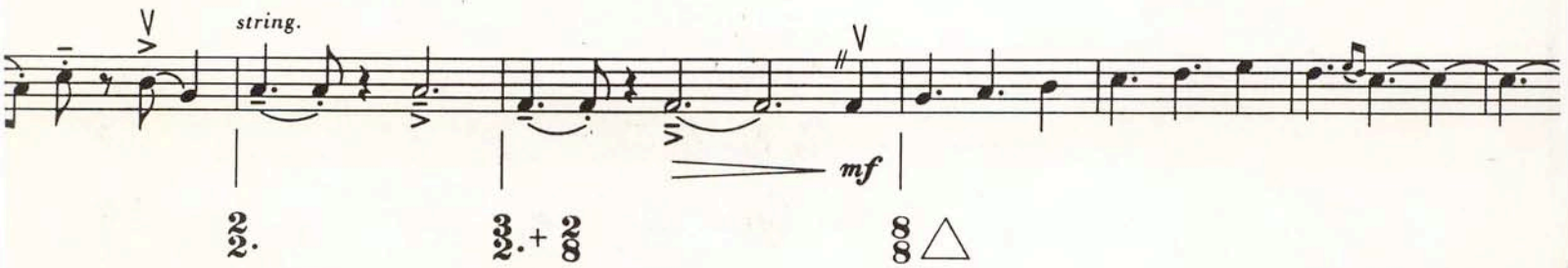
$8 95

THE JAZZ STYLES OF CHICK COREA



SPAIN by Chick Corea (above and on cover page)
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foreword

The styles of Chick Corea are a fascinating blend of jazz, classical and Latin music. With his technical virtuosity on piano and multi-keyboards he has been able to blend all of these influences into a compositional style which produces a unique sound. Because of his large popularity, he has developed into one of the most influential jazz figures of the past decade.

We hope that you will enjoy playing these arrangements of Chick's compositions and will share in his love of creating them.

"I hope that this music helps you with your own direction in music. Have fun."

Chick Corea

In A Silent Way,
g the electric

The first year and a half, the group included Chick, Stanley Clarke, Flora Purim, Airto, and Joe Farrell. They started out playing to thirty people at the Village Vanguard in lower Manhattan to three thousand in Tokyo less than a year later.

The second edition of the group formed soon after with Bill Conners, Steve Gadd, and Mingo Lewis. "The touring was hard, everybody played great, and the next lesson in group survival, management, and life in general was learned by all," says Chick.

"I looked at Stanley, he smiled, we gritted our teeth and enter a new cast of characters again! Lenny White and then Al Di Meola. RETURN TO FOREVER was now a quartet," he continues.

By 1976 Chick and the group had completed six albums, and Chick and Stanley had individually recorded several albums as solo artists. They had also received numerous awards.

In addition to RETURN TO FOREVER's charter members (Chick and Stanley), another cast of characters were members of the group for the 1977 spring tour. They are: Joe Farrell (who was a member before) on reeds, master of all the saxophones, clarinets, flutes, oboe and English horn; Gayle Moran, formerly of the Mahavishnu Orchestra, who has played the piano since the age of three and now is on keyboards and vocals; Gerry Brown, who played with Larry Coryell, is on drums and percussion and has been studying and playing since he was four. In the four piece brass section we have Harold Garrett, who played with Woody Herman, and Jim Pugh, who also played with Herman as well as Chuck Mangione. Finally, there are two seasoned trumpet players: James Tinsley, who toured with Stanley Clarke and performed with the Boston Opera Company; and John Thomas, who played with Woody Herman and Count Basie.

Musicmagic is Chick's and RETURN TO FOREVER's latest release on CBS Records and will, without a doubt, further engrave their name in time.

Chick's latest solo effort on Polydor records is called the Mad Hatter which is an expansion of the musical concept he used for his two previous solo recordings, My Spanish Heart and The Leprechaun.

about this book

CHICK COREA JAZZ STYLES features some of Chick's best compositions arranged as solos for Piano alone, Guitar alone, Rhythm Section, or any combination of these instruments. With the extended use of Synthesizer and Electric Piano, the traditional sound of the jazz combo has been changed. The varied use of electronic instruments adds additional color to the sound of CHICK COREA.

THE PIANO (ACOUSTIC/ELECTRIC) line is a melodic arrangement of CHICK COREA'S playing, with some instrumental cues added. When used as an accompaniment to the Guitar (or any other melodic instrument), the Piano may improvise, using the instrumental cues and the chord names provided between the staves.

THE GUITAR line in these arrangements has been altered in some instances to sound an octave lower. This was done in order to eliminate the many ledger lines that would have to be read. When playing rhythm, the Guitarist may use the chord names located in the Piano part. These can be utilized with the suggested Drum rhythm (located at the top center of the title page), the rhythm of the Bass line (found in the Piano part), or any combination of the two.

THE BASS (ACOUSTIC/ELECTRIC) is played by reading the left hand of the Piano par one octave higher when necessary. After the basic pattern has been mastered, the Bassist may improvise, using a combination of the rhythmic pattern and the given chord names.

THE DRUMS may follow the suggested rhythm pattern located at the top center of the title page. The Drummer may also use it as a guide for interpretative rhythms he might wish to play.

IMPROVISATION: Each arrangement has an improvisational Solo section. These sections can be repeated for additional solos as many times as necessary.
Finally: In the upper right hand corner of each title page are boxes with the title of the album from which the song was arranged.

