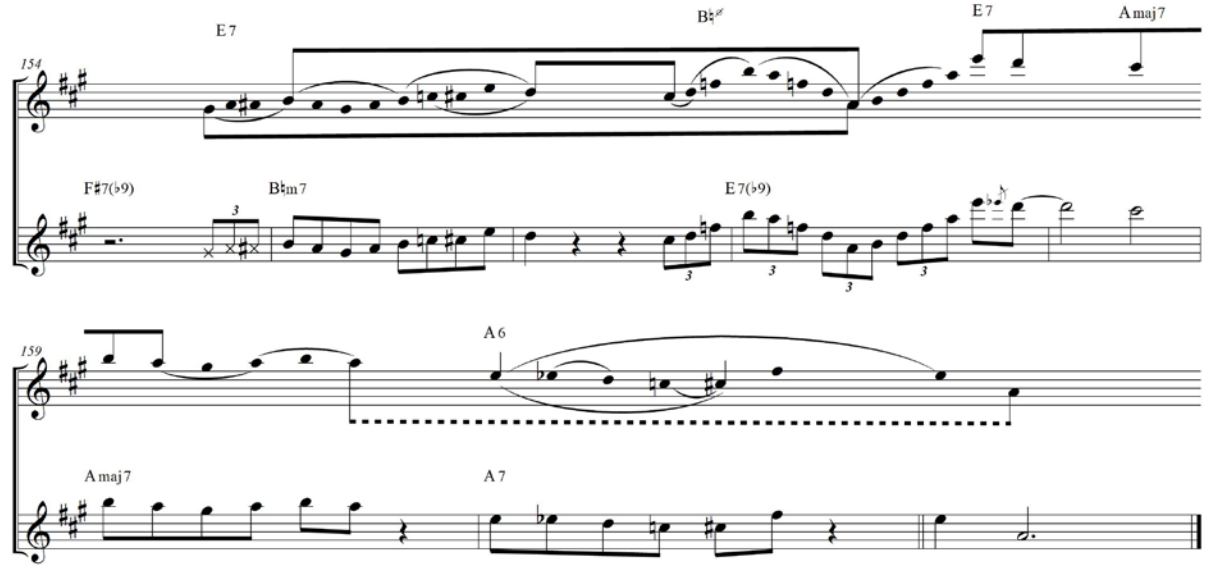
The first example comes from “I´ll Be Seeing You.” In this example, there are three strands of voice-leading happening in a single-line phrase. The root of C+7 is prolonged and becomes the fifth of Fmaj7 (C). The third of the dominant resolves up to the root of the major chord (E to F) which is also beginning of the next phrase. Finally the augmented fifth of the dominant resolves up to the third of the major chord (G# to A). This example shows the voice-leading mastery of Cheek.

Figure 3.13: Cadence from “I´ll Be Seeing You.”




The next example comes from “Limehouse Blues.” This example shows the final cadence of the improvisation. The three strands of voice-leading can be seen in mm. 154-57. The first strand that appears is the third of E7 that resolves to the root of Amaj7 (G# to A). This movement is an evaded resolution that gets masked by the continuation of the dominant in m.157. The same type of resolution happens with the seventh of E7 resolving to the third of Amaj7 (D to C#) and the fifth of E7 resolving to the root (B to A). The final resolution to Amaj7 does not happen until m.158 when the root and seventh of the dominant resolve down to the third of the major chord (E-D to C#). Once the major chord is finally resolved, the next four measures extend the resolution.

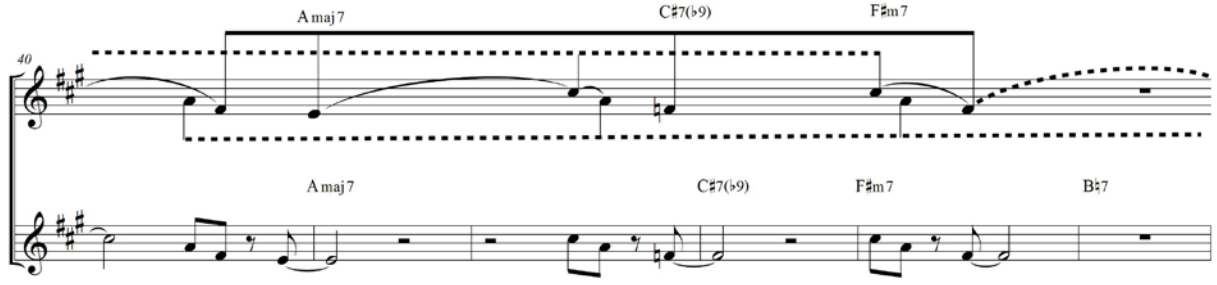
Figure 3.14: Cadence from “Limehouse Blues.”




*Scale Diminution and Pedal*

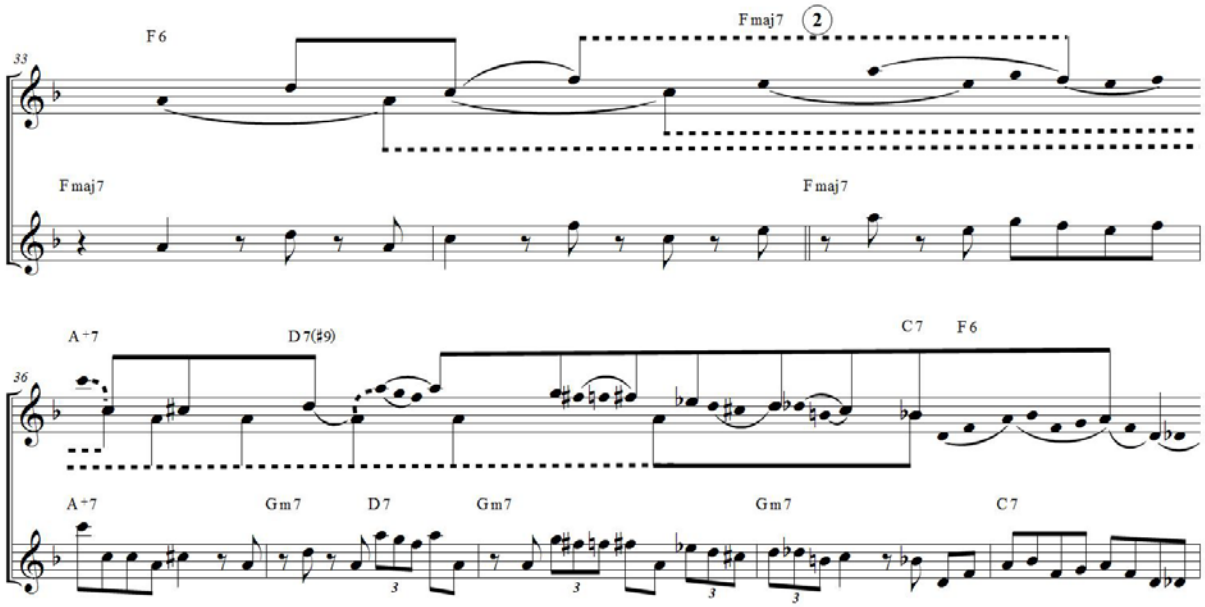
This type of compound melody is one of the most complex voice-leading structures and does not happen often. It consists of a melody that is created with a scale and a pedal note. The first example of this type of compound melody comes from “Limehouse Blues.” In this example, there is a line that steps from the fifth of Amaj7 to the third of C #7 and the root of F#m7 (E-F-F#). At the same time, there are two pedal notes (A and C#). One of them (A) starts in m.40 and continues for the following seven measures, and the other (C#) has comes from the previous phrase and stops in m.44. The next excerpt is probably one of the clearest examples of this type of compound melody.

Figure 3.15: Scale diminution and pedal notes from “Limehouse Blues.”



The second example comes from “I´ll Be Seeing You.” In this example there are a series of pedal notes that appear in m.34. One of them (A) is going to be extended until the end of the phrase in m.38 where it resolves up to the seventh of C7 (Bb). The second voice-leading strand starts in m.36 and moves up chromatically from the #9 of A+7 to the root of D7 in m.37 (C-C# to D). When that strand is resolved a scale diminution starts immediately after as an extension of the pedal mentioned above. This scale is using the fifth mode of G harmonic minor scale descending from the fifth degree. There are several embellishments such as a two lower neighbor notes in that embellish the third (F#-F-F#) and root (D-C#-D) of D7, and a double chromatic approach to the seventh of D7 (Db-B-C).

Figure 3.16: Scale diminution and pedal notes from “I´ll Be Seeing You.”



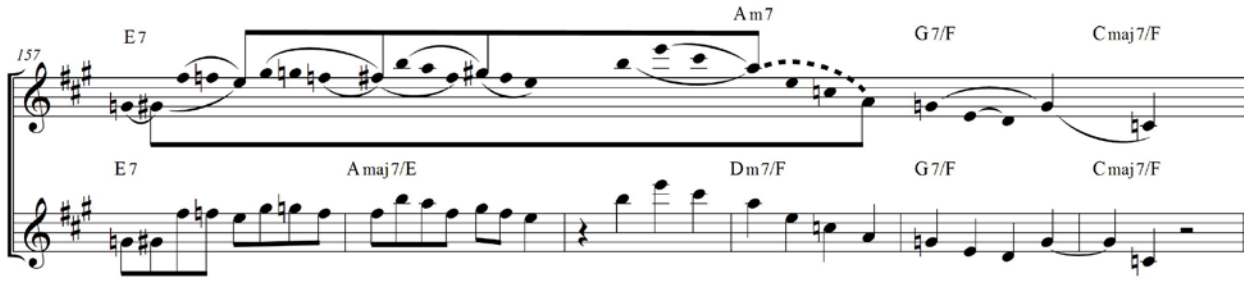

*Scale Diminution and Cadence*

The last case of compound melody that can be found in Cheek´s style is a mixture of scale diminution and cadence. This rare case cannot be found often, but there are a handful of examples and they all share the same characteristics. One of the main characteristics of this type

of compound melody is that often there is a big leap at the beginning of the phrase that leaves a few notes waiting to be resolved. The rest of the phrase forms a scale diminution, and the ending of that scale creates a resolution of the unresolved notes from the beginning.

The first example comes from "I´ll Remember April." This example starts with a leap of an ascending minor seventh from G# to F#, leaving G# with no resolution. The phrase develops and creates a scale diminution based on E7 Mixolydian. The scale ascends from the root to the third of E7. Once it reaches the third degree (G#) the phrase stops and a new phrase starts and eventually resolves to A, which creates a proper resolution from the third of the dominant to the root of the major chord (G# to A). Once the resolution is reached, the phrase descends down an octave to help the G# from the beginning find a proper resolution. This resolution is finally reached in the fourth beat of m.160 when the arpeggio reaches down to A again.

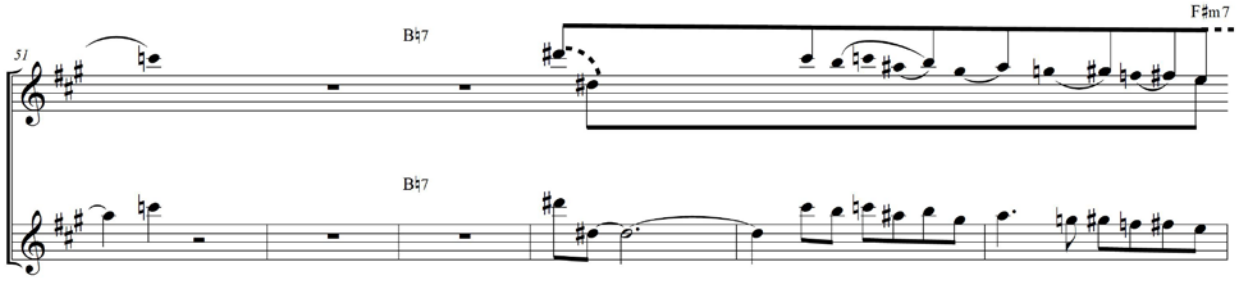
Figure 3.17: Scale diminution and cadence from "I´ll Remember April."




The second example of scale diminution and cadence comes from "Limehouse Blues." In this example the phrase starts with a descending leap of an octave in m.54. After a long note, there is an ascending leap of a minor seventh (D# to C#). Notice that after these two leaps the top D# resolves down using a scale diminution, but the bottom D# is left unresolved. This scale diminution is embellished with a double chromatic approach to the root of the dominant (B, C, A#, B), and several ascending chromatic approaches to the seventh (G# to A), sixth (G to G#),

and fifth degrees (F to F#). Once the scale reaches the seventh of the next chord (E), the lower D# that was left unresolved eventually finds its proper resolution to the next chord.

Figure 3.18: Scale diminution and cadence from “Limehouse Blues.”



# CHAPTER 4

# CONCLUSION

Every developmental technique, motivic development, sequence, formula, harmonic simplification, scale diminution, and compound melody found in Cheek´s style ultimately has one main nexus: lyricism. In this case, lyricism means the melodious quality of the intervals and structures he performs and more importantly, the measured expressivity he utilizes to perform those melodic structures. Cheek´s lyricism starts from his conception of structure while improvising. Cheek defines himself as a melodic player. He says: "traditionally, I´ve always thought of myself like a melodic player or an ear player […] I´m a player that likes structure, I like form, and I like to know what the harmony is and I like a clear and simple type of music to improvise on."[91] The melodic quality of the style is created through a search for beauty in the intervals. He confirms this when he mentions, "I like finding variety in melody and in intervals [...] I kind of like experimenting with intervals."[92]

On the other hand, the intervals are affected by his measured expressivity, which is achieved by Cheek through his articulation and phrasing. He says that he "intuitively started to get a feel for playing the horn smoothly."[93]When asked about how to achieve that smooth sound he described his practice routine as playing "larger intervals, and work on just dropping from a higher interval to a lower interval and then doing some work in the upper register"[94] as well as playing "simple intervals to try to keep the airflow consistent and keep the embouchure still and

[91]Excerpts extracted from personal interview with Cheek.

[92]Ibid.

[93]Ibid.

[94]Ibid.

to try to keep the emotion out of it."[95]Cheek also mentions his approach to sound and he says that "the hardest thing to do is not affect the sound, not put vibrato on the sound, to have a strong enough embouchure that you can relax it without losing the support, but working on that and having the ability to do that gives you the flexibility to change the sound."[96]These practices make the melodic ideas smooth and emotionless, which makes them sound effortless when in fact they are really demanding. The lack of emotion or restraint also aligns with the aesthetics of cool jazz players that used "less vibrato, softer attacks, a smoother timbre, and a softer touch,"[97]which explains some of the comparisons that were mentioned at the beginning of the study. Even though it could seem tempting to explain Cheek´s expressivity as a part of the hot and cool label discussion, the roots of this expressivity lay in his search "to find a sound that's pure, that's anonymous, (and) that's not personal or affected."[98]However, even Cheek is aware of the impossibility of a total anonymity and declares that "everyone wants to have an identity or have their own sound, but I guess you do anyway, regardless of what you do or don't do."[99]

In this endeavor to play and improvise with a pure unaffected sound, it is helpful to remember the definition and root of the term lyricism, used repeatedly to describe Cheek´s style. This term conjures up the image of a lyre, the instrument used by poets to create verses with words that were singable in nature. In other words, they wrote melodies. This correlation between a sung melody and Cheek´s preference for a pure aesthetic in his sound is clearly stated in his own words when he refers to the importance of knowing the lyrics of a song: "What I have

[95]Ibid.

[96]Excerpts extracted from personal interview with Cheek.

[97]Meadows, Eddie S. *Bebop to Cool: Context, Ideology, and Musical Identity*. (Westport, CT: Greenwood Press, 2003): 244.

[98]Excerpts extracted from personal interview with Cheek.

[99]Ibid.

been doing more is figuring out what the lyrics to the tunes are that I'm playing, trying to play the melody with the lyrics in mind […] I try to go find the earliest version that I can and listen to what the original harmony was and what the original, most plain expression of the melody would be."[100] There seems to be a connection between the idea of a singable melody and the idea of a pure lyrical sound in Cheek´s style.

Cheek also mentioned that his first contact with motivic development was through Sonny Rollins.[101] He clearly identified with the processes of variation through transposition, intervallic approach, repetition, augmentation, diminution, expansion, fragmentation as processes he learned at Berklee while studying with Hal Crook. Cheek discerned between the improvisational techniques that he uses while practicing and the approach he implements while performing. He explained that he uses the processes as a part of his practice but he does not actively think about these processes while performing. He prefers to not think about them, but rather to listen and react to the music in order to create.[102]

Also during the interview, Cheek reflects on the role of chromatic language in his lyrical style. He says that "chromaticism is always a way of getting back to tonality, or to the target notes, the chord tones. Chromaticism is just ornamentation; it's just embellishment. It's affectation. It's not the substance."[103]It is worthy of mention that some of the elements described in this study such as scale diminutions, enclosures, line motives, chromatic approach, or upper and lower neighbor notes, are elements that align with Cheek´s definition of chromatic material. This correlation between the practice techniques Cheek describes in the interview and the

[100]Excerpts extracted from personal interview with Cheek.

[101]Ibid.

[102]Ibid.

[103]Ibid.

melodic processes found in this study is remarkable. On the other hand, Cheek's approach to improvising poses a different question about the findings of this study, and that is if the processes and structures found are a subconscious reflection of the improvisation practice or if there is still a minor active participation from the performer to include them, even though it is not the main priority while performing.

Although it is true that some elements are more present than others over the six improvisations, the purpose of this study was to portray a comprehensive view of the style. It is important to value the presence of these elements and processes previously explained in improvisations that are created in the moment. The level of sophistication and focus needed to perform such melodic structures and processes is exceptional. It is the hope of this study that Cheek´s melodic approach to improvisation become an important example of motivic improvisation in jazz history. Chris Cheek is indeed one of the most lyrical saxophonists of his time and this study has presented the most comprehensive portrait of his style.

The combination of melodic and voice-leading analysis offers a clear picture of the techniques and improvisational devices present in Chris Cheek´s style. The melodic analysis has helped to reveal the melodic processes present in Cheek´s style without placing too much emphasis on the scale-chord relationship. It has also helped distinguish between melodic formulas and melodic processes that are present in all the improvisations. The voice-leading analysis has helped to explain the harmonic structures and processes that are present in all Cheek´s improvisations and to articulate how those structures and processes are related to the melodic content. The voice-leading analysis has also helped explain certain melodic structures that could not find a detailed explanation in the melodic analysis.

This study has also proved that choosing multiple improvisations from the same artist helps understand which elements of Cheek´s melodic language are repeated and which ones are unique to each improvisation. This study has focused its attention on outlining the elements that are repeated, either as formulaic material or as melodic and harmonic processes present in Cheek´s style. A further detailed study of each improvisation could bring to light the elements unique to each individual improvisation such as certain harmonic substitutions that this study leaves unexplained.

The studies that have the presentation of improvisational styles as their goal often rely on one type of analysis over a few examples of the style. In the present study, the combination of analytical methods and the structure of the analysis over six improvisations have been fruitful to present a comprehensive view of Cheek´s style, which can serve as an inspiration to future studies that desire to analyze an improvisational style in a comprehensive way. This study proves that without the careful examination of multiple improvisations from the same improviser, it is impossible to confirm if the material used is specific to the jazz language tradition, the vehicle of improvisation (the type of song), or the improviser´s style. Even if the material belongs to the improviser´s style, it is impossible to know if that material is specific to the time when the improvisation was recorded or if that material has been present throughout the improviser´s career. In the case of this study, the solos have been selected from different points in Chris Cheek´s career and with a variety of different vehicles for improvisation (song forms and harmony).

Even when different recordings from the same artist have been selected for the study of an improvisational style, the use of only one analysis does not provide enough information about that style. As seen with the melodic analysis in this study, there are certain melodic structures in

Cheek´s style that could not have been described in the same manner if it were not for the voice-leading analysis. In the same way, voice-leading analysis could have not rendered the same answers about melodic development that the melodic analysis did. The comprehensive results of this study prove the compatibility of both methods.

On the other hand, the descriptive analysis of Cheek's sound, articulation, and phrasing is one of the limitations of this study. The main focus of the analysis is based on melodic and harmonic structures. It is because of this design that aspects of sound, articulation, and phrasing were intentionally excluded. Future studies could take into consideration these topics. The importance of such studies is equal to or greater than the studies focused on harmonic or melodic structures. Another limitation of the present study is the general focus of the analysis. Further explorations of the same improvisations could focus on a specific element of Cheek´s style in order to produce a much more detailed view of the element.

This study focused on the melodic material that repeats throughout six of Cheek's improvisations. This focus helped to separate formulaic material from developmental processes. Formulaic material repeats notes but developmental processes can be reproduced without repeating notes. Further explorations of the developmental processes explained in this study using recordings of other artists could clarify the role of these processes in relation to the creation of a jazz dialect and their importance in jazz pedagogy. Also, further explorations of each individual improvisation could help discover other formulaic material or developmental processes specific to that improvisation that have been overlooked by this study due to the general focus of it.

The findings of this study are also helpful in the pedagogical world. There are indeed pedagogical publications, mentioned throughout the study, that discuss the developmental

processes and melodic materials that Cheek utilizes in his style. On the other hand, the examples shown in this study are extracted from recordings and constitute proof of the validity and applicability of the melodic approach to improvisation. These examples could be used as a practical guide to promote a pedagogical path to melodic improvisation. Some of the elements discussed by this study could be easily used by intermediate improvisers at a high school level as well as beginner improvisers at the first year of an undergraduate program, for example imperfect transposition, rhythmic variation, or augmentation and diminution. Certain structures are effective and accessible to advanced students at a high school level and intermediate students in the first three years of an undergraduate program; that is the case of two-motive structures, sequences, enclosures, line motives, and even scale diminutions. For advanced students in undergraduate programs, processes such as fragmentation and expansion are ideal vehicles for motivic development, and structures such as three-motive structures, phrase overlap structures, scale diminutions, and compound melody will pose a challenge to the student. The instruction of all of the concepts studied is done through the development of a practice mentality where limitations or restrictions are applied to each one of the processes or structures. Those limitations should be lifted progressively based on the development and level of confidence of the student. On the other hand, it is important to help the student develop a performance mentality that breaks free from restrictions while in classroom. Two ways this can be done is leaving time in class for the student to perform with no restrictions, and also by creating real playing situations within the classroom.

Something remarkable about this study is that it includes biographical material that was not available in any of the interviews or articles about Chris Cheek. The biographical and analytical information contained in this study can provide scholars and critics in the field with a

reference that adds depth to the minimal information available about Chris Cheek.[104] The recording of the interview was done on October 15th, 2017. The questions were designed to collect biographical information about Cheek as well as information about his conception of improvising. All the quotes from Cheek in this study are from that interview.

Finally, by presenting a comprehensive view of the elements in Cheek´s style, this study was able to show the importance of motivic and voice-leading coherence in jazz pedagogy as well as the importance of Cheek´s style as a reference for lyricism. Future studies should compare these findings with other contemporary and traditional musicians in order to truthfully gauge their importance in jazz history.

[104]For more information about the interview contact the author.

# APPENDIX A

# MOTIVIC ANALYSIS

Content Table and Measure Numbers for Melodic Analysis

| | | Skylark | I´ll Be Seeing You | Conception | I´ll Remember April | I Remember You | Limehouse Blues |
|---|---|---|---|---|---|---|---|
| **Motivic Development Processes** | Same Trasposition | 6. | (25,26),47. | 67. | 33,46,49. | | 67,86. |
| | Free Transposition | | | 74. | | | 132 |
| | Note Insertion | | 85. | 41. | 59,65,81,117,182. | 65,95,108. | 46,83. |
| | Inversion | 14,15. | 36,52. | 14. | 70,105. | 3. | 136,148,160. |
| | Intervallic Approach | | | 20. | 84,95. | 24,104. | |
| | Rhythm Variation + Rhythm motives | 22 and rm-1 | 67,69 and rm-2 | 3 and rm-1 | 63. | 12,55 and rm-1 | 77 and rm-2 |
| | Augmentation | 4,6. | 3,58,59. | 10,25,34,67,78,84. | 14,33,38,52,54,59,132,148, 181. | 2,38,66,76,90. | 17,140,161. |
| | Diminution | | 47, 51. | 10,15,41,69. | 26,37,45,61,65,135,141. | 95. | |
| | Expansion | 3, 13. | 38,47. | 76. | 29,33,48,65,127,149. | 11,43. | 12,19,48,102,133. |
| | Fragmentation | 4,9. | 90. | 44,67. | 123,133. | 4,45. | 161. |
| | Note Insertion | | 85. | 41. | 59,65,81,117,182. | 65,95,108. | 46,83. |
| | Liquidation | 4,10. | | 67. | 88. | | 119,128,129. |
| | | | | | | | |
| **Structure and Disposition** | Two Motives | 4,9,14,17,20,23,27. | 17,25,31,36,38,43,57, 58,59,61,75,84,90,98. | 1,9,18,24,31,32,40,4 3,50,53,66,73,83. | 13,33,42,49,101,115,130,13 3,140,147,156,170,173. | 20,27,32,43,45,51,55, 64,74,89,95. | 4,37,55,74,81,109,150, 159. |
| | Three Motives | 6,12,27. | 2,7,47,51,89. | 20,22,69. | 67,84,97,109. | 9,56,107. | 16,63,67,99,113, 159. |
| | Sequence | | 66,95. | 12,66,76. | 58,72,87,105,119,143,164, 184. | 33,42. | 40,84,128,146. |
| | Phrase Overlap | | 36,90. | 16,22,53,68. | 20,57,71,130,147,151,175. | 38,51. | 9-14, 40, 84. |
| | Other Structures | 1,27. | 57. | 24, 30. | 21 | 1. | 1. |
| | Repeated Motives | 16,30. | 25. | 87. | 33,37,38,54,69,72,105, 151, 175,180. | 89,97. | 109,115. |
| | | | | | | | |
| **Formulas** | Enclosures | 7,21,29,32. | 8,12,16,28,29,39,70,71,7 2,73,74,77,83,97, . | 31,37,41,49,51,60,6 3,63,79,81. | 115,116,157,158. | 6,14,15,16,26,48,49,5 0,54,61,62,(64),69,70 ,71,80,86,87,92,93,94 ,98,105,106. | 30,38,55,57,80,92,93,9 4,95,122,125,160. |
| | Extensions | 5,7,14,16,22,24. | 4,9,12,45,52,56,63,65,68 ,74,77,97,99,76. | 4,41,71,76,78. | 46,54,64,68,77,85,125,130, 156. | 3,5,13,45,53,59. | 7,11,18,21,24,50,72,10 5,121. |
| | Line Motives present in the solo | Im-1,Im-5,Im-8, Im-9, Im-11. | Im-1, Im-3, Im-4,Im-5, Im-6, Im-7, Im-8, Im-9, Im-11, Im-12,ct | Im-1, Im-2, Im-5, Im-9, Im-10, Im-12, Im-15. | Im-1, Im-3, Im-5, Im-6, Im-7, Im8, Im-9, Im-12, Im-13, ct. | Im-1, Im-2, Im-4, Im-8, Im-9, Im-12, Im-14, Im-15, ct. | Im-1, Im-12,Im-9, Im-10. |

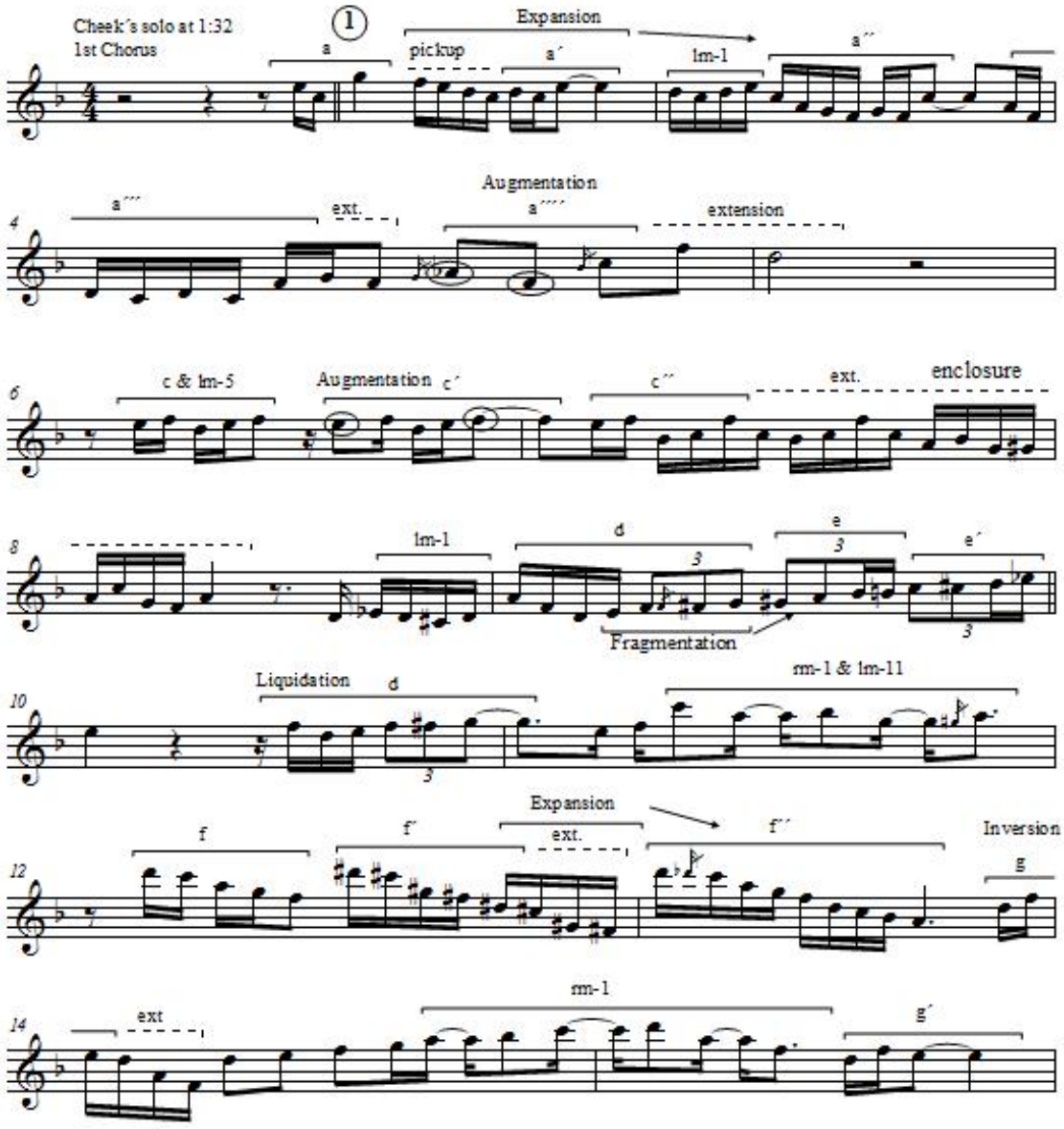
Motivic Analysis

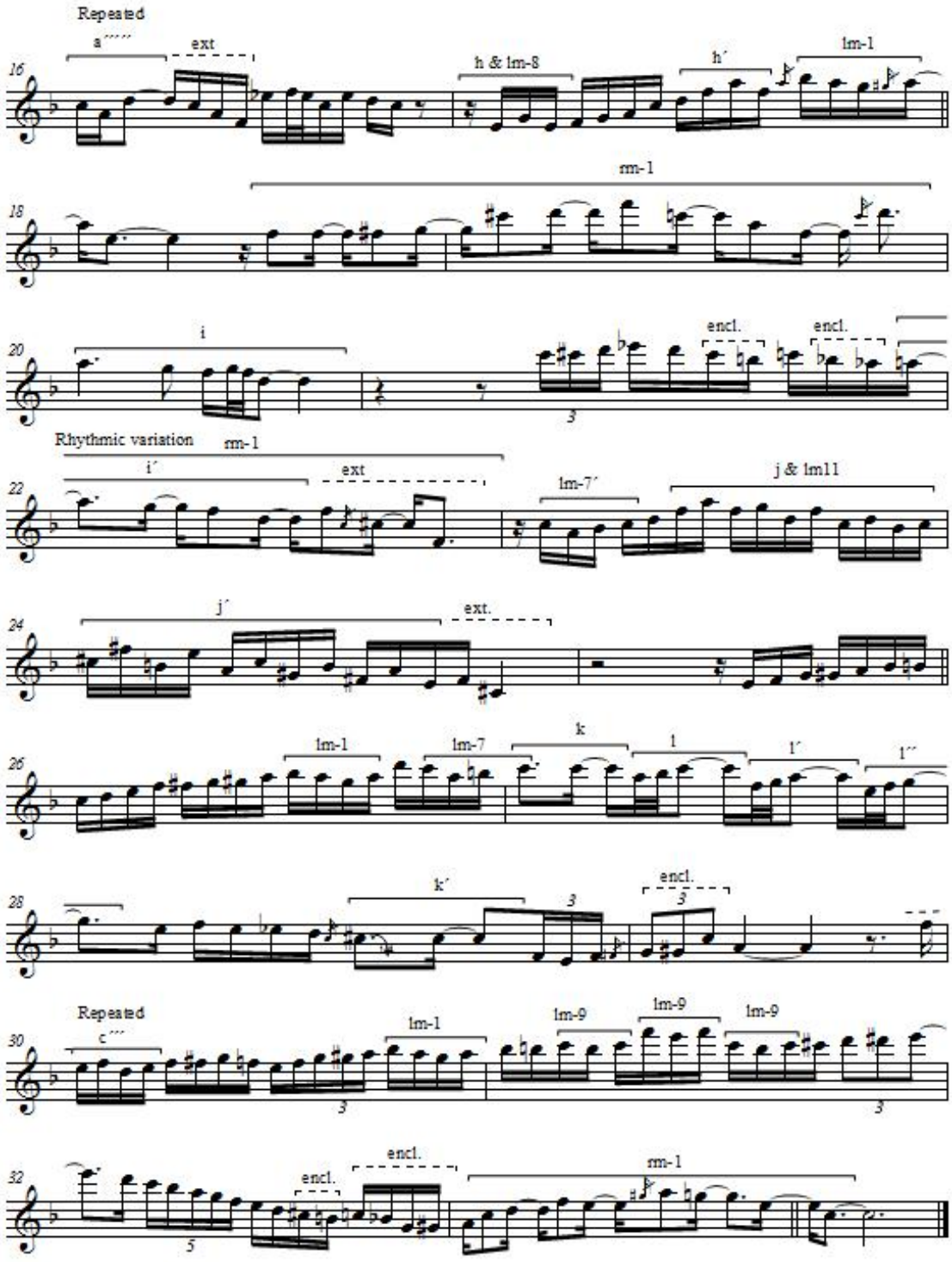
Chris Cheek´s Solo on

# Skylark

Fromthe 1997 Fresh Sound New Talent
album *I Wish I Knew*
FSNT 022

Transcription and Analysis
by Alejandro Fraile




Repeated
a''''
ext
16
h & lm-8
h'
lm-1
18
rm-1
20
i
encl.
encl.
3
Rhythmic variation
rm-1
22
i'
ext
lm-7'
j & lm11
24
j'
ext.
26
lm-1
lm-7
k
l
l'
l''
28
k'
3
encl.
3
Repeated
30
c'''
lm-1
lm-9
lm-9
lm-9
3
3
32
encl.
encl.
5
rm-1

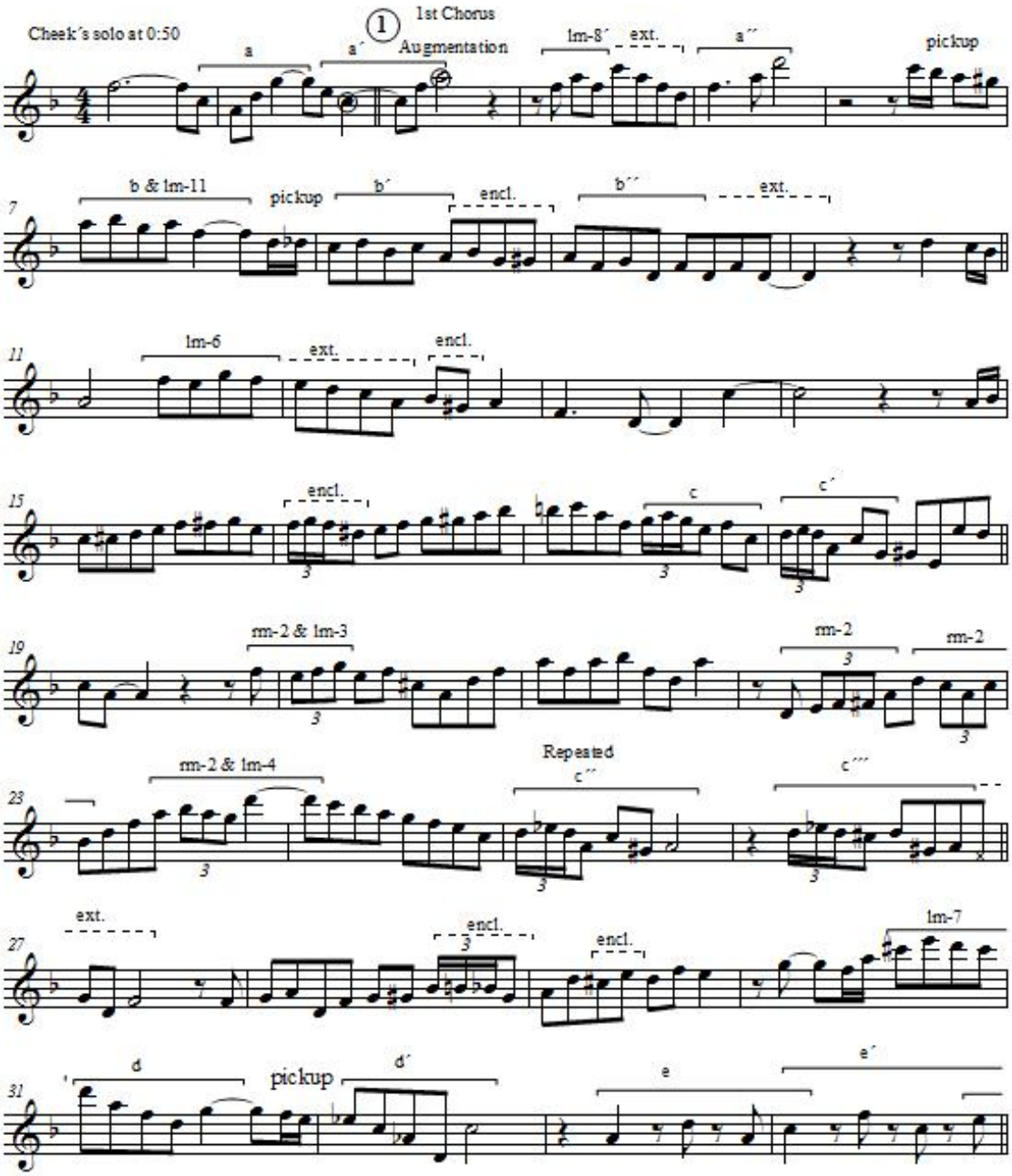
Motivic Analysis

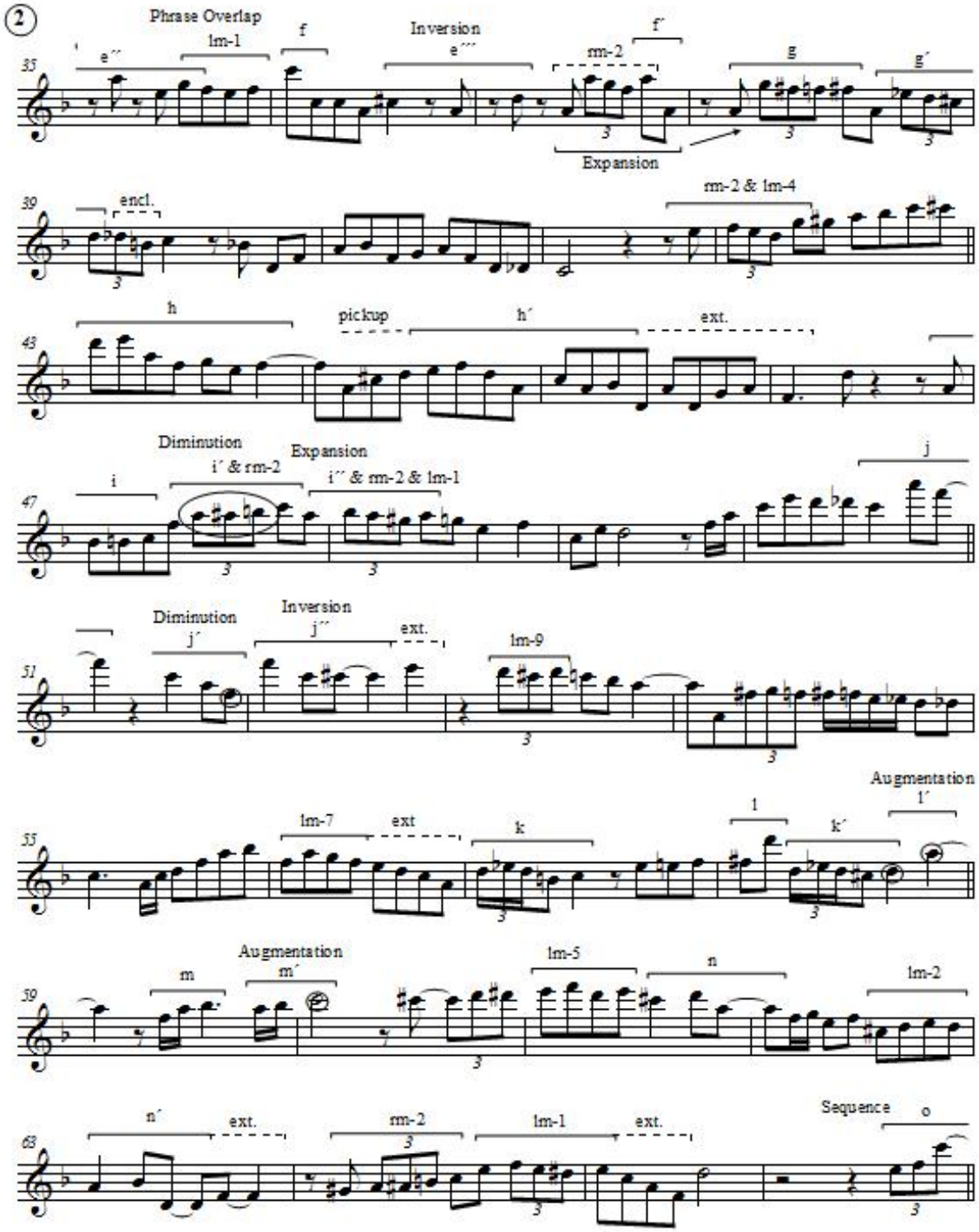
Chris Cheek´s Solo on

# I´ll Be Seeing You

Fromthe 1997 Fresh Sound New Talent
album *I Wish I Knew*
FSNT 022

Transcription and Analysis
by Alejandro Fraile

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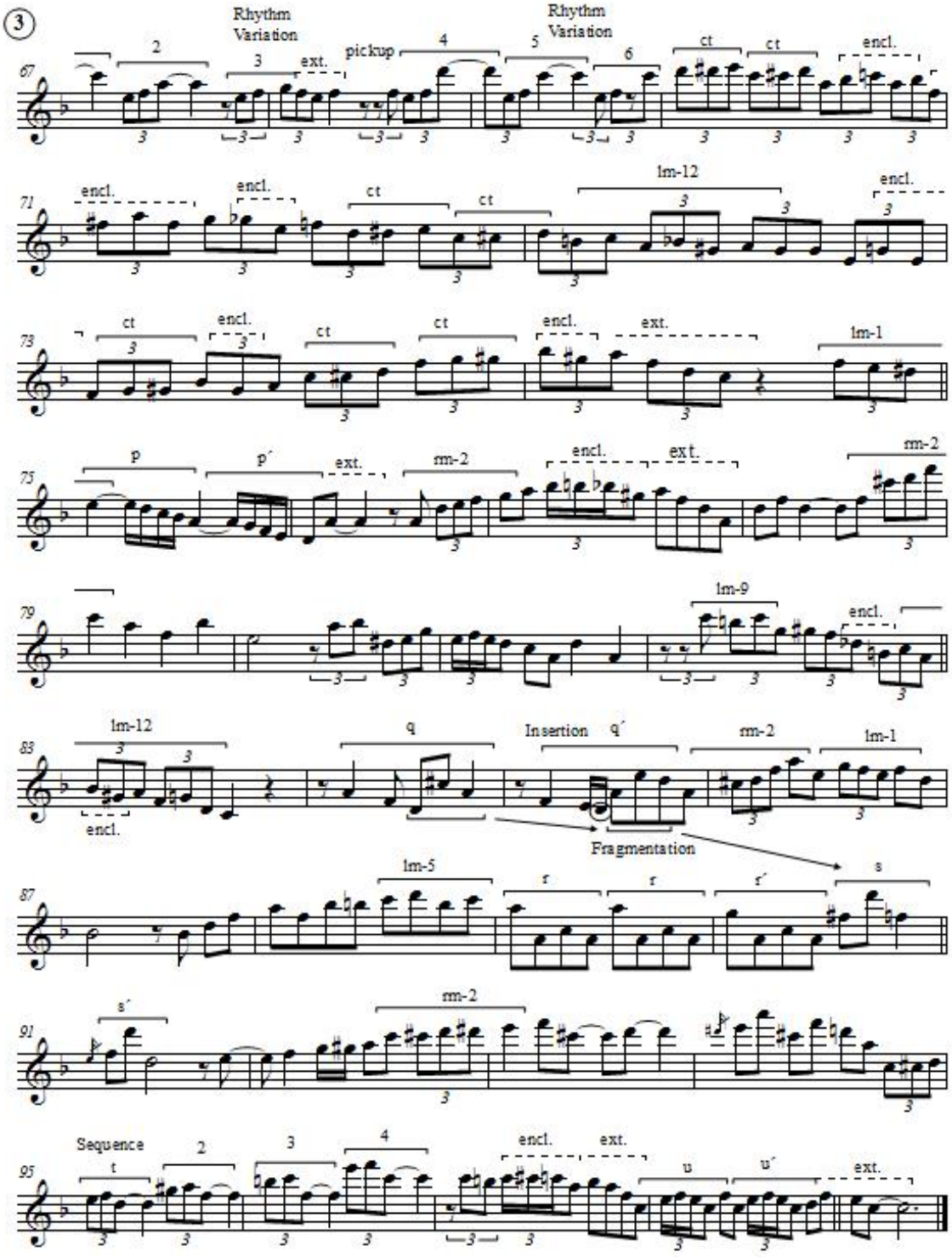
Phrase Overlap
lm-1
e´´
f
Inversion
e´´´
rm-2
f´
g
g´
Expansion
35
encl.
rm-2 & lm-4
39
h
pickup
h´
ext.
43
Diminution
i´ & rm-2
Expansion
i´´ & rm-2 & lm-1
i
j
47
Diminution
j´
Inversion
j´´
ext.
lm-9
51
lm-7
ext
k
l
k´
Augmentation
l´
55
m
Augmentation
m´
lm-5
n
lm-2
59
n´
ext.
rm-2
lm-1
ext.
Sequence
o
63


