

THE CHICK COREA CLASSICS

Spain / Friends / Litha / The Loop / Straight Up And Down / La Fiesta
Arrangements / Transcriptions / Text by Bill Dobbins



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The Chick Corea Classics

Since the early 1960's Chick Corea has been one of the most influential composers in jazz. His music encompasses a wide variety of musical settings, from solo piano to large ensembles, using both acoustic and electric instruments. He is one of the few jazz composers during the past generation whose compositions have become jazz standards. He is also one of the few jazz com-

posers who has worked with extended forms of composition in various small group formats.

We have selected six of Chick's compositions which represent a variety of forms, moods and tempos. These six compositions also represent different periods of Chick's musical development, from the early 1960's (Straight Up And Down) to the late

1980's (The Loop). We have included the harmony parts for all the arrangements for two horns (trumpet and tenor sax), as well as complete lead sheets for all instruments and detailed piano and bass parts. We are proud to present this special volume of the Jazz Workshop Series. We sincerely hope you enjoy the music.

Bill Dobbins

Spain

This is probably Chick's best known composition. In the version included here we tried to capture the energetic and festive mood without copying the original recording too closely. We feel that our version gives a fresh perspective on this jazz classic without changing any of its essential features.

During the 'A' and 'C' themes Billy (Hart) is always varying the placement of his snare and tomtom accents. Most drummers would play this kind of latin feel in a more repetitive

manner. The solid foundation provided throughout the performance by Ron's (McClure) rhythmic confidence and clarity gives Billy the maximum degree of freedom to respond to the music in a completely fresh and spontaneous manner.

Throughout the solo section Billy sets up the beginning of each new chorus, sometimes emphasizing the beginning of the last eight bars as well. He also interacts creatively with the soloist and pianist, while

never allowing this interaction or commentary to interfere with the relaxed yet steady feeling of the pulse.

Joe (Lovano) begins his solo with short melodic phrases. Sometimes, as in the excerpt shown below, he ends his phrases with the same rhythm, creating a subtle rhyming effect.

Tenor solo: 1st chorus, measures 9-16

The second chorus begins with an interesting use of anticipations and syncopation. Notice the chromatic embellishment of the fifth of the Gmaj chord at the very beginning. This type of melodic embellishment is fairly common in all jazz styles, and the best

soloists know how to use it effectively.

Measures 5-8 of this excerpt develop a rhythm consisting of four eighth notes followed by either a quarter note and a rest, or by a long note. This same rhythm is heard

again at the high point of the next section of the solo, which occurs in measure 15. Notice that the rhythms at the beginning of measures 13 and 17 also create a rhyming effect.

Tenor solo: 2nd chorus, measures 1-17

Joe's use of the altissimo register during the second eight measures of his third chorus inspired Billy's four-bar setup, which leads into the last eight-bar phrase of this chorus. This setup, in turn, raised the level of intensity in the music and inspired a strong and clear melodic statement from Joe. The

last eight measures of Joe's third chorus are included below.

In measures 20-25 he contrasts the opening lyrical phrase with a long eighth note line which makes interesting use of chromaticism. The 'f' in measure 22 adds a blues feeling to the line. Several chromatic pass-

ing tones are used in measures 22-24. The line ends with an embellishment of the third of the Gmaj7 chord. The end of this phrase makes fresh melodic use of the same four notes heard at the end of the first phrase of this excerpt (measure 19).

Tenor solo: 3rd chorus, measures 17-25

During the last two measures of Joe's final chorus Billy plays a simple 3/4 cross rhythm, which continues thru the first four measures of Randy's solo. Since he had already been playing heavy accents on the third beat of each bar, this cross rhythm developed very naturally from the musical

context, while providing a perfect transition from the end of one solo to the beginning of the next. This cross rhythm is shown below. The double bar indicates the first measure of Randy's first chorus.

Randy begins his solo with clear, well paced melodic development. The effective

use of space enables the listener to more fully appreciate each melodic statement. With the exception of measures 7, 10 and 16-18, the following excerpt uses only notes from the A pentatonic scale. Notice that Randy begins his solo by continuing the last phrase of the tenor solo.

Trumpet solo: 1st chorus, measures 1-18

Randy's second chorus contains many striking melodic ideas. The two short phrases at the beginning of the chorus use the simple form of antecedent and consequent phrase structure (question and answer). The 'b' in the second phrase anticipates the sound of the following chord (F#7). The tension created by these short ascending phrases is released in the long eighth note line which follows. In measures 9-13 Randy uses the A mixolydian mode (A7 scale) with a passing

tone between the root and seventh ('a' and 'g'). Such a use of the dominant scale of the momentary key of the music (D Major, in this case) is heard frequently in many jazz styles.

In measures 15-16 Randy returns to the A pentatonic scale on the Gmaj7 chord, this time in a more elaborate eighth note line. This is followed by a short development of the notes 'a#' and 'f#', which were heard prominently in measures 3-5. Notice that

both Randy and Joe frequently used notes on the C# chord which were common to F# or which sometimes anticipated the sound of F#7. Using these common tones can simplify a complex progression while also emphasizing clearly identifiable melodic motives, as in this case. This section of Randy's solo ends with a beautiful melodic cadence on the B minor chord.

Trumpet solo: 2nd chorus, measures 1-22

Thru most of Randy's third chorus Billy repeats the rhythmic figure shown below on his cymbals.



This creates a lot of rhythmic and textural intensity, which inspires Randy to generate more and more excitement in his solo. I tried to contribute to this development by using

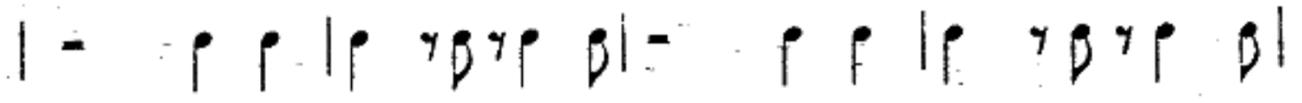
repeated percussive rhythms in the piano accompaniment, and by gradually moving to a higher register of the piano.

Randy ends his last chorus with four measures which consist mostly of quarter notes. Billy develops these quarter notes in order to set up the beginning of the piano solo.

During the trumpet solo the piano accompaniment sometimes uses chromatic embellishments of the basic chords, approaching them by a half step from above or below. The accompaniment at the beginning of the trumpet solo illustrates this technique. In measures 7-8 the F#7 voicing is embellished with voicings of G7 and F7.