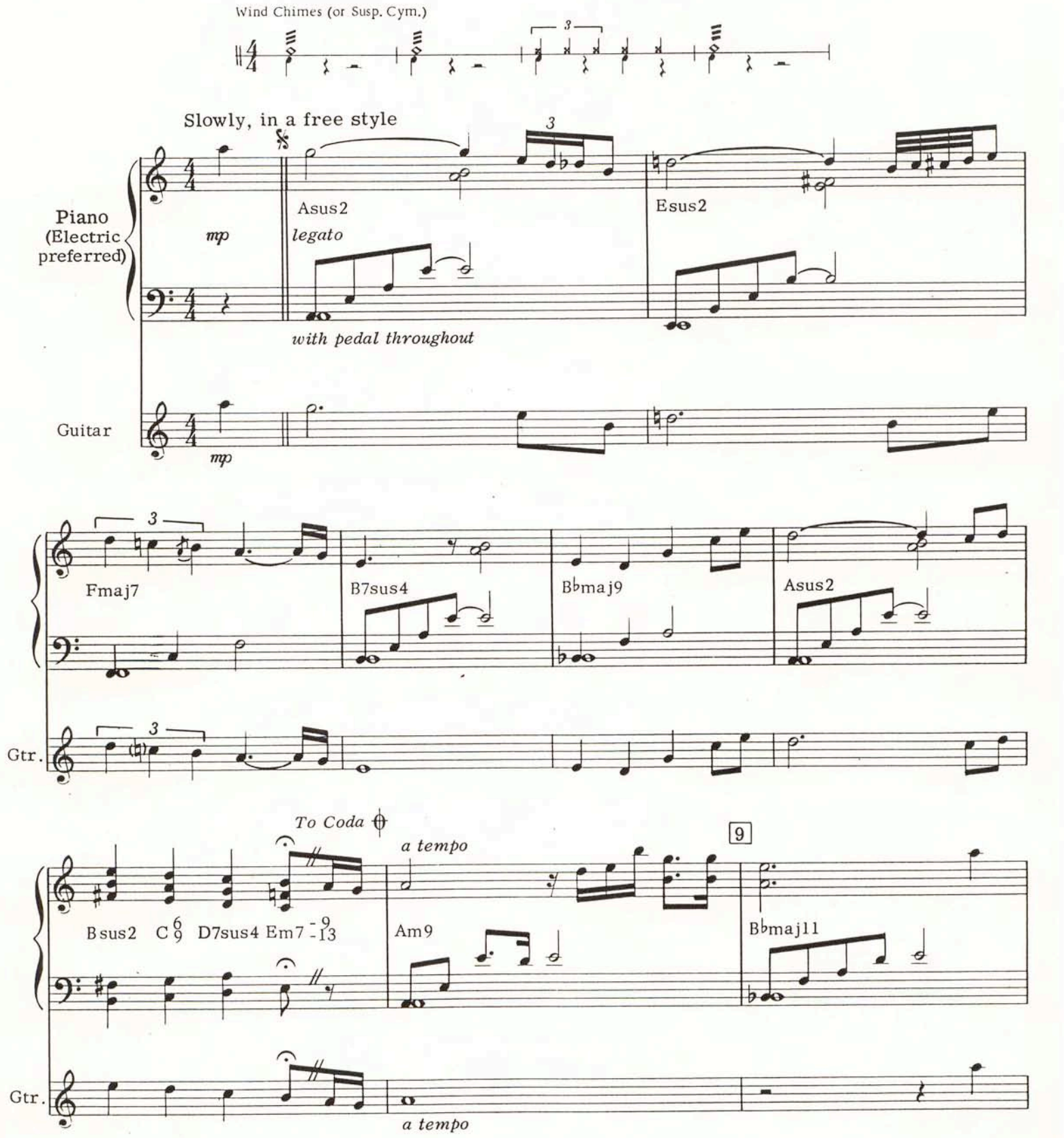
discography 1972-1974

album	year	record company	record numb
RETURN TO FOREVER	1972	POLYDOR	ECM 1022
LIGHT AS A FEATHER	1972	POLYDOR	PD 5535
CRYSTAL SILENCE	1973	POLYDOR	ECM 1024
HYMN OF THE SEVENTH GALAXY	1973	POLYDOR	PD 5536
WHERE HAVE I KNOWN YOU BEFORE	1974	POLYDOR	PD 6509

Crystal Silence

Words by Neville Potter
Music by Chick Corea

This piece was originally recorded with Electric Piano and Vibes on the album RETURN TO FOREVER in 1972.