3
Rhythm Variation
Rhythm Variation
pickup
ext.
encl.
ct
lm-12
lm-1
lm-9
lm-5
lm-2
rm-2
p
p´
q
q´
r
r´
s
s´
t
u
u´
Insertion
Fragmentation
Sequence
67
71
73
75
79
83
87
91
95

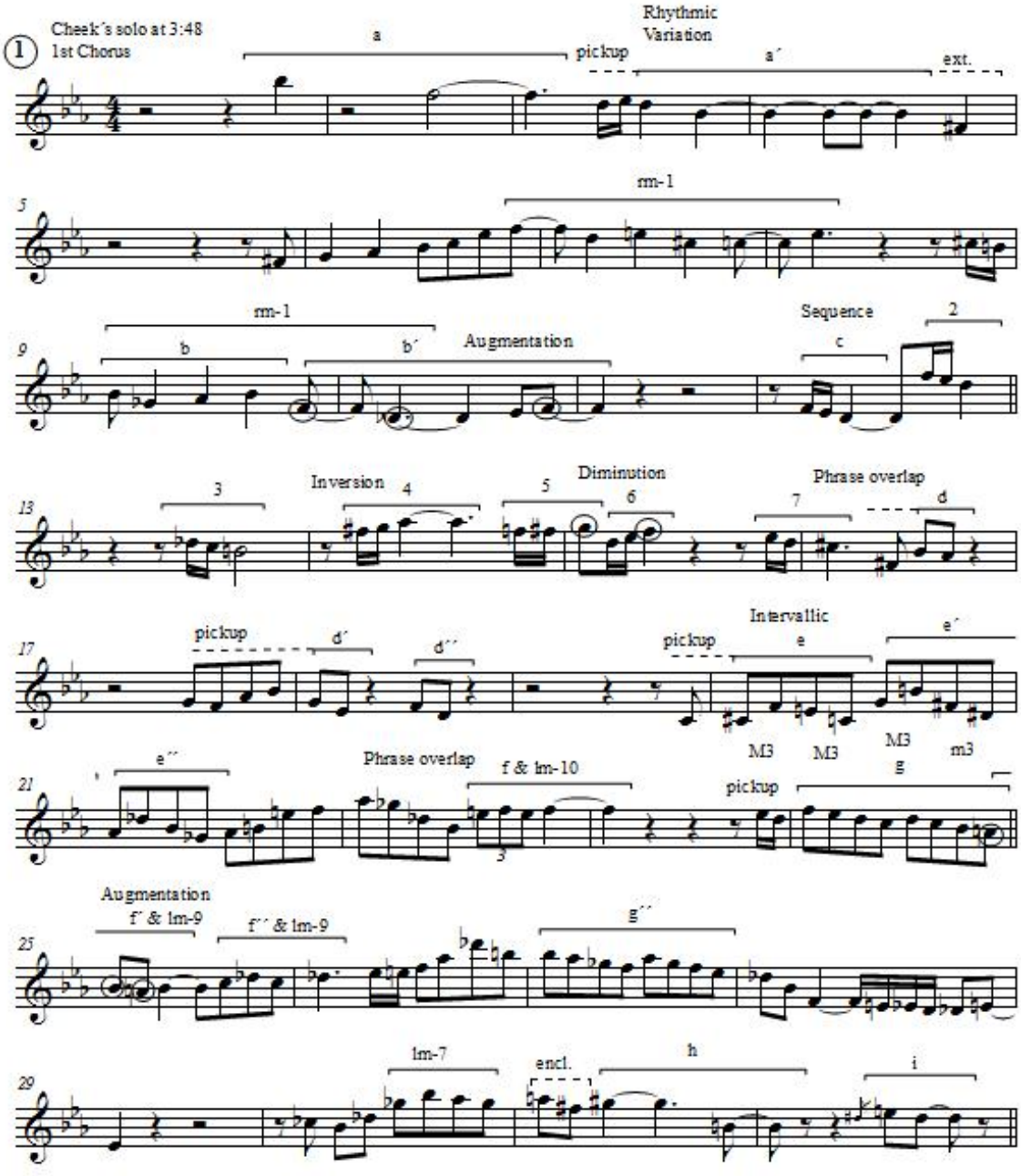
Motivic Analysis

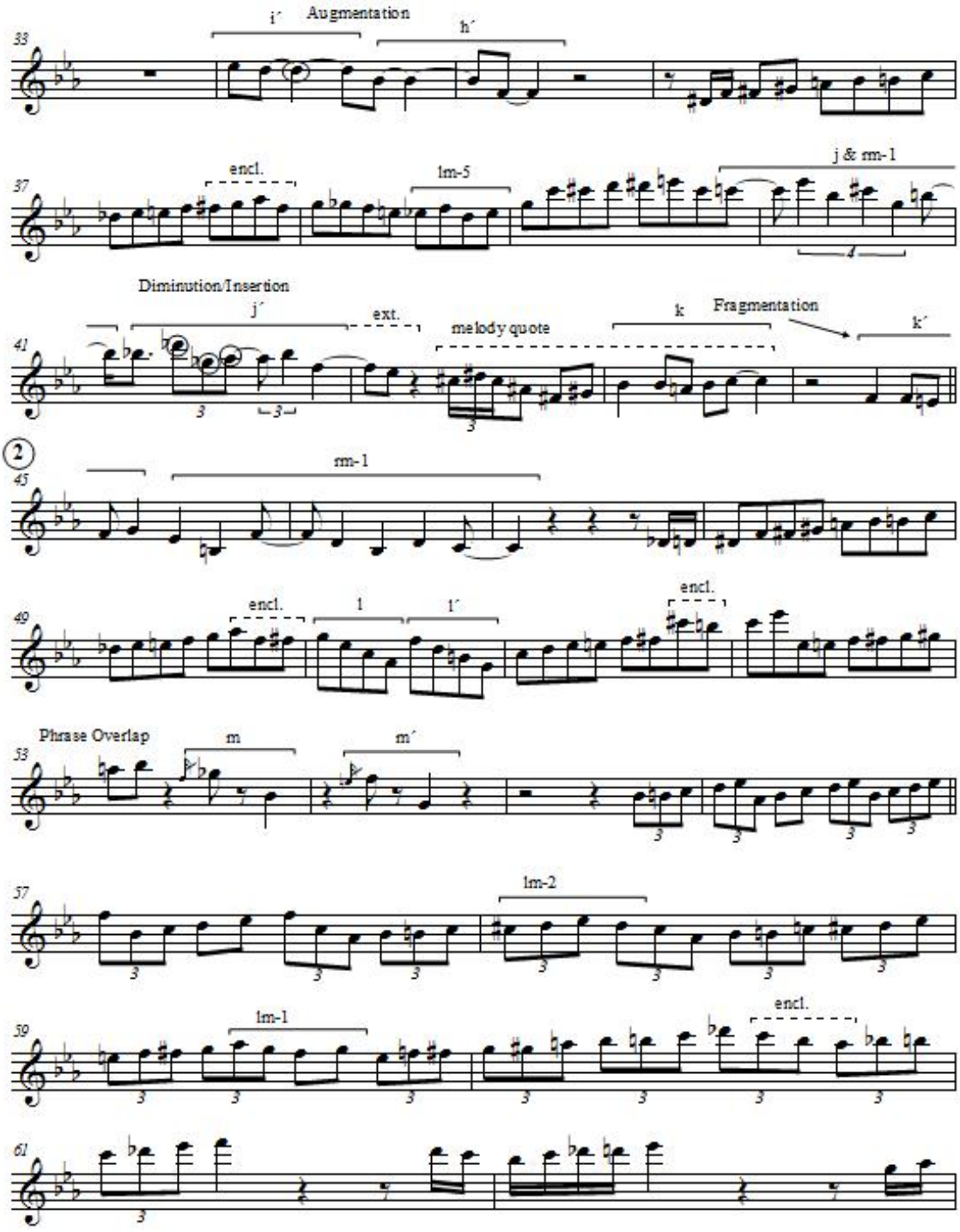
Chris Cheek´s Solo on

# Conception

From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

Transcription and Analysis
by Alejandro Fraile

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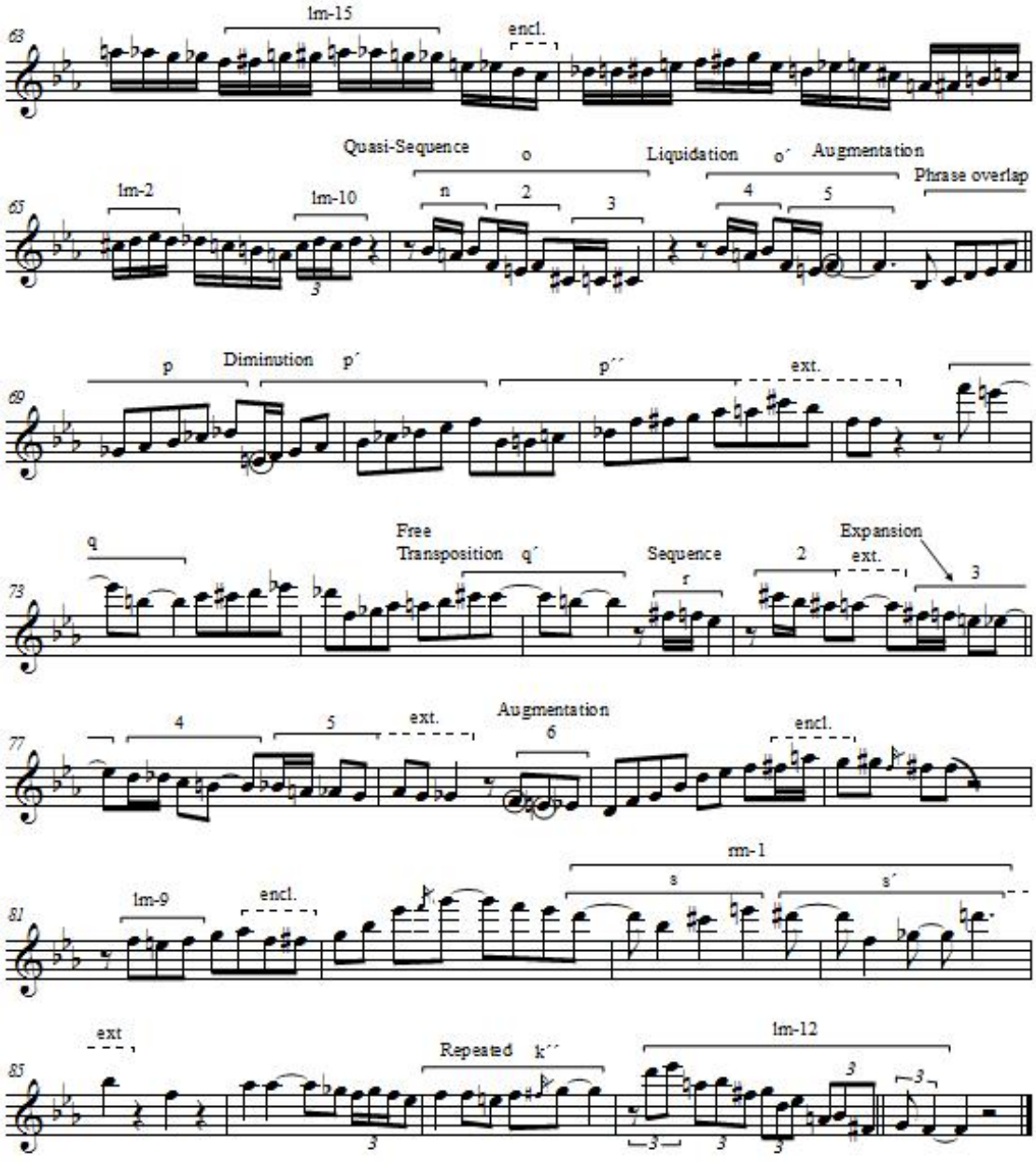
i´
Augmentation
h´
37
encl.
lm-5
j & rm-1
Diminution/Insertion
41
j´
ext.
melody quote
k
Fragmentation
k´
2
45
rm-1
49
encl.
1
1´
encl.
53
Phrase Overlap
m
m´
57
lm-2
59
lm-1
encl.
61


lm-15
encl.
Quasi-Sequence
o
Liquidation
o´
Augmentation
Phrase overlap
lm-2
lm-10
n
2
3
4
5
p
Diminution
p´
p´´
ext.
q
Free
Transposition
q´
Sequence
r
2
ext.
Expansion
3
4
5
ext.
Augmentation
6
encl.
rm-1
s
s´
lm-9
encl.
ext
Repeated
k´´
lm-12

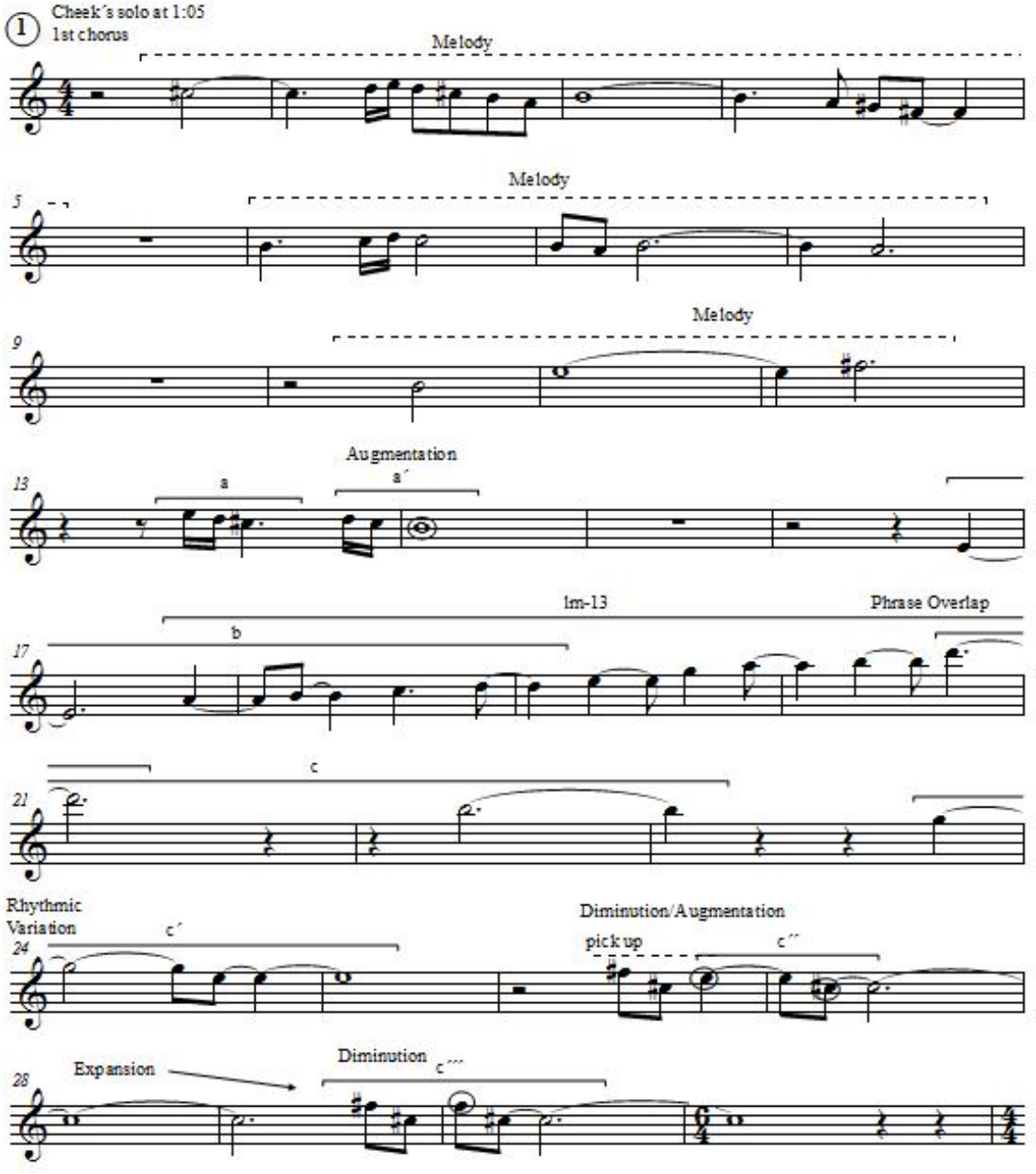
Motivic Analysis

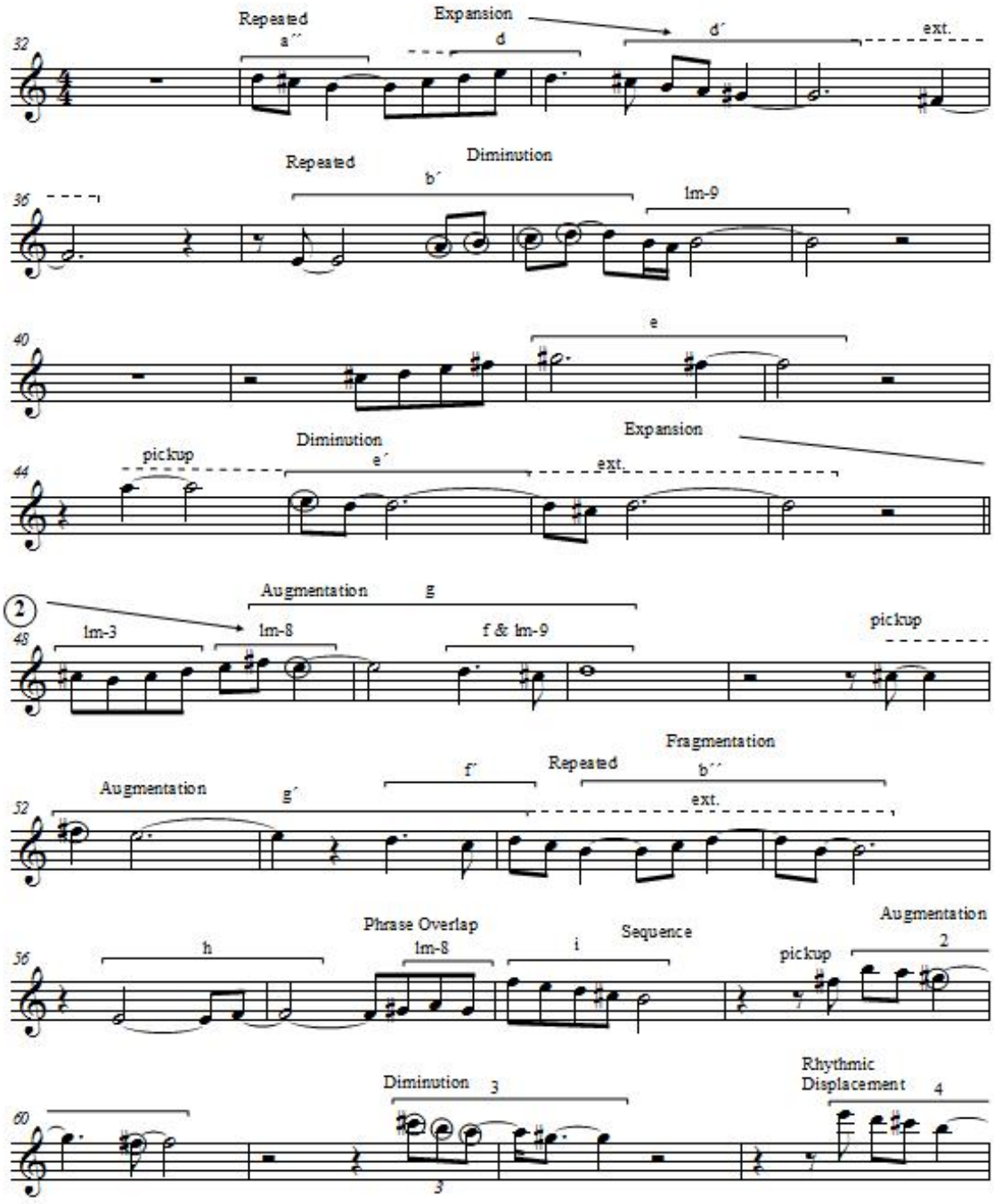
Chris Cheek´s Solo on

# I´ll Remember April

From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

Transcription and Analysis
by Alejandro Fraile

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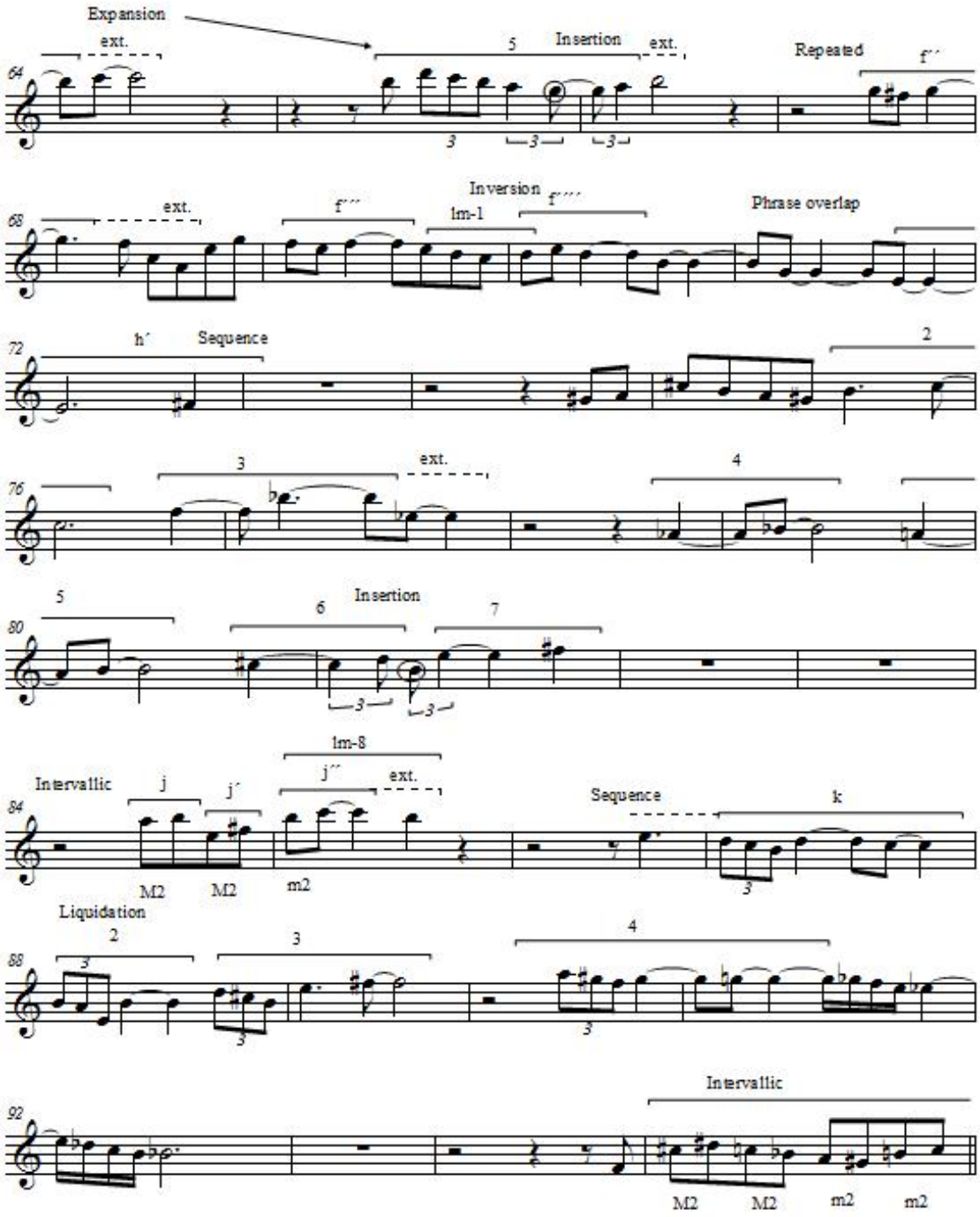
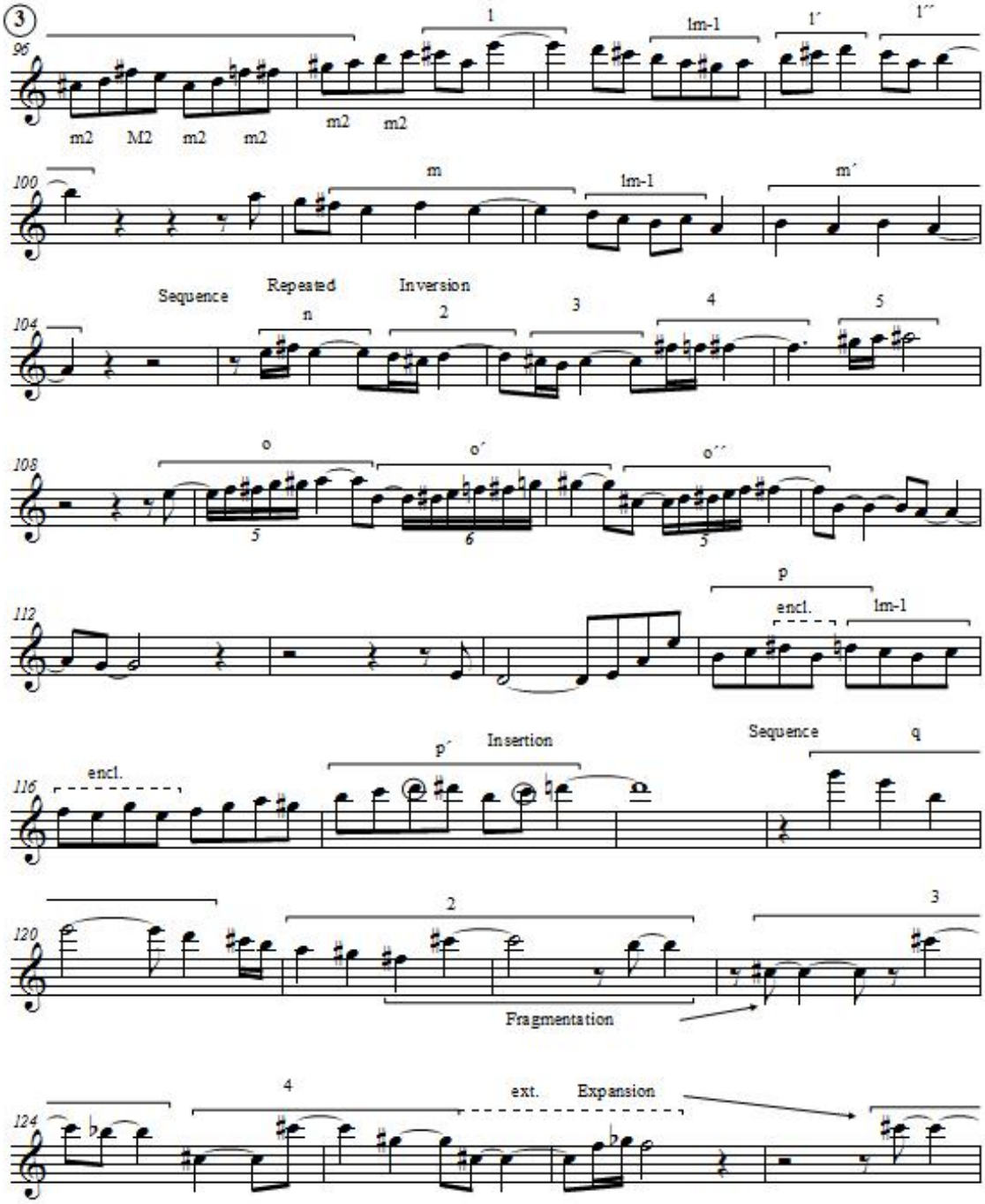
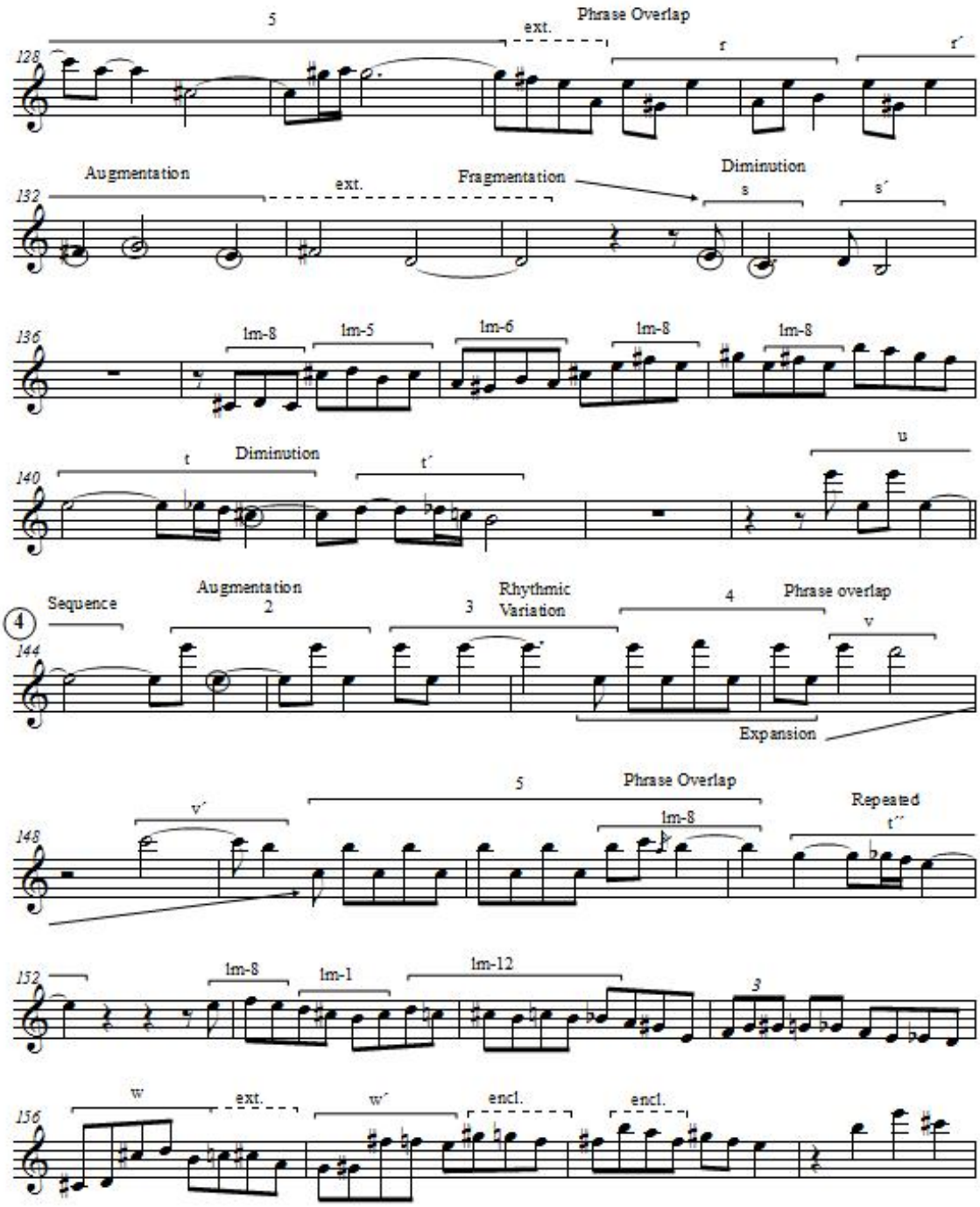
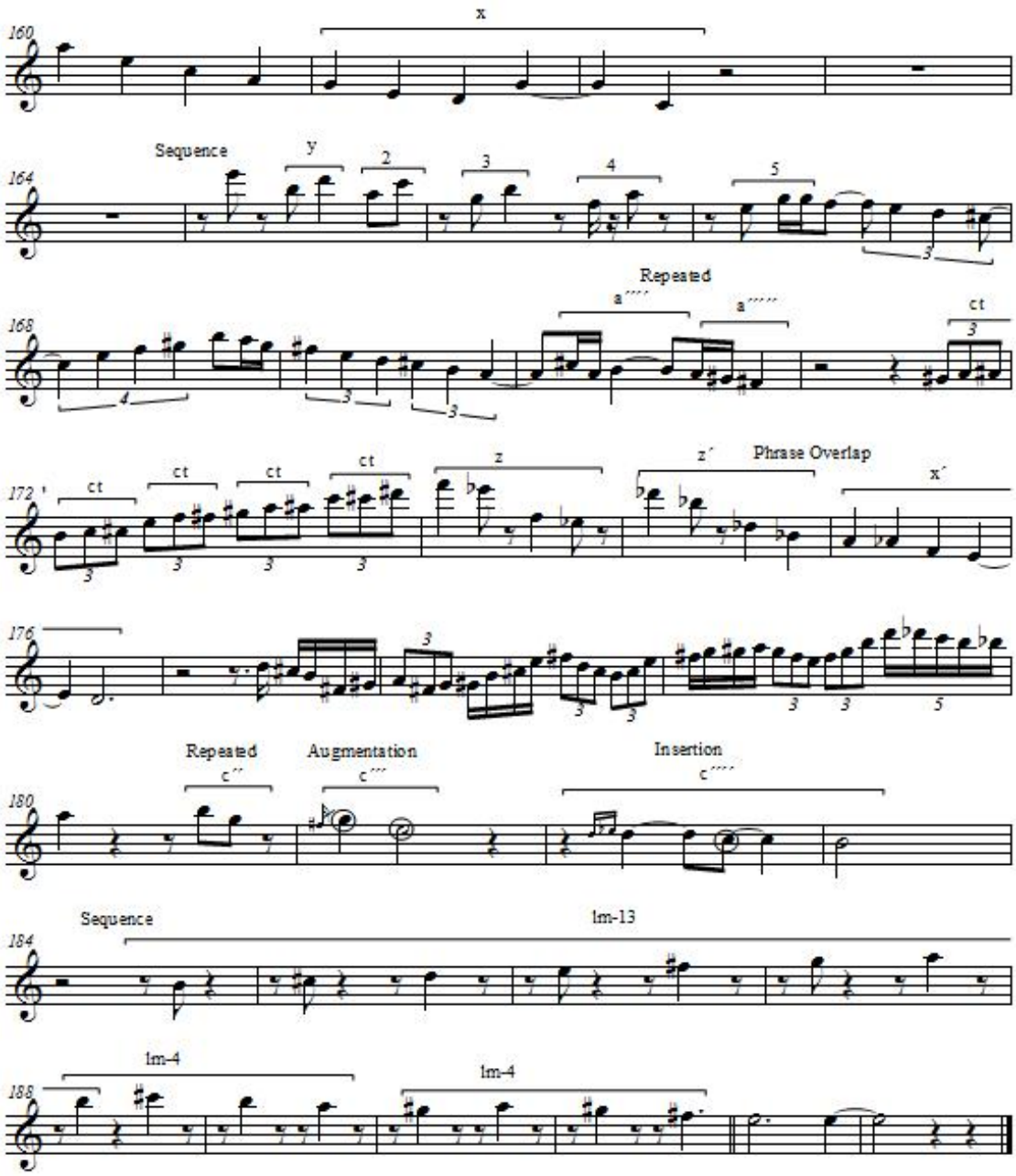
Repeated
a´´
Expansion
d
d´
ext.
36
Repeated
b´
Diminution
lm-9
40
e
44
pickup
Diminution
e´
ext.
Expansion
48
2
Augmentation
g
lm-3
lm-8
f & lm-9
pickup
52
Augmentation
g´
f´
Repeated
b´´
Fragmentation
ext.
56
h
Phrase Overlap
lm-8
i
Sequence
pickup
Augmentation
2
60
Diminution
3
3
Rhythmic
Displacement
4


Expansion
ext.
5
Insertion
ext.
Repeated
64
ext.
Inversion
lm-1
Phrase overlap
68
h´
Sequence
2
72
3
ext.
4
76
5
6
Insertion
7
80
lm-8
Intervallic
j
j´
j´´
ext.
Sequence
k
84
M2
M2
m2
Liquidation
2
3
4
88
Intervallic
92
M2
M2
m2
m2


3
96
1
lm-1
1´
1´´
m2
M2
m2
m2
m2
m2
100
m
lm-1
m´
Sequence
Repeated
Inversion
104
n
2
3
4
5
108
o
o´
o´´
5
6
5
112
p
encl.
lm-1
116
encl.
p´
Insertion
Sequence
q
120
2
3
Fragmentation
124
4
ext.
Expansion


128
5
ext.
Phrase Overlap
r
r´
132
Augmentation
ext.
Fragmentation
Diminution
s
s´
136
lm-8
lm-5
lm-6
lm-8
lm-8
140
t
Diminution
t´
u
4
Sequence
144
Augmentation
2
3
Rhythmic
Variation
4
Phrase overlap
v
Expansion
148
v´
5
Phrase Overlap
lm-8
Repeated
t´´
152
lm-8
lm-1
lm-12
3
156
w
ext.
w´
encl.
encl.