Piano accompaniment: 1st chorus of trumpet solo, measures 1-13

The piano solo begins with a rhythmic development of a simple whole step motive (measures 1-8). Measures 9-10 develop the rhythm heard in measure 7. Billy makes inventive use of rhythmic displacement in his accompaniment during this section of the solo.



Measures 11-14 use pentatonic scales which have more chromatic relationships to the chords: E \flat pentatonic on A7 and E pentatonic on Dmaj7 (tritone and lydian relationships, respectively). The A triad on the Gmaj7 chord in measure 15 also implies a lydian relationship. Billy develops the rhythmic displacement in his accompaniment into a 6/4 cross rhythm, which begins in measure 12 of this chorus.



Notice that Billy's commentary is always played at a moderate dynamic level, so that the listener's attention is not distracted from the solo. I was aware that Billy was interacting with my rhythmic ideas, but I never felt forced by him to go in a direction which was uncomfortable.

In measures 17-19 a sequence which is based on a 6/4 cross rhythm is used on the C#7 and F#7 chords. The melody is based on the A pentatonic scale (for C#7) and the D pentatonic scale (for F#7). These scales emphasize the augmented fifth and raised ninth of the chords, but the fifth note of each scale ('f#' and 'b', respectively) is not used, since it would interfere with the third of the chord. The final phrase of this chorus is based on the B dorian scale with a chromatic passing tone between the fourth and third steps. The clear resolution on the B minor chord temporarily resolves the harmonic tension before the next chorus.

The second chorus begins with a different 6/4 cross rhythm which continues thru measure 10. The melodic figure includes an upper pedal tone ('a') which is common to all

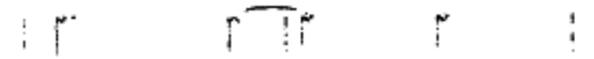
the chords in this section. In measures 4-7 the notes 'b' and 'c#' are resolved to 'b \flat ' and 'c', in order to clearly convey the sound of the F#7 chord.

In measures 11-16 the E \flat pentatonic scale is used on A7 and the A pentatonic scale is used on Dmaj7. The 5/8 cross rhythm in measures 14-16 creates rhythmic tension which is resolved in the long eighth note line in measures 17-20. This line is based on the diminished scales of E# (for C#7) and A# (for F#7).

In measures 21-24 I used parallel sixth intervals to color the simple melodic statements. The sound of this interval seems to fit this style very well, and it is used by many jazz pianists in similar contexts. Billy's crackling commentary which leads to the third chorus perfectly compliments the sound of these sixth intervals. Notice that this idea continues thru the first two measures of the third chorus.

A brief eighth note line in measures 3-4 of the third chorus leads to a longer line in measures 5-8, which is based on the C pentatonic scale (the tritone of F#7). This line

begins with a 5/8 cross rhythm, but ends with continuous eighth notes. The cross rhythm may have been inspired by Billy's 3/4 cross rhythm on the cymbals in measures 5-6.



In measures 10-12 I play the A7 scale with a chromatic passing tone between the root and seventh, but continue with the half step/whole step diminished scale (emphasizing the tritone of A7: 'e \flat '). This chromatic tension is resolved in a clear outline of the Dmaj7 chord in measures 13-14.

The melodic use of an F# minor triad on the Gmaj7 chord in measures 15-16 leads to a chordal ending of the solo. The last eight measures make use of scale tone triads and thirds. The main rhythm is the rhythm of the theme, which the horns play in their first entrance after the piano solo. I used this rhythm intentionally, in order to make a smooth transition from the solo section back to the theme.

Piano solo

Em7 A7

7 8 9 10 11

Dmaj7 Gmaj7#11

12 13 14 15 16

C#7alt F#7b9

17 18 19 20

Bm B7alt

21 22 23 24

G7#11 F#7b9

2. Chorus

25 26 27 28 29

Em7

30 31 32 33 34

A7 Dmaj7

35 36 37 38

Gmaj7#11 C#7alt

39 40 41 42

F#7b9 Bm

43 44 45 46

B7b9 Gmaj7#11

3. Chorus

47 48 49 50

8va F#7b9

51 52 53 54

It should be emphasized here that all the solos in this recording were played, as much as possible, on a completely intuitive or subconscious level of activity. The ear and the attention are more at work than the conscious mind. The conscious mind can help to organize exercises and practice routines, but it can only get in the way during performance.

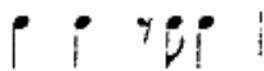
Notice that the soloists seldom use scales or other technical material in an arbitrary or mechanical manner. They usually make tuneful melodies, played with feeling and conviction. Notice also that melodic phrases often begin within a half step from the note on which the previous phrase ended. This sometimes resolves lingering dissonances, and always gives the solo a strong underly-

ing feeling of continuity. The main purpose of practice is to internalize the technical elements of the music, so that they can be used in a free and unobstructed manner by the intuition and the creative subconscious.

Friends

This is one of Chick's most beautiful melodies. It was originally recorded on the album *Friends* (Polydor 6160). The unusual phrase lengths feel quite natural while playing the melody, but they can be awkward while improvising. It may be helpful to try to hear the melody in your head while improvising. It will also be helpful to play the melody over and over again, trying to hear different ways of embellishing it each time. As the embellishments become more and more elaborate, they will begin to develop naturally into an improvised solo. Learning Randy's interpretation of the melody would provide a good starting point for this type of work.

The rhythm section plays with a relaxed bossa nova feeling throughout the performance. Ron plays mostly half notes on the first and third beats, but he uses more decoration and syncopation as the performance develops. The piano often makes rhythmic responses to the melody during the long notes. Billy plays a one-measure clave on the rim of the snare drum



which is somewhat varied toward the end of the theme. The clave is developed with many variations during the solos.

Randy begins his solo with a development of a simple two-note motive which

combines diatonic and chromatic passing tones with basic chord tones. The second eight measures is based on another simple motive which consists of a pair of eighth notes and a quarter note. More arpeggios of the chords are used in this section. The G pentatonic scale in measure 10 implies a lydian sound on the F chord, and also anticipates the C chord in the next measure. A similar effect is created with the B pentatonic scale in measure 14. Throughout the solo the piano interacts with the articulation of the trumpet, playing more sustained chords in the lyrical sections and more short percussive chords when the rhythmic activity of the solo invites this.