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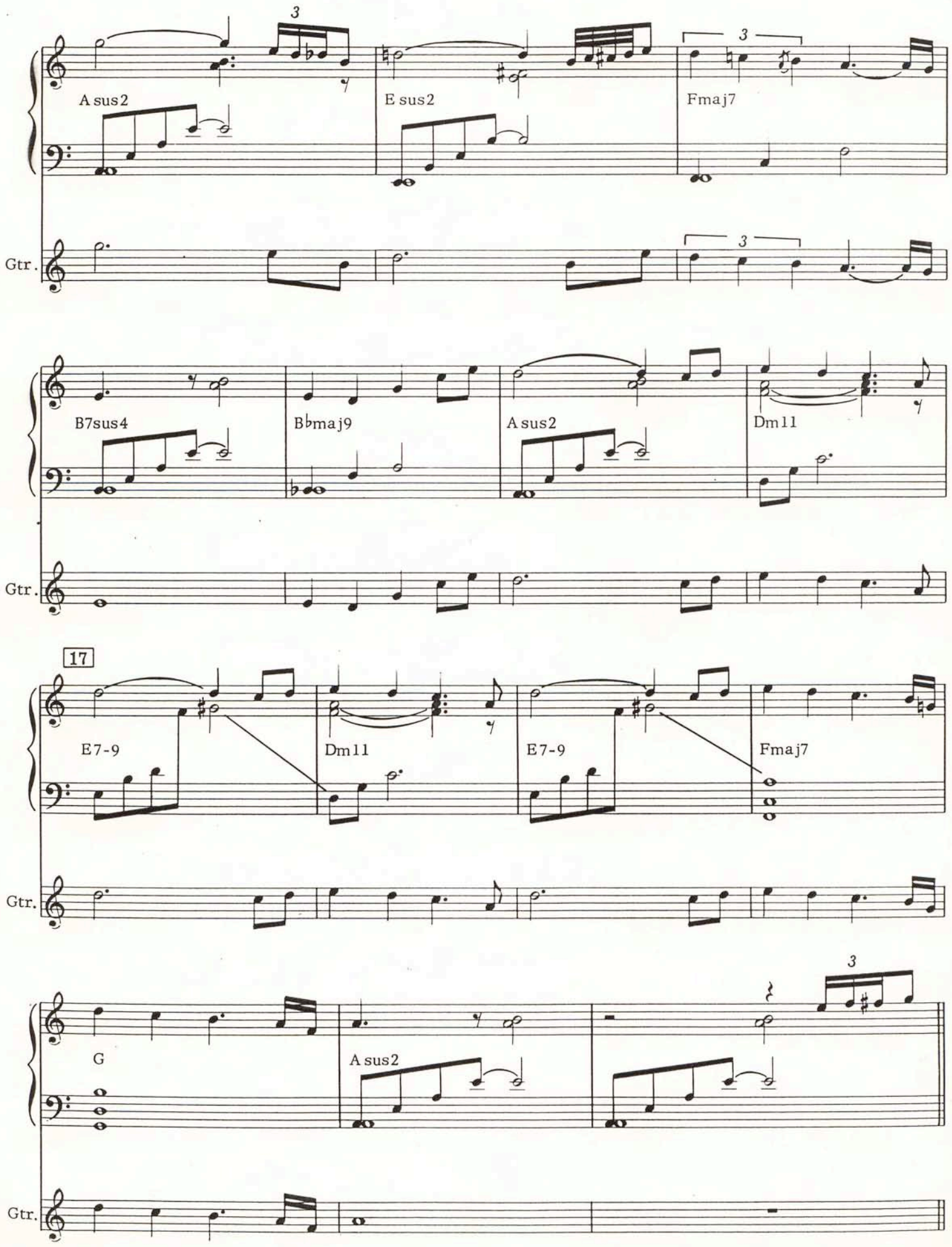
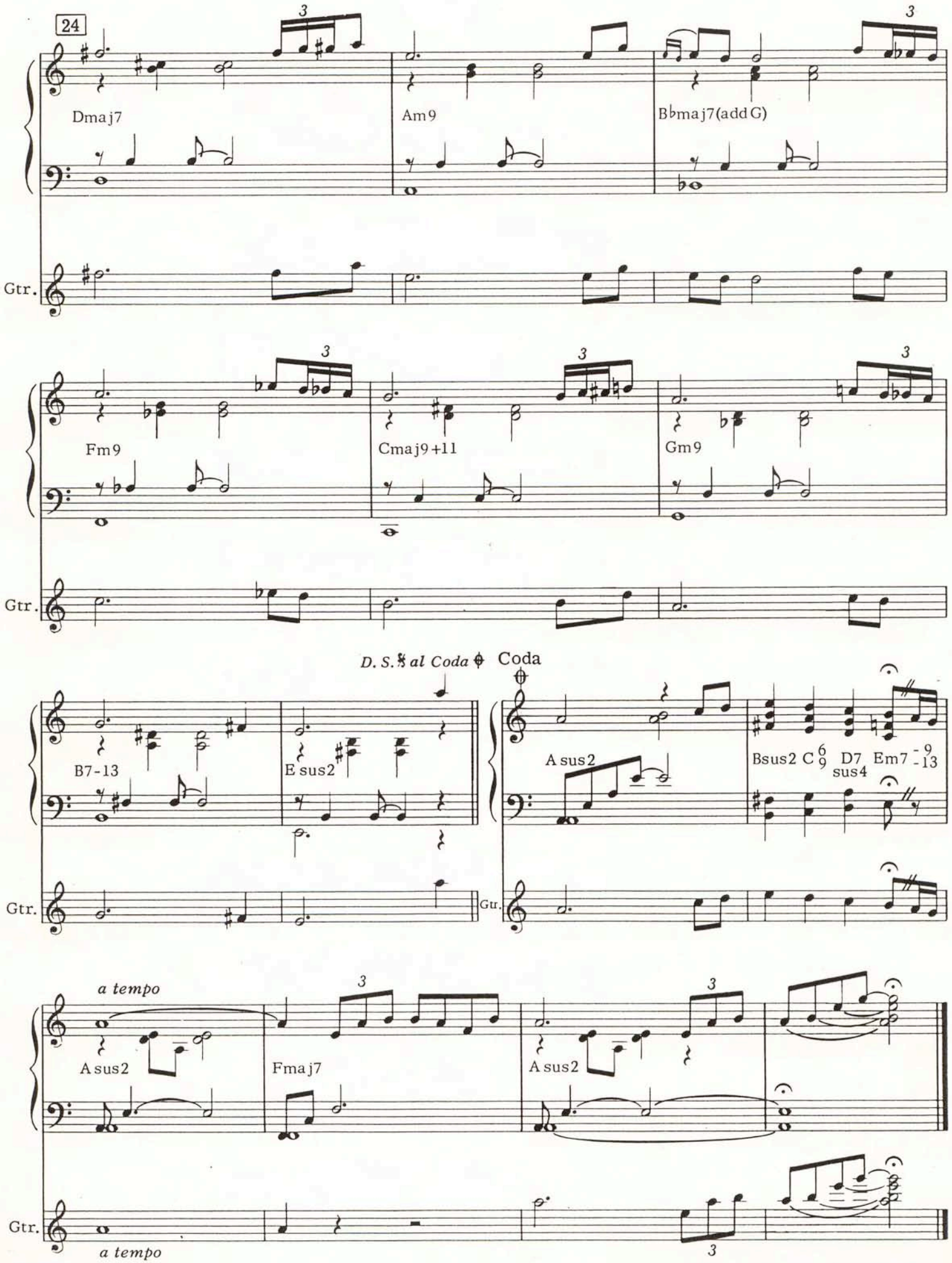
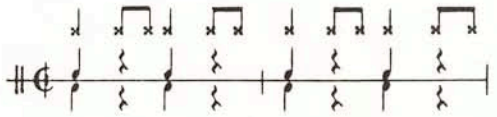