160
x
164
Sequence
y
2
3
4
5
168
Repeated
a''''
a'''''
ct
172
ct
ct
ct
ct
z
z´
Phrase Overlap
x´
176
180
Repeated
c''
Augmentation
c'''
Insertion
c''''
184
Sequence
lm-13
188
lm-4
lm-4

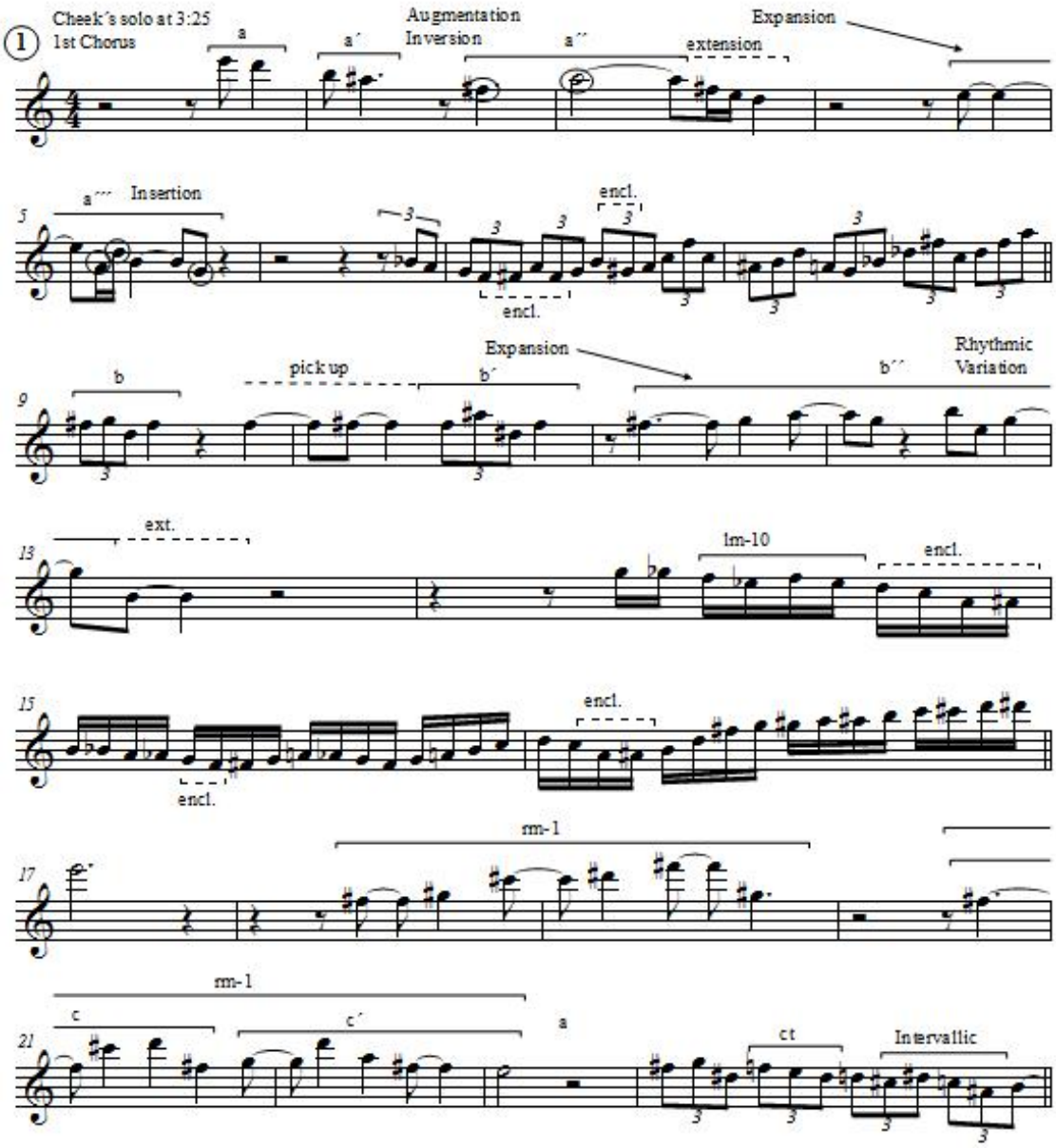
Motivic Analysis

Chris Cheek´s Solo on

# I Remember You

From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

Transcription and Analysis
by Alejandro Fraile

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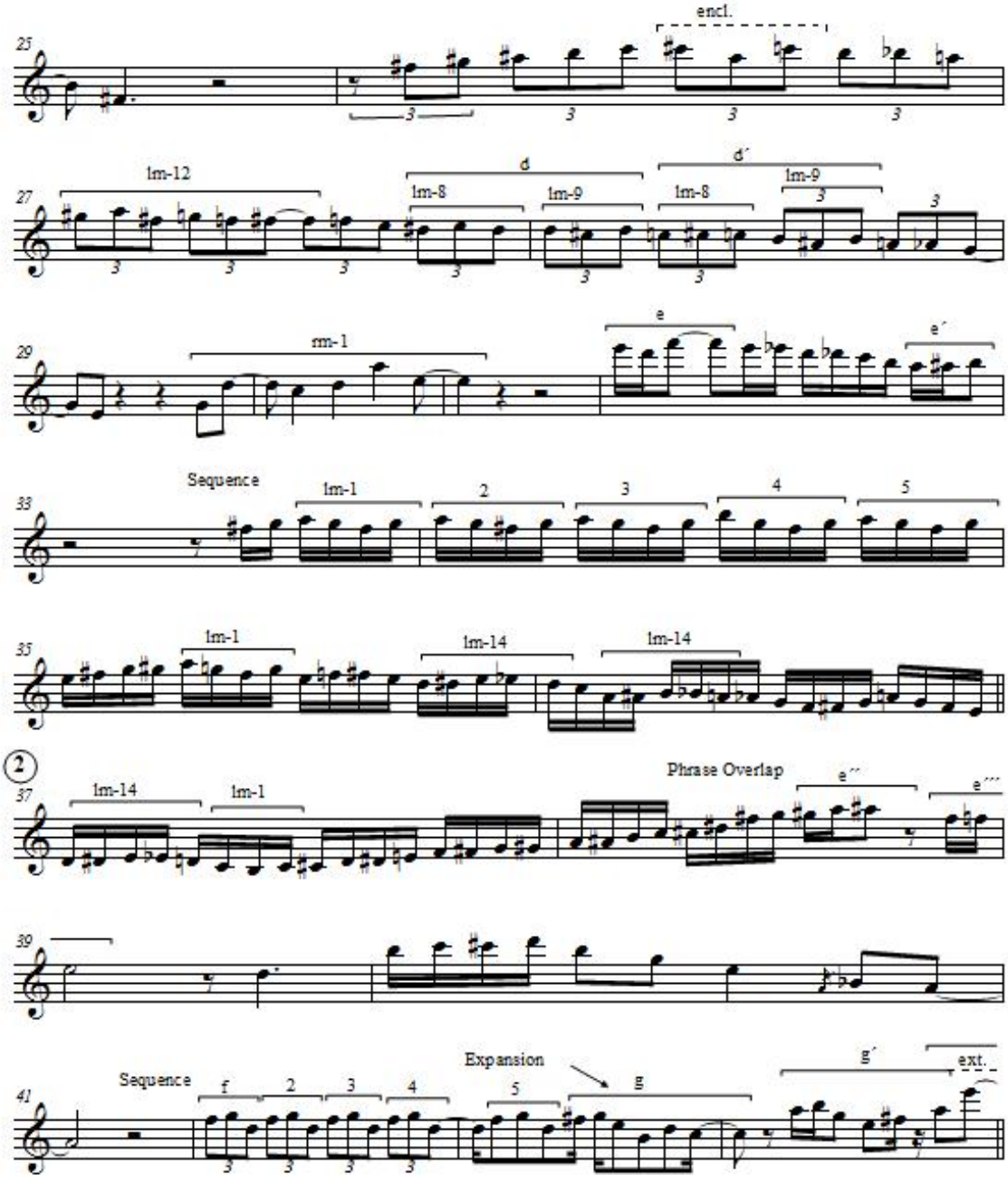
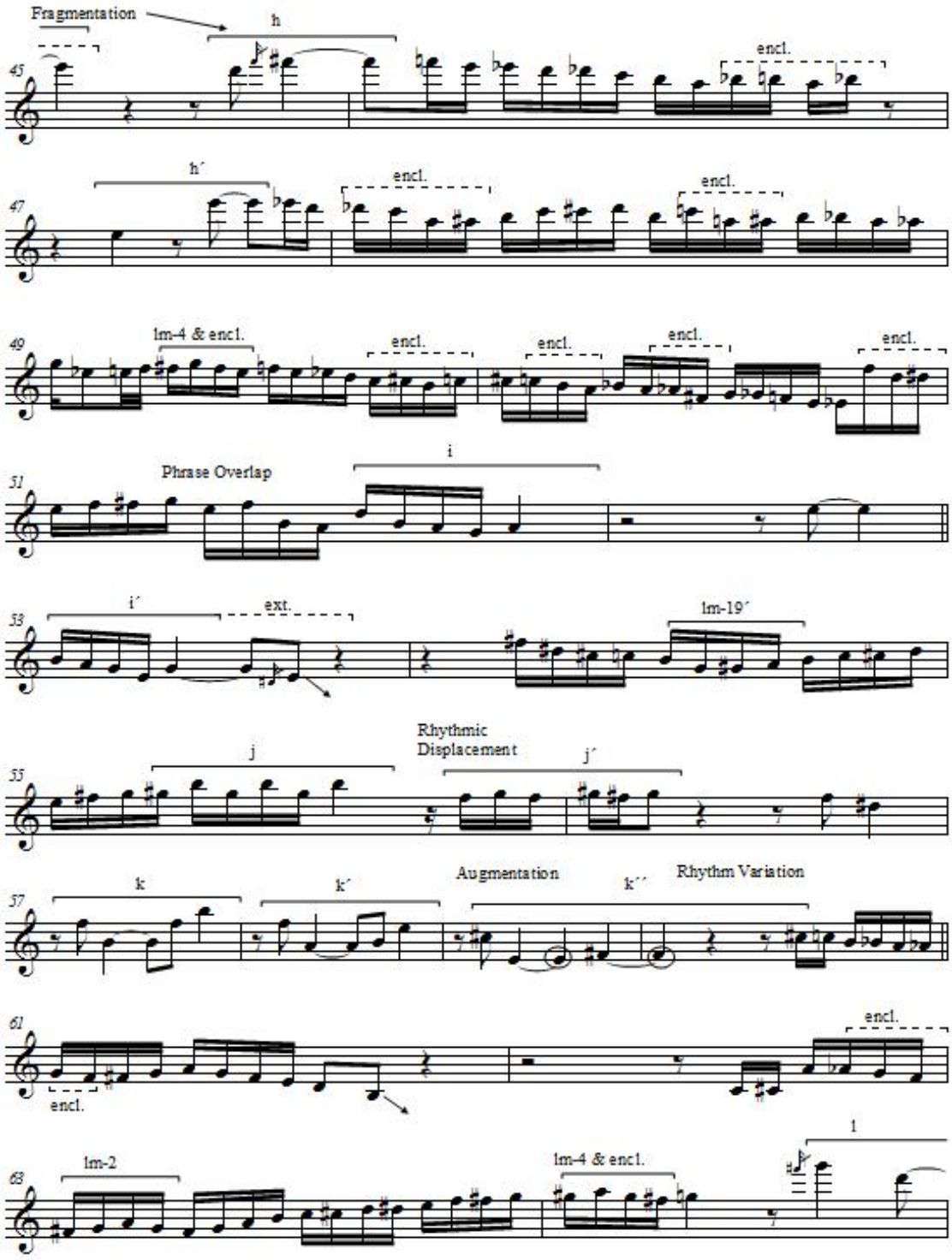
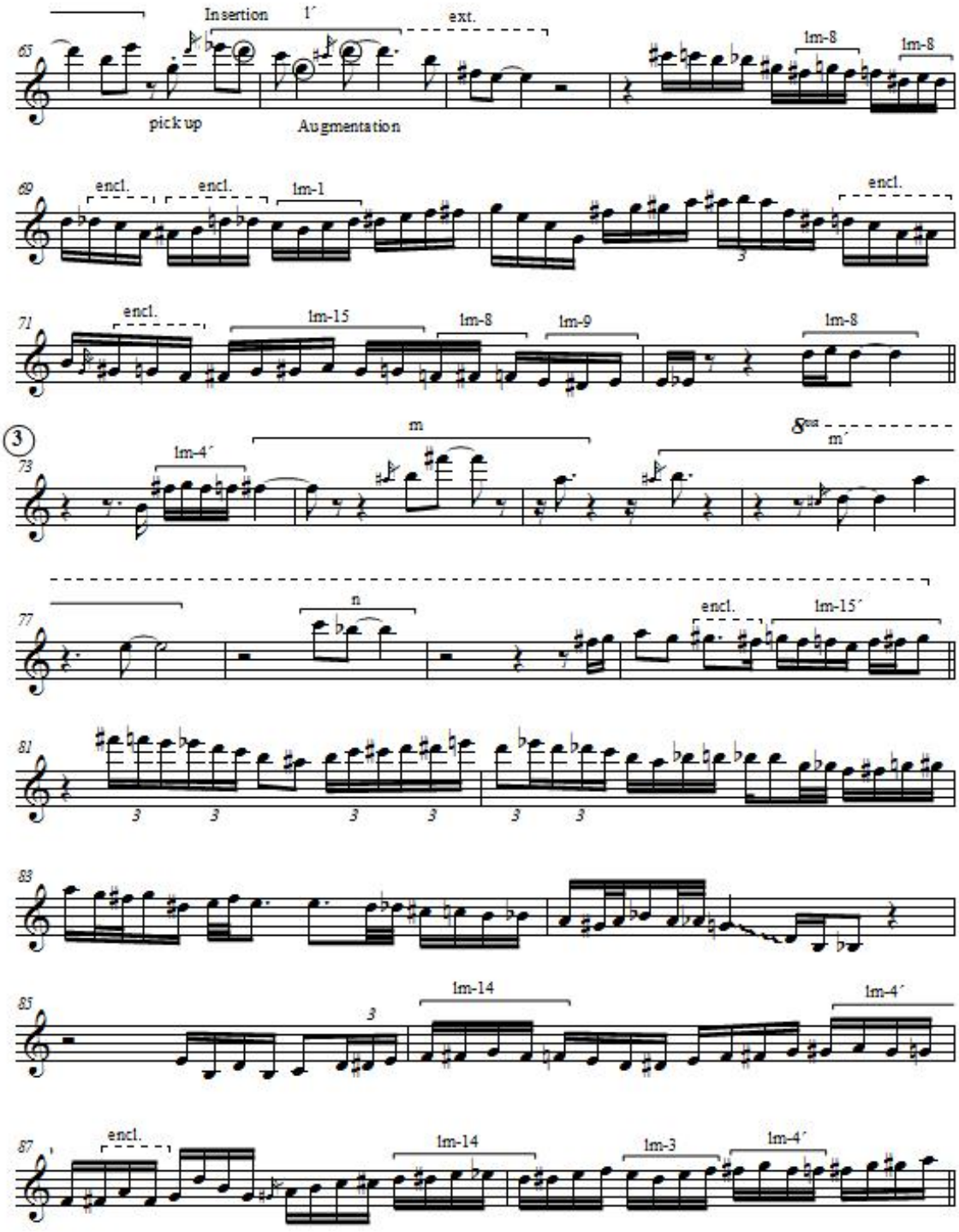
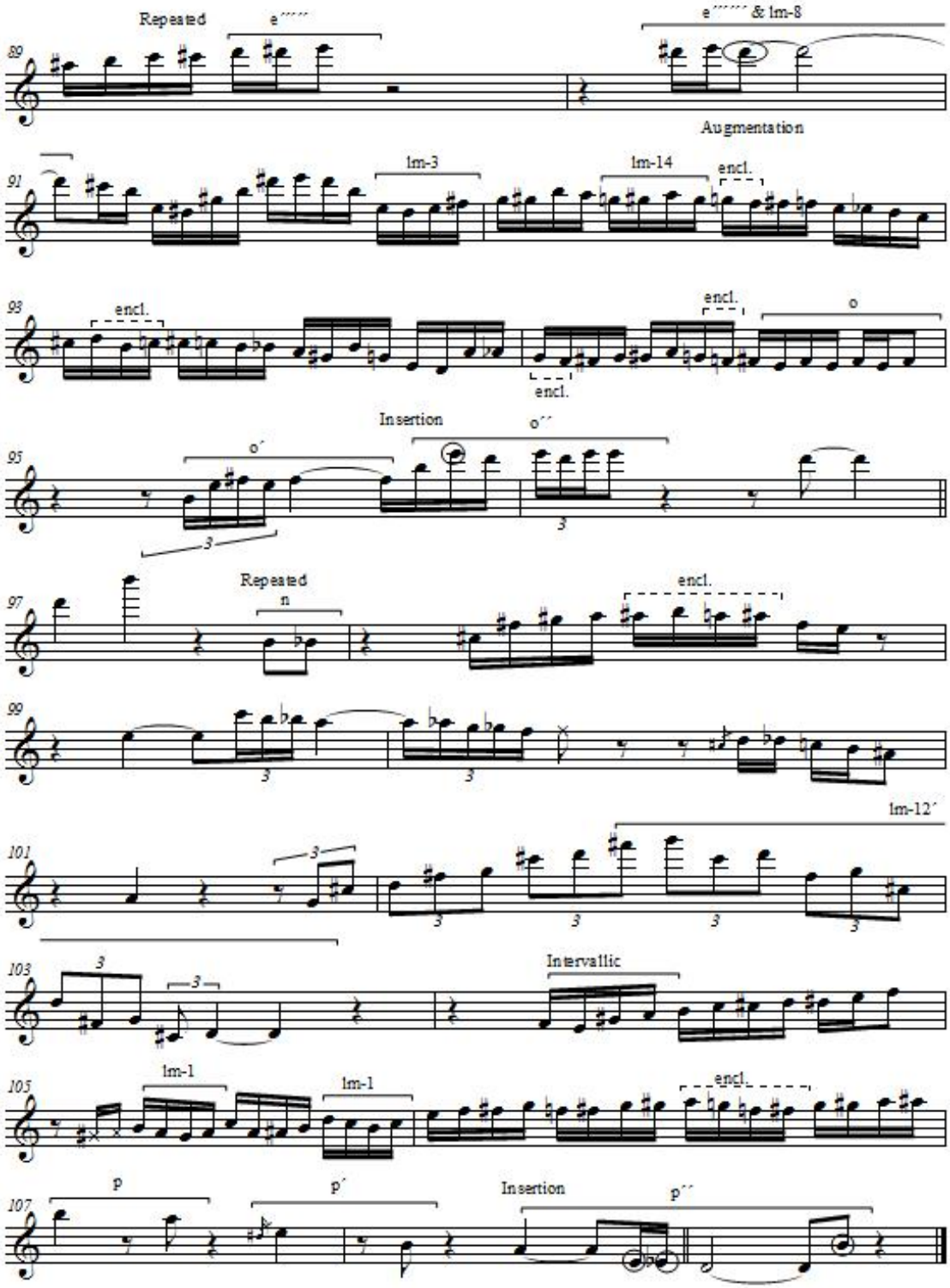

25
encl.
27
lm-12
lm-8
d
lm-9
lm-8
d´
lm-9
29
rm-1
e
e´
33
Sequence
lm-1
2
3
4
5
35
lm-1
lm-14
lm-14
2
37
lm-14
lm-1
Phrase Overlap
e´´
e´´´
39
41
Sequence
f
2
3
4
Expansion
5
g
g´
ext.


Fragmentation
h
encl.
45
h´
encl.
encl.
47
lm-4 & encl.
encl.
encl.
encl.
encl.
49
Phrase Overlap
i
51
i´
ext.
lm-19´
53
Rhythmic
Displacement
j
j´
55
k
k´
Augmentation
k´´
Rhythm Variation
57
encl.
encl.
61
lm-2
lm-4 & encl.
l
63


65
Insertion
1´
ext.
lm-8
lm-8
pick up
Augmentation
69
encl.
encl.
lm-1
encl.
71
encl.
lm-15
lm-8
lm-9
lm-8
3
73
lm-4´
m
8va
m´
77
n
encl.
lm-15´
81
3
3
3
3
3
3
83
85
lm-14
3
lm-4´
87
encl.
lm-14
lm-3
lm-4´


Repeated
e´´´´´
e´´´´´ & Im-8
89
Augmentation
91
Im-3
Im-14
encl.
93
encl.
encl.
encl.
o
Insertion
o´
o´´
95
3
3
Repeated
n
97
encl.
99
3
3
Im-12´
101
3
3
3
3
103
3
3
Intervallic
Im-1
Im-1
105
encl.
p
p´
Insertion
p´´
107

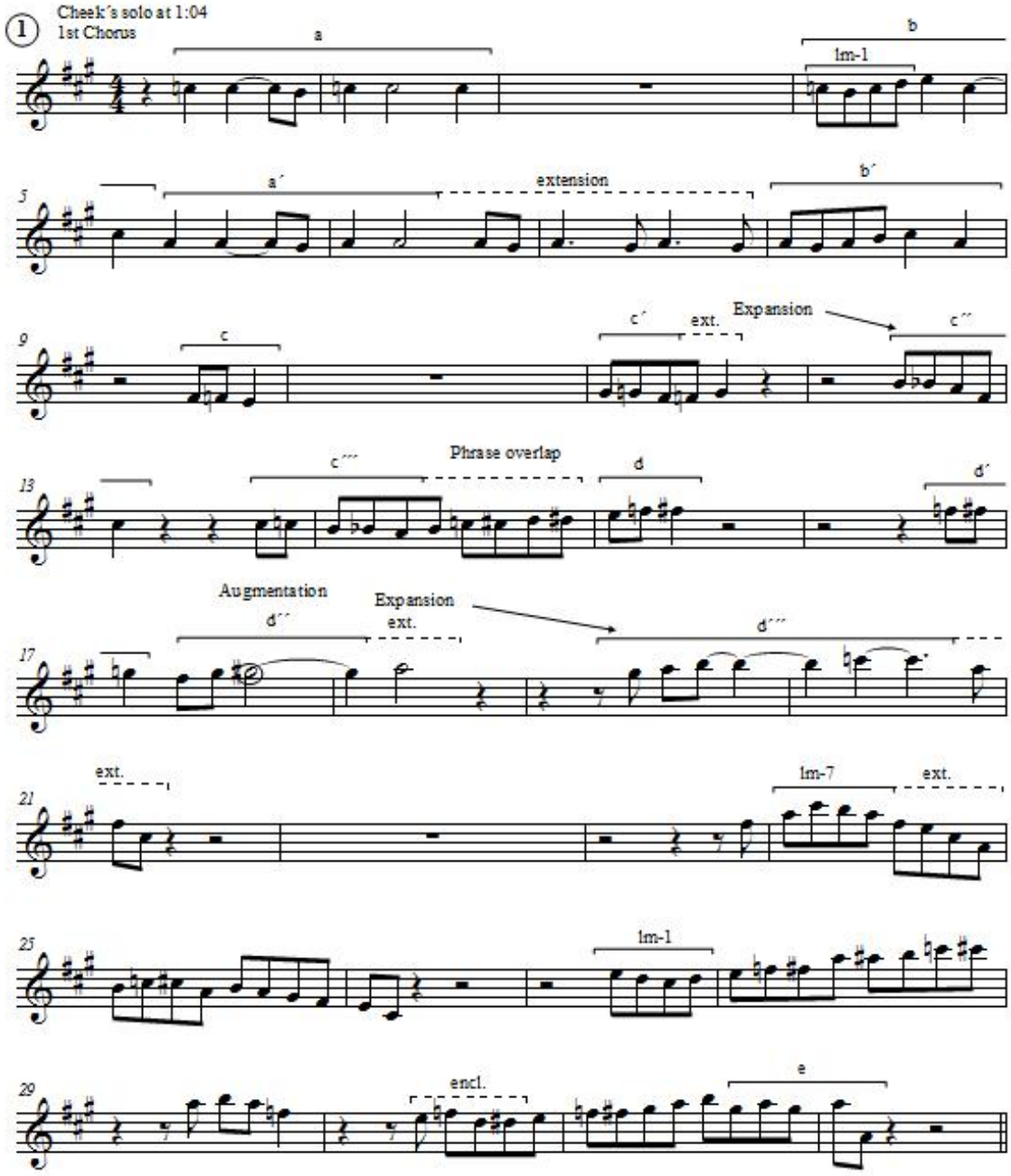
Motivic Analysis

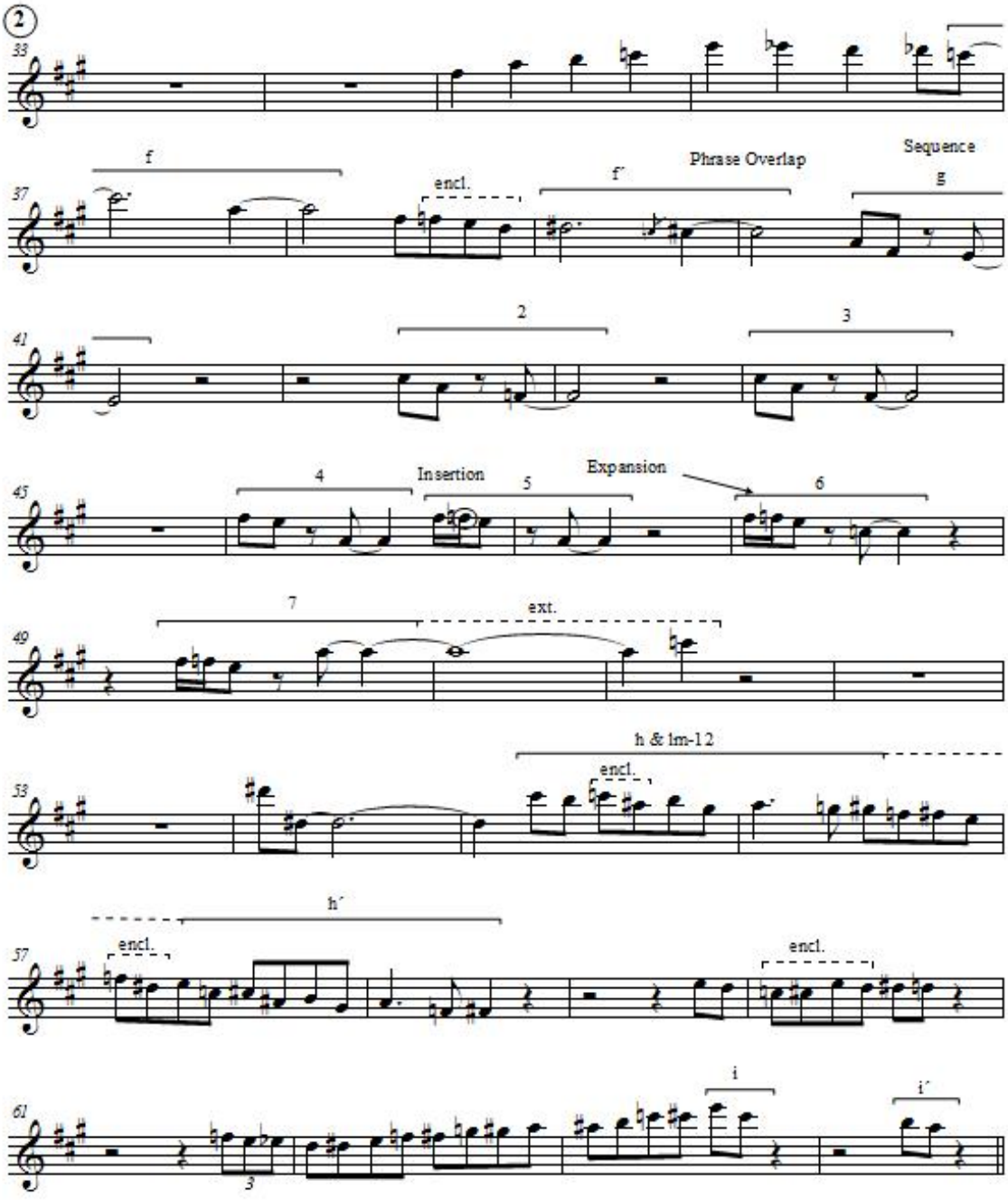
Chris Cheek´s Solo on

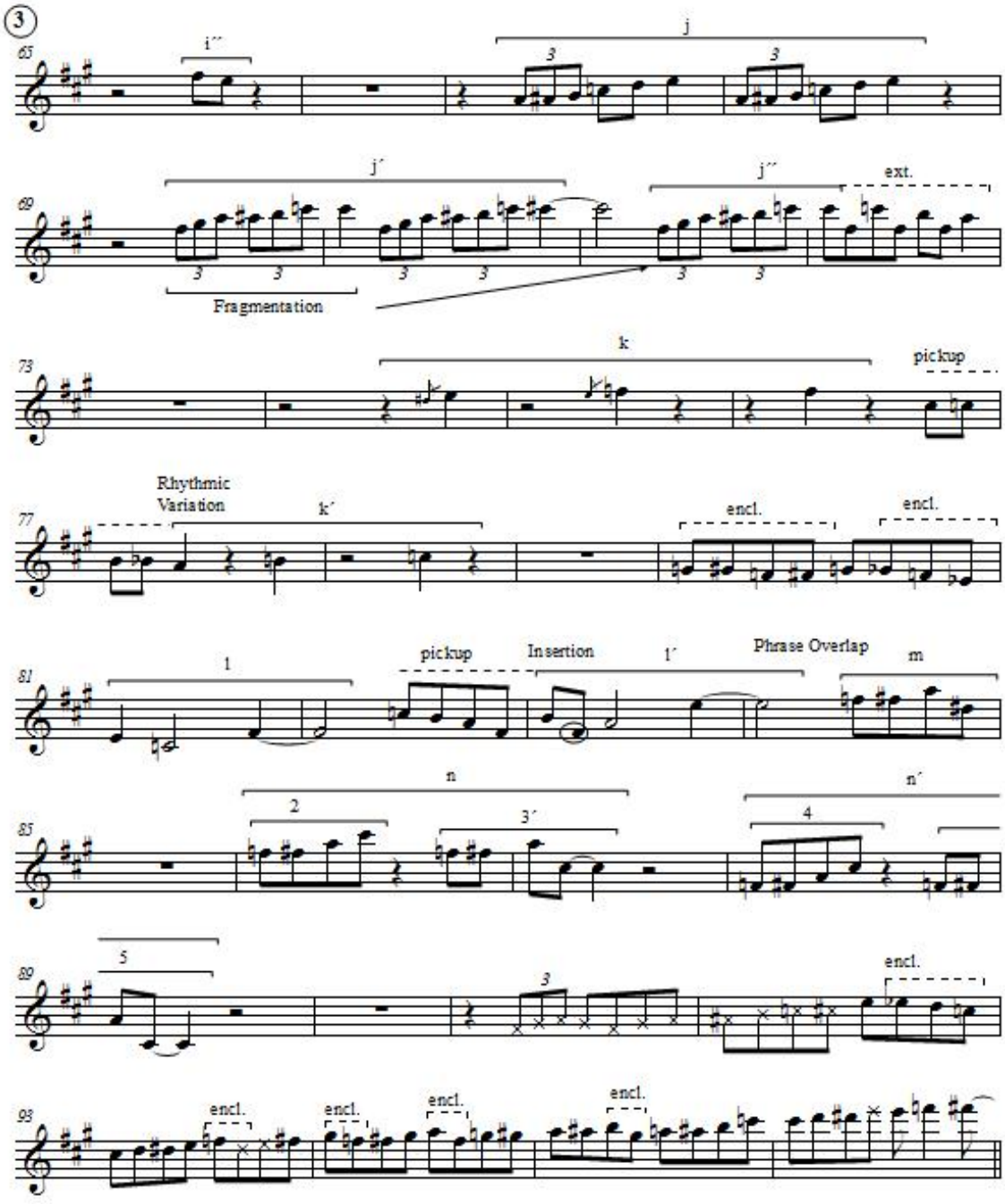
# Limehouse Blues

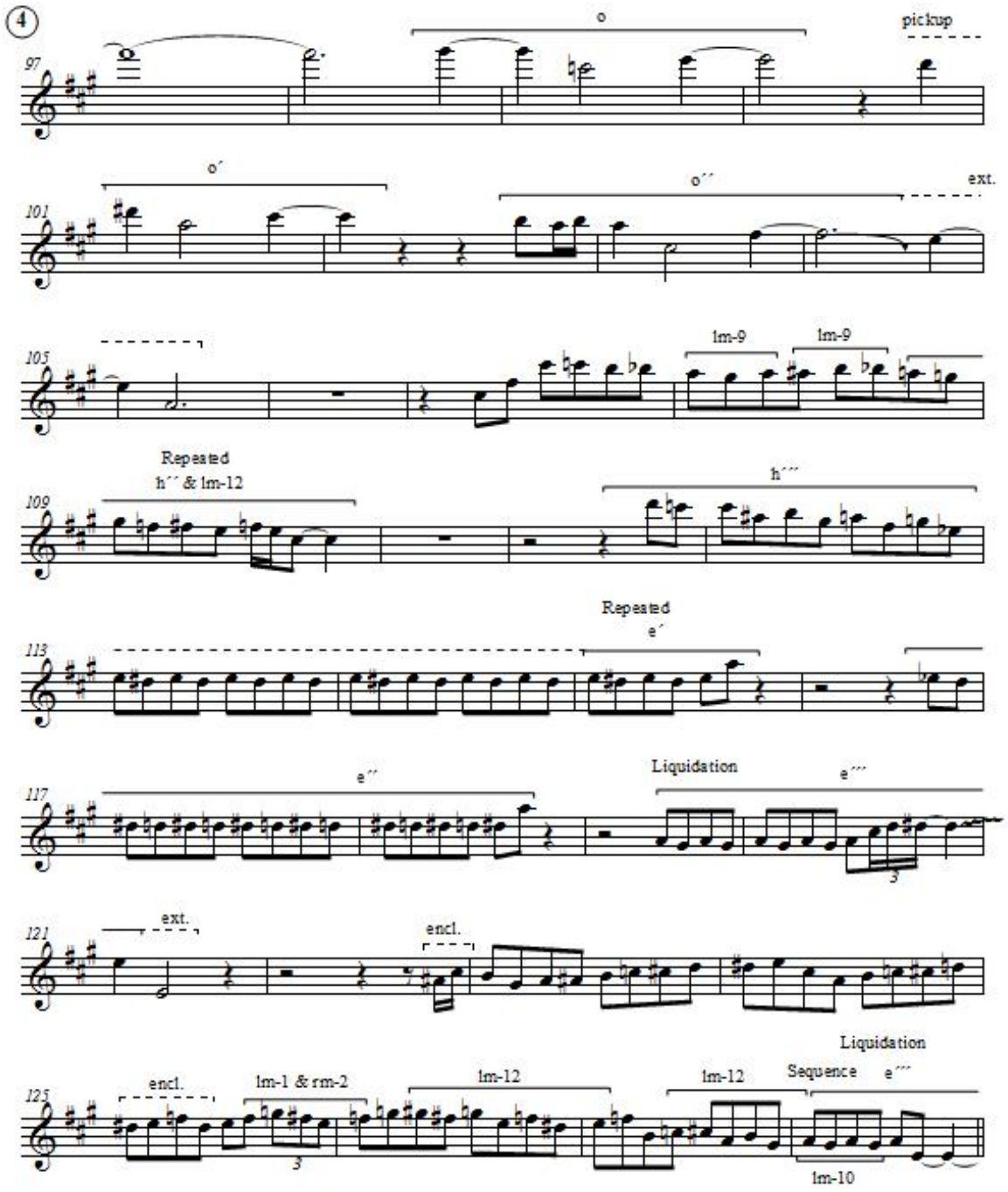
From 2016 Cris Cross album
*Let's Call The Whole Thing Off*
Criss 1388 CD

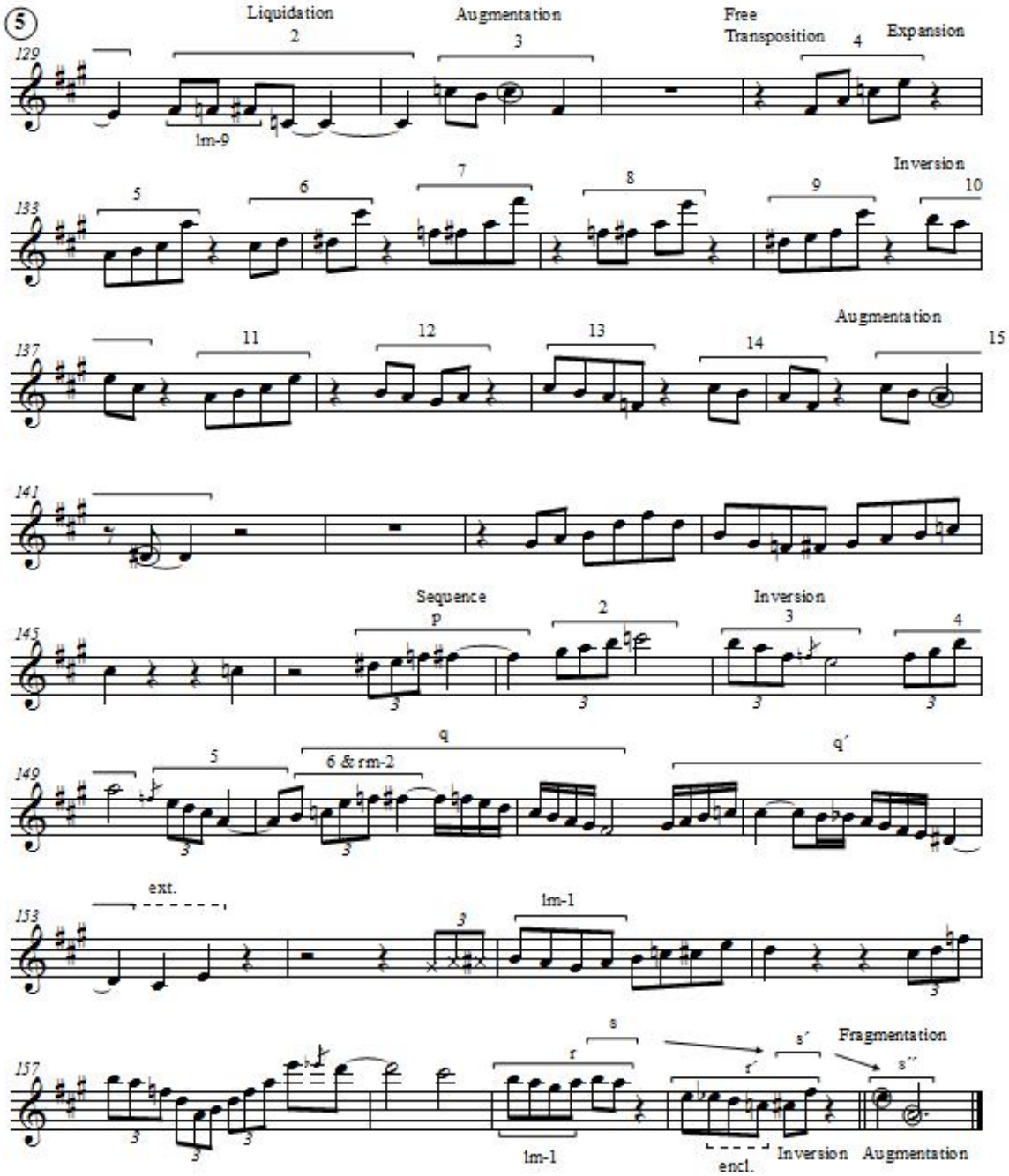
Transcription and Analysis
by Alejandro Fraile




2
33
37
f
encl.
f´
Phrase Overlap
Sequence
g
41
2
3
45
4
Insertion
5
Expansion
6
49
7
ext.
53
h & lm-12
encl.
57
h´
encl.
encl.
61
i
i´
3


3
65
i´´
j
3
3
69
j´
j´´
ext.
3
3
3
3
3
3
Fragmentation
73
k
pickup
77
Rhythmic
Variation
k´
encl.
encl.
81
1
pickup
Insertion
l´
Phrase Overlap
m
85
n
2
3´
n´
4
89
5
3
encl.
93
encl.
encl.
encl.
encl.