Trumpet solo: 1st chorus, measures 1-16

In the beginning of Randy's second chorus, he uses some colorful arpeggios which come from the melodic minor scale. In measure 4 the melodic material comes from the G melodic minor scale. The B^b maj7+ arpeggio combines the sound of the D triad with the root of the next chord (B^b). Since the third, fifth, major seventh and ninth of the F minor chord in measure 7 also imply A^b maj7+,

the two phrases seem to have a sequential relationship.

In measures 8 and 10 the quarter notes create a rhyming effect, while the 'f#' in measure 9 resolves to 'g' at the end of measure 10. The 'c#' in measure 12 creates tension in relation to the bass note 'c', then resolves stepwise to 'b'. This stepwise descending movement is developed through

the use of a simple rhythmic idea in measures 13-16.

The stepwise descent continues at the end of measure 17. The descending arpeggio at the beginning of this measure is developed further in measures 18-21. Pentatonic scales are used in measures 12, 17, 18 and 20.

Trumpet solo: 2nd chorus, measures 3-21

E/B F#7/A# D/A Fmaj7/A Bb/A Abmaj7

Notice that the piano accompaniment moves into a higher register at the beginning of Randy's second chorus. This helps the solo to build, and also gives the music some contrast in color and texture. The staccato chords imply a 3/4 crossrhythm, while the register gradually moves back down to the middle of the keyboard. Toward the end of the chorus variations of the rhythm,

create a clear sense of rhythmic development in the accompaniment. The development of this rhythm leads into the final section of Randy's solo.

The piano solo begins with a continuation of Randy's final rhythmic motive.

The two-bar phrases in measures 2-5 are sequential, and are based on the C and D pentatonic scales. A more extended melodic line follows, which returns to the same rhythm in measure 9. This rhythm, combined with the interval of a sixth, is developed through the next six measures. The melody ascends stepwise through measure 14. This section of the solo ends with a phrase based on the E pentatonic scale.

Sequential development is used in measures 16-22, and the melodies are all based

on pentatonic scales. In measures 23-27 the melody gradually descends, but provides contrast by avoiding obvious rhythmic repetition or melodic sequence. The motive in measures 28 and 29 is sequenced in measures 30 and 31, but it is extended to a four-bar phrase. This phrase ends, in measure 33, with the same rhythm which was heard frequently during the opening section of the solo

After a gradual ascent from measure 28-34, the final five measures of the solo descend with a simple chord based melody.

Piano solo

C (trumpet) F/C C D/C

Bb/C Fm6/9/C

C F/C C D/C

E/B A/B E/B F#m/A

13 14 15 16

D/A Fmaj7/A Bb/A

17 18 19 20

Abmaj7#11 F

21 22 23 24

Dmaj7 Fm6/C

25 26 27

C/Bb Ammaj7 Fm6/C

28 29 30 31

C F/C Amaj9

32 33 34 35

Throughout the solo the melody moves through the chord changes in a very smooth and convincing manner. There is often a connection between the length of the melodic motives and the harmonic rhythm. When the same chord lasts for two or three measures, a clear two-bar or three-bar phrase is often played. In areas where the chords

change every measure the melodic material is less sequential.

Notice how Billy sets up the last six-bar section of the chorus (beginning where the C major chord returns). In measure 30 he plays rim shots on all four beats. In measures 31 and 32 he plays rim shots on the first and third beats. In measure 33, where the

last phrase of the chorus begins, he returns to a more syncopated rhythm. The short trumpet cadenza at the end of the performance uses the C diatonic and the G pentatonic scales in a particularly melodic manner. Notice how Randy's precise articulation and phrasing communicates the musical idea with unmistakable clarity.

Trumpet cadenza

Litha

This composition was originally released on the Chick Corea recording "Tones For Joan's Bones", and was later reissued in the double album "Inner Space" (Atlantic SD 2-305). Another excellent version was recorded by Stan Getz on the album "Sweet Rain" (Verve V6-8693), with Chick Corea, Ron Carter and Grady Tate. The alternation between a 6/8 latin feeling and fast 4/4 jazz makes this piece both musically challenging and fun to play. Notice how Billy's cymbal pulse compliments the 6/8 sections. During

the 4/4 sections Ron builds intensity with his driving rhythmic bass lines.

In addition to the written saxophone melody, there are short improvised piano solos which add musical interest and unpredictability to the statements of the theme. The piano solos are written out in the piano part which is included in this volume, but pianists are encouraged to improvise their own solos. I intentionally limited each of my short solos in the 4/4 sections to only one or two motivic ideas. This helped to compli-

ment the clear motivic development in the written melody of the 6/8 section.

The rhythm section accompaniment throughout the theme and the tenor solo is full of interaction and crossrhythms. In the 4/4 section of the second statement of the theme, for example, Billy plays the following 3/8 crossrhythms. These crossrhythms prepare the beginning of the next phrase of the form.

Measures 7-8

Measures 15-16

A detailed study of such crossrhythms and their relationship to the formal structure of the theme will be extremely valuable. In addition to these crossrhythms there is a great deal of interaction between the bass and the tenor solo, especially during the 6/8 sections.

In the last measure of the theme and the first three measures of his first solo chorus Joe develops the opening motive of the

melody (two eighth notes). The solo sometimes relates to the 6/8 meter and sometimes implies the fast 4/4 jazz tempo against the 6/8 of the rhythm section (measures 6-11 and measures 27-30). The constant emphasis of the note 'g' in measures 23-30 helps to prepare the metric modulation to 4/4 in the second part of the chorus. The solo makes effective use of pentatonic scales in measures 4-5, 11-24, 31-41 and 48-54. Inter-

esting use of chromatic ornamentation provides contrast to these pentatonic sections.

Joe is also listening to the rhythm section. In measures 19-22 he develops the rhythmic idea which I was using in measures 13-18. In measures 39-41 he continues the 3/4 crossrhythm which Billy was playing in measures 31-38.

Am (aeolian)

Measures 1-6. Chord: Am (aeolian). Fingering: 2, 3, 4, 5.

E \flat 7sus

Measures 7-12. Chord: E \flat 7sus.

Measures 13-16.

1. Chorus

Dmaj7 C \sharp m7 Bmaj7 B \flat m7 A \flat maj7

Measures 17-21. Chords: Dmaj7, C \sharp m7, Bmaj7, B \flat m7, A \flat maj7.

Gm7 Fmaj7 \sharp 11 Dmaj7

Measures 22-27. Chords: Gm7, Fmaj7 \sharp 11, Dmaj7.

E \flat maj7

Measures 28-33. Chord: E \flat maj7. Trills (tr) at measures 35 and 36.

