

## 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

Em7 A7 3

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

Sub

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**