4
97
o
pickup
101
o´
o´´
ext.
105
lm-9
lm-9
109
Repeated
h´´ & lm-12
h´´´
113
Repeated
e´
117
e´´
Liquidation
e´´´
121
ext.
encl.
125
encl.
lm-1 & rm-2
lm-12
lm-12
Sequence
e´´´
Liquidation
lm-10


5
Liquidation
Augmentation
Free Transposition
Expansion
Inversion
Augmentation
Sequence
Inversion
ext.
Fragmentation
Inversion
Augmentation
encl.

# APPENDIX B

# VOICE-LEADING ANALYSIS

Content Table and Measure Numbers for Voice-leading Analysis

| | | Skylark | I´ll Be Seeing You | Conception | I´ll Remember April | I Remember You | Limehouse Blues |
|---|---|---|---|---|---|---|---|
| Harmonic Simplification | Harmonic Generalization | 2,8,11,16,22, 25,30. | 3,14,17,21,33,37,40,54, 60,61,64,70,77,89,92, 94,96. | 1,9,41,53,54,55,61,63, 66,67,69,86,87. | 16,26,33,52,86,120,124, 153,165,179. | 3,7,10,12,26,29,35, 50,54,63,81,86,90, 95,102. | 1,27,28,30,35,37,44,48,57,60, 67,69,80,81,85,91,99,107,113 , 119,123,129,133,136,145,150, 154,154. |
| | Pedal Points. | | 21,26,34,42,54,92. | 1,41,56,63,69. | 24,143. | 54,91. | 35,46,57,85,112,138,146,151, 160. |
| Scale Diminution | Scale Diminution | 7,9,18,21,25, 27,30. | 1,6,10,15,17,38,47,53,59, 65,70,73,83. | 13,20,36,40,48,73,74. | 1,18,42,52,86,97,116,120, 128,153,176,184. | 16,24,26,32,34,38, 44,46, 47,63,68,69,71,78, 87,89,92,99,100, 104,105,106. | 17,62,77,91,123,124,158. |
| | Three-note scale diminution. | 14. | 86. | 21,22,40,50. | 49,173. | 2. | 70,74,83,127. |
| Compound Melody | Parallel scales | 24. | | 6. | 12,107,132,165. | 7. | 9. |
| | Scale and pedal Diminution. | 1,16. | 36,44,67,88,98. | 54. | 56. | 34. | 40,132. |
| | Cadences | 23,32. | 18,20,22,24,30,31,39, 50,57,71,77,79,85,97. | 84,87. | 34,67,76,105,157,179. | 10,14,19,34,52,61, 63,69, 70,86,106,108. | 31,54,80,84,104,112,154. |

Voice-leading Analysis

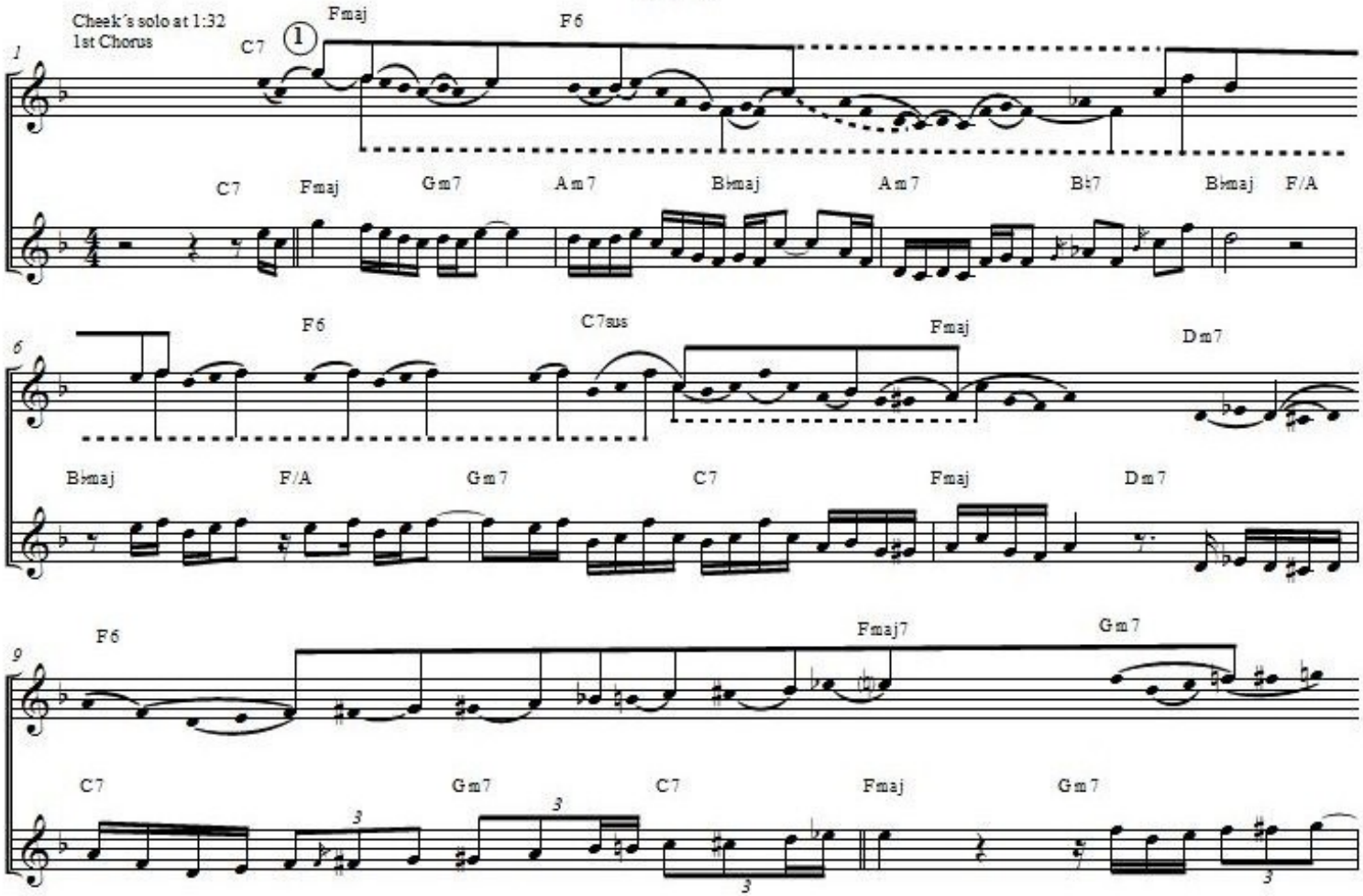
Tenor Sax - Bb

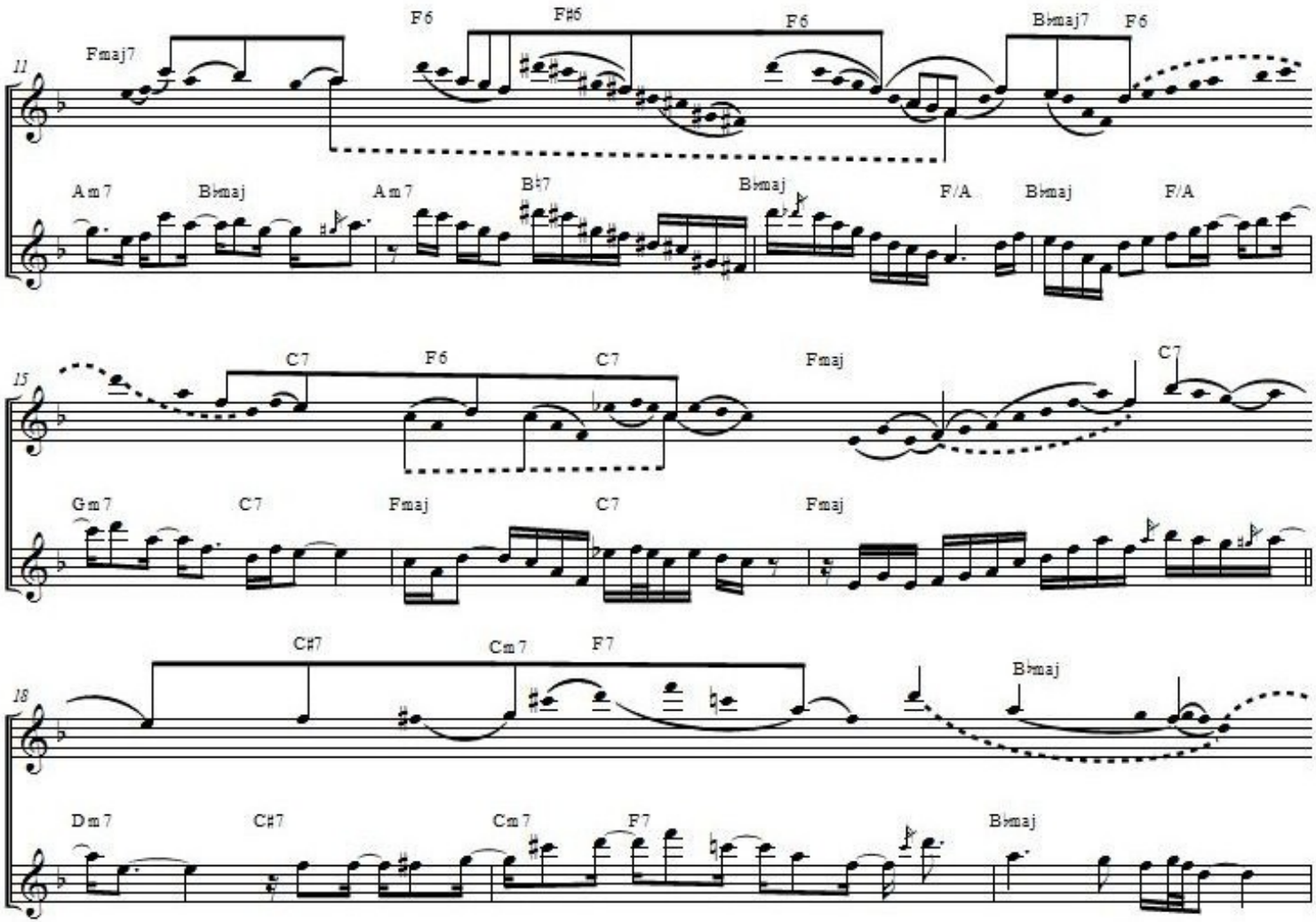
Chris Cheek´s Solo on

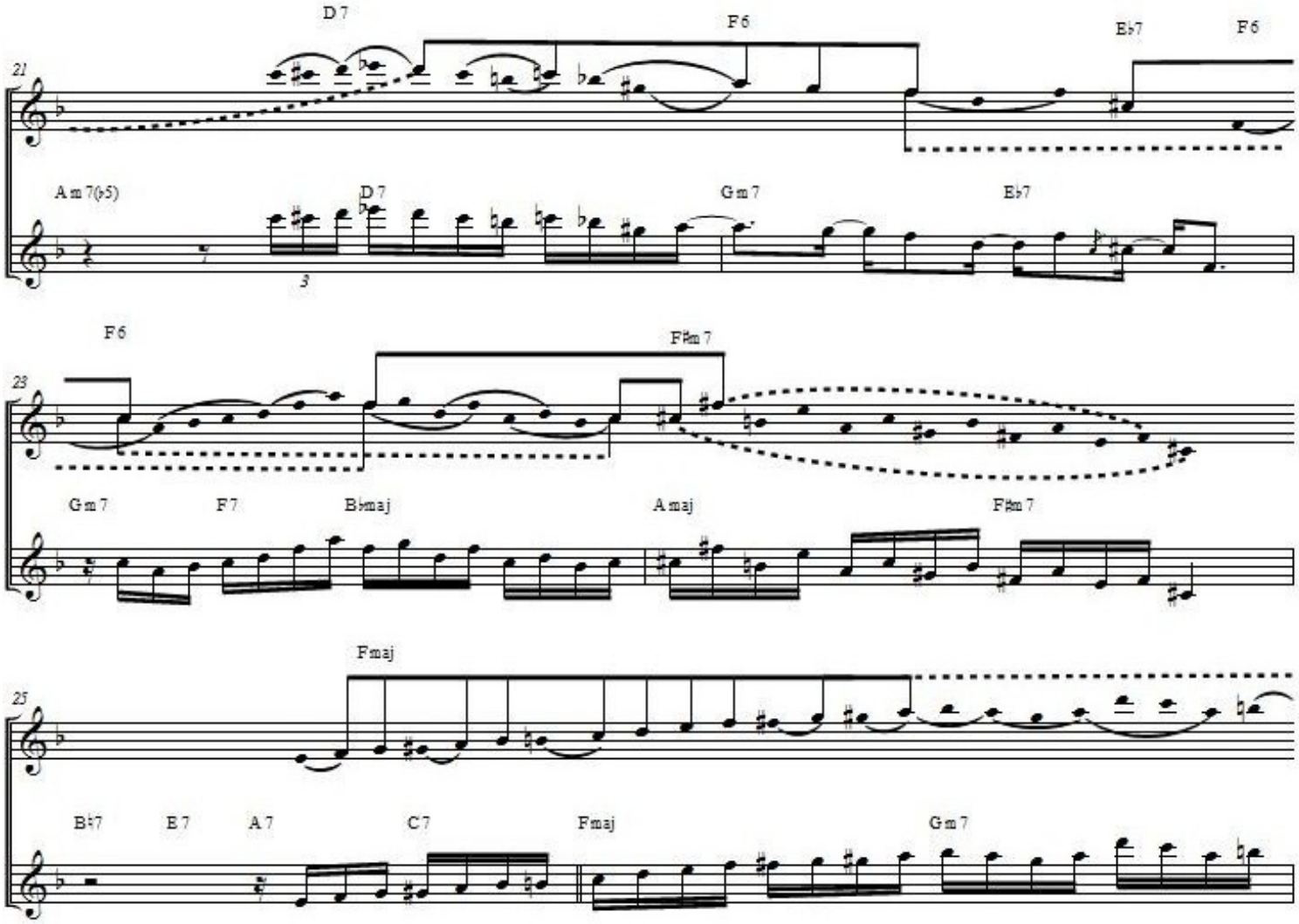
# Skylark

Fromthe 1997 Fresh Sound New Talent
album *I Wish I Knew*
FSNT 022

Transcription and Analysis
by Alejandro Fraile




11
Fmaj7
F6
F♯6
F6
B♭maj7
F6
Am7
B♭maj
Am7
B♯7
B♭maj
F/A
B♭maj
F/A
15
C7
F6
C7
Fmaj
C7
Gm7
C7
Fmaj
C7
Fmaj
18
C♯7
Cm7
F7
B♭maj
Dm7
C♯7
Cm7
F7
B♭maj


21
D7
F6
E♭7
F6
Am7(♭5)
D7
Gm7
E♭7
3
23
F6
F♯m7
Gm7
F7
B♭maj
Amaj
F♯m7
25
Fmaj
B♭7
E7
A7
C7
Fmaj
Gm7


Am7
B♭maj
Am7
B♭7
F6
27
Am7
B♭maj
Am7
B♭7
B♭maj
F/A
F
C7
Fmaj7
C7
30
B♭maj
B♭maj
F/A
Gm7
C7
C7
F6
C7
Fmaj
32
Emaj
Dm7
Gm7
C7
Fmaj

Voice-leading Analysis

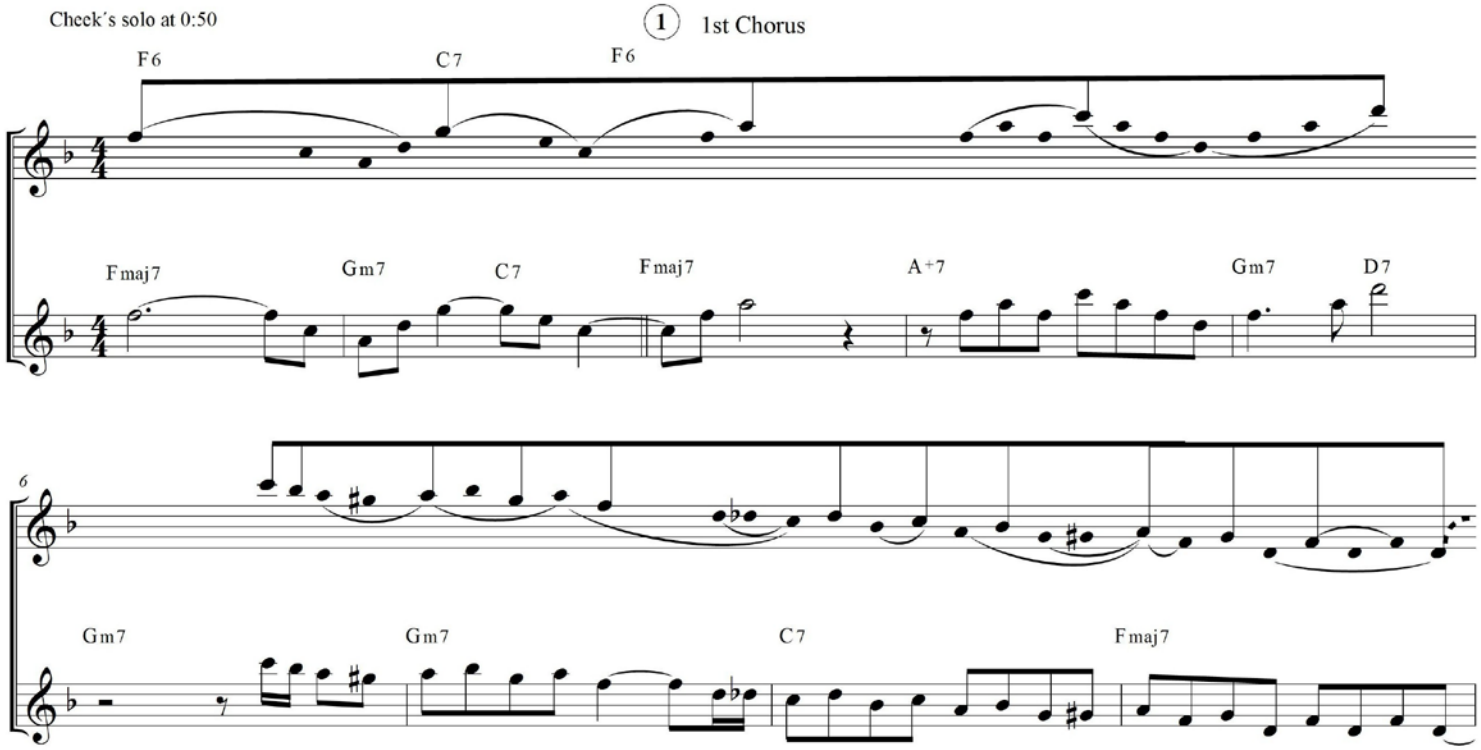
Tenor Sax - Bb

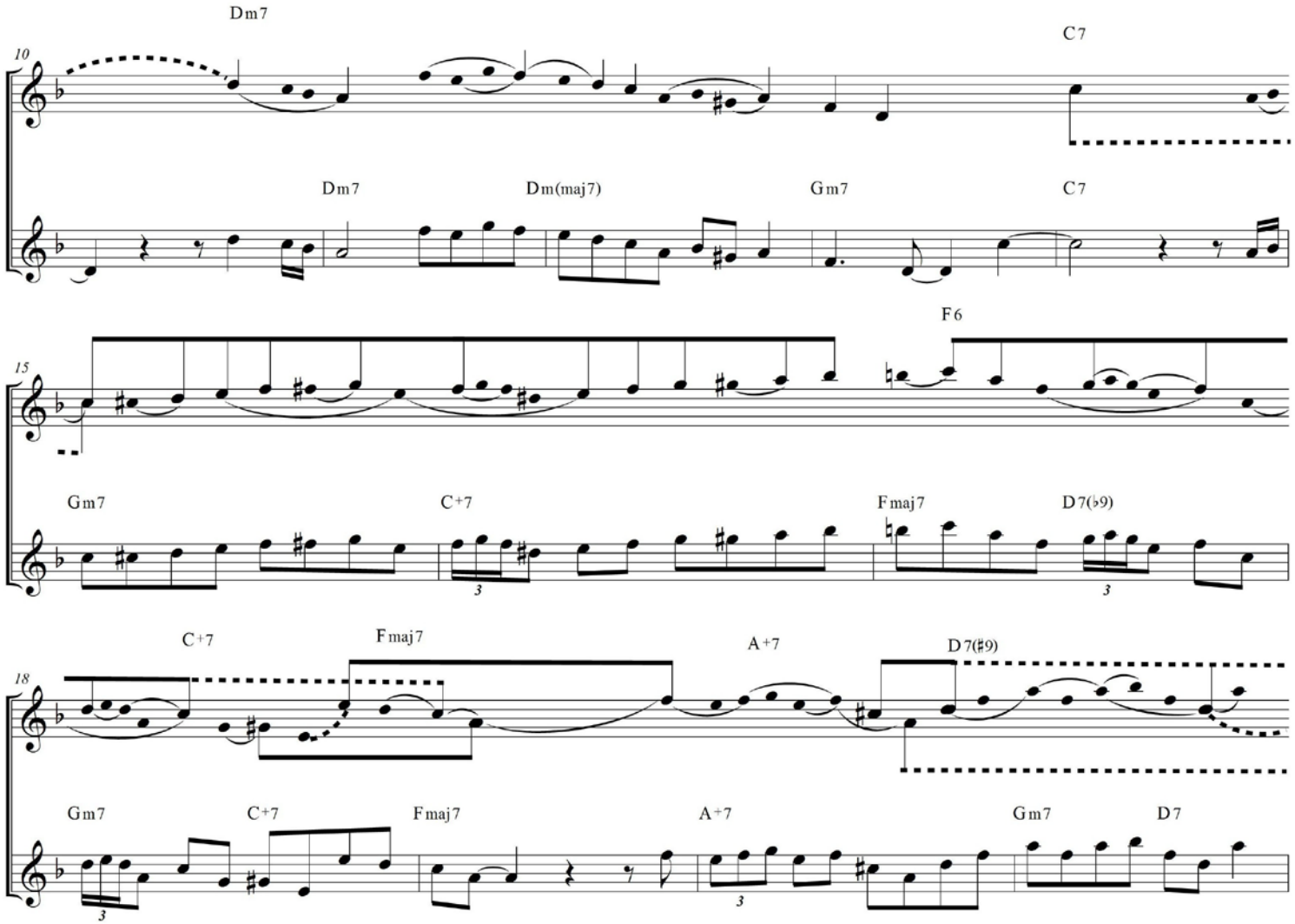
Chris Cheek´s Solo on

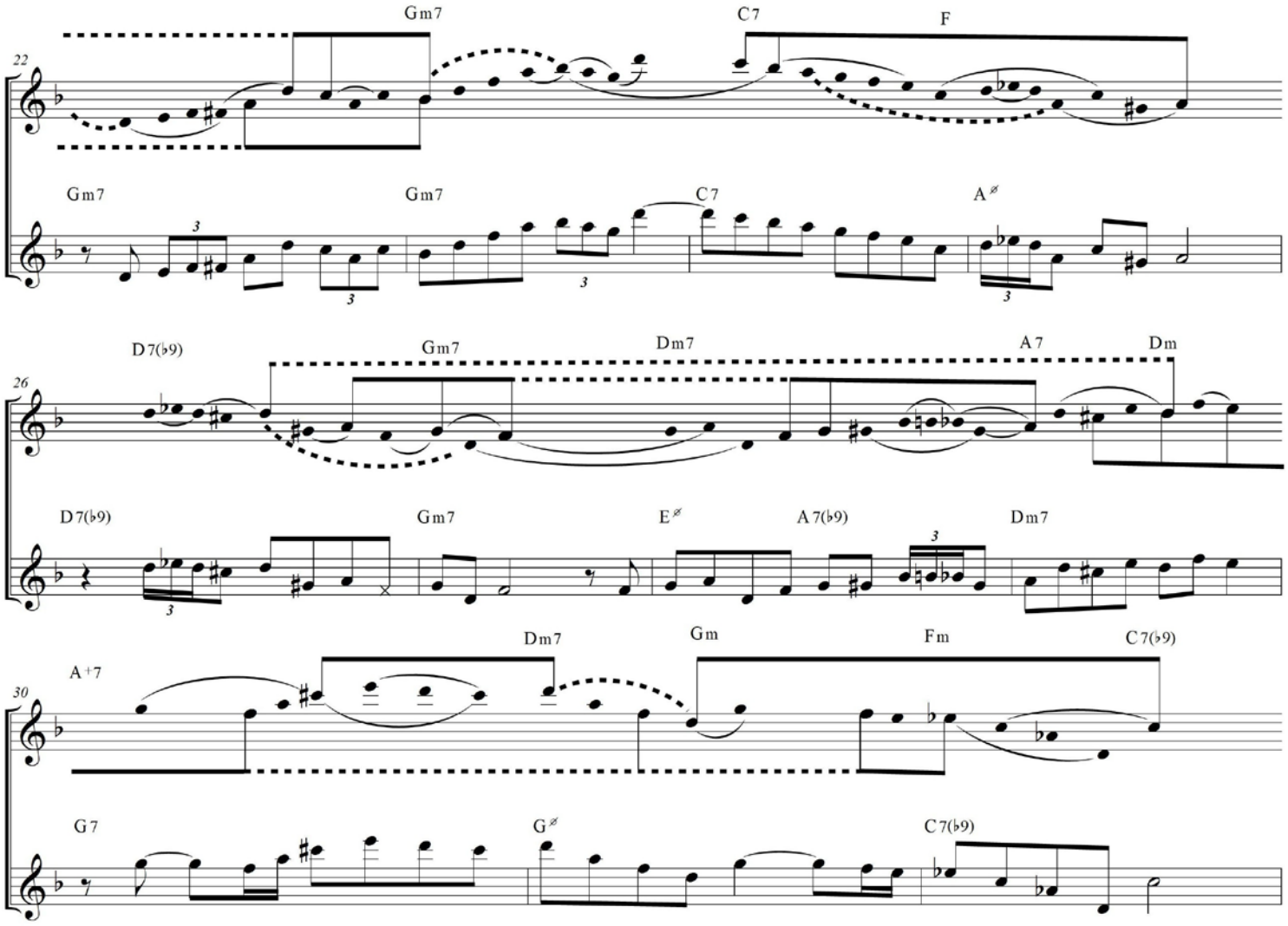
# I´ll Be Seeing You

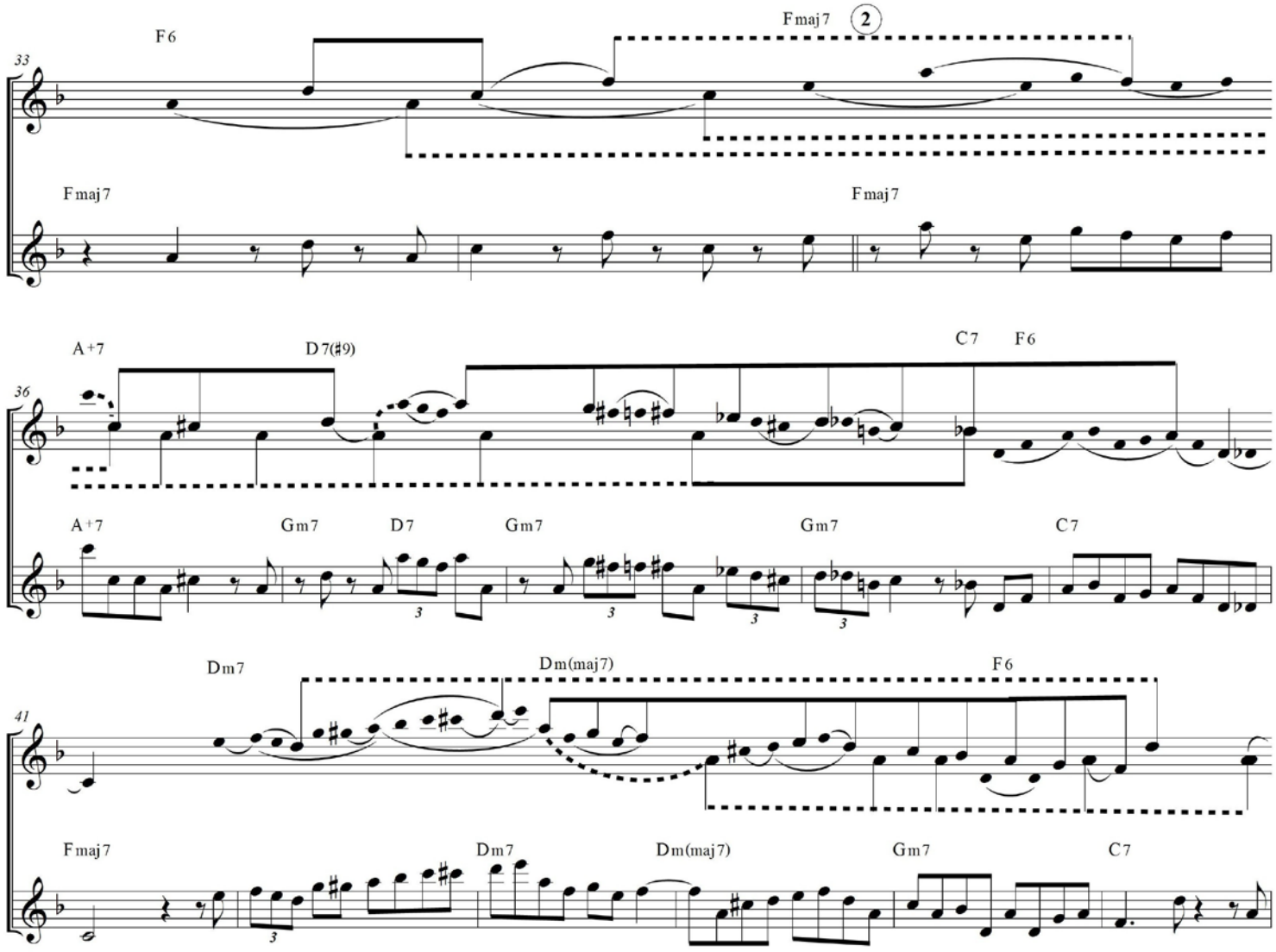
Fromthe 1997 Fresh Sound New Talent
album *I Wish I Knew*
FSNT 022

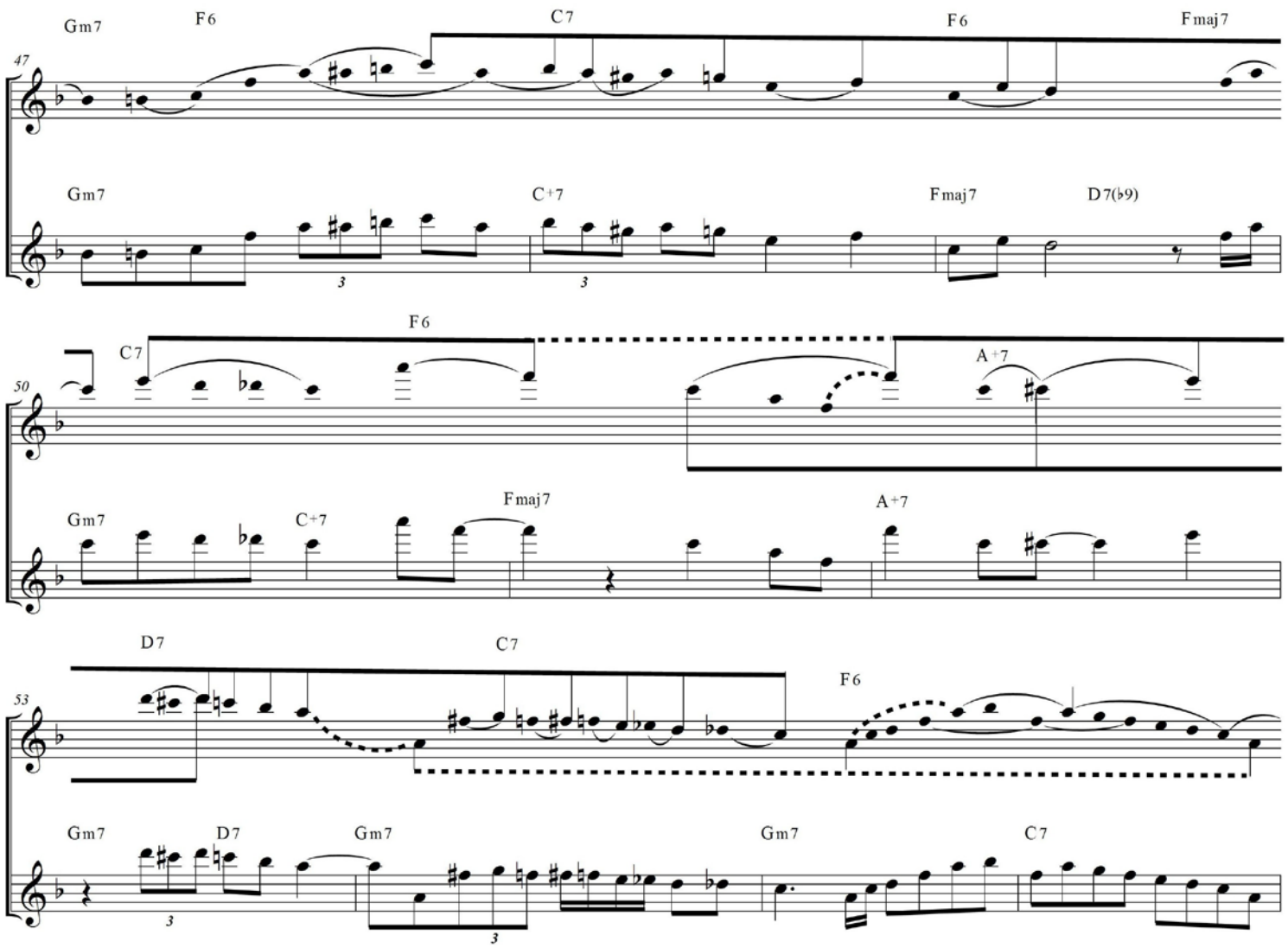
Transcription and Analysis
by Alejandro Fraile

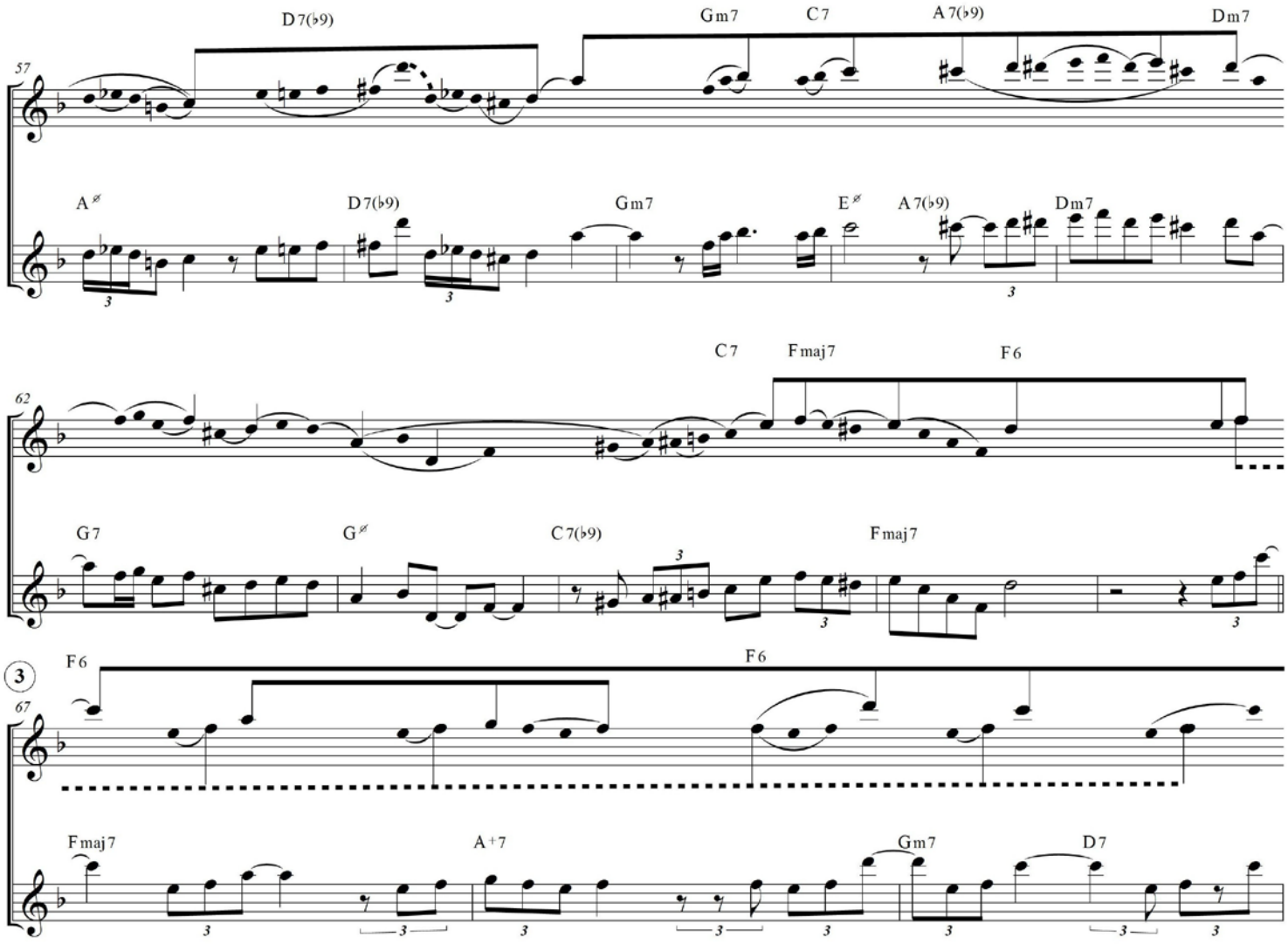


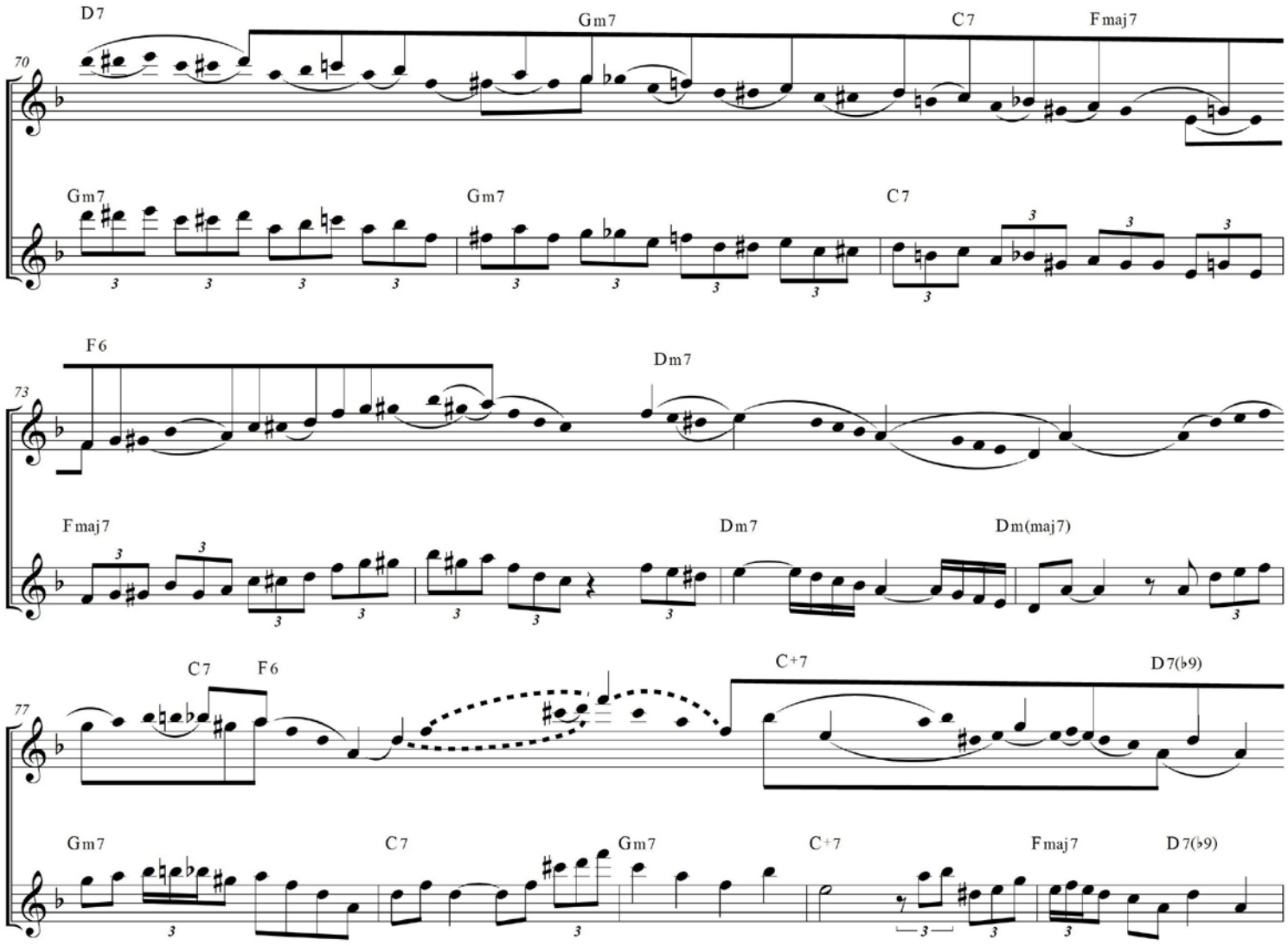

Dm7
C7
10
Dm7
Dm(maj7)
Gm7
C7
F6
15
Gm7
C+7
Fmaj7
D7(♭9)
C+7
Fmaj7
A+7
D7(♯9)
18
Gm7
C+7
Fmaj7
A+7
Gm7
D7