A sus2
E sus2
Fmaj7
Gtr.
B7sus4
B♭maj9
A sus2
Dm11
Gtr.
17
E7-9
Dm11
E7-9
Fmaj7
Gtr.
G
A sus2
Gtr.


24
Dmaj7
Am9
B♭maj7(add G)
Gtr.
Fm9
Cmaj9+11
Gm9
Gtr.
D. S. 𝄋 al Coda
Coda
B7-13
E sus2
A sus2
Bsus2
C 6/9
D7 sus4
Em7 -9 -13
Gtr.
Gu.
a tempo
A sus2
Fmaj7
A sus2
Gtr.
a tempo

Spain

by Chick Corea

Recorded on the album LIGHT AS A FEATHER in 1972, "Spain" has become one of the most popular of Chick's compositions.



Moderately fast, in 2

Piano (Electric preferred)

No chord

f

Em11

F♯7sus4

Guitar

f

7

mf

G

Gtr.

mf

D/F♯ F♯7

Em7

A13 $^{-11}_{-9}$

Gtr.

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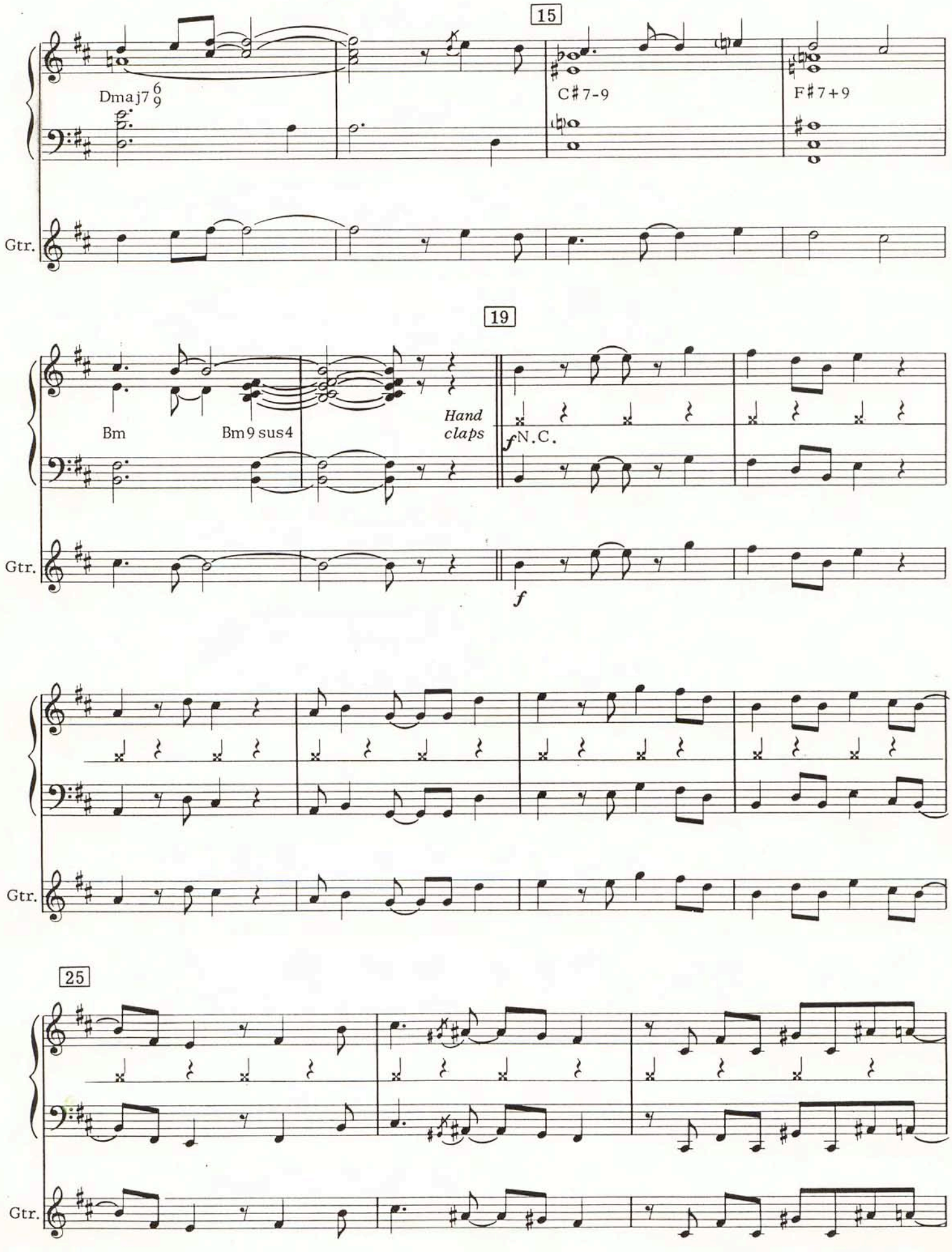
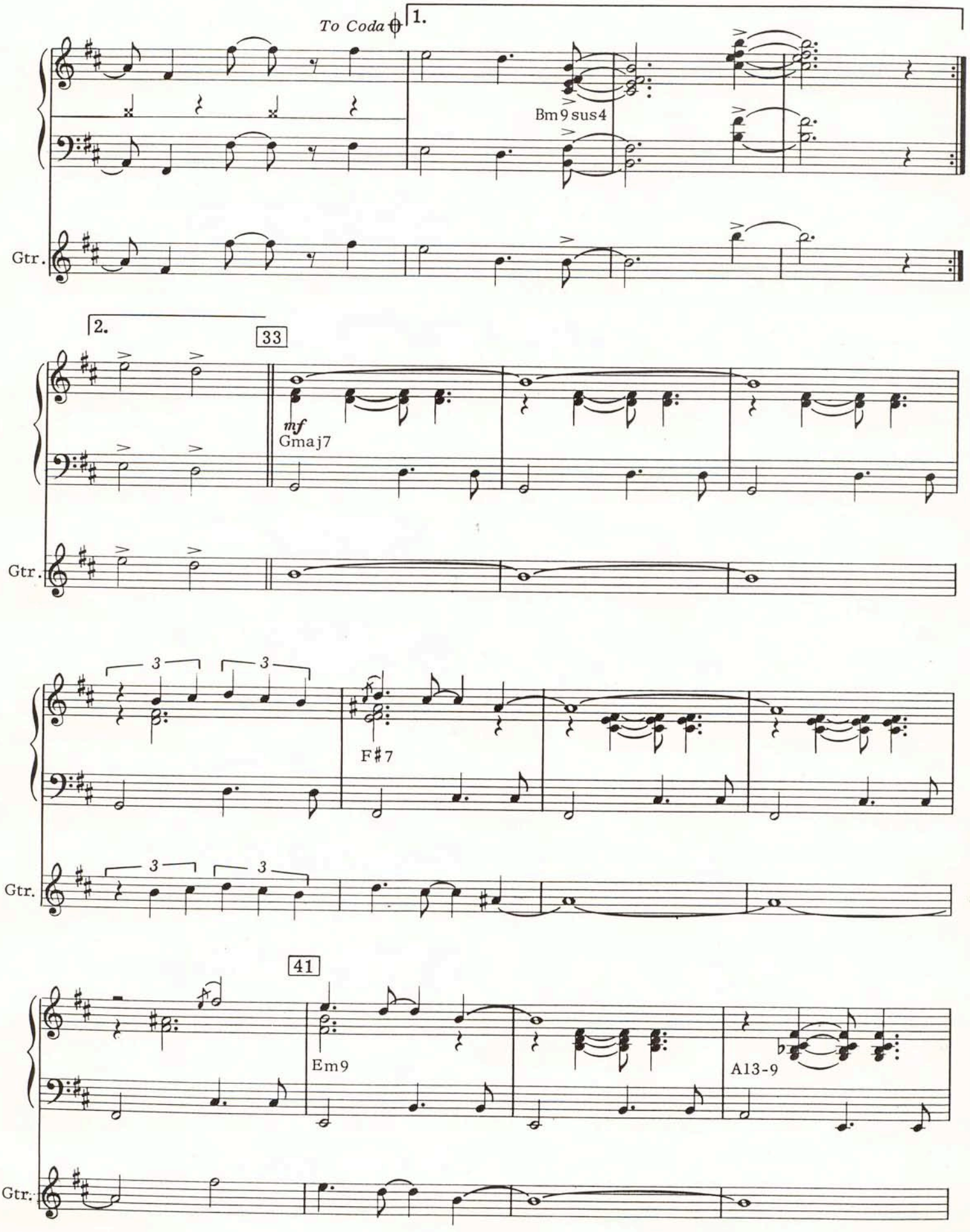
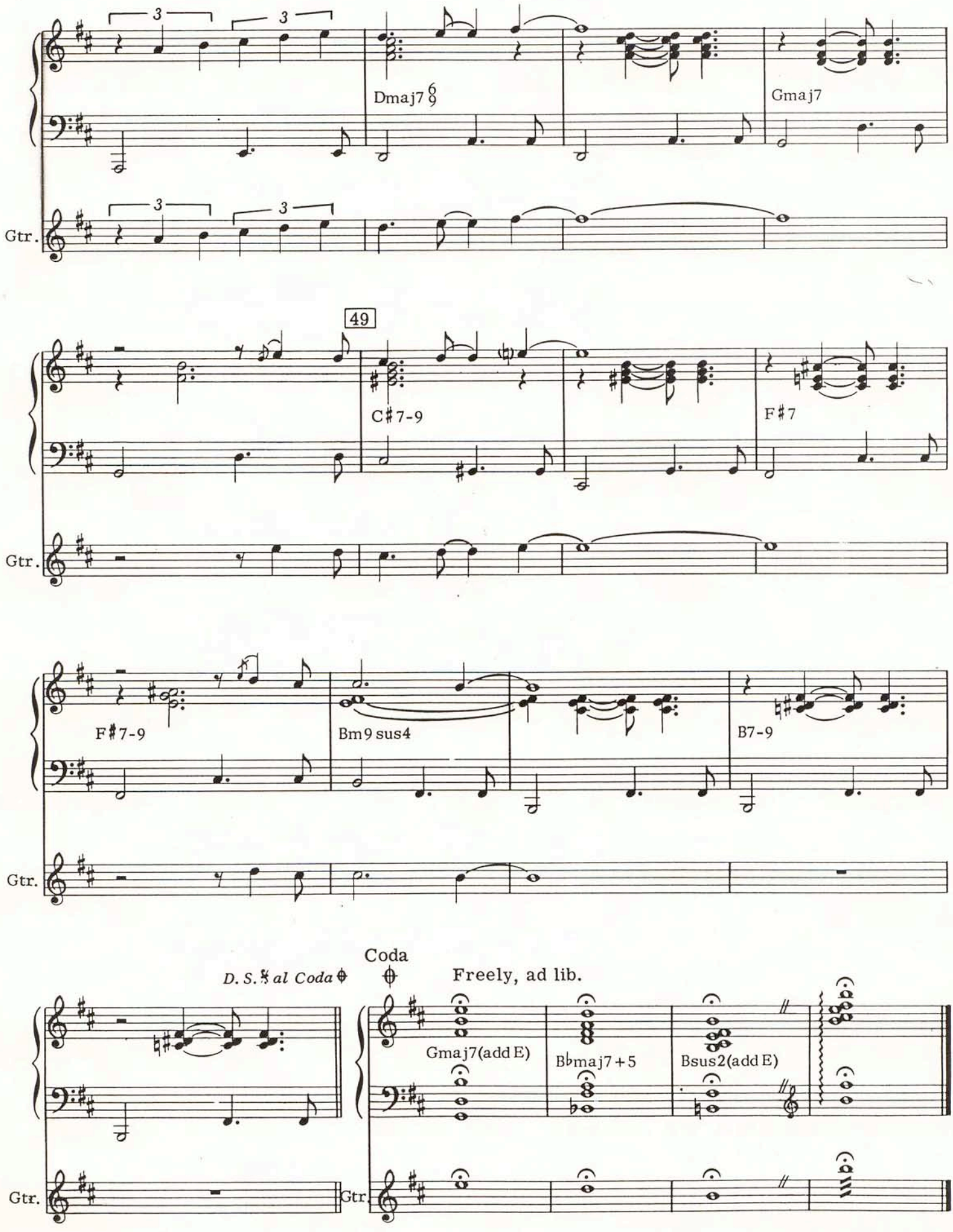