Cmaj7 Cm7/F

Measures 34-40. Chords: Cmaj7, Cm7/F.

B7 \sharp 9

Measures 41-46. Chord: B7 \sharp 9.

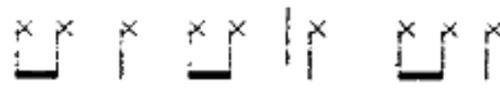
Since there are entire phrases of the form which are based on only one chord, I often

developed the piano accompaniment from a single rhythmic motive. Measures 47-54 of

Joe's first chorus provide a good example of this approach.

Piano comping during tenor solo: 1st chorus, measures 47-54

Ron makes effective use of rhythmic repetition or rhyming in his bass solo. Compare measures 2, 4, 7-9, 11, 15, 17 and 20. Billy compliments this rhythmic development beautifully with subtle use of crossrhythms, for example:



In the 4/4 section of the solo Ron's use of space, clarity of development and impeccable intonation are well worth noticing. The triplet half notes in the last eight measures of the solo make a perfect transition back to the 6/8 meter at the beginning of the theme.

Bass solo

Bbm7/Eb

The Loop

This jazz waltz, recorded on the album "Trio Music Live In Europe" (ECM 1310), is a great vehicle for playing in a loose and relaxed 3/4 style. The opening rubato piano

solo develops the mood and personality of the piece without directly quoting the melody. I did follow the harmonic progression and form of the theme, but I used occasional

harmonic decorations or embellishments. A detailed analysis of the melodic and harmonic aspects of the solo would be of help in the study of rubato solo development.

Opening rubato piano solo

Freely

Fmaj7 Am7 Gm7 C7 C[#]o7 Dm7

Dm7/C Bø7 Bbmaj7 Fmaj7/A

A^bo7 Gm7 A7 Dm E7 Am7 D7

Gm7 C7 Fmaj7 Dm Gm7 C7 C#o7

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Dm Dm7/C Bø7 Bbmaj7 Fmaj7/A

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Abø7 Gm7 A7 Dm

Ped. * Ped. * Ped. * Ped. *

G7 Gm7 C7 B(maj)7 Bbmaj7 Bø7

Ped. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Fmaj7/C C#o7 Dm C#o7

Ped. -3- Ped. Ped. Ped. *

Fmaj7/C B^o7 Jazz Waltz Tempo B^bmaj7 B^bm6 Am7 D7

Abm7 Db7 Gm7 (Theme) Fmaj7

Randy's interpretation of the melody is lyrical and sensitive. The rhythm section implies the 3/4 meter in a loose yet clear manner. The three rhythm section instruments often play three different subdivisions of the meter simultaneously. By clearly relating to the underlying pulse of the dotted

half note, however, all these rhythms flow smoothly together. Transcription of the rhythms played by the different rhythm section instruments would provide a good beginning for the study of this style of rhythm section playing.

Randy begins his solo with a masterful

development of a simple three-note scale figure. His use of space helps the listener to follow this development. A sixteenth note line concludes this section of the solo in a dramatic and convincing manner.

Flugelhorn solo: 1st chorus, measures 1-18

Fmaj7 Am7 Gm7 C7 C^o7 Dm7 Dm7/C

B^o7 B^bmaj7 Fmaj7/A A^b°7 Gm7 A7

Dm7 E7 Am7 D7 Gm7 C7 Fmaj7 Dm7

Throughout the performance the rhythm of the piano comping is often broken up between the two hands. This makes the

piano texture more transparent and better suited to the open rhythmic style. The comping from measures 7-9 of Randy's first

chorus illustrates this approach.

Piano comping: 1st chorus of flugelhorn solo, measures 7-9

Toward the end of his first chorus Randy returns to some of the same material which was heard in the opening section of the

chorus. The ideas are put together quite differently, however. For example the sixteenth note line from measures 15-16 is stated in

eighth notes, and also ends differently.

Flugelhorn solo: 1st chorus, measures 41-48; 2nd chorus, measures 1-4

The piano comping from measures 44-47 of Randy's first chorus provides another

illustration of how to divide the rhythm and harmony between the two hands.

Piano comping: 1st chorus of flugelhorn solo, measures 44-47

In measures 17-25 of his second chorus Randy contrasts three simple variations of a

repeated note figure with more lyrical and flowing melodic lines.

Flügelhorn solo: 2nd chorus, measures 17-25

Fmaj7 Dm7 Gm7 C7 C[♯]7 Dm7 Dm7/C B[♭]7 B[♭]mmaj7 Fmaj7/A

In measures 34-37 of this chorus Randy uses the blues scale in a particularly effective manner. The harmonic goal of this phrase

is the Dm7 chord in measure 37. Randy plays through all four measures with a beautiful melody based on the D minor blues

scale. The melody ends convincingly in the same measure in which the harmonic progression reaches its goal.

Flügelhorn solo: 2nd chorus, measures 34-37

Flügelhorn solo: 2. Chorus, Takt 34-47

Solo de flügelhorn: 2ème structure, mesure 34-37

B[♭]7 Fmaj7/C C[♯]7 Dm7

In the piano solo several simple motivic ideas are developed in different ways. The opening section continues the lyrical melodic feeling from the end of Randy's solo. Measure 8 ends with a figure which emphasizes the intervals of a minor third and a perfect fourth. The diminished scale pattern in measure 10 is made up of the same intervals. The ascending minor third is heard

prominently in measures 11, 12, 13 and 15, and returns in measures 22 and 25, where the perfect fourth returns as well. The exact motive from the end of measure 8 returns clearly in measures 27-28. It is then sequenced and developed extensively in measures 29-32. Measures 33-40 return to the lyrical mood of the opening of the solo. Another unifying element throughout the

solo is the use of similar chromatic embellishments of basic chord tones. This can be heard in measures 12, 13, 15, 23, 25, 36, 38, 40, 41, 43, and 44. The solo ends with a rhythmically displaced sequence in measures 45-47 and a descending diminished scale which resolves to the fifth of the tonic chord (Fmaj7).

Piano solo.

Fmaj7 Am7 Gm7 C7 C[♯]7 Dm7 Dm7/C B[♭]7 B[♭]mmaj7 Fmaj7/A A[♭]7 Gm7

Musical notation system 1 (measures 12-15). Chords: A7, Dm7, E7, Am7, D7. Includes triplets and slurs.

Musical notation system 2 (measures 16-20). Chords: Gm7, C7, Fmaj7, Dm7, Gm7, C7, C#7. Includes triplets and slurs.