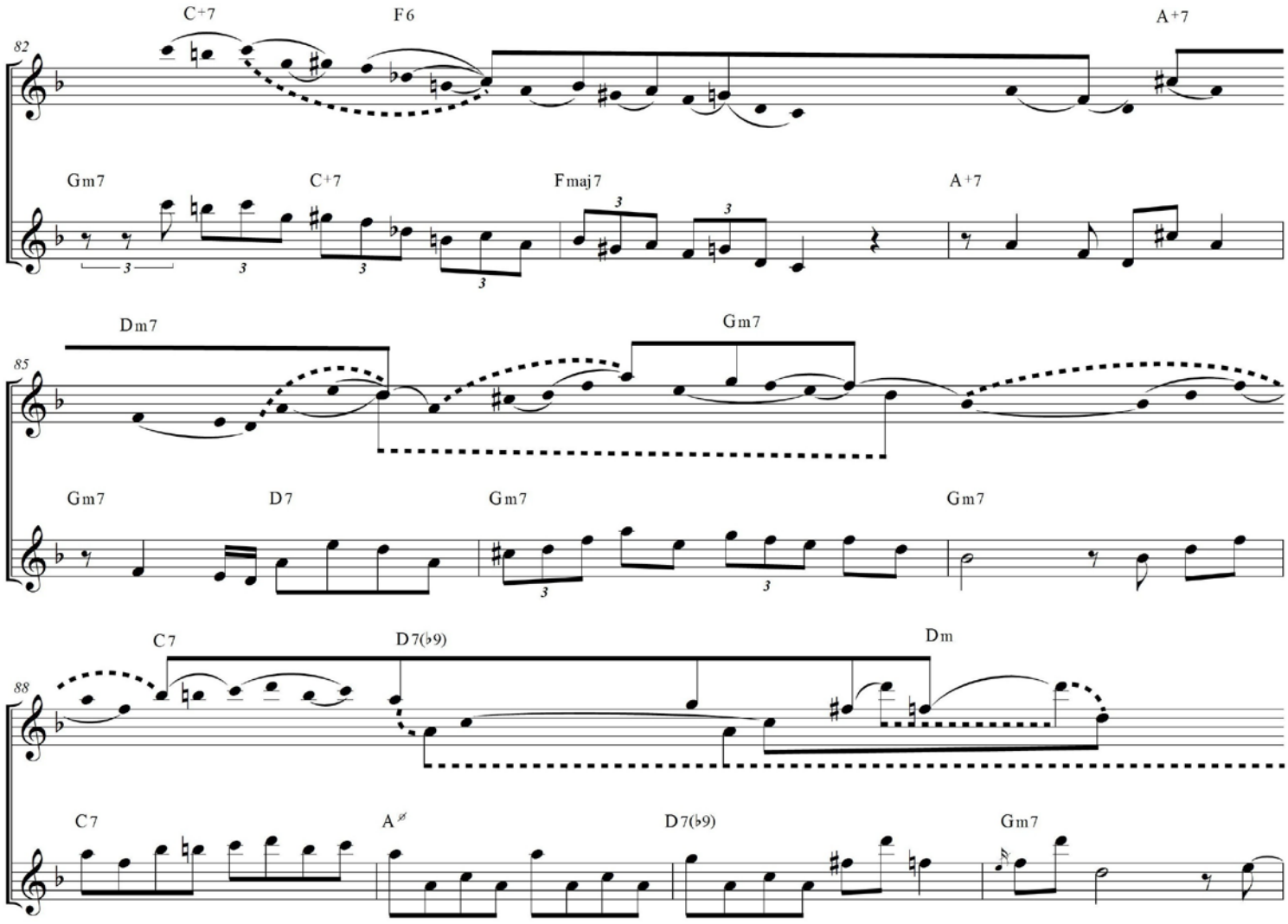

22
Gm7
C7
F
Gm7
Gm7
C7
A∅
26
D7(♭9)
Gm7
Dm7
A7
Dm
D7(♭9)
Gm7
E∅
A7(♭9)
Dm7
30
A+7
Dm7
Gm
Fm
C7(♭9)
G7
G∅
C7(♭9)

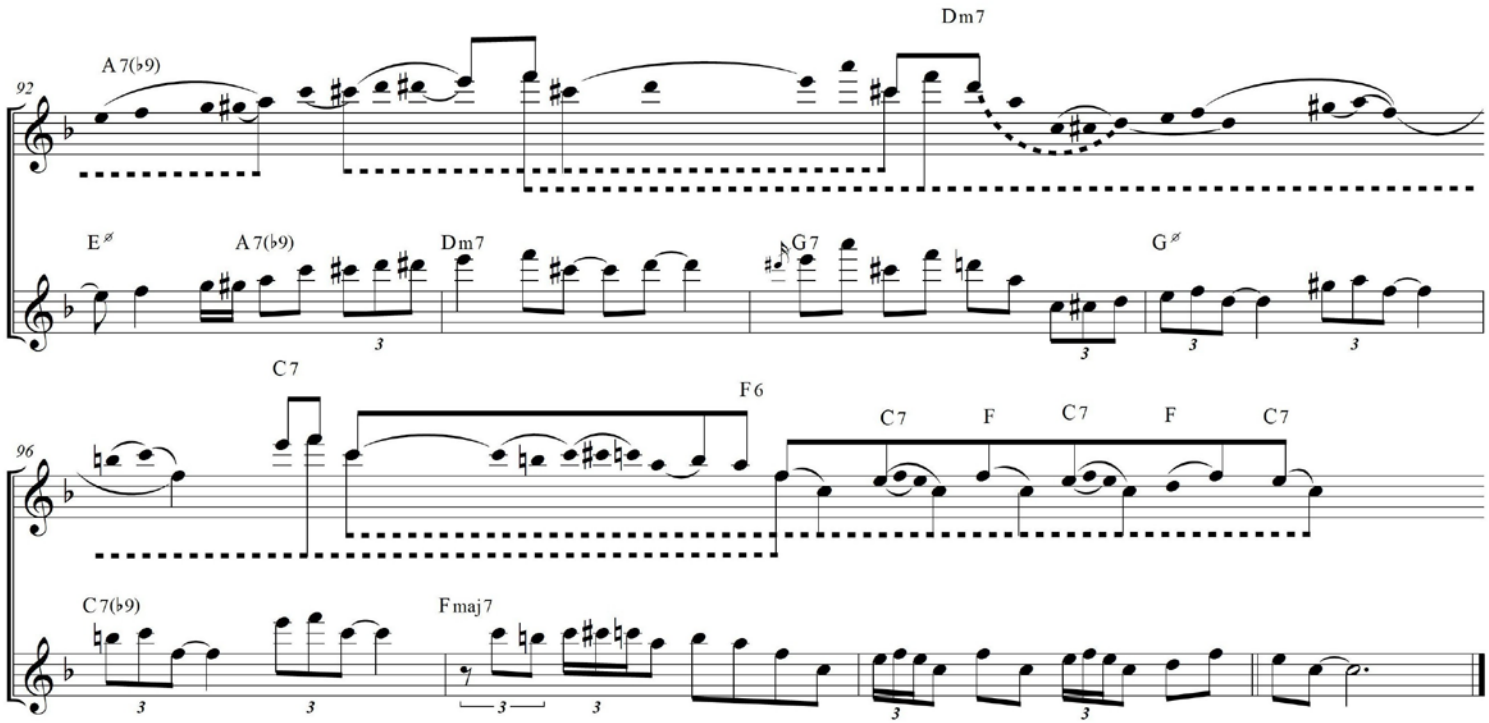

F6
Fmaj7
2
33
Fmaj7
Fmaj7
A+7
D7(♯9)
C7
F6
36
A+7
Gm7
D7
Gm7
Gm7
C7
Dm7
Dm(maj7)
F6
41
Fmaj7
Dm7
Dm(maj7)
Gm7
C7


Gm7
F6
C7
F6
Fmaj7
47
Gm7
C+7
Fmaj7
D7(♭9)
3
3
F6
C7
A+7
50
Gm7
C+7
Fmaj7
A+7
D7
C7
F6
53
Gm7
D7
Gm7
Gm7
C7
3
3


D7(♭9)
Gm7
C7
A7(♭9)
Dm7
57
A∅
D7(♭9)
Gm7
E∅
A7(♭9)
Dm7
C7
Fmaj7
F6
62
G7
G∅
C7(♭9)
Fmaj7
3
F6
F6
67
Fmaj7
A+7
Gm7
D7


D7
Gm7
C7
Fmaj7
70
Gm7
Gm7
C7
F6
Dm7
73
Fmaj7
Dm7
Dm(maj7)
C7
F6
C+7
D7(♭9)
77
Gm7
C7
Gm7
C+7
Fmaj7
D7(♭9)


82
C+7
F6
A+7
Gm7
C+7
Fmaj7
A+7
85
Dm7
Gm7
Gm7
D7
Gm7
Gm7
88
C7
D7(♭9)
Dm
C7
A∅
D7(♭9)
Gm7


92
A7(♭9)
Dm7
E∅
A7(♭9)
Dm7
G7
G∅
96
C7
F6
C7
F
C7
F
C7
C7(♭9)
Fmaj7

Voice-leading Analysis

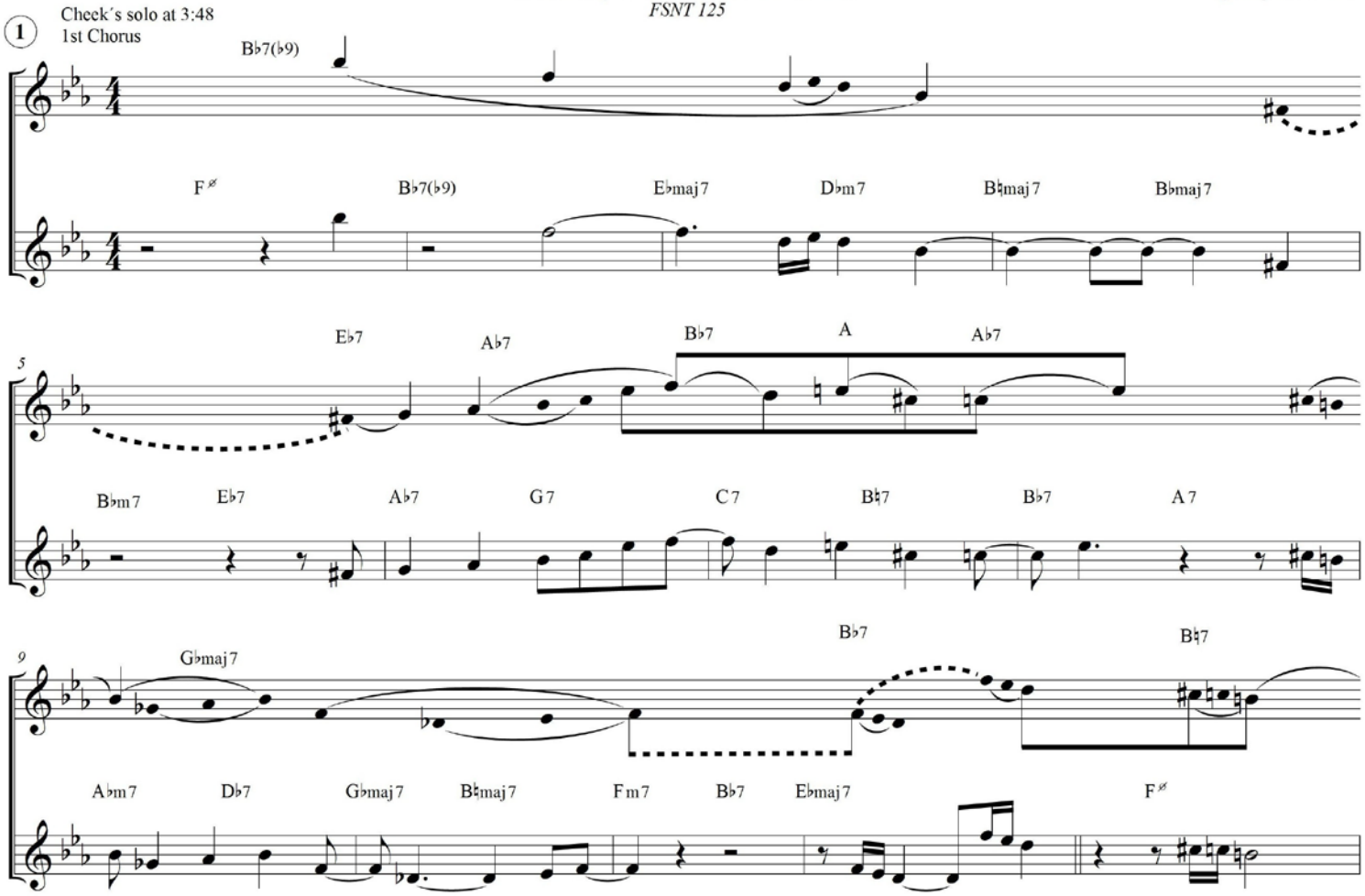
Tenor Sax - Bb

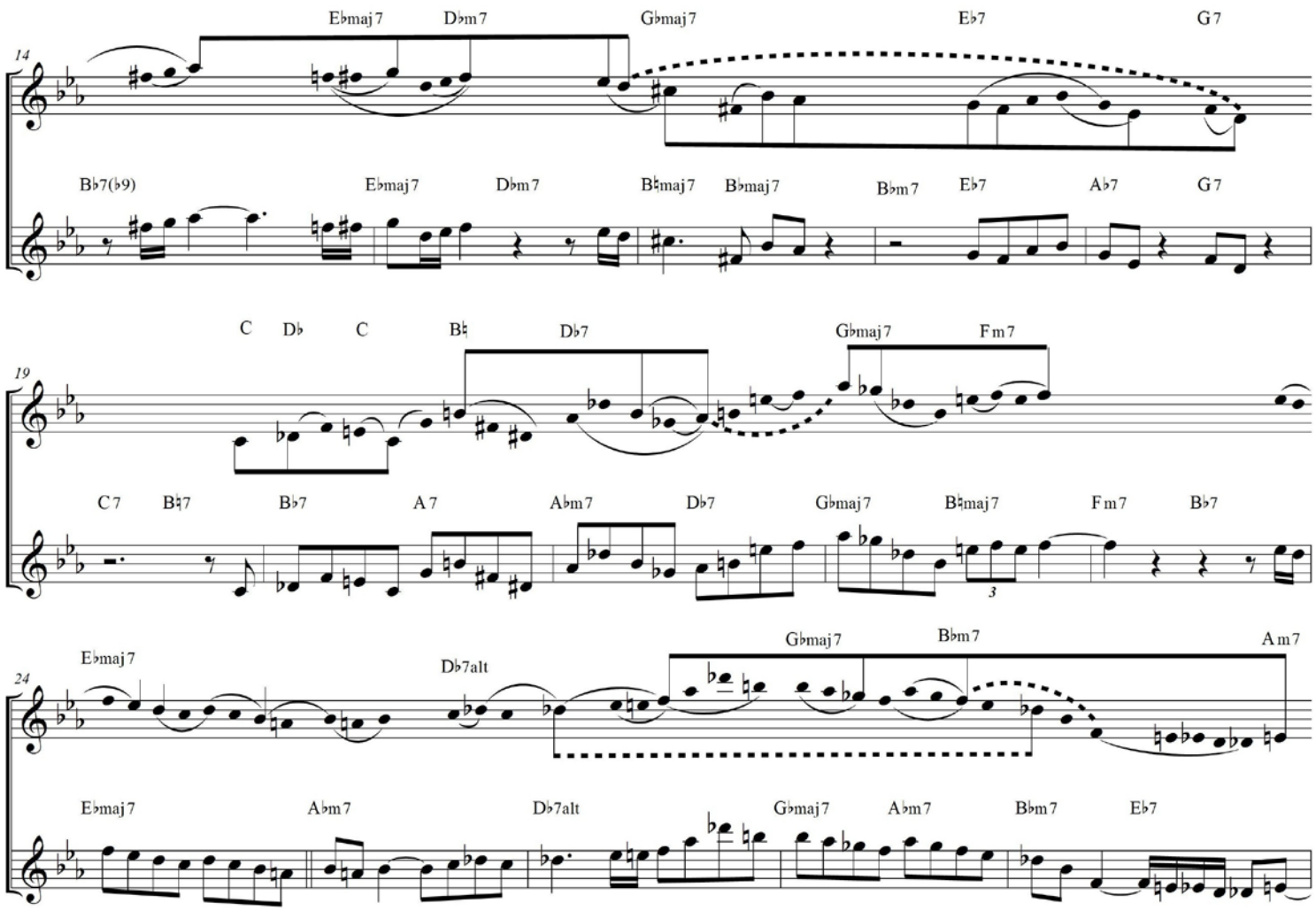
Chris Cheek´s Solo on

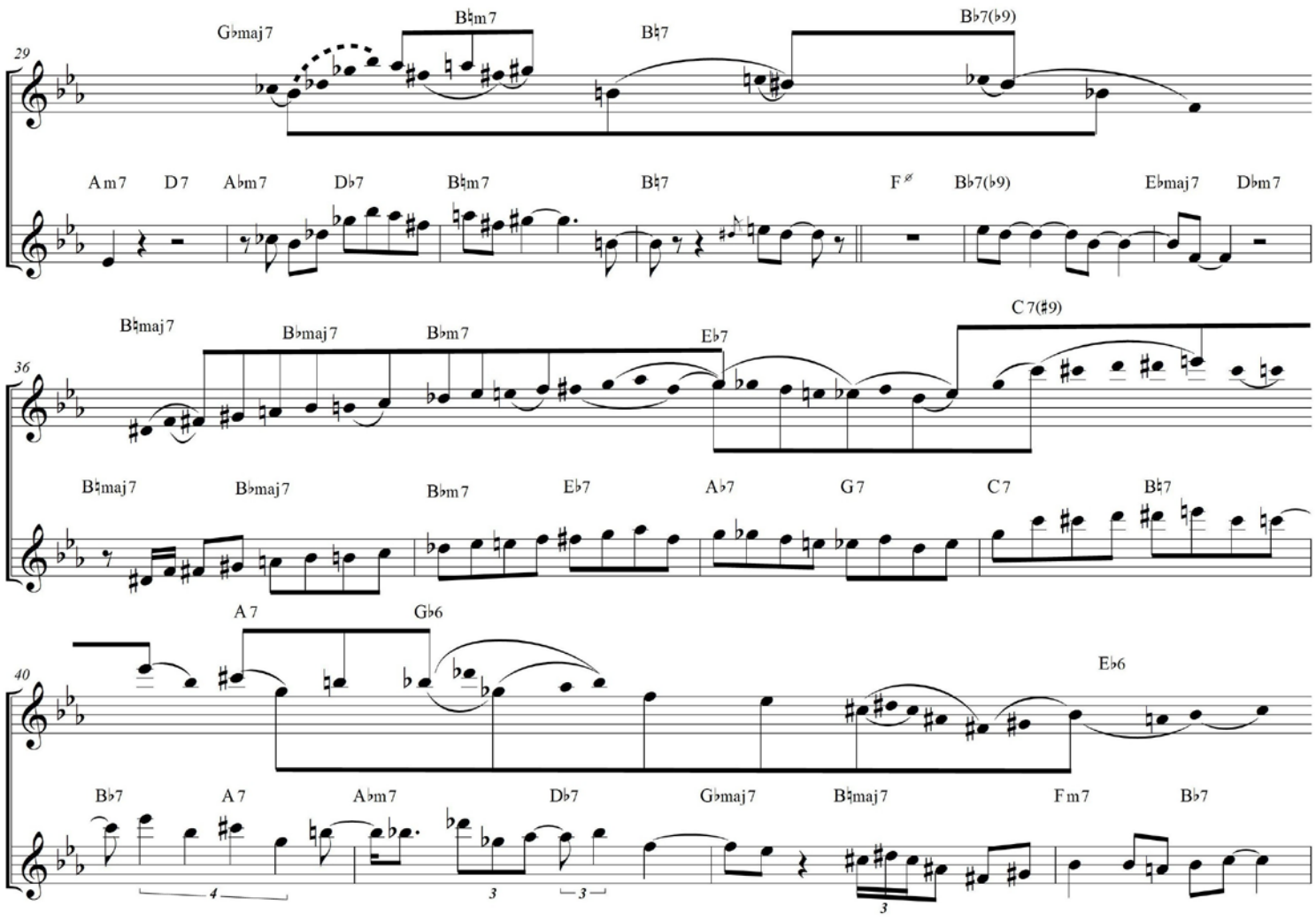
# Conception

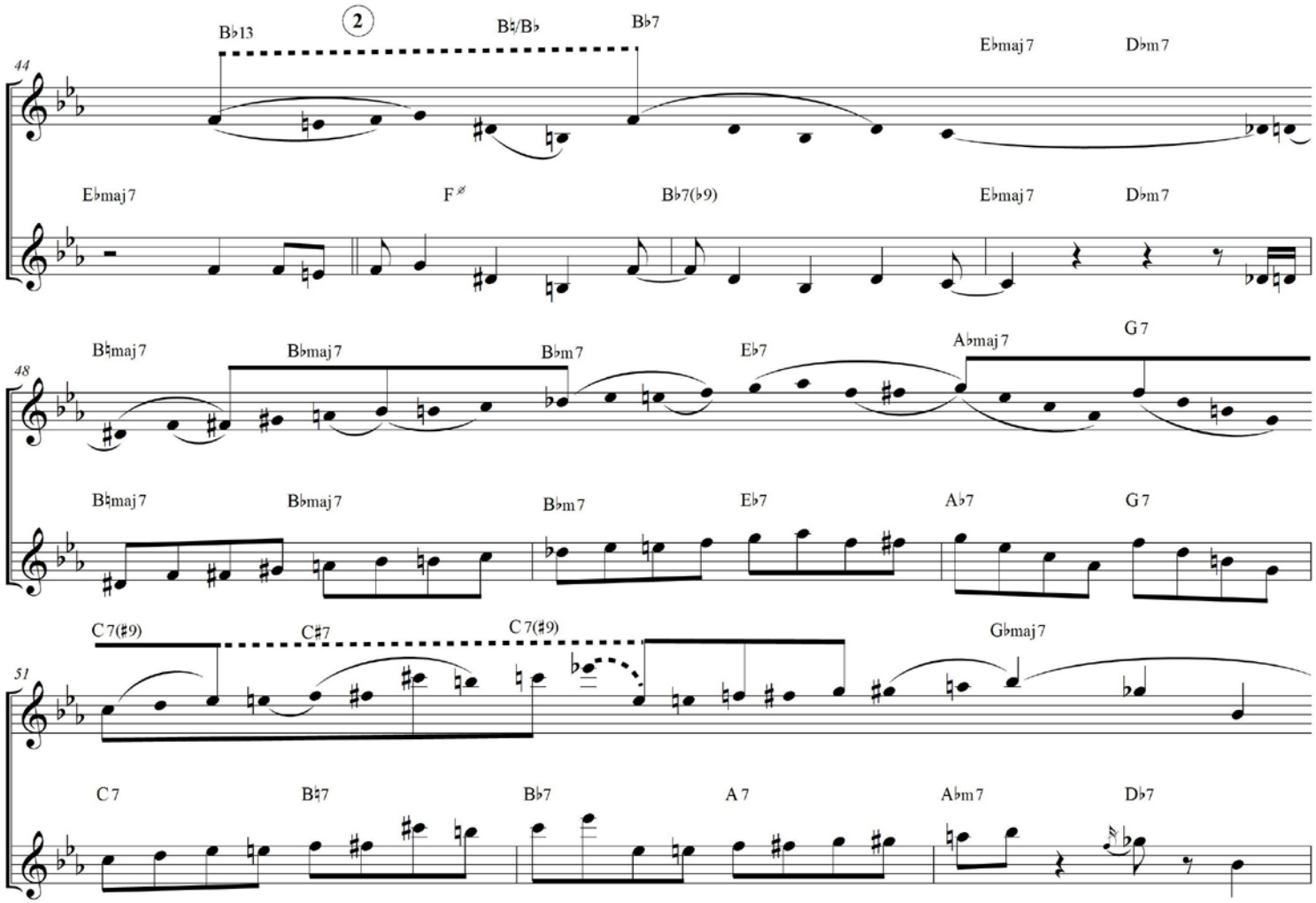
From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

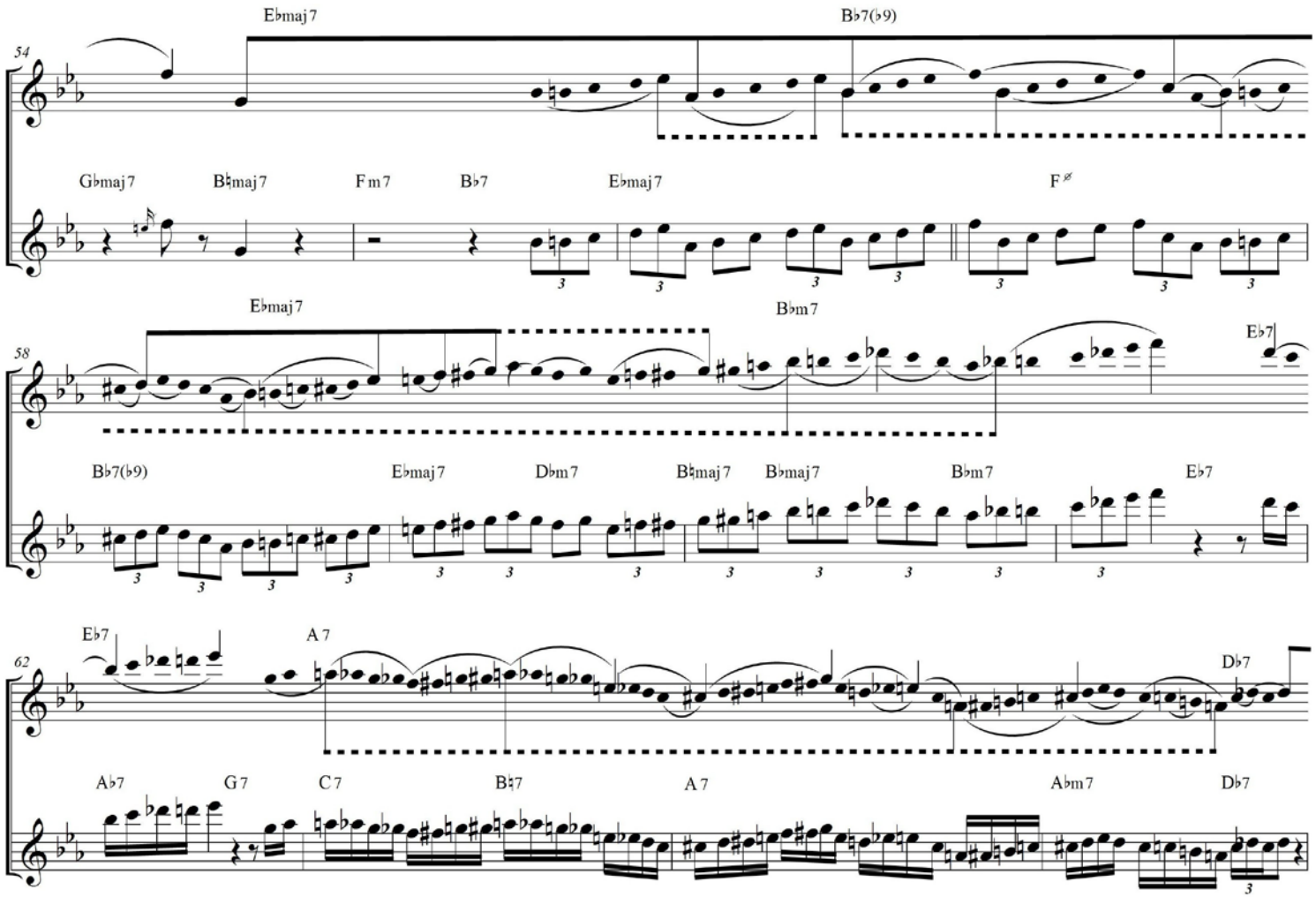
Transcription and Analysis
by Alejandro Fraile

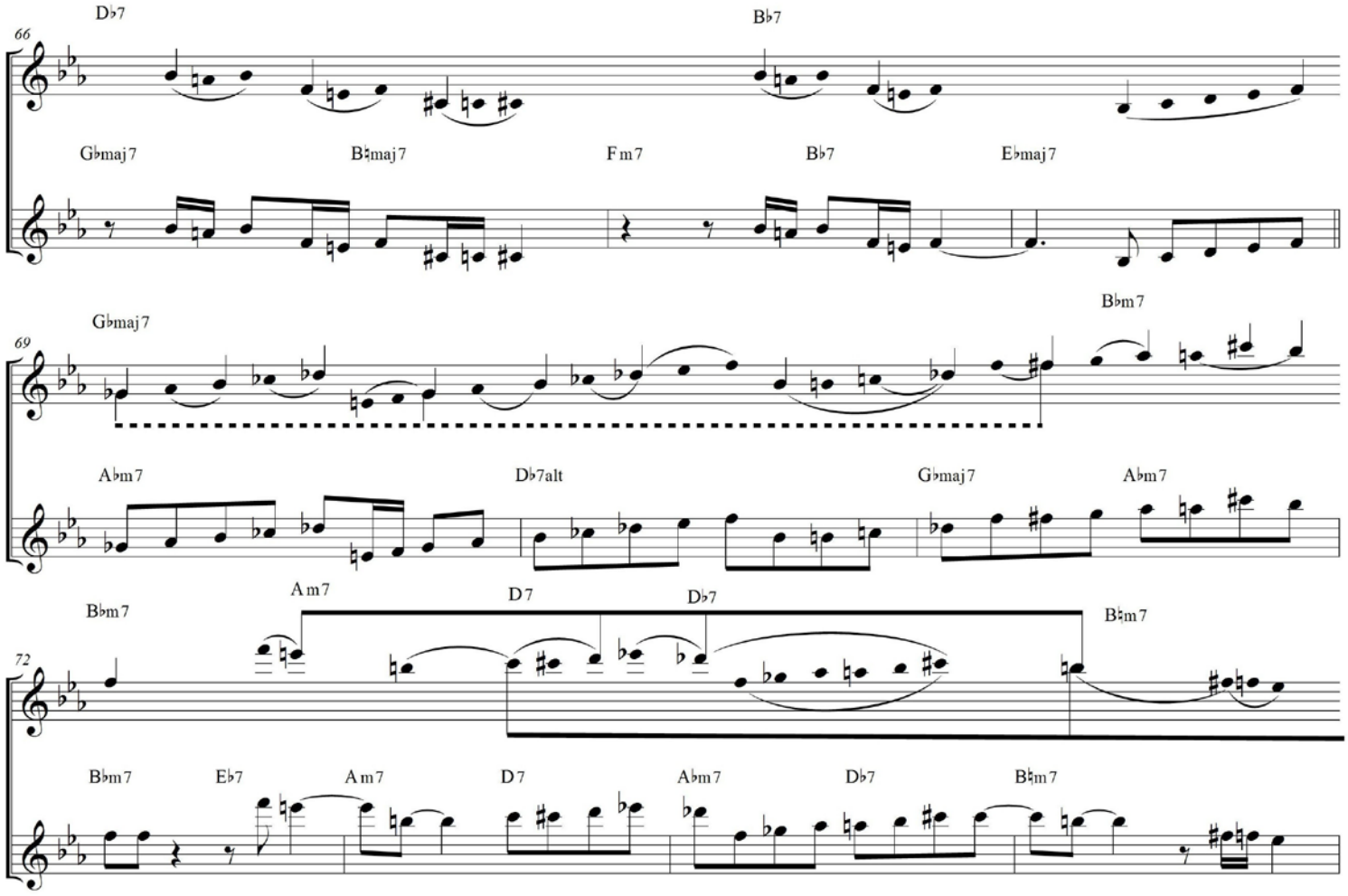


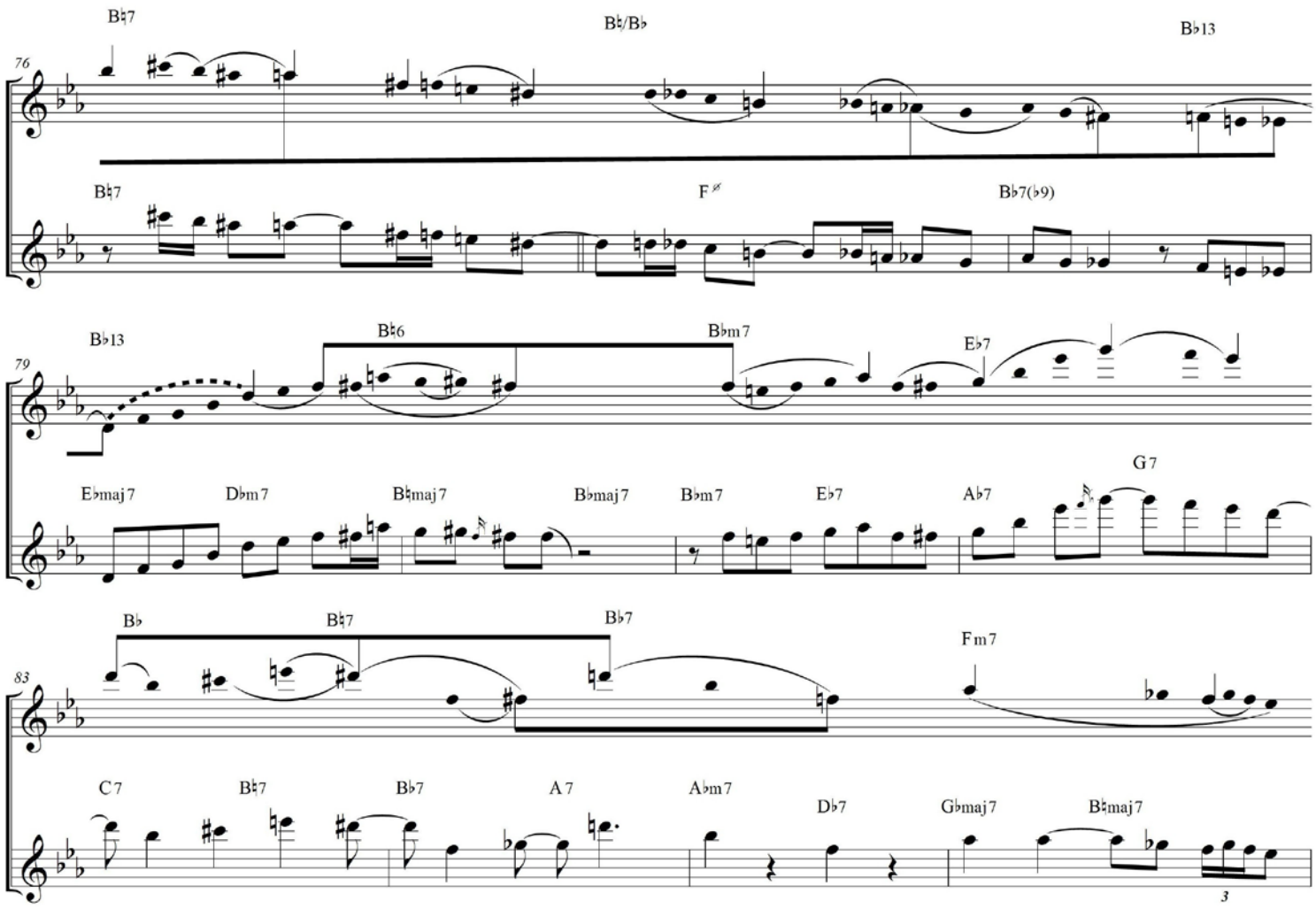

14
E♭maj7
D♭m7
G♭maj7
E♭7
G7
B♭7(♭9)
E♭maj7
D♭m7
B♮maj7
B♭maj7
B♭m7
E♭7
A♭7
G7
19
C
D♭
C
B♮
D♭7
G♭maj7
Fm7
C7
B♮7
B♭7
A7
A♭m7
D♭7
G♭maj7
B♮maj7
Fm7
B♭7
3
24
E♭maj7
D♭7alt
G♭maj7
B♭m7
Am7
E♭maj7
A♭m7
D♭7alt
G♭maj7
A♭m7
B♭m7
E♭7

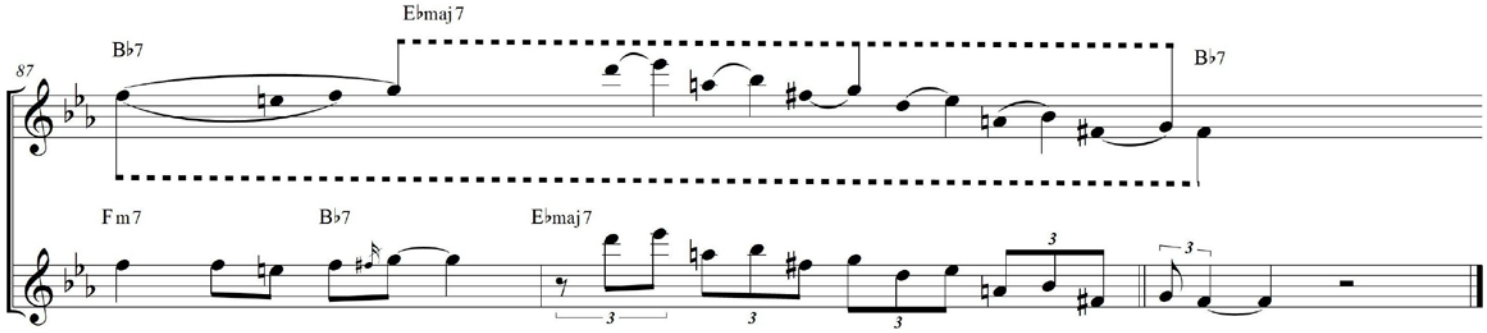

29
G♭maj7
B♮m7
B♮7
B♭7(♭9)
A m7
D 7
A♭m7
D♭7
B♮m7
B♮7
F ø
B♭7(♭9)
E♭maj7
D♭m7
36
B♮maj7
B♭maj7
B♭m7
E♭7
C 7(♯9)
B♮maj7
B♭maj7
B♭m7
E♭7
A♭7
G 7
C 7
B♮7
40
A 7
G♭6
E♭6
B♭7
A 7
A♭m7
D♭7
G♭maj7
B♮maj7
F m7
B♭7


2
B♭13
B♮/B♭
B♭7
E♭maj7
D♭m7
44
E♭maj7
F ø
B♭7(♭9)
E♭maj7
D♭m7
B♮maj7
B♭maj7
B♭m7
E♭7
A♭maj7
G7
48
B♮maj7
B♭maj7
B♭m7
E♭7
A♭7
G7
C7(♯9)
C♯7
C7(♯9)
G♭maj7
51
C7
B♮7
B♭7
A7
A♭m7
D♭7


54
E♭maj7
B♭7(♭9)
G♭maj7
B♮maj7
F m7
B♭7
E♭maj7
F ø
58
E♭maj7
B♭m7
E♭7
B♭7(♭9)
E♭maj7
D♭m7
B♮maj7
B♭maj7
B♭m7
E♭7
62
E♭7
A 7
D♭7
A♭7
G 7
C 7
B♮7
A 7
A♭m7
D♭7


66
D♭7
B♭7
G♭maj7
B♮maj7
Fm7
B♭7
E♭maj7
69
G♭maj7
B♭m7
A♭m7
D♭7alt
G♭maj7
A♭m7
72
B♭m7
Am7
D7
D♭7
B♮m7
B♭m7
E♭7
Am7
D7
A♭m7
D♭7
B♮m7


B♮7
B♮/B♭
B♭13
76
B♮7
F♯
B♭7(♭9)
B♭13
B♮6
B♭m7
E♭7
79
E♭maj7
D♭m7
B♮maj7
B♭maj7
B♭m7
E♭7
A♭7
G7
B♭
B♮7
B♭7
Fm7
83
C7
B♮7
B♭7
A7
A♭m7
D♭7
G♭maj7
B♮maj7
3