15
Dmaj7 6/9
C♯7-9
F♯7+9
Gtr.
19
Bm
Bm9 sus4
Hand claps
fN.C.
f
Gtr.
Gtr.
25
Gtr.

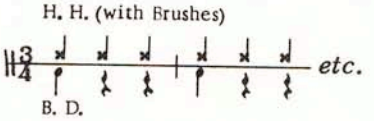

To Coda
1.
Bm9sus4
Gtr.
2.
33
mf
Gmaj7
Gtr.
3
3
F♯7
Gtr.
41
Em9
A13-9
Gtr.

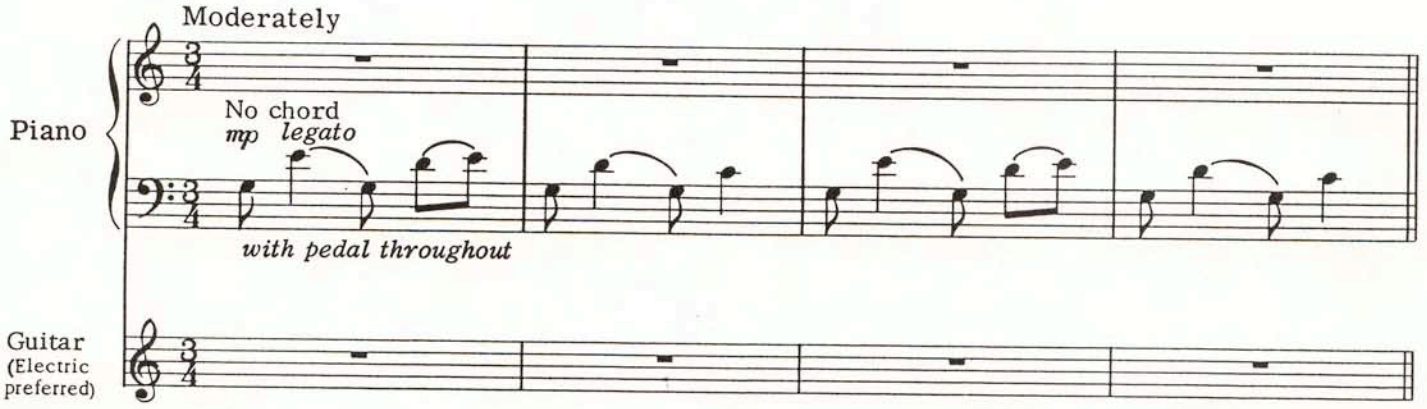

Dmaj7 6/9
Gmaj7
Gtr.
49
C♯7-9
F♯7
Gtr.
F♯7-9
Bm9 sus4
B7-9
Gtr.
D. S. 𝄋 al Coda
Coda
Freely, ad lib.
Gmaj7(add E)
B♭maj7+5
Bsus2(add E)
Gtr.
Gtr.