Musical notation system 3 (measures 21-24). Chords: Dm7, Dm7/C, Bø7, Bbmaj7. Includes slurs.

Musical notation system 4 (measures 25-29). Chords: Fmaj7/A, Abø7, Gm7, A7, Dm7. Includes triplets and slurs.

Musical notation system 5 (measures 30-34). Chords: G7, Gm7, C7, B7, Bbmaj7, Bø7. Includes triplets and slurs.

Throughout the performance Ron's bass lines are extremely melodic and rhythmically varied, yet they always include the

roots of the chords. This is very important, since the soloist should always be able to hear the harmonic progression. The bass

line in measures 17-25 of the piano solo provides a good example of Ron's great balance of imagination and discipline.

Bass line: piano solo, measures 17-25

Ron's bass solo is a real melodic masterpiece. Bassists and trombonists often have a special talent for hearing melodies which use the diatonic scale of the key of the music (in this case F major and D minor). As a result, the chromatic notes in the harmonic accompaniment transform the sound

of these same notes with each chromatic change in the harmony. Measures 7, 10, 12, 23, 24, 26, 30 and 34 are good examples of this effect. When chromatic embellishments are used, they always resolve in a melodically convincing manner (measures 8-9, 12-14, 32 and 48).

A wide variety of phrase lengths is another strong point of the solo. It is rarely possible to predict when a phrase will begin or end, yet each statement is melodically convincing. Rhythmic repetition and rhyming are also used effectively, as in measures 23-26 and measures 35 and 40.

Bass solo

The sheet music is a bass solo in 4/4 time, spanning 50 measures. It features a variety of chords and musical notations:

- Measures 1-7:** Fmaj7, Am7, Gm7, C7 - C#°7, Dm7, Dm7/C. Includes triplets and a 4:3 ratio.
- Measures 8-13:** Bø7, Bbmaj7, Fmaj7/A, A♭°7, Gm7, A7. Includes triplets.
- Measures 14-20:** Dm7, E7, Am7, D7, Gm7, C7, Fmaj7, Dm7, Gm7.
- Measures 21-28:** C7, C#°7, Dm7, Dm7/C, Bø7, Bbmaj7, Fmaj7/A, A♭°7, Gm7. Includes a 8va marking and 4:3 ratios.
- Measures 29-35:** A7, Dm7, G7, Gm7, C7, B7, Bbmaj7, B°7. Includes triplets and 4:3 ratios.
- Measures 36-43:** Fmaj7/C, C#°7, Dm7, C#°7, Fmaj7/C, B°7, Bbmaj7, Bbm6. Includes triplets and 4:3 ratios.
- Measures 44-50:** Am7, D7, Abmaj7, Db7, Gm7, C7.

Straight Up And Down

This is one of Chick's most interesting up tempo compositions. It was originally recorded, with Chick playing piano, on the Blue Mitchell album "Boss Horn" (Blue Note 84257). Another interesting version is included in the double album "Inner Space" (Atlantic SD 2-305). The theme is challenging to play, and the simple form for the solos invites a harmonically open or 'outside' approach. The melody and piano accompaniment of the main theme (following the 20-measure introduction) suggest many possibilities for decorating the basic harmonic structure of the solo section.

The piano solo begins with a short phrase based on the A^b and E^b pentatonic scales. The end of this phrase is developed in measures 5-8. In measure 8 the same motive is transposed up a minor third, implying A^b minor.

The three pentatonic motives heard in measures 2-3 and 5 are developed throughout the solo. A variation of the opening

statement is developed in measures 10-14. Chromatic development of the motive heard in measure 3 leads from measure 15 to the bridge of the first chorus. The bridge begins with a short phrase based on the D pentatonic scale. This is followed by a rhythmic variation of the opening statement of the solo. This variation is based on the F[#] pentatonic scale. The last eight measures of the first chorus consist of a long eighth note line which begins in F minor, moves 'outside' to G^b minor in measures 28-30, then resolves back to the tonic note (f) in measure 31. The sudden leap down to the note 'g' keeps the sound of the music 'open', so that the solo wants to continue into the next chorus. Billy picks up the end of this phrase and plays a fill which leads to a strong cymbal accent at the beginning of the second chorus.

A simple two-bar motive is developed from measures 1-8 of the second chorus. The note 'g^b' creates tension, which is temporarily resolved in measure 10. The F

minor scale fragment is then transposed up in half steps and whole steps, and is combined with a 5/8 crossrhythm. The harmonic and rhythmic tension resolves in the first measure of the bridge. A pentatonic motive from the opening of the solo returns in measures 5-6 of the bridge. This motive is developed chromatically in measures 25-27. In measure 28 of this chorus a fragment of the F[#] pentatonic scale resolves to a long eighth note line based on the E^b pentatonic scale. This long descending line continues up to the first measure of the next chorus, where the tenor solo begins.

The use of chromaticism, pentatonic scales which are harmonically outside of the basic chord progression, and the use of crossrhythm all help to build tension and give direction to the piano solo. These rhythmic, melodic and harmonic tensions are always resolved, however, in a musically convincing manner.

Piano solo

The musical score for the piano solo is presented in three systems. The first system covers measures 2, 3, 4, and 5. The second system covers measures 5, 6, 7, and 8. The third system covers measures 9, 10, 11, and 12. The key signature is F minor (three flats), and the time signature is 4/4. The score includes a treble clef staff with a melodic line and a bass clef staff with harmonic accompaniment. A chord symbol 'Fm7' is placed above the first measure. The notation includes eighth notes, slurs, and various rests.

Musical notation for measures 13-16. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 13 has a whole note chord in the bass. Measures 14-16 feature a melodic line in the treble with eighth notes and a bass line with chords and eighth notes.

Em7/A

Musical notation for measures 17-20. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. Measure 17 has a whole note chord in the bass. Measures 18-20 feature a melodic line in the treble with eighth notes and a bass line with chords and eighth notes.

C#m7/F#

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. Measure 21 has a whole note chord in the bass. Measures 22-24 feature a melodic line in the treble with eighth notes and a bass line with chords and eighth notes.

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. Measures 25-28 feature a melodic line in the treble with eighth notes and a bass line with whole notes.

Musical notation for measures 29-32. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. Measures 29-32 feature a melodic line in the treble with eighth notes and a bass line with whole notes.

Fm7

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats. Measure 33 has a whole note chord in the bass. Measures 34-36 feature a melodic line in the treble with eighth notes and a bass line with chords and eighth notes.