87
B♭7
E♭maj7
B♭7
Fm7
B♭7
E♭maj7
3
3
3
3
3

Voice-leading Analysis

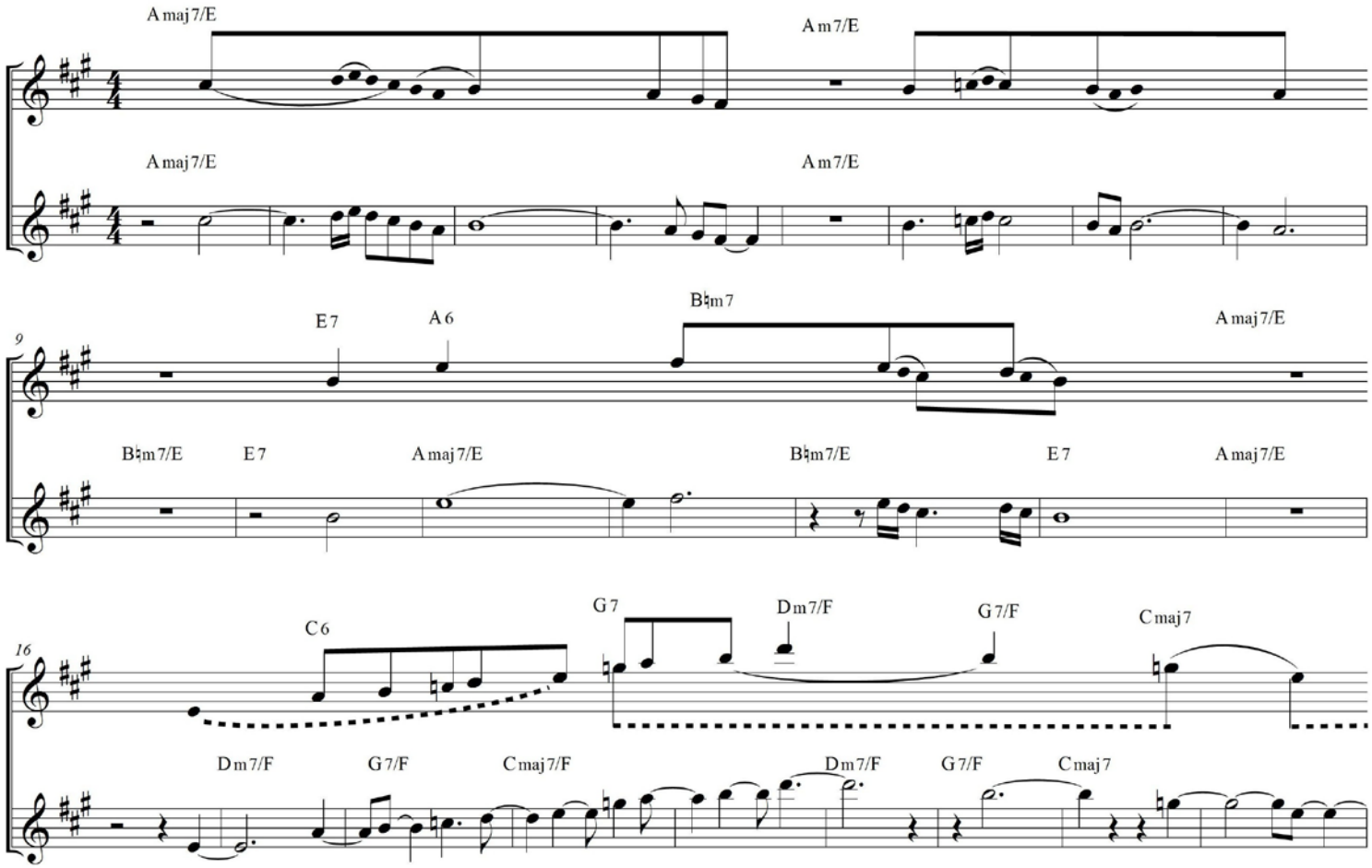
Tenor Sax - Bb

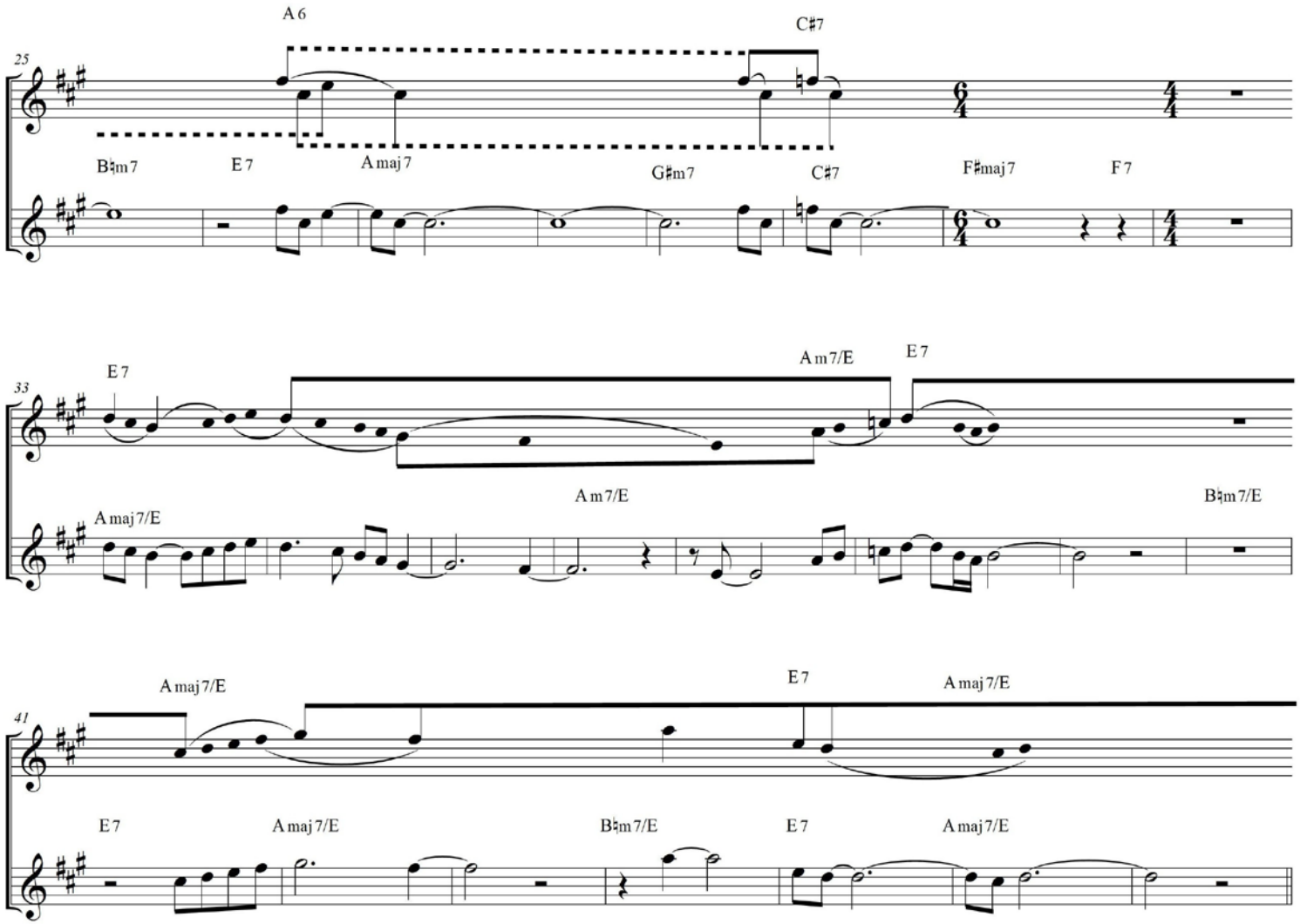
Chris Cheek´s Solo on

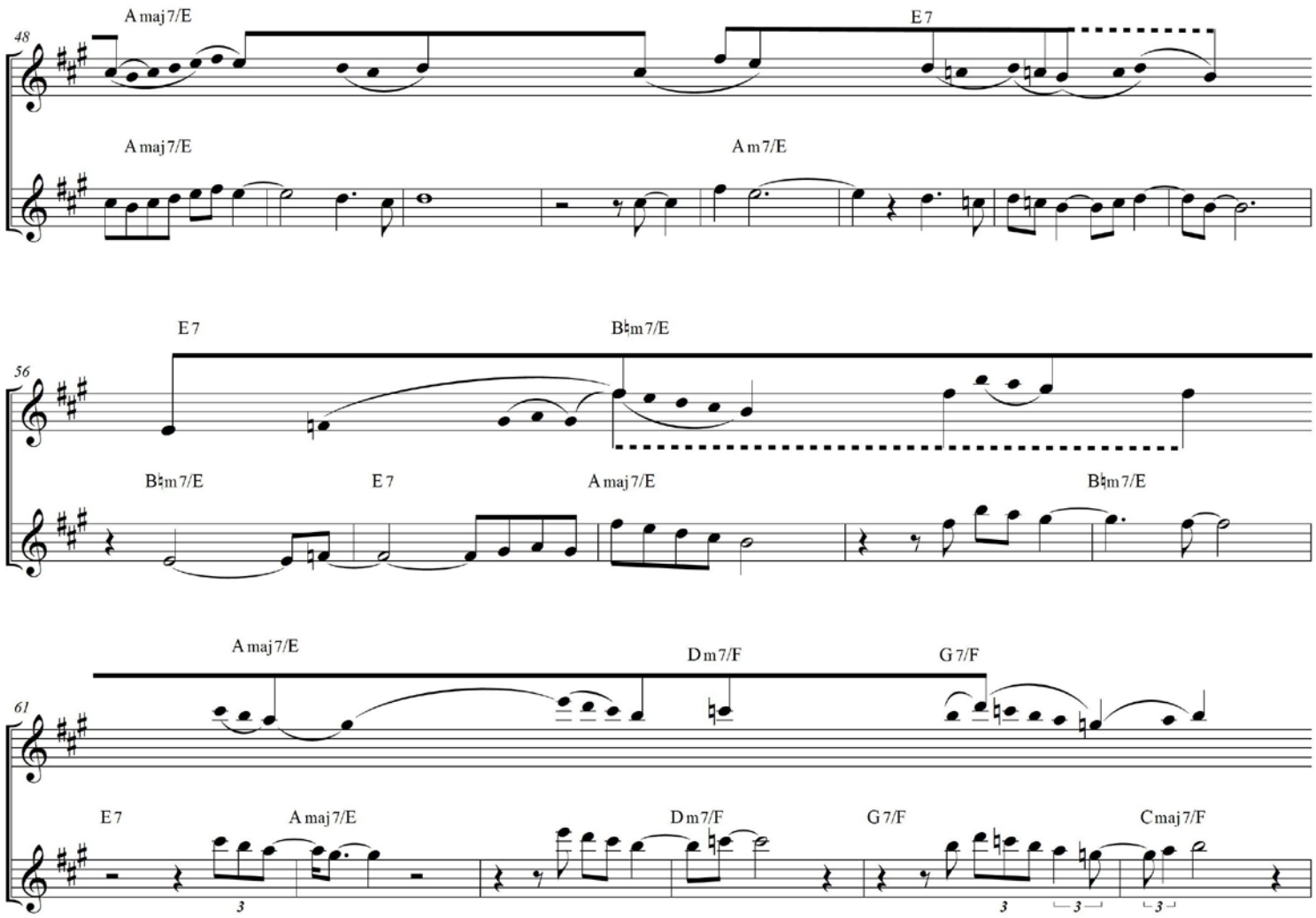
# I´ll Remember April

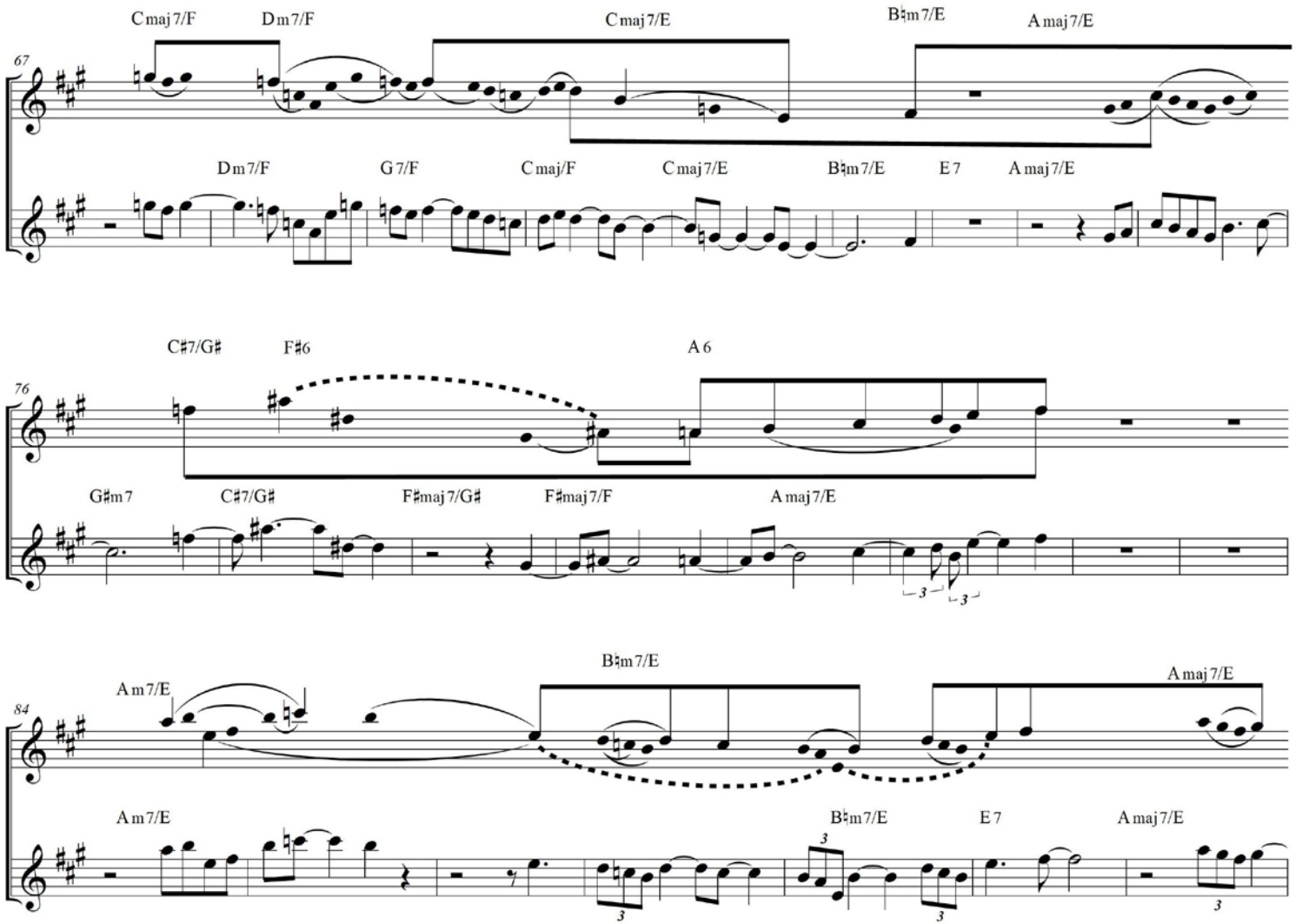
From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

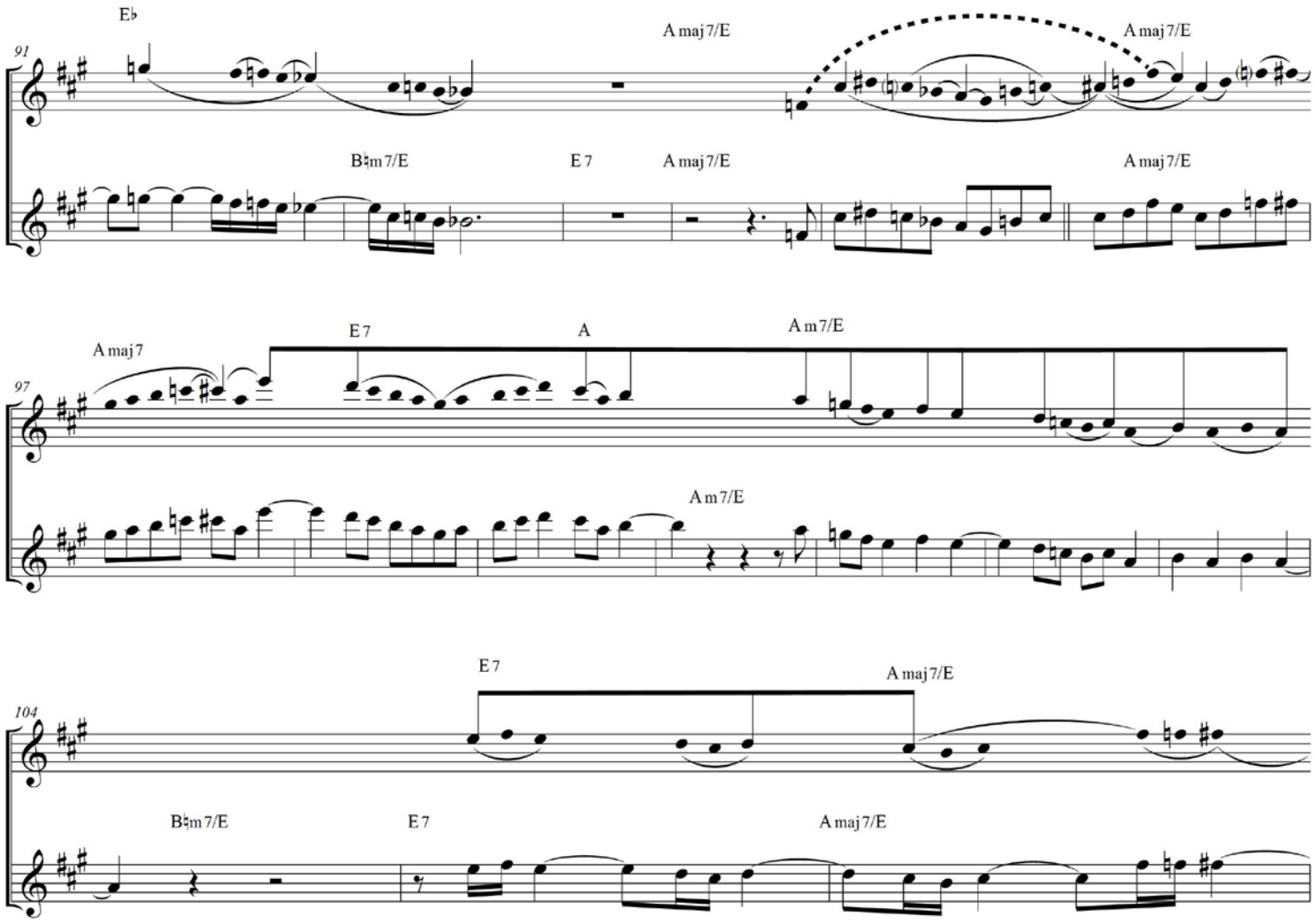
Transcription and Analysis
by Alejandro Fraile

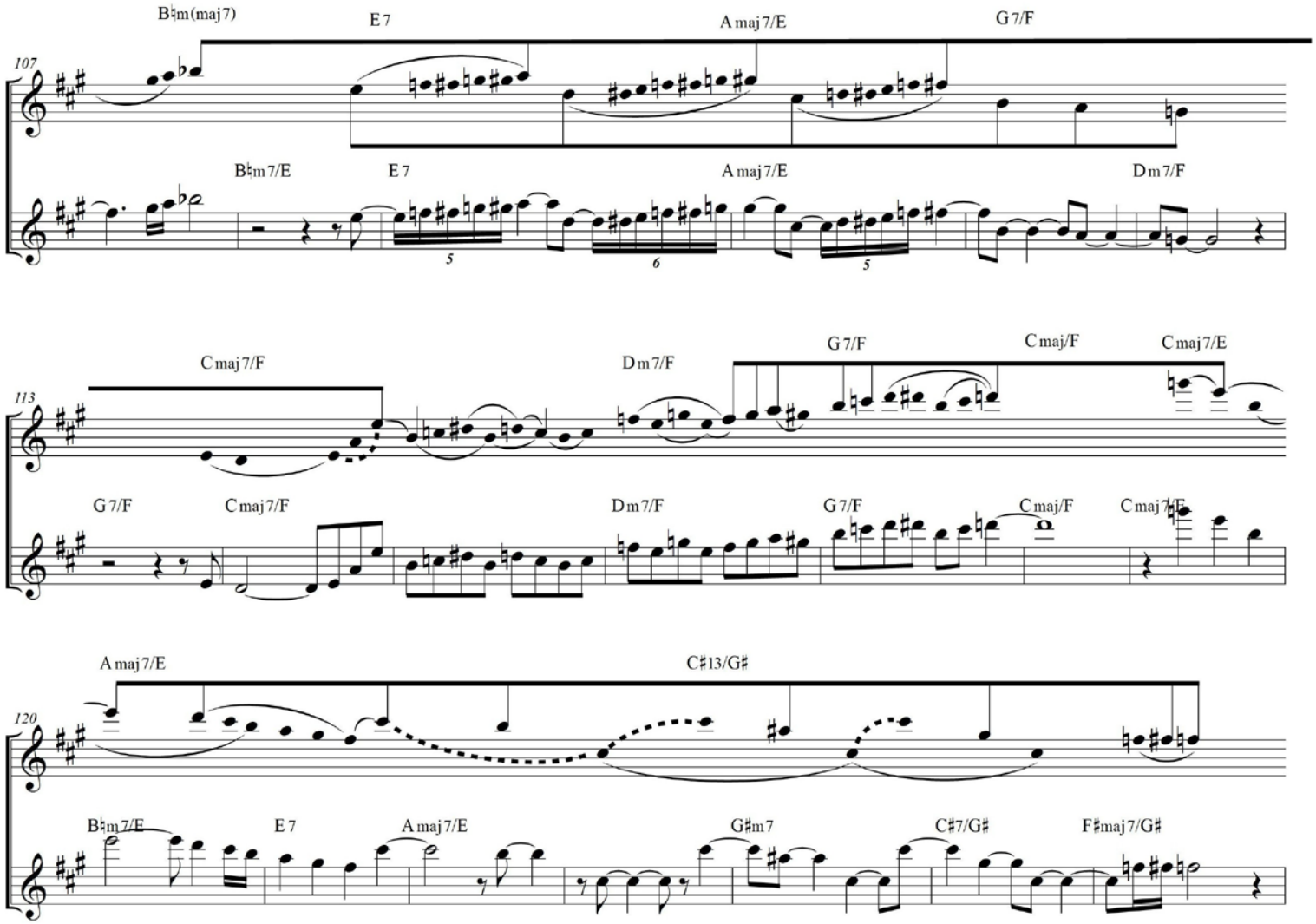


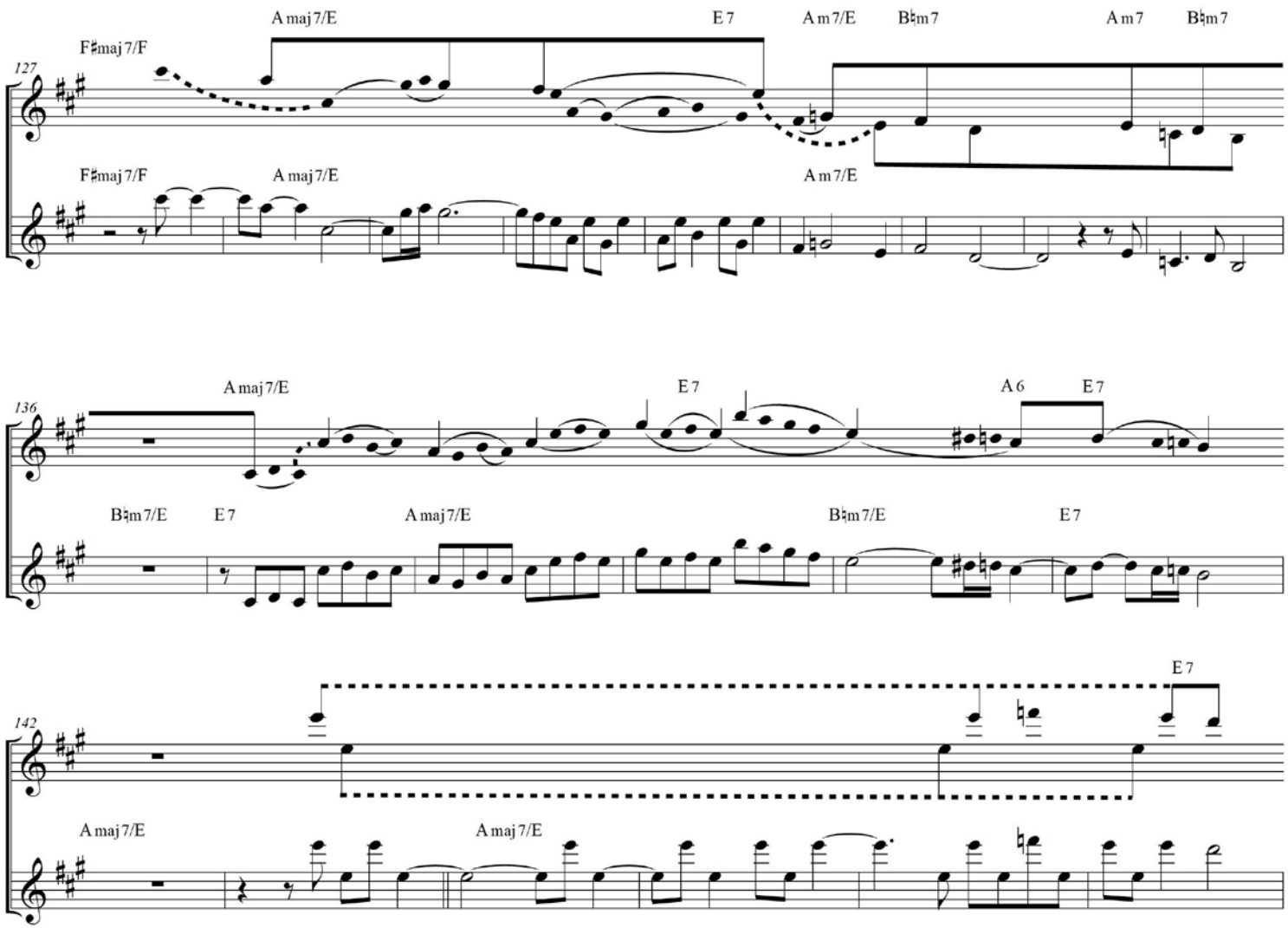

25
A 6
C♯7
B♯m 7
E 7
A maj 7
G♯m 7
C♯7
F♯maj 7
F 7
33
E 7
A m 7/E
E 7
A maj 7/E
A m 7/E
B♯m 7/E
41
A maj 7/E
E 7
A maj 7/E
E 7
A maj 7/E
B♯m 7/E
E 7
A maj 7/E

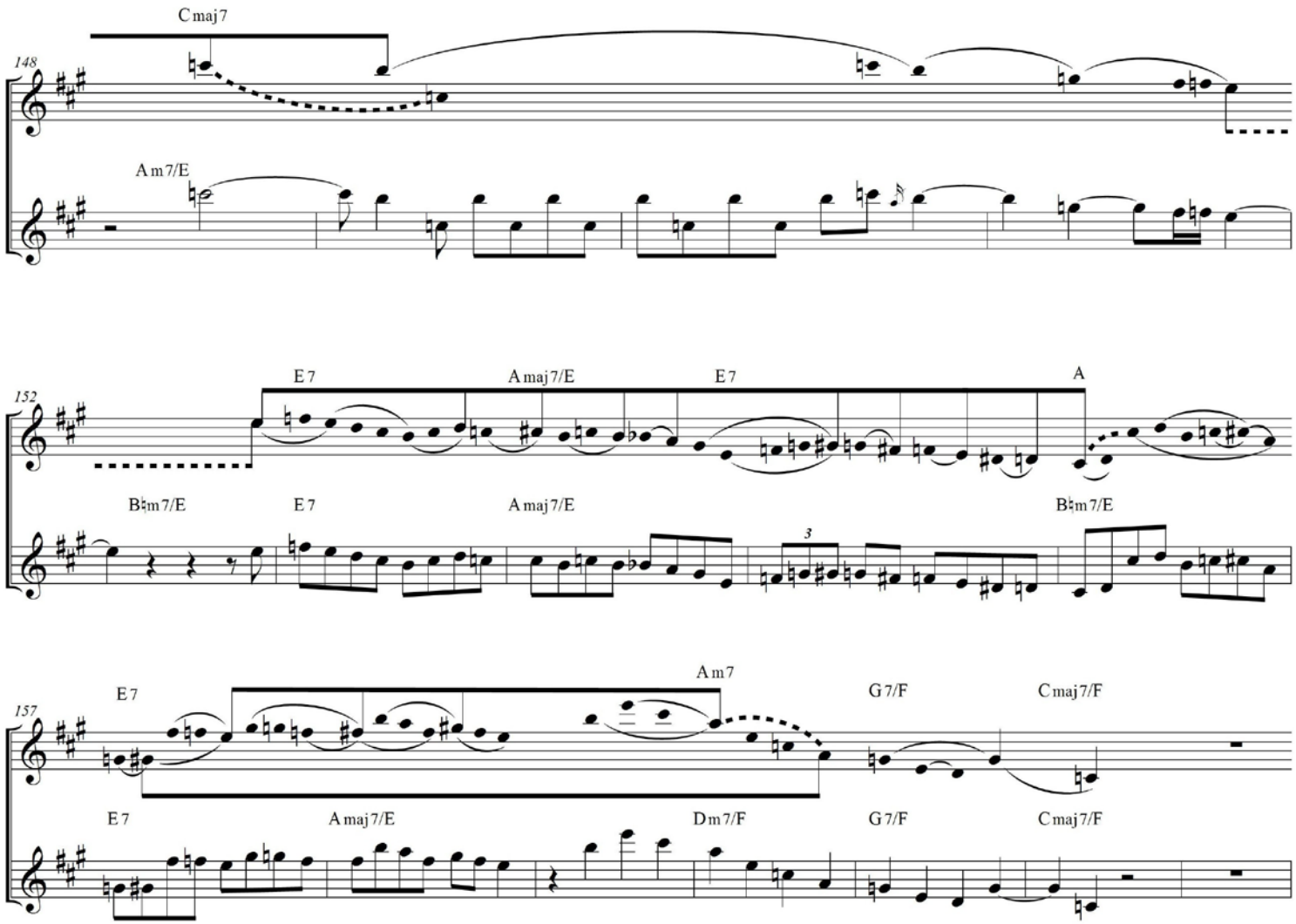

48
A maj 7/E
E 7
A maj 7/E
A m 7/E
56
E 7
B♮m 7/E
B♮m 7/E
E 7
A maj 7/E
B♮m 7/E
61
A maj 7/E
D m 7/F
G 7/F
E 7
A maj 7/E
D m 7/F
G 7/F
C maj 7/F

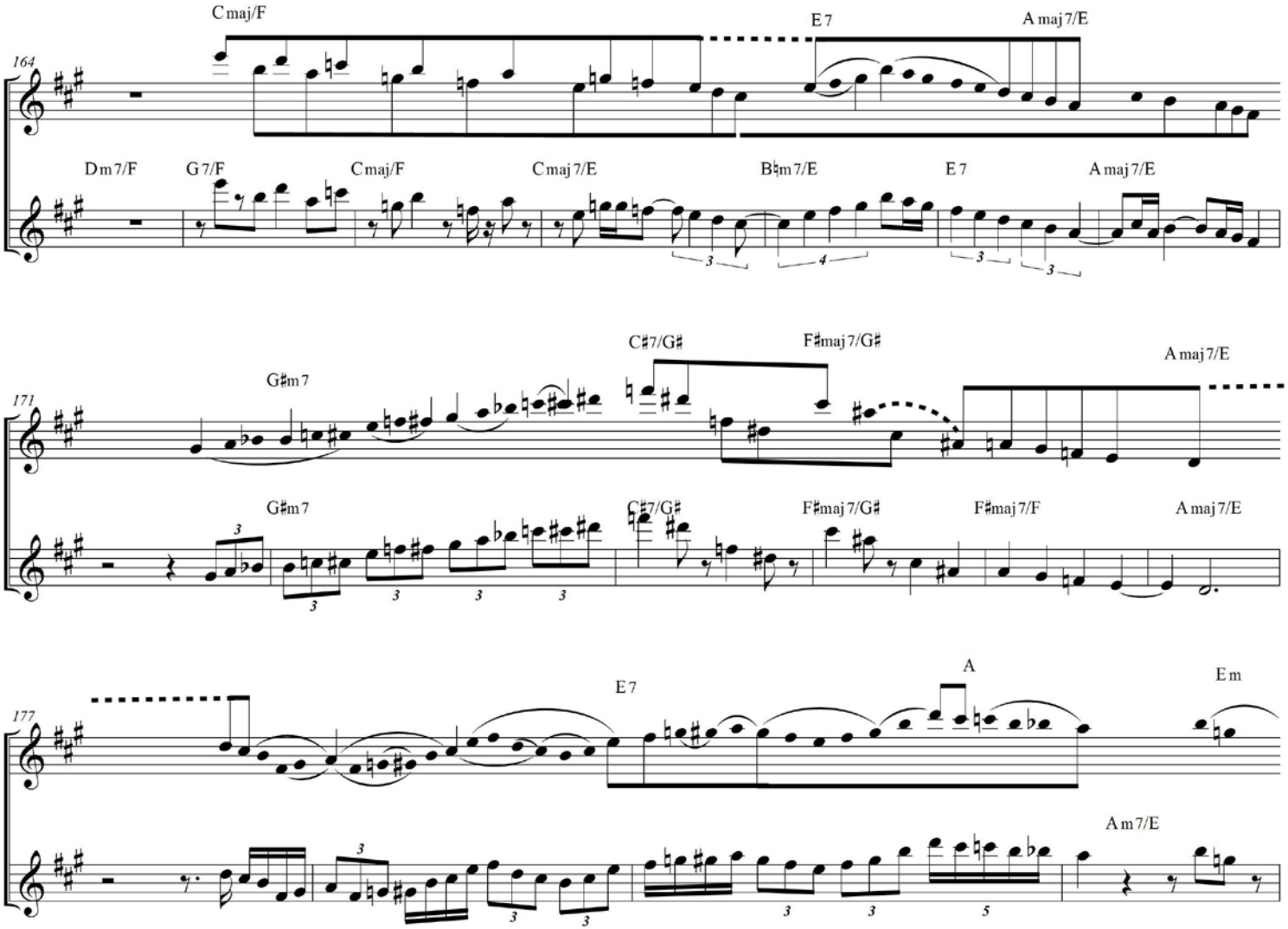

67
Cmaj7/F
Dm7/F
Cmaj7/E
B♯m7/E
Amaj7/E
Dm7/F
G7/F
Cmaj/F
Cmaj7/E
B♯m7/E
E7
Amaj7/E
76
C♯7/G♯
F♯6
A6
G♯m7
C♯7/G♯
F♯maj7/G♯
F♯maj7/F
Amaj7/E
84
Am7/E
B♯m7/E
Amaj7/E
Am7/E
B♯m7/E
E7
Amaj7/E

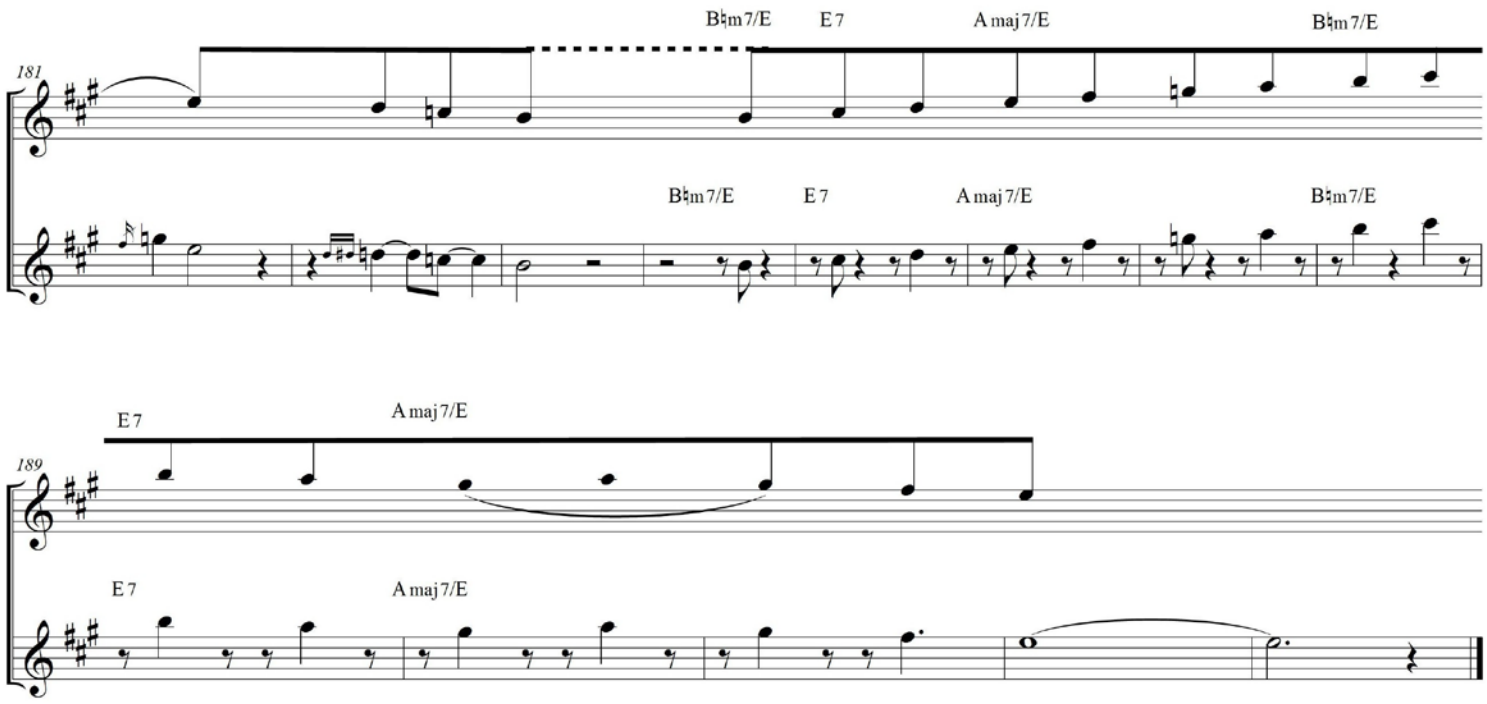

91
E♭
A maj7/E
A maj7/E
B♮m7/E
E7
A maj7/E
A maj7/E
97
A maj7
E7
A
A m7/E
A m7/E
104
E7
A maj7/E
B♮m7/E
E7
A maj7/E


B♯m(maj7)
E7
Amaj7/E
G7/F
107
B♯m7/E
E7
Amaj7/E
Dm7/F
Cmaj7/F
Dm7/F
G7/F
Cmaj/F
Cmaj7/E
113
G7/F
Cmaj7/F
Dm7/F
G7/F
Cmaj/F
Amaj7/E
C♯13/G♯
120
B♯m7/E
E7
Amaj7/E
G♯m7
C♯7/G♯
F♯maj7/G♯


127
A maj 7/E
E 7
A m 7/E
B♮m 7
A m 7
B♮m 7
F♯maj 7/F
F♯maj 7/F
A maj 7/E
A m 7/E
136
A maj 7/E
E 7
A 6
E 7
B♮m 7/E
E 7
A maj 7/E
B♮m 7/E
E 7
142
E 7
A maj 7/E
A maj 7/E


Cmaj7
148
Am7/E
E7
Amaj7/E
E7
A
152
B♭m7/E
E7
Amaj7/E
B♭m7/E
3
Am7
E7
G7/F
Cmaj7/F
157
E7
Amaj7/E
Dm7/F
G7/F
Cmaj7/F


164
Cmaj/F
E7
Amaj7/E
Dm7/F
G7/F
Cmaj/F
Cmaj7/E
B♯m7/E
E7
Amaj7/E
171
G♯m7
C♯7/G♯
F♯maj7/G♯
Amaj7/E
G♯m7
C♯7/G♯
F♯maj7/G♯
F♯maj7/F
Amaj7/E
177
E7
A
Em
Am7/E


