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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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 composers 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

Em7

Dmaj7

Gmaj7#11

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

Gmaj7#11

F7b9

Em7

A7
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 passing 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).

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
B 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 melodic minor mode (A7 scale) with a passing tone between the root and seventh (b9). 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 "afl" and "ff", which were heard prominently in measures 3-5. Notice that both Randy and Joe frequently use notes on the G# 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

Trumpet solo: 2nd chorus, measures 1-22

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

Creating 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

Piano accompaniment: 1st chorus of trumpet solo, measures 1-13
Between the second and third choruses of the trumpet solo two techniques which are especially common in Latin music are used. At the end of the second chorus, and elsewhere, the rhythm of the accompaniment is divided between the two hands. This use of the piano as a kind of harmonic hand drum is particularly well suited to Latin and other ‘straight eighth’ styles. At the beginning of the third chorus a syncopated rhythmic figure is repeated, with small variations, through much of this chorus. Although this technique is often used in jazz styles as well, it is quite effective in Latin and other ‘straight eighth’ styles.

Piano accompaniment: trumpet solo, measure 21 of 2nd chorus thru measure 6 of 3rd chorus

In the final chorus of the trumpet solo I returned to the use of chromatic harmonic embellishment. Since the solo was moving toward a higher level of intensity, I used thicker voicings and a higher register for the accompaniment. The excerpt shown below should be compared with the excerpt from the first chorus of the trumpet solo for further clarification of the use of this decorative technique.

Piano accompaniment: 4th chorus of trumpet solo, measures 5-10
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: Bb pentatonic on A7 and Eb 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 5/8 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 C7 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 'Gb', respectively) is not used, since it would interfere with the third of the chord. The final phrase of this chorus is based on the E minor 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 'b1' and 'c', in order to clearly convey the sound of the F#7 chord.

In measures 11-16 the Eb 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 complements 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 tom-toms in measures 5-8.

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'. 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.
- 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 underlying 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.

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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 rhythm ic 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

(G7) C F/C C D/C Bb/C

Fm6/C C F/C C

D/C E/B A/B E/B F/A#

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 Bmaj7+ arpeggio combines the sound of the D triad with the root of the next chord (B♭). Since the third, fifth, major seventh and ninth of the F minor chord in measure 7 also imply Am7+4, the two phrases seem to have a sequential relationship.

In measures 8 and 10 the quarter notes create a rhythmic effect, while the “fill” 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

C D/C Bb/C Fm6/C

C F/C C D/C E/B A/B

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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.
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

Cmaj7

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 complements 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 complement 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.

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. Interesting 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 13-19. In measures 39-41 he continues the 3/4 crossrhythm which Billy was playing in measures 31-38.

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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

Am (aeolian)
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.
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.
Gm7  C7  Fmaj7  Dm  Gm7  C7  Cmaj7  
Dm  Dm7/C  Bb7  Bbmaj7  Fmaj7/A  
Ab7  Gm7  A7  Dm  
G7  Gm7  C7  B(maj)7  Bbmaj7  Bb7  
Fmaj7/C  Cmaj7  

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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
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**

![Musical notation](image)

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**

![Musical notation](image)

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**

![Musical notation](image)

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.
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.

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).
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.
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 F♯ and E♭ 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 7♭5 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 F 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♭ 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 18 of the second chorus. The note 'g♯' 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 crosstrim. 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 24-27. In measure 28 of this chorus a fragment of the G pentatonic scale resolves to a long eighth note line based on the E 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 crosstrim 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.
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

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

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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 tension, 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 B 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.

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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.

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 “Somewhere 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 right-measure transition which leads to the home 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.
Randy begins his solo with simple and straightforward melodic statements. This is not nearly as easy as Randy makes it sound.

Trumpet solo: measures 1-8

His first eight measures establish the mood perfectly.

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 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.
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 Örgelpunkt 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 cross rhythms 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.

THE CHICK COREA CLASSICS

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

Randy Brecker - trumpet / Joe Lovano - tenor saxophone
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
Soles: 3 choruses, then D.C. al coda
Litha

Latin (straight 8th's)

Dmaj7  Cm7  Bmaj7  Bbm7  Almaj7  Gm7

Fmaj7\n
Dmaj7\n
Emaj7\n
Cmaj7\n
Cm7/F  B7\n
Fine

Em7

Solo

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8
Solos: 2 choruses, then D.C. al fine (fine 2nd time)
The Loop

Chick Corea

Jazz waltz

Piano Intro

Fmaj7  Am7  Gm7  C7  Cmaj7

Ped.sim.

Dm7  Dm7/C  B07  Bbmmaj7  Fmaj7/A  Ab7

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

Fmaj7  Dm7  Gm7  C7  Cmaj7  Dm7  Dm7/C

B07  Bbmmaj7  Fmaj7/A  Ab7  Gm7
Soios: 3 choruses, then D.S. al coda
La Fiesta

Chick Corea

Latin (straight 8th's)

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