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 37 has a whole rest in the treble and a half note chord in the bass. Measures 38-40 feature a melodic line in the treble with slurs and accents, and a bass line with whole notes and rests.

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measures 41-44 show a continuous melodic line in the treble with slurs and accents, and a bass line with whole notes and rests.

Musical notation for measures 45-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measures 45-48 show a continuous melodic line in the treble with slurs and accents, and a bass line with whole notes and rests.

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 49 is marked with the chord **Em7/A**. Measures 49-52 show a melodic line in the treble with slurs and accents, and a bass line with sustained chords.

Musical notation for measures 53-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 53 is marked with the chord **C#m7/F#**. Measures 53-56 show a melodic line in the treble with slurs and accents, and a bass line with sustained chords.

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 57 is marked with the chord **Fm7**. Measures 57-60 show a melodic line in the treble with slurs and accents, and a bass line with sustained chords.

Ron's ability to break up the rhythm of his bass lines during the bridge of each chorus is very effective in creating musical contrast.

Billy manages to play time and comment on Ron's bass rhythms simultaneously. The bass line from the bridge of my

first chorus is a good example of this 'broken time' approach.

Bass line: piano solo, 1st chorus, measures 17-22

Joe's use of chromatic embellishments creates effective contrast with his pentatonic melodies. In measures 9-10 of his first chorus he embellishes the eleventh, ninth

and root of the Fm7 chord. In measures 13-16 he uses chromatic embellishments and chromatic passing tones to decorate basic chord tones and scale fragments. Measures

11-12 and 17-19 rely more on unembellished diatonic and pentatonic scales.

Tenor solo: 1st chorus, measures 9-19

Tenorsolo: 1. Chorus, Takt 9-19

Solo de ténor: 1ère structure, mesure 9-19

Joe contrasts these long lines of eighth notes and triplets with sections which are

based on shorter melodic fragments and interesting rhythmic development. The

beginning of his second chorus is a good example of this contrasting material!

Tenor solo: 2nd chorus, measures 1-8

The melodic high point at the beginning of the bridge of his second chorus is particularly effective. The 3/8 crossrhythm in

measure 18 draws further attention to the high note (g). The long descending A pentatonic scale leads to the sixth of the C#m

chord (a#), which resolves the tension and completes the musical idea.

Tenor solo: 2nd chorus, measures 15-21

The piano accompaniment during the first chorus of Joe's and Randy's solos is very sparse. I intentionally used thicker voicings and a more active accompaniment during

the second chorus of their solos.

Some of the voicings which I used are shown below. They may be transposed chromatically in order to create harmonic ten-

sion, and combined with crossrhythms in order to create rhythmic tension.

Piano voicings from accompaniment of tenor and trumpet solos

Randy's solo shows an exceptional sense of melodic development and dramatic pacing. He begins his first chorus with a short rhythmic phrase which ends with two quarter notes. This is followed by a slightly longer phrase in which the quarter notes lead to a long note at the end of the phrase. In measures 9-11 a similar phrase leads to a long line of eighth notes. This line contains

interesting use of chromatic embellishments and passing tones, and returns to an emphasis of quarter notes at the end of the phrase. The rhythm used in measures 7-8 and 10-11 returns during the bridge of this chorus, in measures 17 and 21. The first four measures of the bridge uses the A pentatonic scale in a melodically attractive manner. The final eight measures of the chorus reach the

melodic high point (high b), and make interesting use of chromatic passing tones. The tritone substitution (Bm for Fm) is used briefly in measure 30. This tension is immediately resolved into a line based on the E pentatonic scale. This long line of eighth notes pads to the beginning of the second chorus, which returns to the quarter note motive from the opening of the solo.

Trumpet solo: 1st chorus

The rhythm section builds through both horn solos, reaching the most climactic point during the eight-bar exchanges between the horns and the drums. When the individual solos in a performance are fairly short, as in this case, it can be very effective to treat all of the solos together as one long section of musical development.

Billy's support and enthusiasm is, as

always, a great inspiration. His playing in all of the pieces is superb, but his unique skills are especially worth noting in this piece. During the piano solo he interacts creatively and keeps the fire going without ever overplaying. During Joe's solo he increases the intensity. During Randy's first chorus he builds more from the bridge to the beginning of the second chorus. He becomes

much more active in Randy's second chorus, and comments effectively during the spaces in Randy's solo. The loud accents during the last four measures of the solo create a 3/4 crossrhythm. This rhythmic tension leads to the eight-bar exchanges between Billy and the horn soloists. This is the most intense section of the entire performance.

La Fiesta

This composition is, like "Spain", one of Chick's most well known works. It was originally recorded on the album "Return To Forever" (ECM 1022). The familiar harmonic vamp, heard often in Spanish flamenco music, provides a solid foundation for the opening themes, and is deceptively challenging as a vehicle for improvisation. The first phrase of the joyful A major section comes from John Coltrane's solo on "Someday My Prince Will Come", from the Miles Davis album of the same name.

During the exposition of the themes Billy builds intensity until the final sixteen measures before the key change to A major. He begins this final sixteen measures more quietly, however, then builds intensity to the

eight-measure transition which leads to the theme in A major. The tension which is created is released when Ron begins playing a walking bass line and Billy plays quarter notes with the hi-hat. The flamenco vamp returns for the final sixteen measures before the beginning of the solos. Billy and Ron play with a lot of intensity during this section, then begin the solo section in a quieter, more relaxed manner. This gives the soloist freedom to build their own level of intensity at their own pace.

During the first thirty-two measures of the piano solo I played only single note melodic lines in the right hand, and doubled these lines two octaves lower in the left hand. There is extensive use of sequential

development and crossrhythm in this section of the solo. The crossrhythms include 5/8 in measures 5-6 and 2/4 in measures 19-22 and 27-31.

During the last thirty-two measures of the solo the texture changes to single note lines which are accompanied by three-note chord voicings. Much of the melodic material in this section is based on the G# diminished scale (measures 33-34 and 49-50) and the C, F and G pentatonic scales (measures 33, 35-36, 39-41, 45-46 and 51-54). There is also further development of the 5/8 crossrhythm (measures 33-36 and 49-63). This rhythmic tension is resolved during the final eight measures of the solo.

Piano solo

E(7) F G F

Musical notation for measures 1-6. The piece is in 3/4 time. The first system consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Chord symbols E(7), F, G, and F are placed above the staff. Measure numbers 1 through 6 are indicated below the staff.