181
B♯m7/E
E7
A maj7/E
B♯m7/E
B♯m7/E
E7
A maj7/E
B♯m7/E
189
E7
A maj7/E
E7
A maj7/E

Voice-leading Analysis

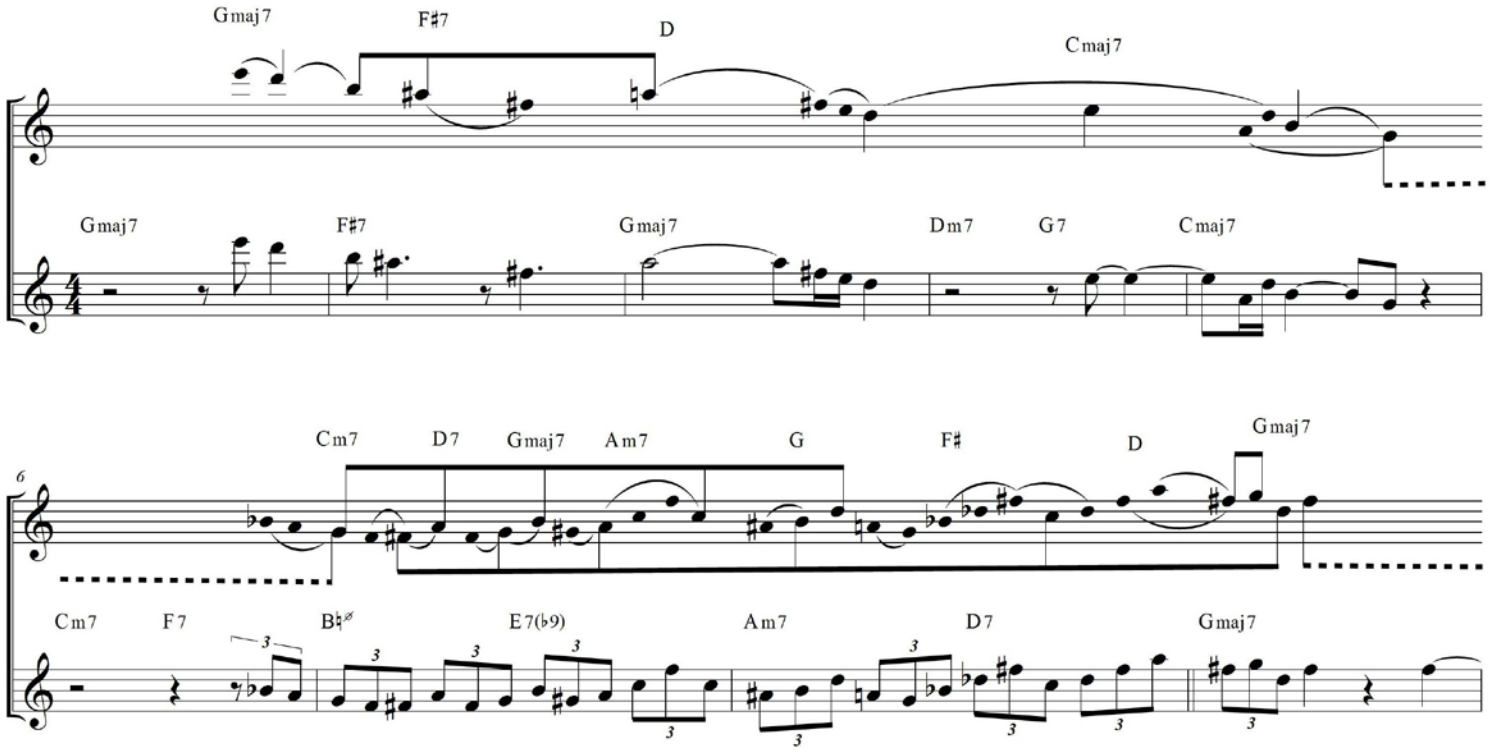
Tenor Sax - Bb

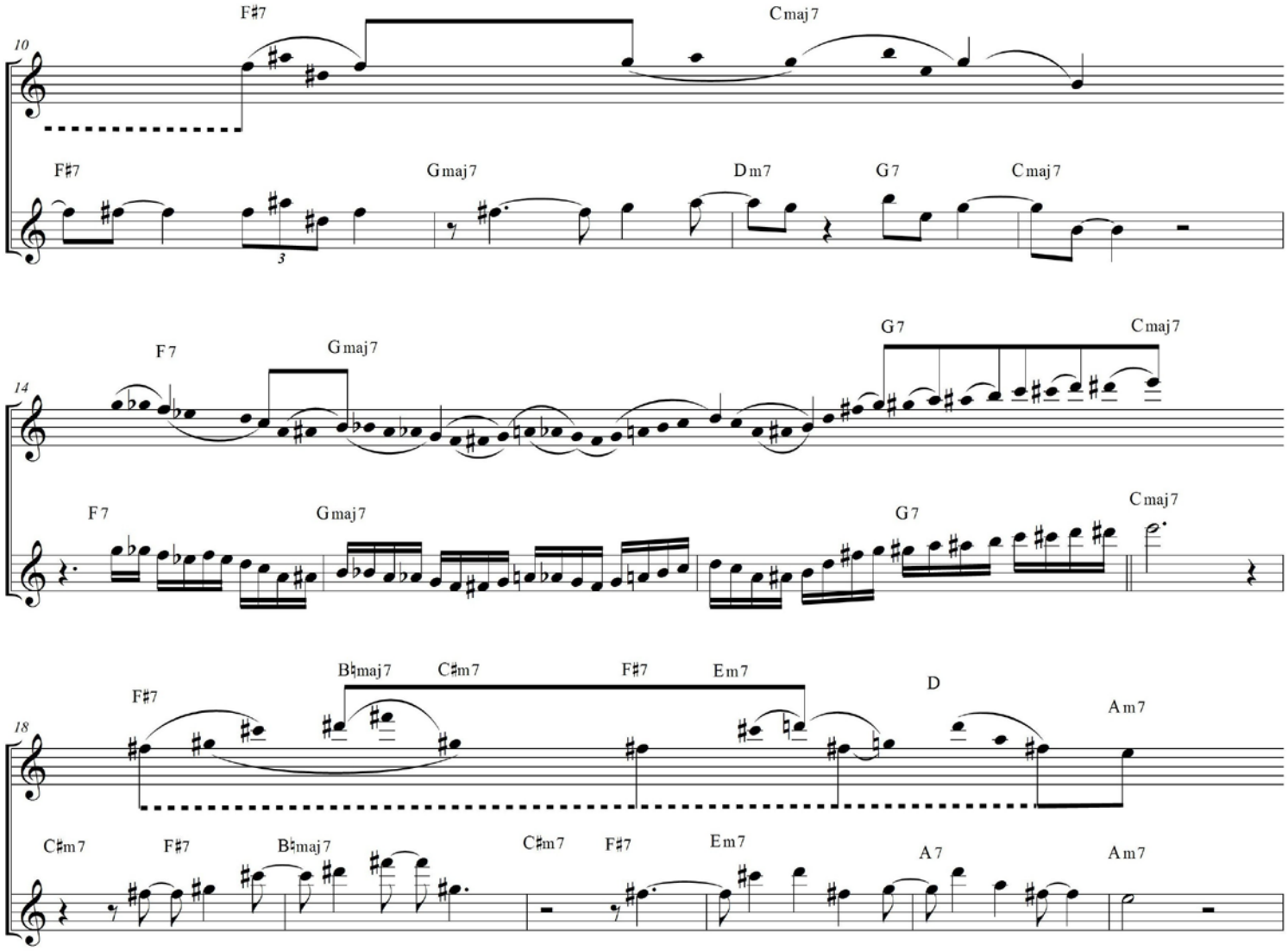
Chris Cheek´s Solo on

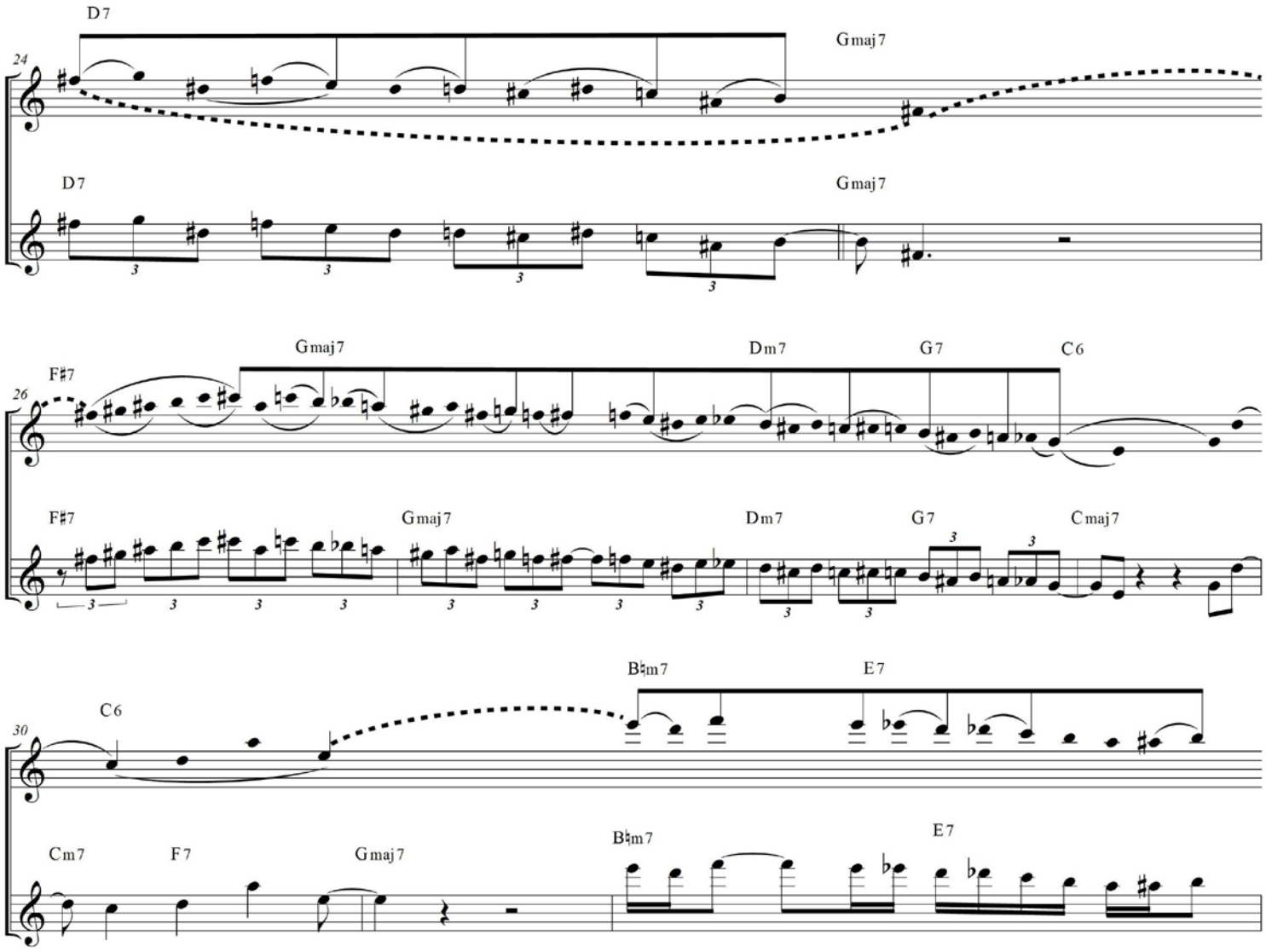
# I Remember You

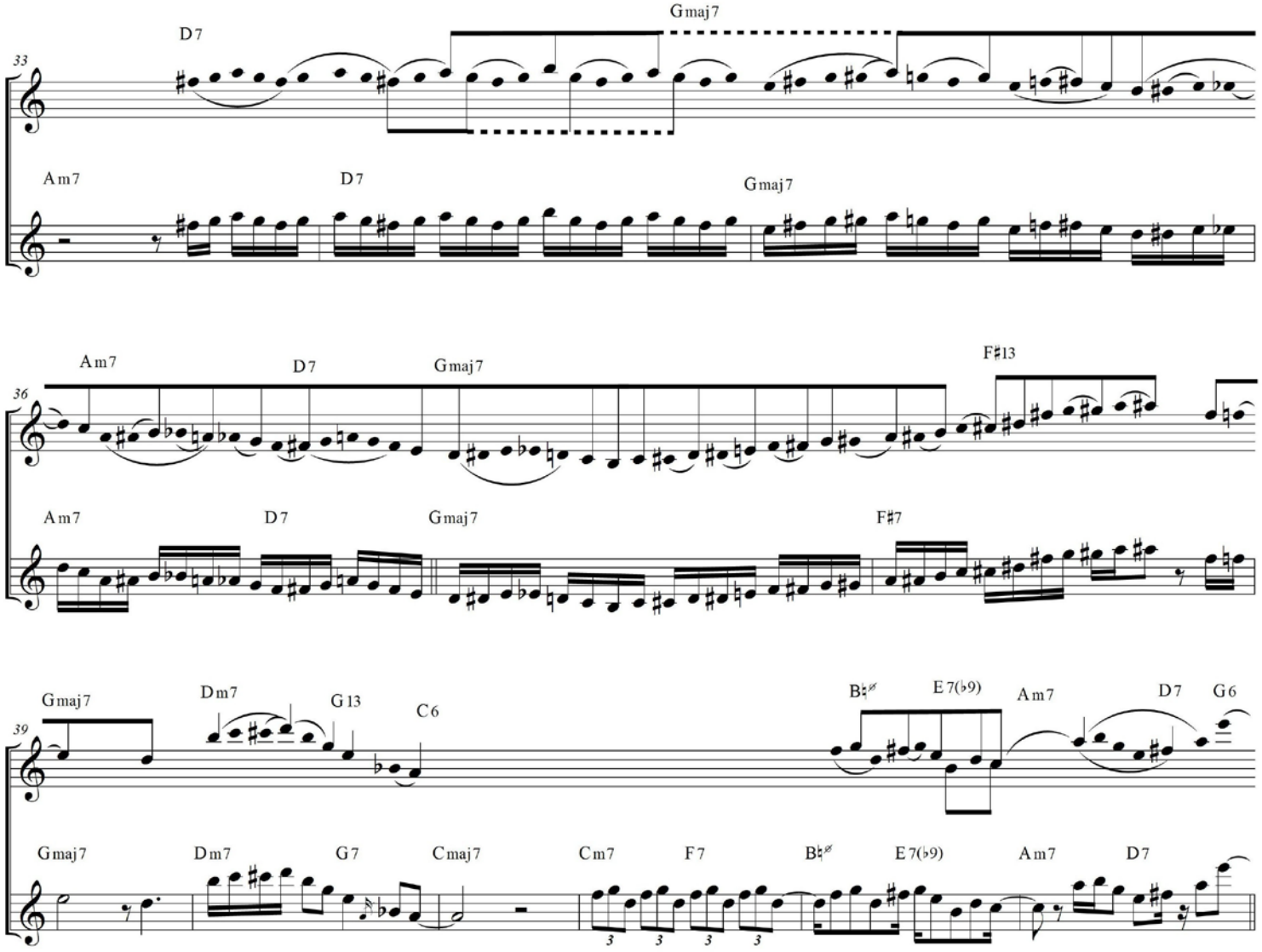
From the 2000 Fresh Sound New Talent
album *Guilty - Live at the Jamboree Jazz Club*
*FSNT 125*

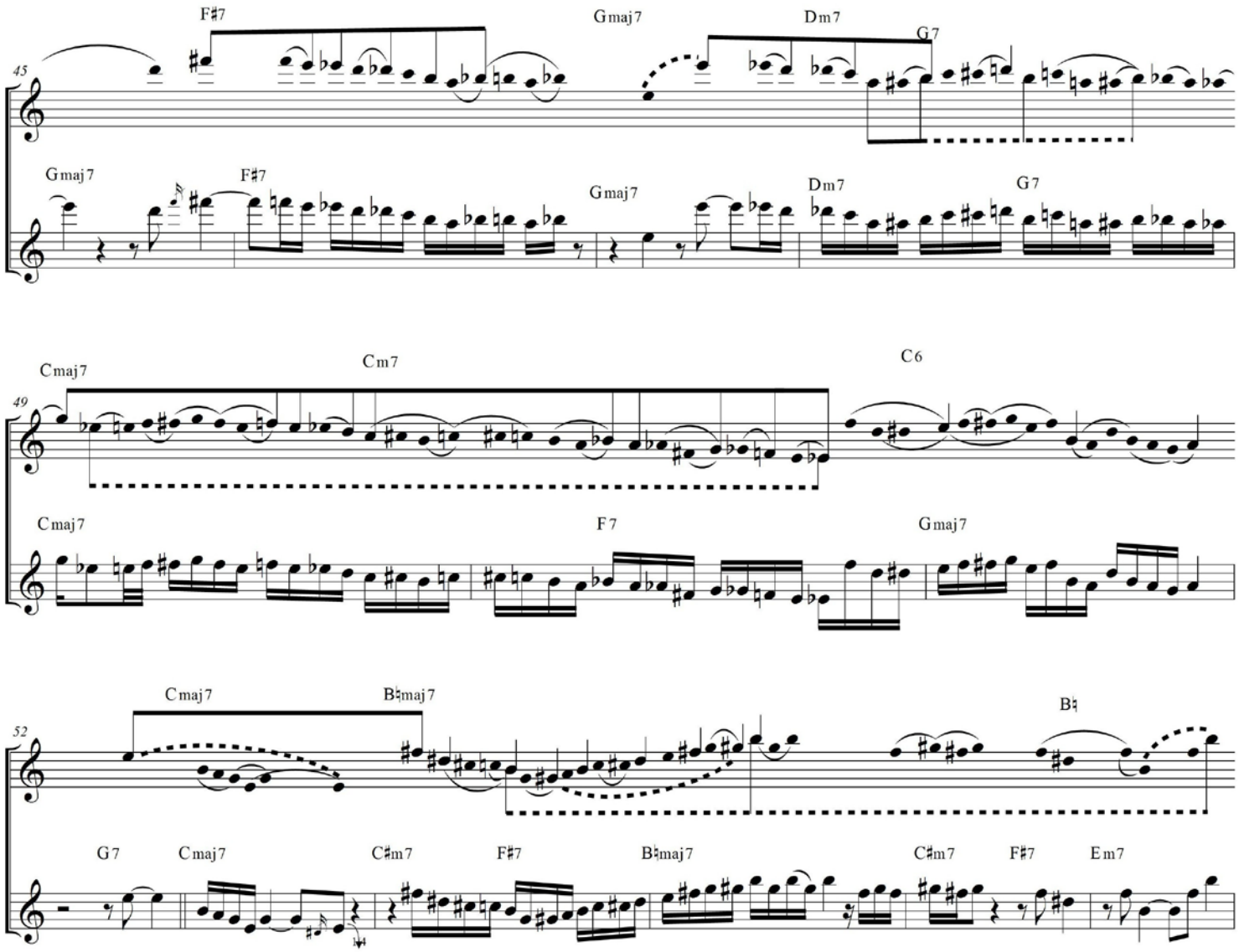
Transcription and Analysis
by Alejandro Fraile

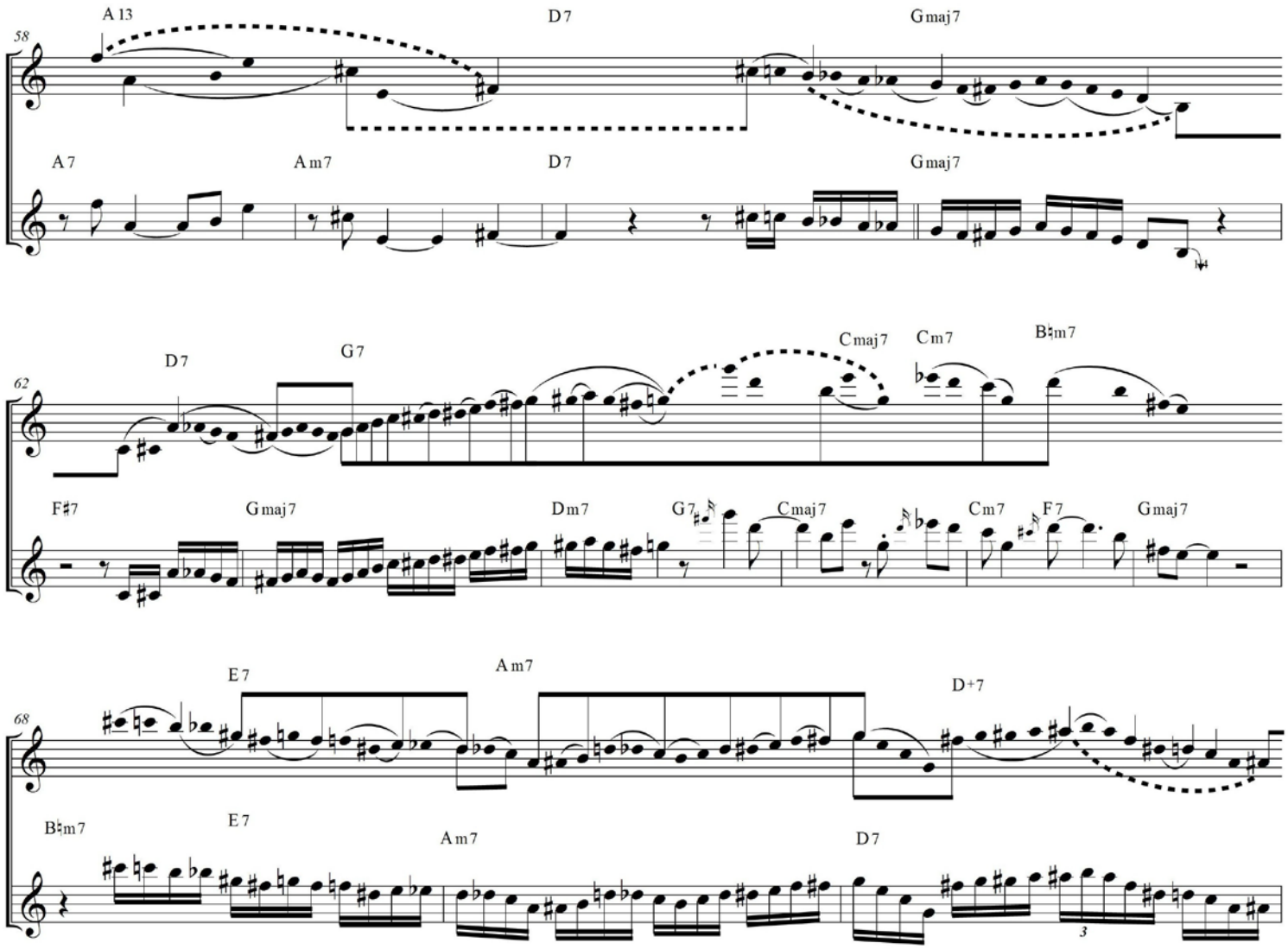


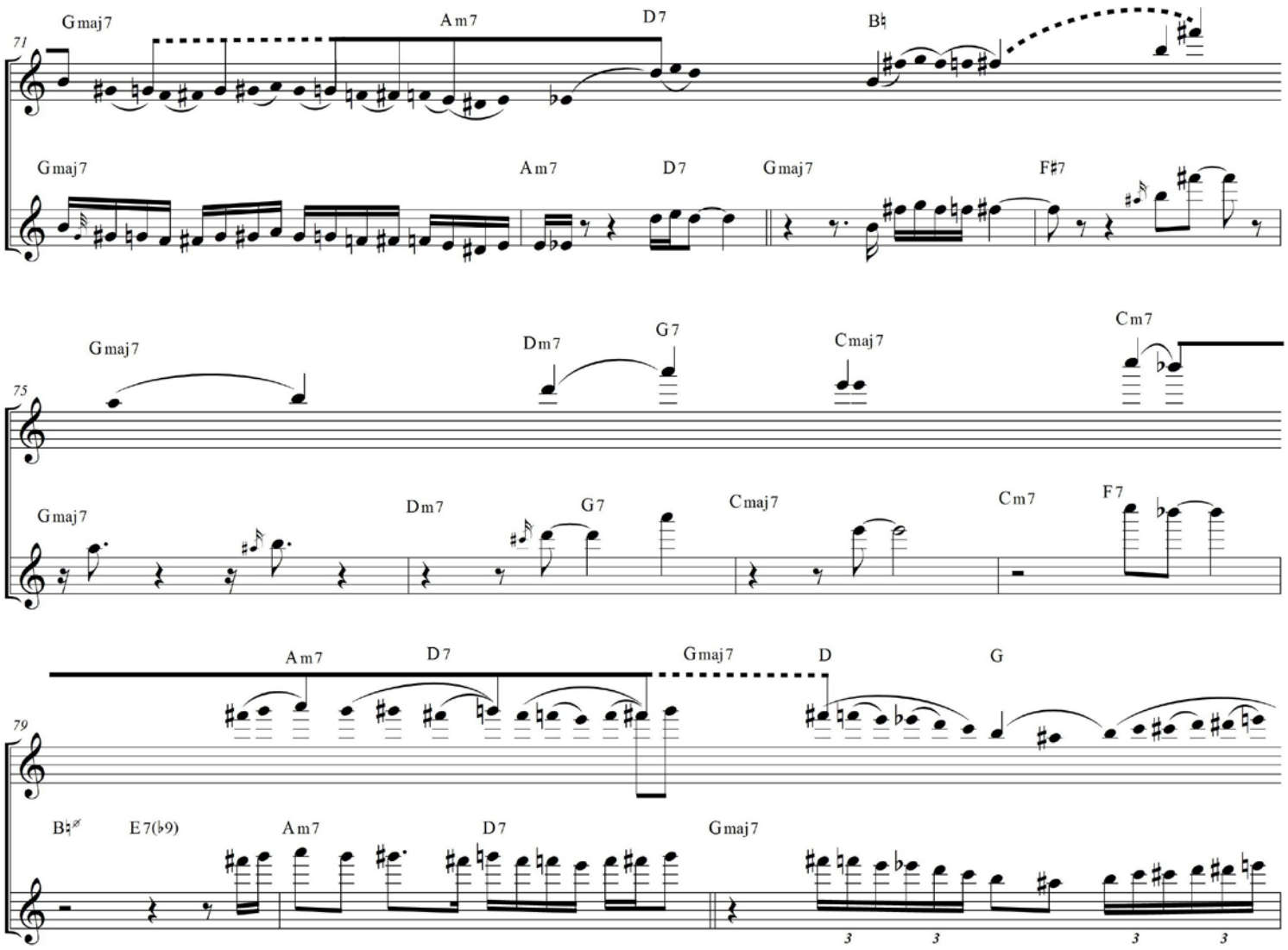

10
F♯7
Cmaj7
F♯7
Gmaj7
Dm7
G7
Cmaj7
3
14
F7
Gmaj7
G7
Cmaj7
F7
Gmaj7
G7
Cmaj7
18
F♯7
B♮maj7
C♯m7
F♯7
Em7
D
Am7
C♯m7
F♯7
B♮maj7
C♯m7
F♯7
Em7
A7
Am7

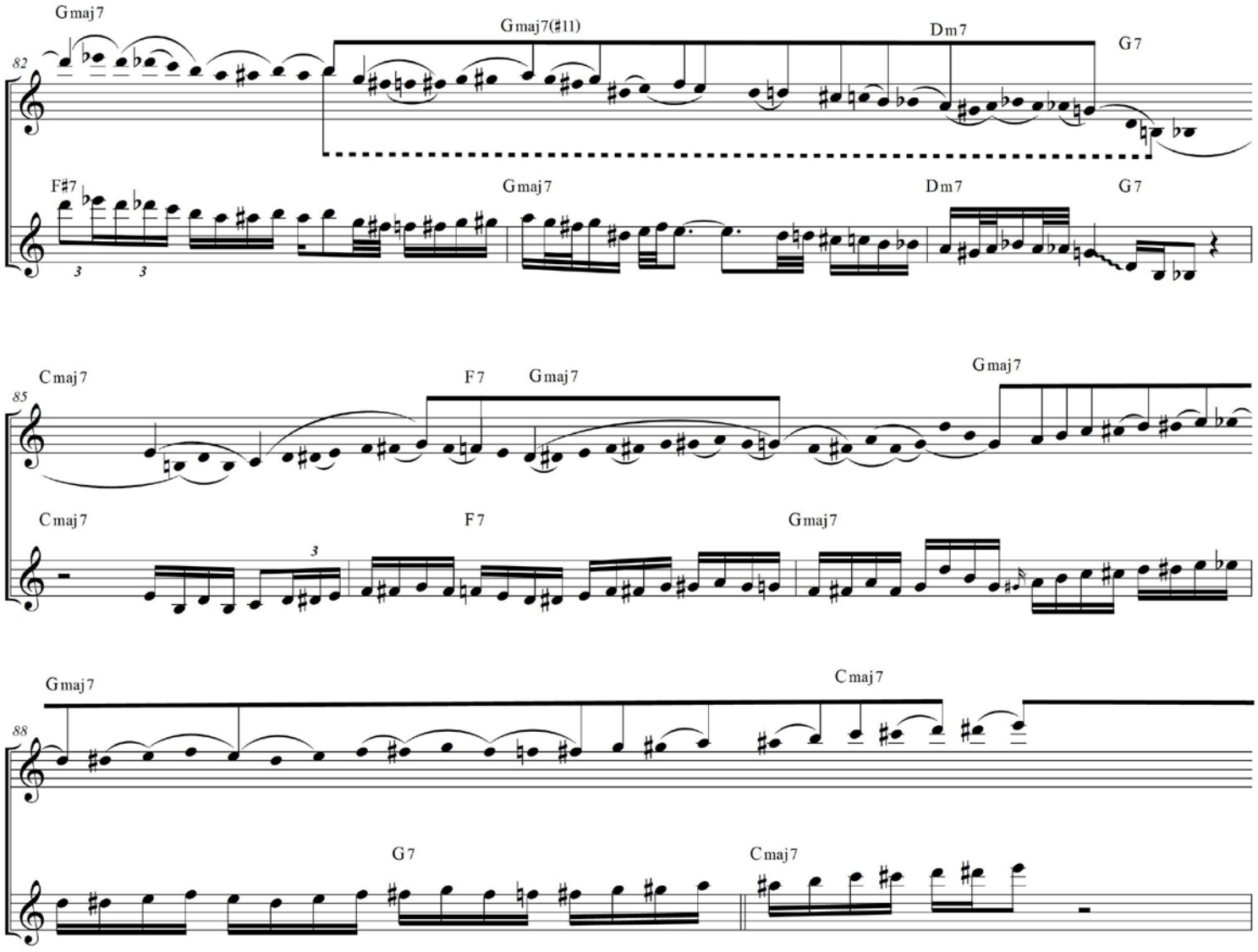

24
D7
Gmaj7
D7
Gmaj7
26
F♯7
Gmaj7
Dm7
G7
C6
F♯7
Gmaj7
Dm7
G7
Cmaj7
30
C6
B♯m7
E7
Cm7
F7
Gmaj7
B♯m7
E7

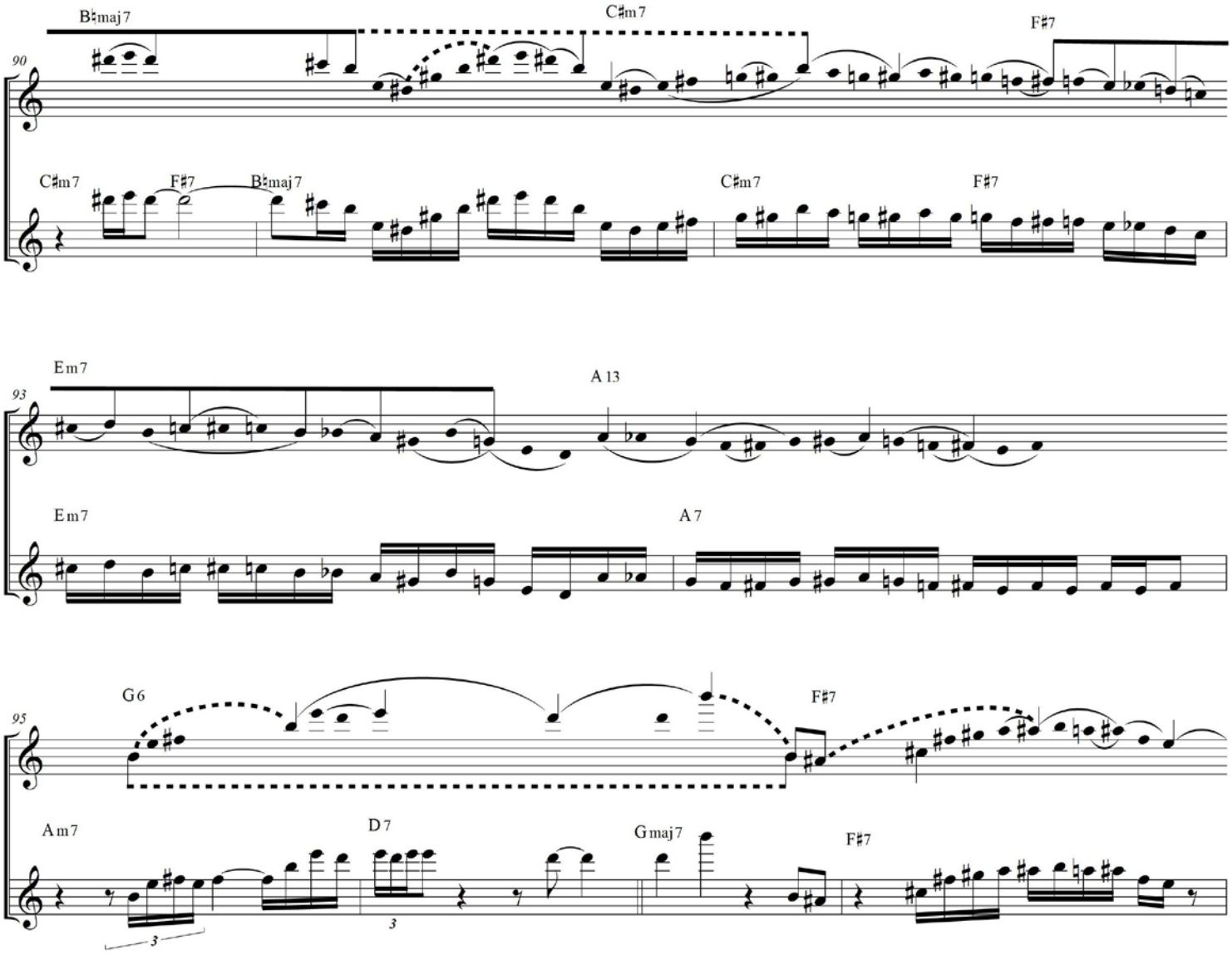

33
D7
Gmaj7
Am7
D7
Gmaj7
36
Am7
D7
Gmaj7
F♯13
Am7
D7
Gmaj7
F♯7
39
Gmaj7
Dm7
G13
C6
B♯ø
E7(♭9)
Am7
D7
G6
Gmaj7
Dm7
G7
Cmaj7
Cm7
F7
B♯ø
E7(♭9)
Am7
D7

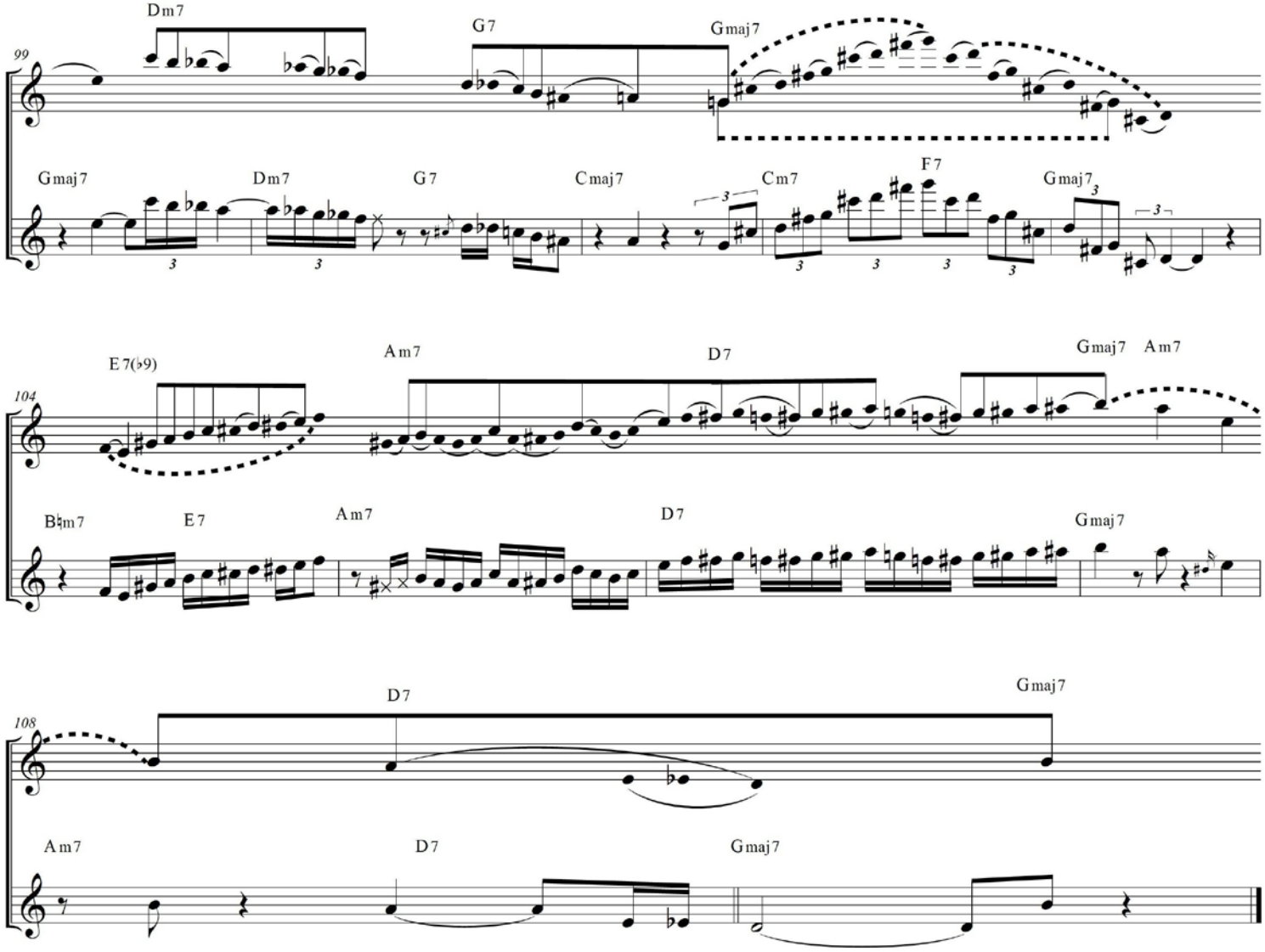

45
F♯7
Gmaj7
Dm7
G7
Gmaj7
F♯7
Gmaj7
Dm7
G7
49
Cmaj7
Cm7
C6
Cmaj7
F7
Gmaj7
52
Cmaj7
B♮maj7
B♮
G7
Cmaj7
C♯m7
F♯7
B♮maj7
C♯m7
F♯7
Em7


58
A13
D7
Gmaj7
A7
Am7
D7
Gmaj7
62
D7
G7
Cmaj7
Cm7
B♭m7
F♯7
Gmaj7
Dm7
G7
Cmaj7
Cm7
F7
Gmaj7
68
E7
Am7
D+7
B♭m7
E7
Am7
D7
3


71
Gmaj7
Am7
D7
B♮
Gmaj7
Am7
D7
Gmaj7
F♯7
75
Gmaj7
Dm7
G7
Cmaj7
Cm7
Gmaj7
Dm7
G7
Cmaj7
Cm7
F7
79
Am7
D7
Gmaj7
D
G
B♮ø
E7(♭9)
Am7
D7
Gmaj7


Gmaj7
Gmaj7(♯11)
Dm7
G7
82
F♯7
Gmaj7
Dm7
G7
Cmaj7
F7
Gmaj7
Gmaj7
85
Cmaj7
F7
Gmaj7
Gmaj7
Cmaj7
88
G7
Cmaj7


B♯maj7
C♯m7
F♯7
90
C♯m7
F♯7
B♯maj7
C♯m7
F♯7
Em7
A13
93
Em7
A7
G6
F♯7
95
Am7
D7
Gmaj7
F♯7
3
3


99
Dm7
G7
Gmaj7
Gmaj7
Dm7
G7
Cmaj7
Cm7
F7
Gmaj7
104
E7(♭9)
Am7
D7
Gmaj7
Am7
B♮m7
E7
Am7
D7
Gmaj7
108
D7
Gmaj7
Am7
D7
Gmaj7