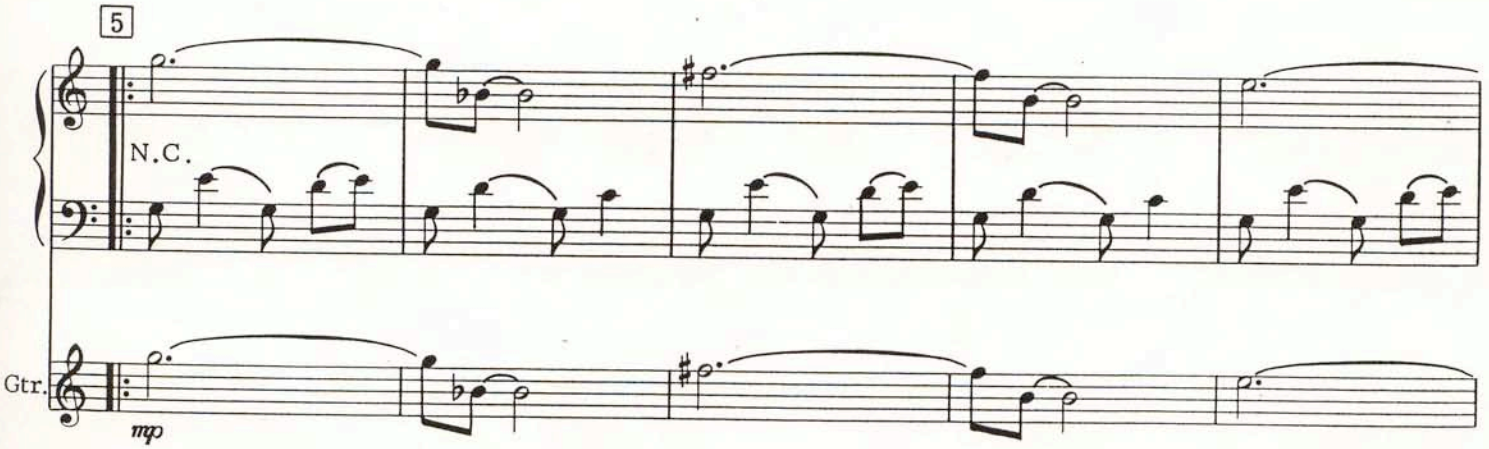
Children's Song #1
(From Children's Suite)

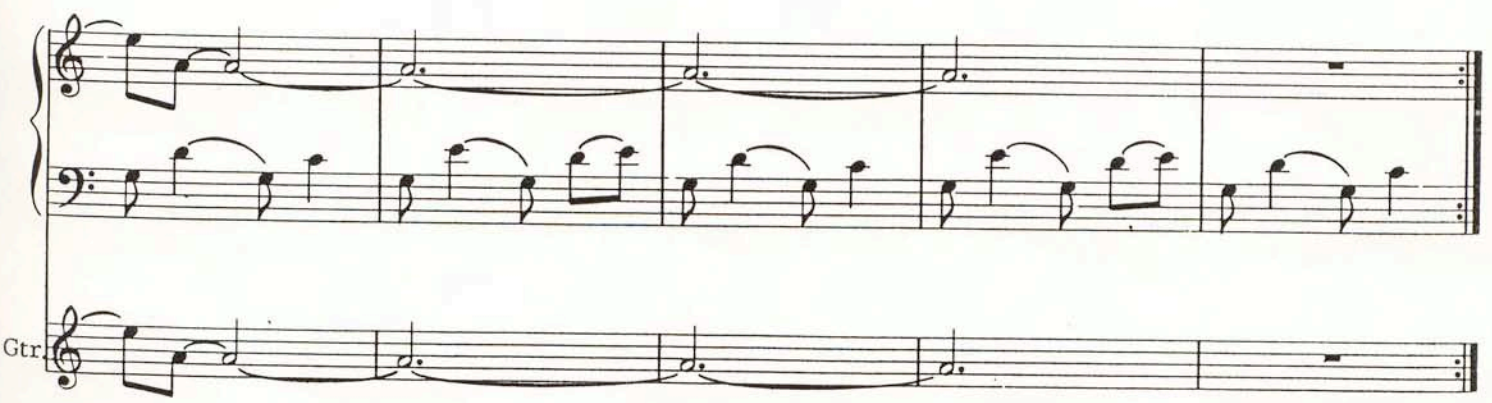
by Chick Corea

This simple melody and ostinato are an example of an improvisation growing into a finished composition. It was recorded on CRYSTAL SILENCE in 1973.