E(7) E(7) F

Musical notation for measures 7-12. The second system continues the piece. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment. Chord symbols E(7), E(7), and F are placed above the staff. Measure numbers 7 through 12 are indicated below the staff.

G F E(7) E(7)

Musical notation for measures 13-18. The third system continues the piece. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment. Chord symbols G, F, E(7), and E(7) are placed above the staff. Measure numbers 13 through 18 are indicated below the staff. A 4:3 ratio is noted between measures 17 and 18.

F G F E(7)

Musical notation for measures 19-24. The fourth system continues the piece. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment. Chord symbols F, G, F, and E(7) are placed above the staff. Measure numbers 19 through 24 are indicated below the staff. Trills are marked with '8va' and '3' in measures 19 and 20.

E(7) F G F

Musical notation for measures 25-30. The fifth system continues the piece. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment. Chord symbols E(7), F, G, and F are placed above the staff. Measure numbers 25 through 30 are indicated below the staff.

E(7) E(7) F

31 32 33 34 35 36

G F E(7) E(7) F

37 38 39 40 41 42 43

G F E(7) E(7)

44 45 46 47 48 49

F G F E(7)

50 51 52 53 54 55 56

E(7) F G F E(7)

57 58 59 60 61 62 63 64

Randy begins his solo with simple and straightforward melodic statements. This is not nearly as easy as Randy makes it sound.

His first eight measures establish the mood perfectly.

Trumpet solo: measures 1-8

One of the strongest elements in Randy's solo is his dramatic and expressive use of inflections and timbre, including 'squeezed'

notes (half valve effects). In the following example the melodies themselves are already quite effective, but the way in which

Randy interprets them is a sign of real musical artistry.

Trumpet solo: measures 25-37

Joe uses rhythmic repetition and rhyming effectively throughout his solo. The opening eight measures include several melodic fragments which all begin on the second beat. The eighth note line in measures 10-14

begins on the 'and' of the first beat. The shorter eighth note line which follows in measures 16-18 begins in exactly the same part of the measure. Chromatic passing tones are used effectively in measures 20-

25. Both Randy and Joe often use the G mixolydian or G pentatonic scales for both the F and G chords. This works well, since the G scales create a lydian sound on the F chord.

Tenor solo: measures 1-25

The high point in Joe's solo is prepared effectively by the triplet line in measures 51-52, which is followed by a long space. This space makes the entrance on the high 'a'

more dramatic. Notice that this line also begins on the second beat, like many of the phrases in the opening of the solo. The rhythm in measures 57, 59 and 63 creates a

rhyming effect which concludes the solo in a clear and convincing manner.

Tenor solo: measures 48-64

In flamenco guitar playing the guitarists often allow a particular open string to sound throughout an entire series of chords. These 'pedal note' effects are often quite colorful

and daring in their use of dissonance. Gil Evans has used this technic in some of his pieces which have a spanish influence. I often used pedal notes in the highest voice

of the chords in my comping, although they don't result in extreme dissonance in this particular piece. Two examples of this technic are illustrated below.

Use of melodic pedal point in piano comping

Anwendung von Orgelpunkt in der Klavierbegleitung

Emploi d'une note pédale mélodique dans l'accompagnement de piano

Once again, all the rhythm section instruments make extensive use of crossrhythms and spontaneous interaction throughout the performance. A detailed study of these technics, including the transcription of the rhythms used by the individual instruments,

will provide further insight into the creative development of this musical vocabulary. The more you listen to the details in the rhythm section accompaniment and interaction, the more you will appreciate the special talents which Ron and Billy have

developed. These intuitive skills are the most important for the aspiring improviser. It is only through the development of such skills that the music can have a clear sense of development and coherence, yet remain fresh and unpredictable.

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* includes highest quality listening / play-along **compact disc** or **cassette** featuring:

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Bill Dobbins - piano / **Ron McClure** - Bass / **Billy Hart** - drums

THE CHICK COREA CLASSICS

Spain / Friends / Litha / The Loop / Straight Up And Down / La Fiesta
Arrangements / Transcriptions / Text by Bill Dobbins



3 Spain

6 Friends

8 Litha

10 The Loop

12 Straight Up And Down

14 La Fiesta

Spain

Chick Corea

Latin (straight 8th's)

col r.h. (2 8ves lower)

Em7 F#sus

The first system of musical notation for 'Spain' consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and rests, starting with a repeat sign. The left-hand staff (bass clef) contains a bass line with a wavy line indicating a tremolo effect, followed by chords. Chord symbols 'Em7' and 'F#sus' are placed above the right-hand staff. A performance instruction 'col r.h. (2 8ves lower)' is written in the left margin.

A Gmaj7 F#7 Em7

The second system of musical notation consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and rests. The left-hand staff (bass clef) contains a bass line with eighth notes. Chord symbols 'A Gmaj7', 'F#7', and 'Em7' are placed above the right-hand staff.

A7 Dmaj7 Gmaj7 C#7alt. F#7(+) Badd9

The third system of musical notation consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and rests. The left-hand staff (bass clef) contains a bass line with chords. Chord symbols 'A7', 'Dmaj7', 'Gmaj7', 'C#7alt.', 'F#7(+)', and 'Badd9' are placed above the right-hand staff.

B

col r.h. (2 8ves lower)

The fourth system of musical notation consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and rests. The left-hand staff (bass clef) contains a bass line with a wavy line indicating a tremolo effect. A section marker 'B' is placed above the right-hand staff. A performance instruction 'col r.h. (2 8ves lower)' is written in the left margin.

The fifth system of musical notation consists of two staves. The right-hand staff (treble clef) contains a melodic line with eighth notes and rests. The left-hand staff (bass clef) contains a bass line with a wavy line indicating a tremolo effect.

1. G6/9 A7sus Bsus

2. G6/9 A7sus Gmaj7

F#7alt.

Em7 A7 Dmaj7 Gmaj7

C#7alt. F#7alt. Bm B7

Em7 A7 Dmaj7 Gmaj7 C#7alt. F#7(+) Badd9

D.C. al coda (after solos)

D

col r.h. (2 8ves lower)

G6/9A7sus

Solos: 11 choruses

Gmaj7#11 E

F#7b9

Em7

A7

Dmaj7

Gmaj7#11

C#7alt.