Voice-leading Analysis

Tenor Sax - Bb

Chris Cheek´s Solo on

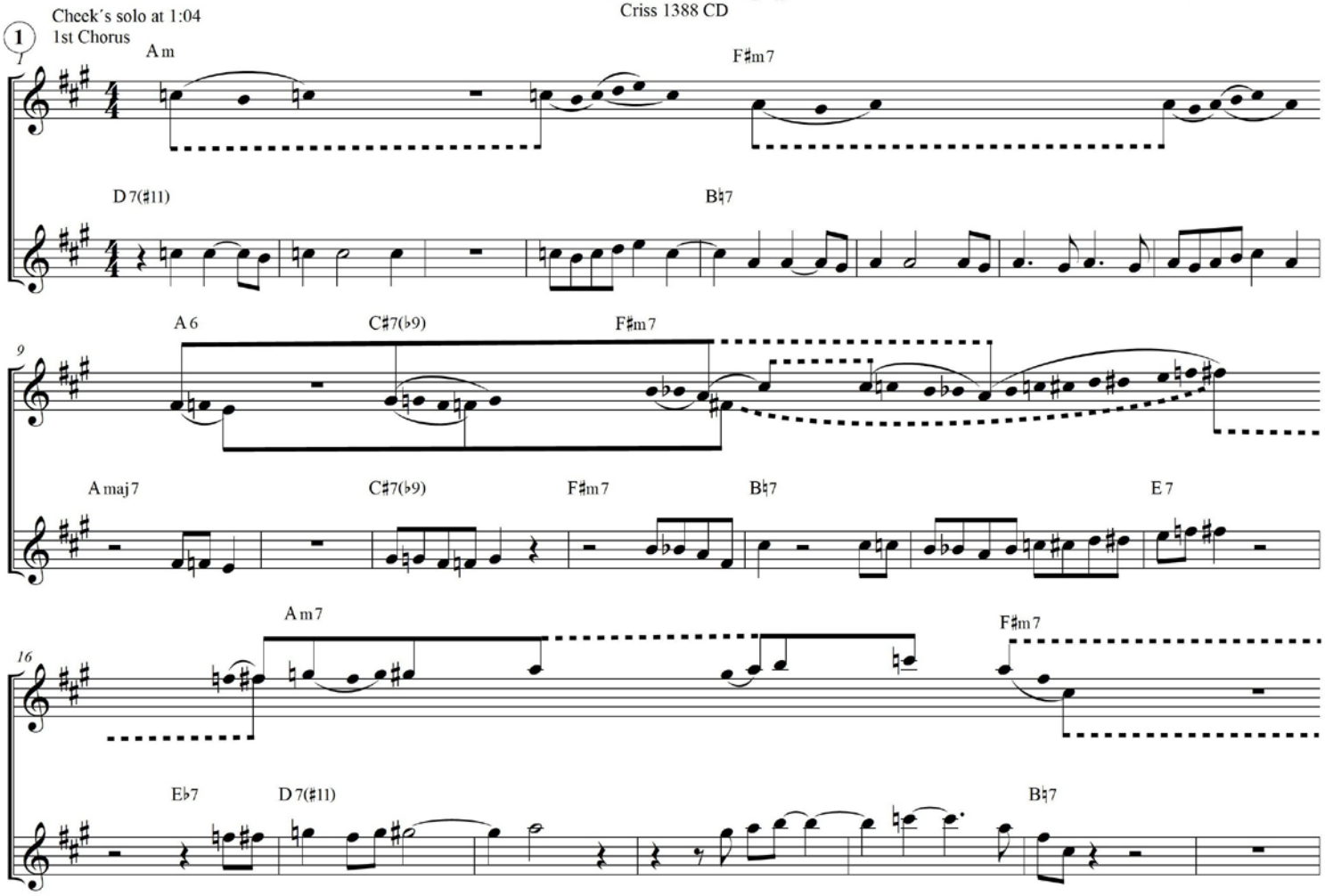
# Limehouse Blues

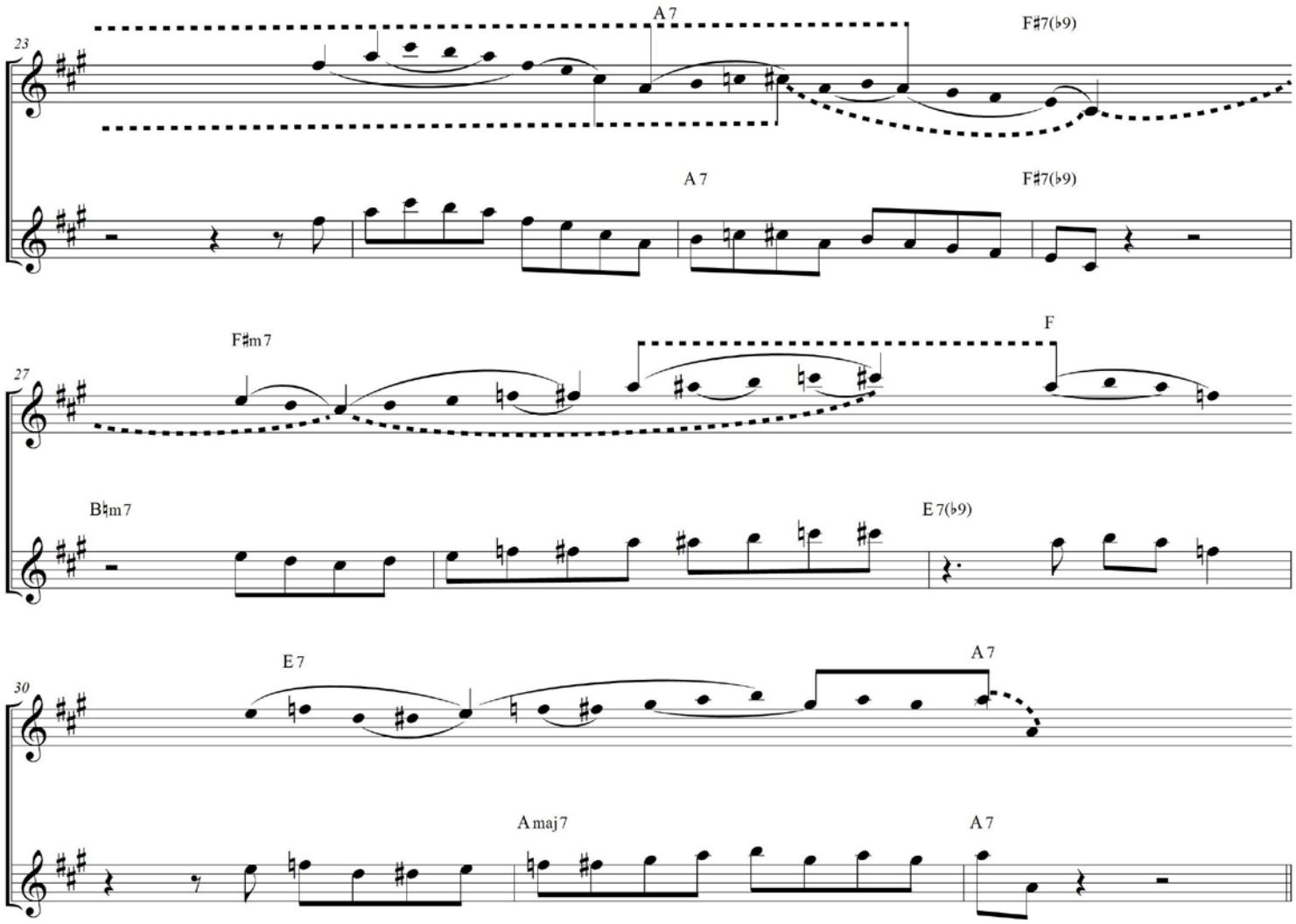
From 2016 Cris Cross album

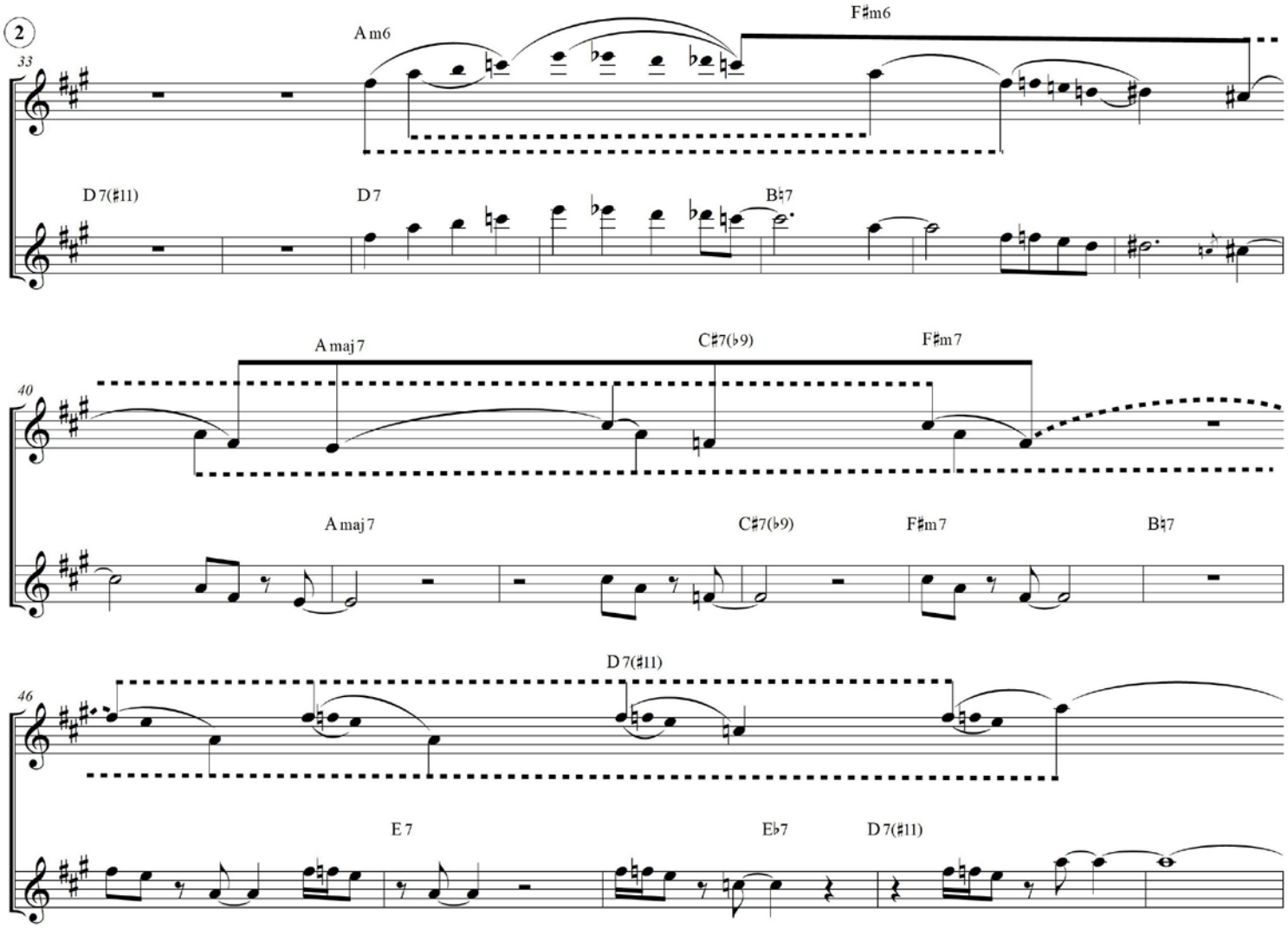
*Let´s Call The Whole Thing Off*

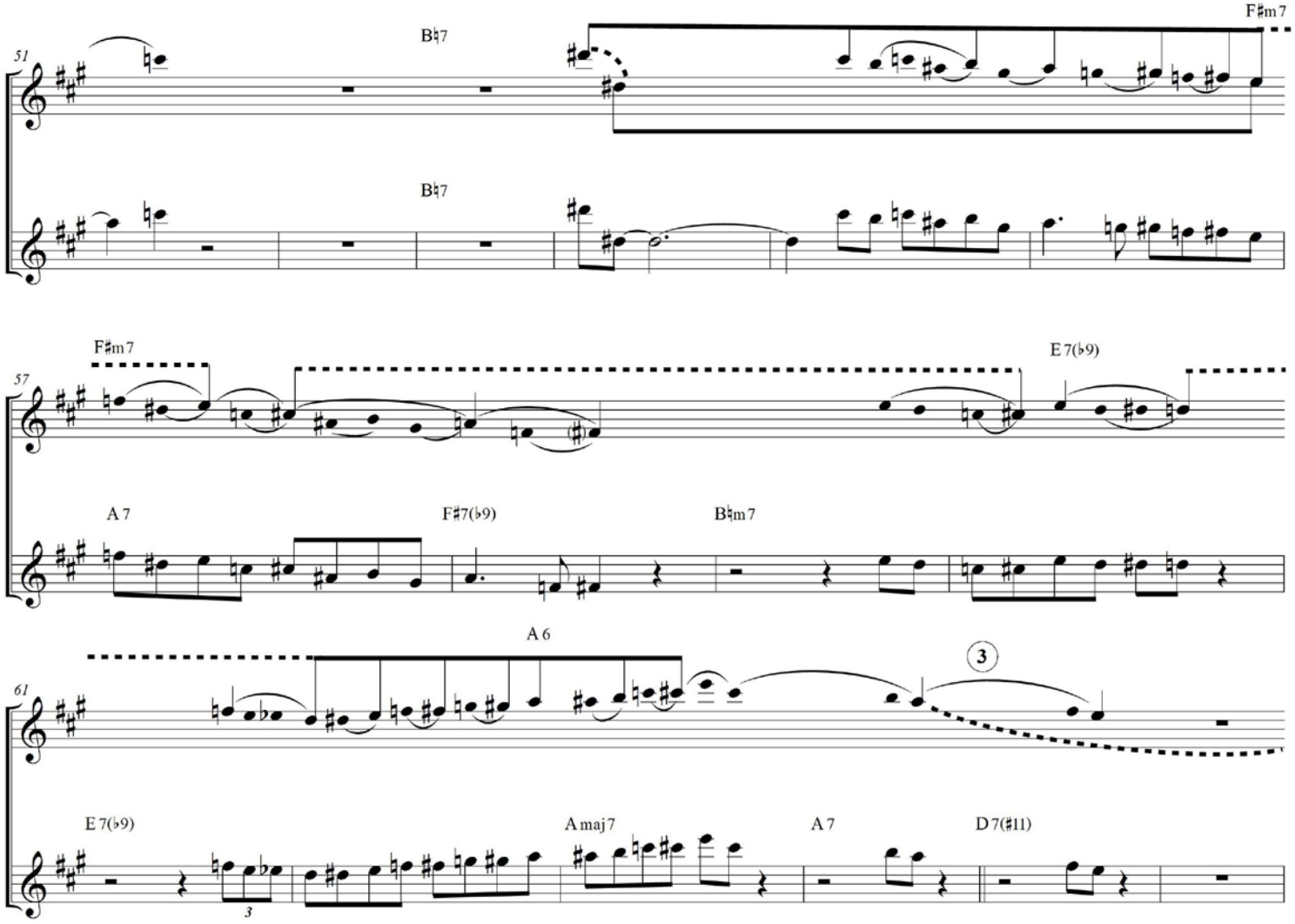
Criss 1388 CD

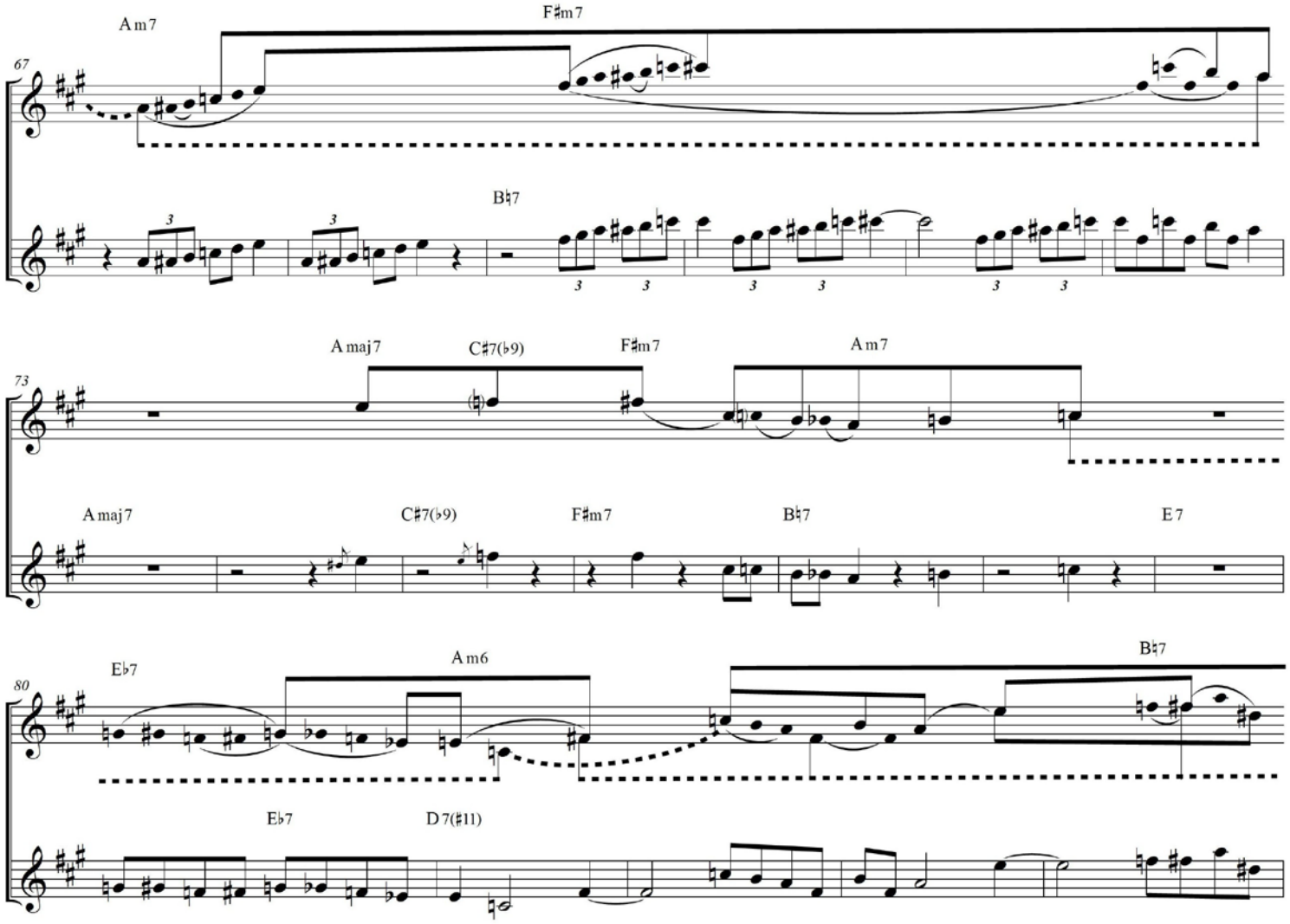
Transcription and Analysis
by Alejandro Fraile

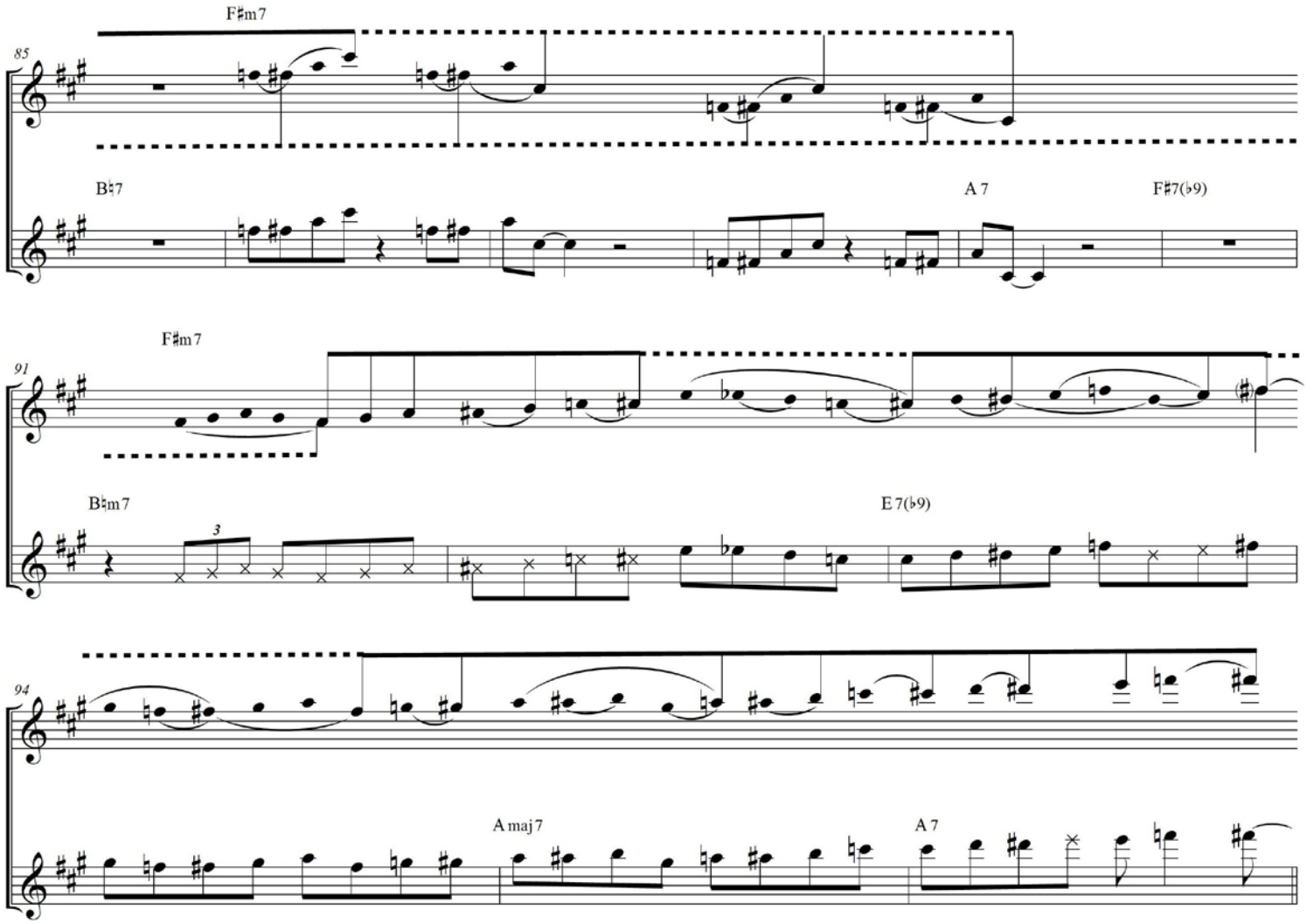


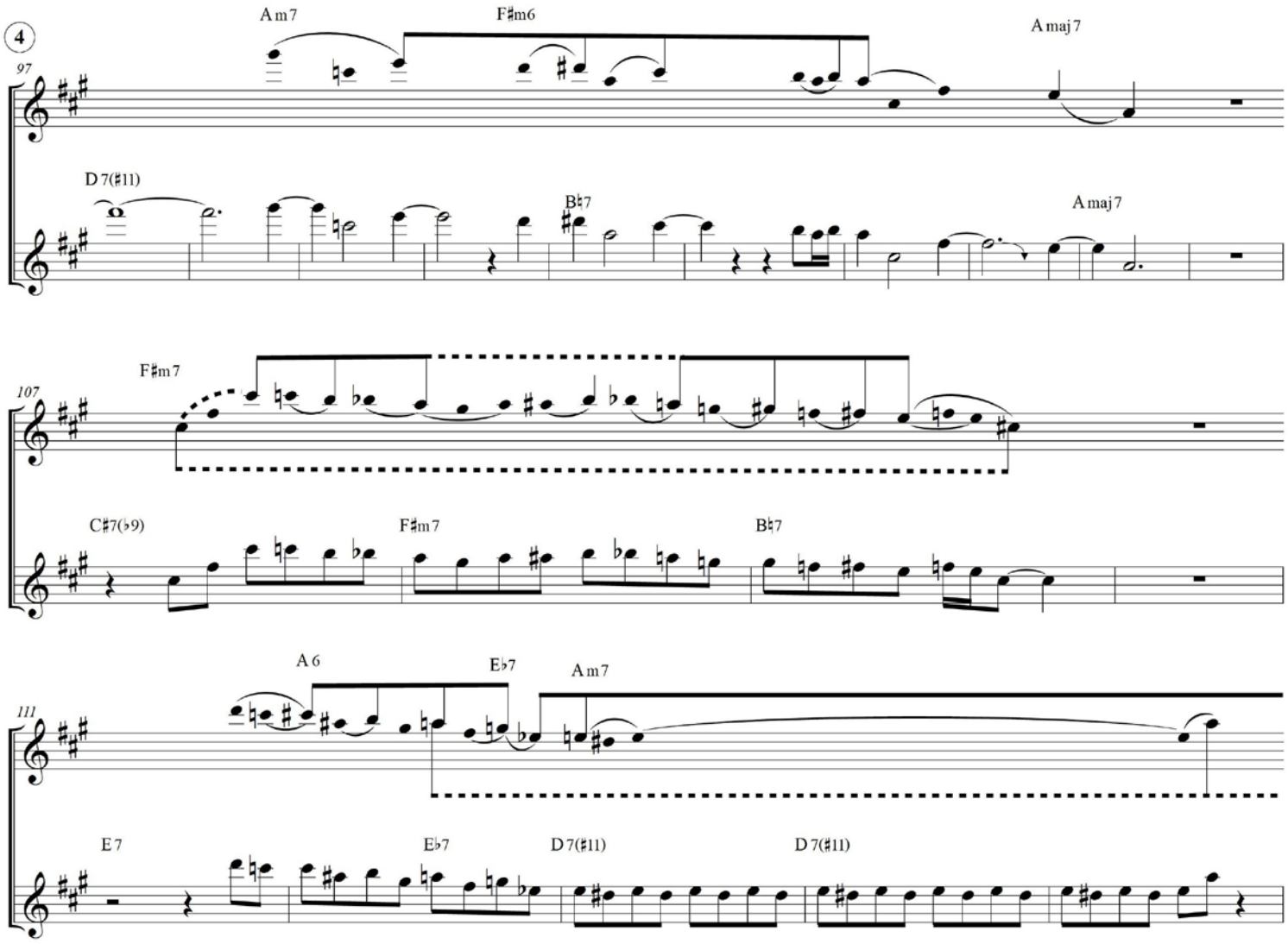

23
A 7
F♯7(♭9)
A 7
F♯7(♭9)
27
F♯m 7
F
B♮m 7
E 7(♭9)
30
E 7
A 7
A maj 7
A 7

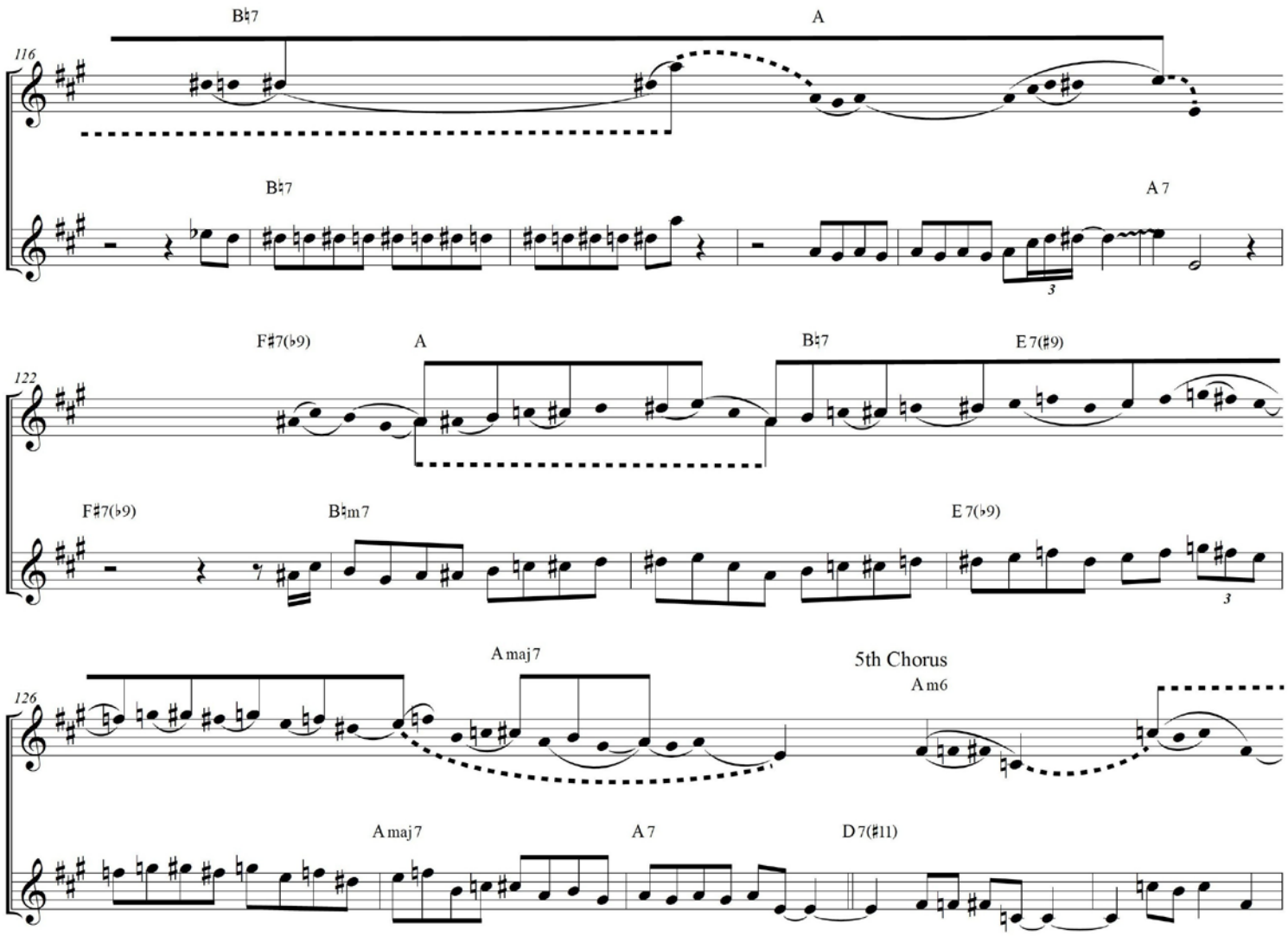

2
33
A m6
F♯m6
D 7(♯11)
D 7
B♮7
40
A maj 7
C♯7(♭9)
F♯m 7
A maj 7
C♯7(♭9)
F♯m 7
B♮7
46
D 7(♯11)
E 7
E♭7
D 7(♯11)

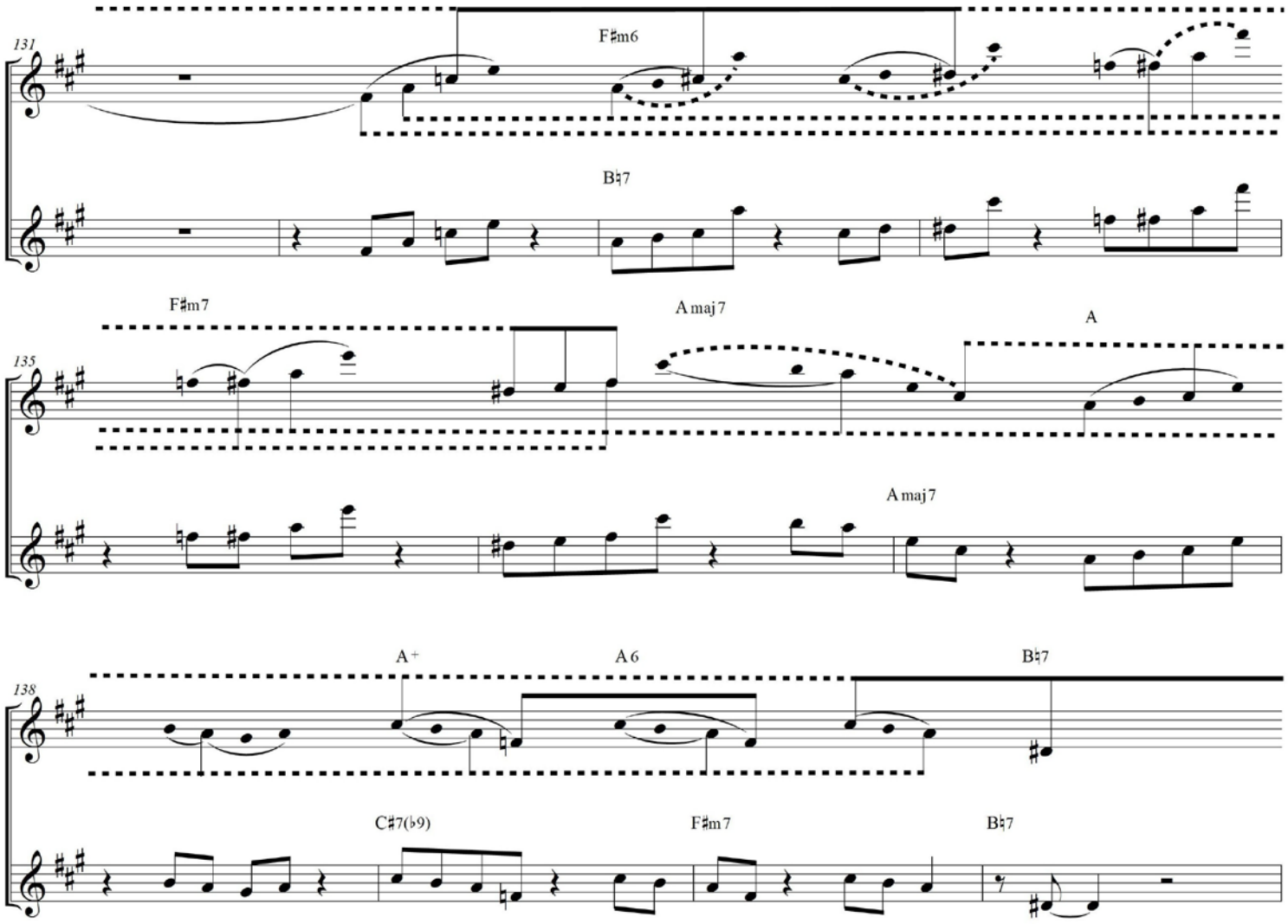

51
B♮7
F♯m7
B♮7
57
F♯m7
E 7(♭9)
A 7
F♯7(♭9)
B♮m7
61
A 6
3
E 7(♭9)
A maj7
A 7
D 7(♯11)
3

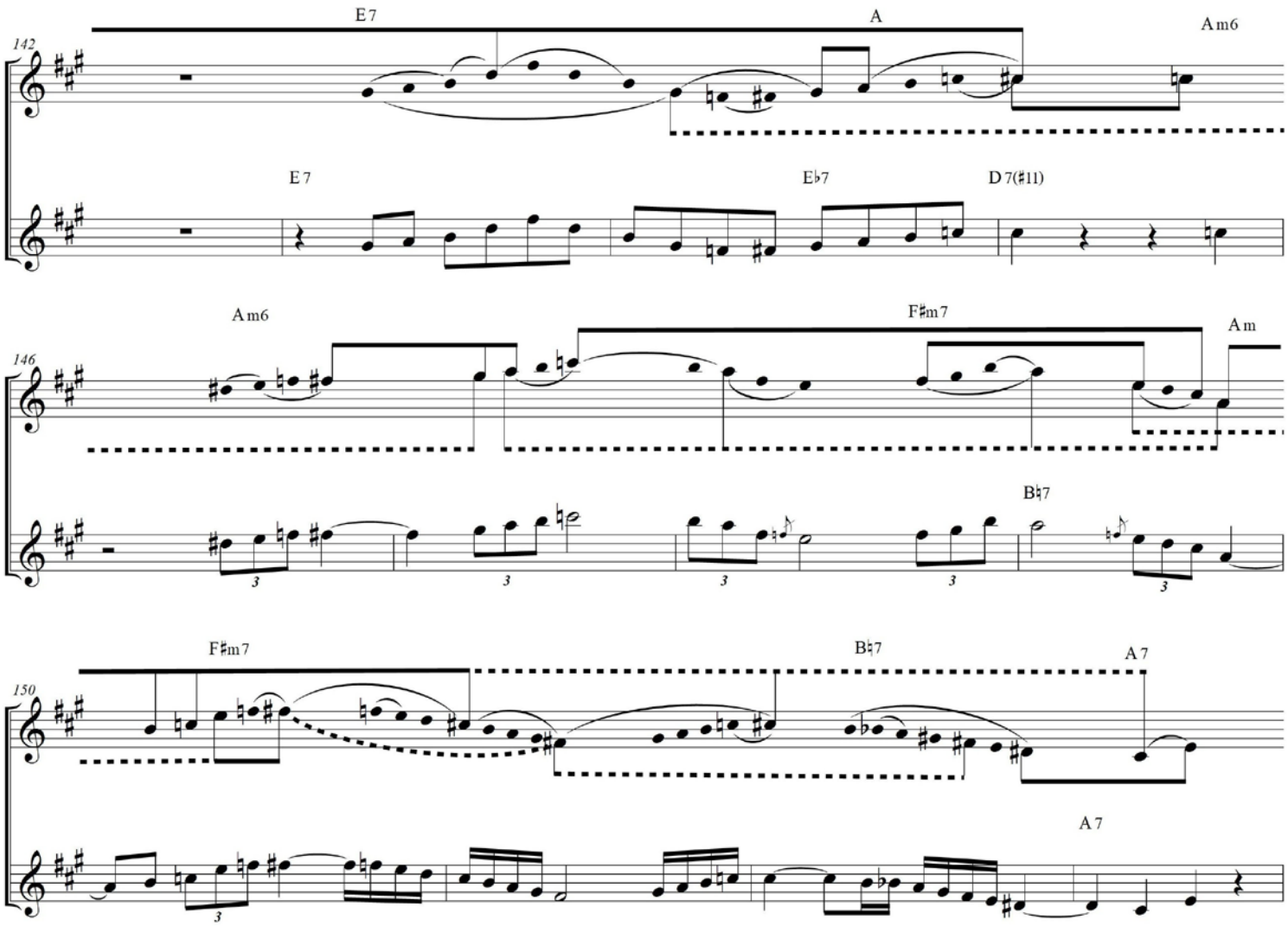

Am7
F♯m7
67
B♮7
Amaj7
C♯7(♭9)
F♯m7
Am7
73
Amaj7
C♯7(♭9)
F♯m7
B♮7
E7
E♭7
Am6
B♮7
80
E♭7
D7(♯11)

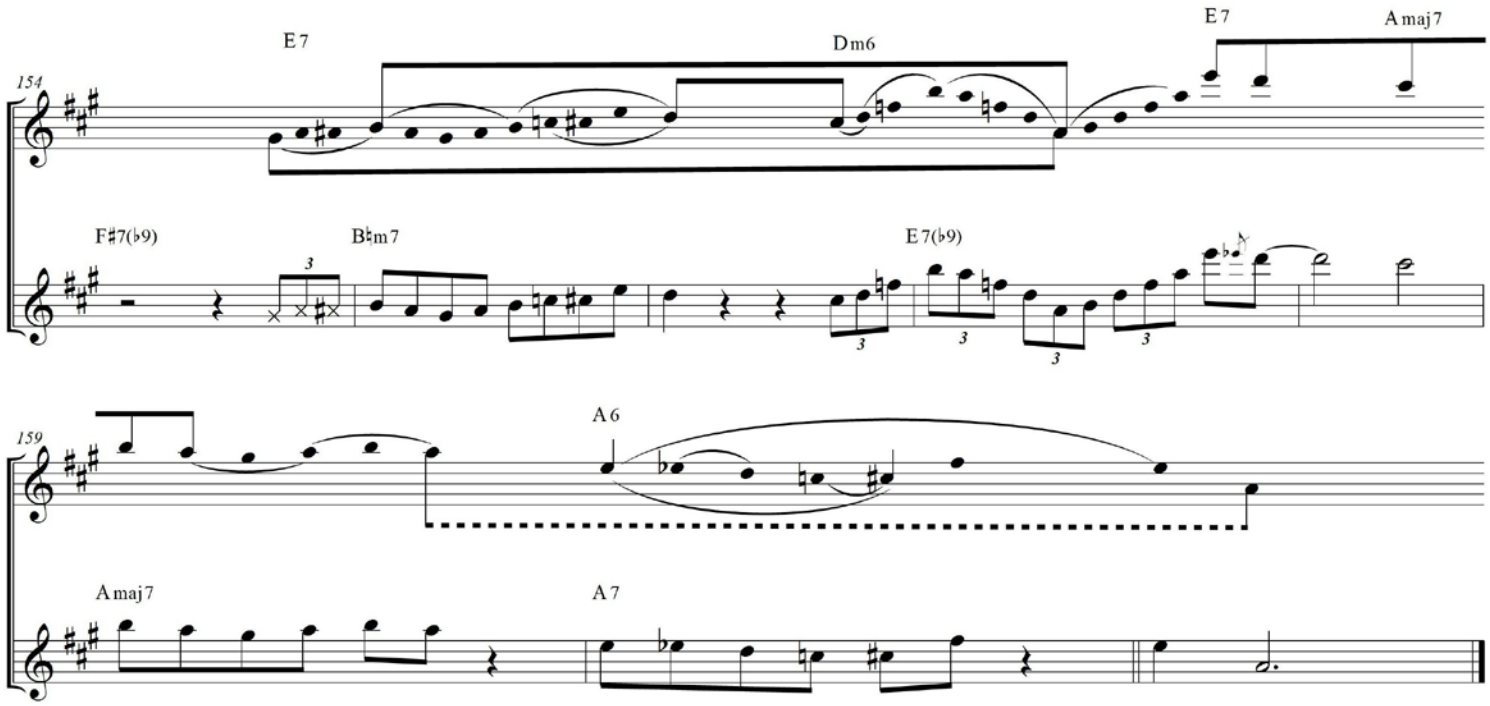

F♯m7
85
B♮7
A 7
F♯7(♭9)
F♯m7
91
B♮m7
3
E 7(♭9)
94
A maj 7
A 7


4
97
Am7
F♯m6
Amaj7
D7(♯11)
B♮7
Amaj7
107
F♯m7
C♯7(♭9)
F♯m7
B♮7
111
A6
E♭7
Am7
E7
E♭7
D7(♯11)
D7(♯11)


116
B♯7
A
B♯7
A 7
3
122
F♯7(♭9)
A
B♯7
E 7(♯9)
F♯7(♭9)
B♯m7
E 7(♭9)
3
126
A maj 7
5th Chorus
A m6
A maj 7
A 7
D 7(♯11)


131
F♯m6
B♮7
135
F♯m7
A maj7
A
A maj7
138
A+
A6
B♮7
C♯7(♭9)
F♯m7
B♮7


142
E7
A
Am6
E7
E♭7
D7(♯11)
146
Am6
F♯m7
Am
B♮7
150
F♯m7
B♮7
A7
A7


154
E7
Dm6
E7
Amaj7
F♯7(♭9)
B♮m7
E7(♭9)
159
A6
Amaj7
A7

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