F#7b9

Bm7

B7b9

Gmaj7

D.S. al D.C. al coda

G6/9

D/A#

Bsus(m)

Friends

Chick Corea

Bossa Nova

Cmaj7 Fmaj7/C Cmaj7 Dadd9/C Bbmaj7/C

Lead * Lead * Lead * Lead *

Fm6/9/C Cmaj7 Fmaj7/C Cmaj7

* Lead * Lead * Lead *

Dadd9/C Emaj9/B Amaj7#11/B Emaj9/B F#6/9/A#

Lead * Lead * Lead * Lead *

Dadd9/A Fmaj7#11/A Bbmaj7/A Abmaj7#11

Lead * Lead * Lead * Lead *

Fmaj9 D6/9#11 Fm6/C

* Lead * Lead * Lead * Lead *

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C6/9 Fmaj7/C Amaj7 Am9

• Ped. • Ped. • Ped.

Dm7 G7b9

Ped. • Ped. •

Solos: 3 choruses,
then D.C. al coda

C6/9 Fmaj7/C C6/9 Dadd9/C

Ped. •

Bbmaj7/C Fm6/C C6/9

rit. •

Litha

Chick Corea

Latin (straight 8th's)

Dmaj7 C#m7 Bmaj7 Bbm7 Abmaj7 Gm7

Fmaj7#11 Dmaj7#11

Ebmaj7#11 C#maj7#11

Cm7/F B7#9

Fine

♩ = ♩ Jazz

Em7 Solo

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Fm7/Bb

Am (aeolian)

Solo

Eb7sus

Solos: 2 choruses,
then D.C. al fine
(fine 2nd time)

The Loop

Chick Corea

Jazz waltz

Piano Intro

Fmaj7 Am7 Gm7 C7 C#o7

The first system of musical notation shows a piano introduction in 3/4 time. The right hand plays a series of chords: Fmaj7, Am7, Gm7, C7, and C#o7. The left hand provides a simple bass line. Pedal markings 'Ped.', 'Ped.', and 'Ped. sim.' are placed below the bass line.

Ped. Ped. Ped. sim.

Dm7 Dm7/C Bø7 Bbmaj7 Fmaj7/A Abo7

The second system continues the loop with measures 6 through 10. Chords include Dm7, Dm7/C, Bø7, Bbmaj7, Fmaj7/A, and Abo7. A '4.3' fingering is indicated for the Bø7 chord.

Gm7 A7 (+) Dm(add9) E7#9 Am7 D7 Gm7 C7

The third system contains measures 11 through 15. Chords are Gm7, A7 (+), Dm(add9), E7#9, Am7, D7, Gm7, and C7. A '4.3' fingering is shown for the Dm(add9) chord.

Fmaj7 Dm7 Gm7 C7 C#o7 Dm7 Dm7/C

The fourth system covers measures 16 through 20. Chords include Fmaj7, Dm7, Gm7, C7, C#o7, Dm7, and Dm7/C. Two '4.3' fingerings are indicated for the C7 and C#o7 chords.

Bø7 Bbmaj7 Fmaj7/A Abo7 Gm7

The fifth system shows measures 21 through 25. Chords are Bø7, Bbmaj7, Fmaj7/A, Abo7, and Gm7. A '4.3' fingering is indicated for the Bbmaj7 chord.

A7alt Dm(♯add9) G7 Gm7 C7 B7alt.

B♭maj7 B♭7 Fmaj7/C C♯°7 Dm(11) C♯°7

Fmaj7/C B♭7 B♭maj7 B♭m6/9 Am7

D7 (+) ⊕ Abm7 Db7 Gm7 C7

Solos: 3 choruses, then
D.S. al coda

⊕ Abm7 Db7 Gm7 C7b9 Fmaj7

rit.

Straight Up And Down

Chick Corea

Fast Jazz

Emaj7#11

8va

A

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Gbmaj7#11 Fsus Em7/A

C#m7/F#

D Fm7 Gbmaj7 Fm7

Gbmaj7 Fm7 Bbm7 Gbmaj7#11 Fsus

Solos: play 8 times (trade 8's with drums last 2 times)

E Fm7 Em7/B C#m7/F# Fm7

after solos - D.C. al fine (play over the last chord)

La Fiesta

Chick Corea

Latin (straight 8th's)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic pattern of eighth notes and chords. The first measure has a whole rest in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic pattern of eighth notes and chords. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. Above the staff, the letters 'A E' are written above the second measure and 'F' is written above the fifth measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic pattern of eighth notes and chords. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. Above the staff, the letters 'B E(7)' are written above the fifth measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic pattern of eighth notes and chords. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. Above the staff, the letters 'F G F E' are written above the first, second, fourth, and fifth measures respectively.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a rhythmic pattern of eighth notes and chords. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. Above the staff, the letters 'E(7) F G' are written above the first, third, and fifth measures respectively.

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F E **C** E(7) F

The first system of music features a piano accompaniment. The treble clef staff contains chords F, E, C, E(7), and F. The bass clef staff provides a simple harmonic accompaniment. A repeat sign is present above the C chord.

G F E 1. 2.

The second system continues the piano accompaniment with chords G, F, and E. It includes first and second endings for the E chord, marked with '1.' and '2.' above the staff.

Amaj7 Dmaj7/A Amaj7 Dmaj7/A Amaj7 Dmaj7/A

The third system features a piano accompaniment with a sequence of chords: Amaj7, Dmaj7/A, Amaj7, Dmaj7/A, Amaj7, and Dmaj7/A. The bass line consists of a steady eighth-note accompaniment.

Amaj7 Dmaj7/A **D** **E** Amaj7 C#7 Dmaj7/A D#7

The fourth system continues the piano accompaniment with chords Amaj7, Dmaj7/A, D, E, Amaj7, C#7, Dmaj7/A, and D#7. The D and E chords are highlighted with boxes.

Amaj7/E E#7 F#m7 B7 E7 A

The fifth system features a piano accompaniment with chords Amaj7/E, E#7, F#m7, B7, E7, and A. The bass line continues with eighth-note accompaniment.

Dmaj7 C#m7 F#7 1. B7

The sixth system concludes the piano accompaniment with chords Dmaj7, C#m7, F#7, and a first ending B7. The first ending is marked with '1. B7' above the staff.

E7

²Bm7 E7 A Bm/A

Amaj7 Dm/A E/A F/A G/A Fmaj7/A

F E F G F

Solos: 24 times (6 choruses of 32 bars)

After solos, D.S. al coda
(play all repeats)

G E(7) F G F E(7)

Play 6 times

Amaj7 Dmaj7/A Amaj7 1. Dmaj7/A 2. Dmaj7/A (horns)