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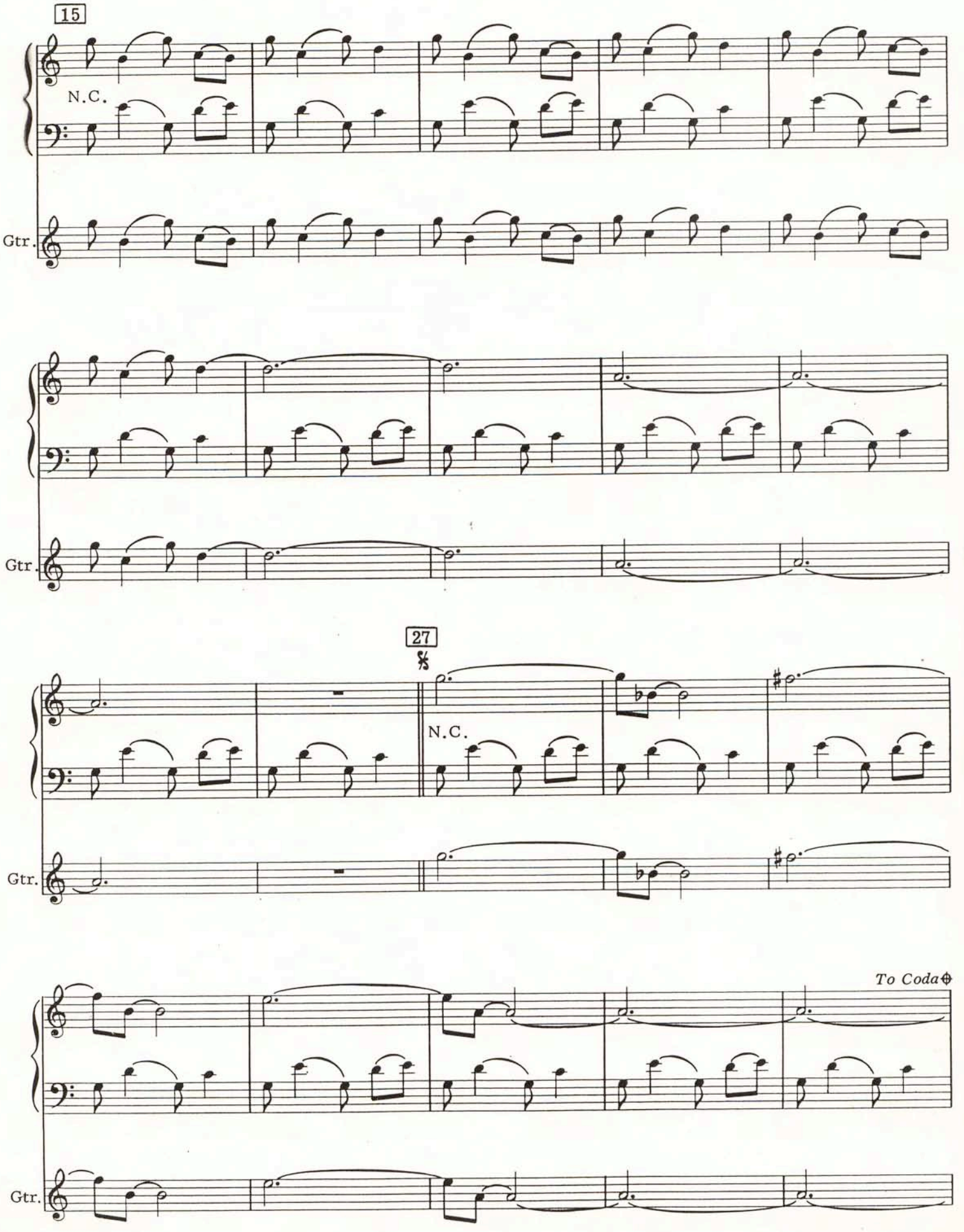
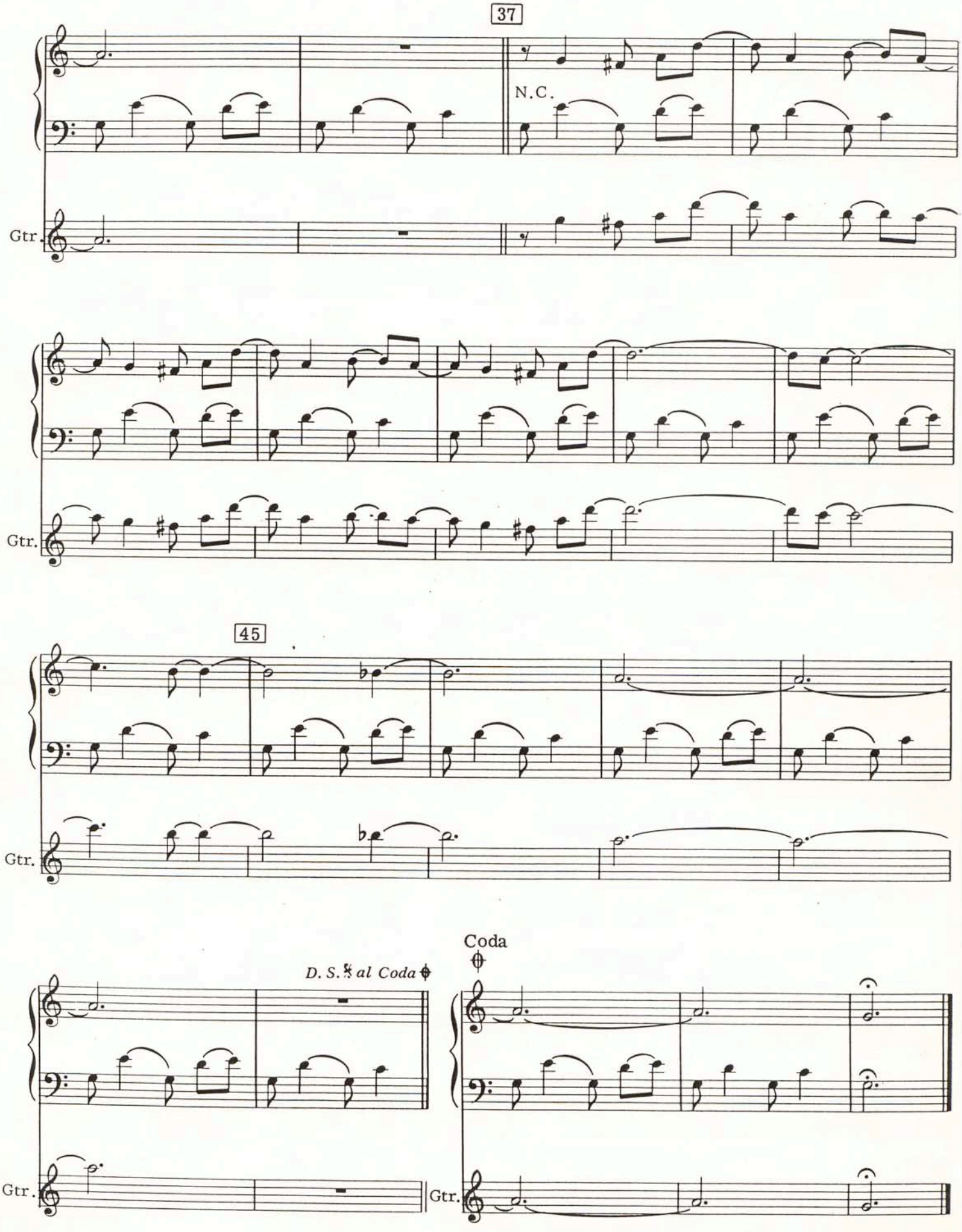
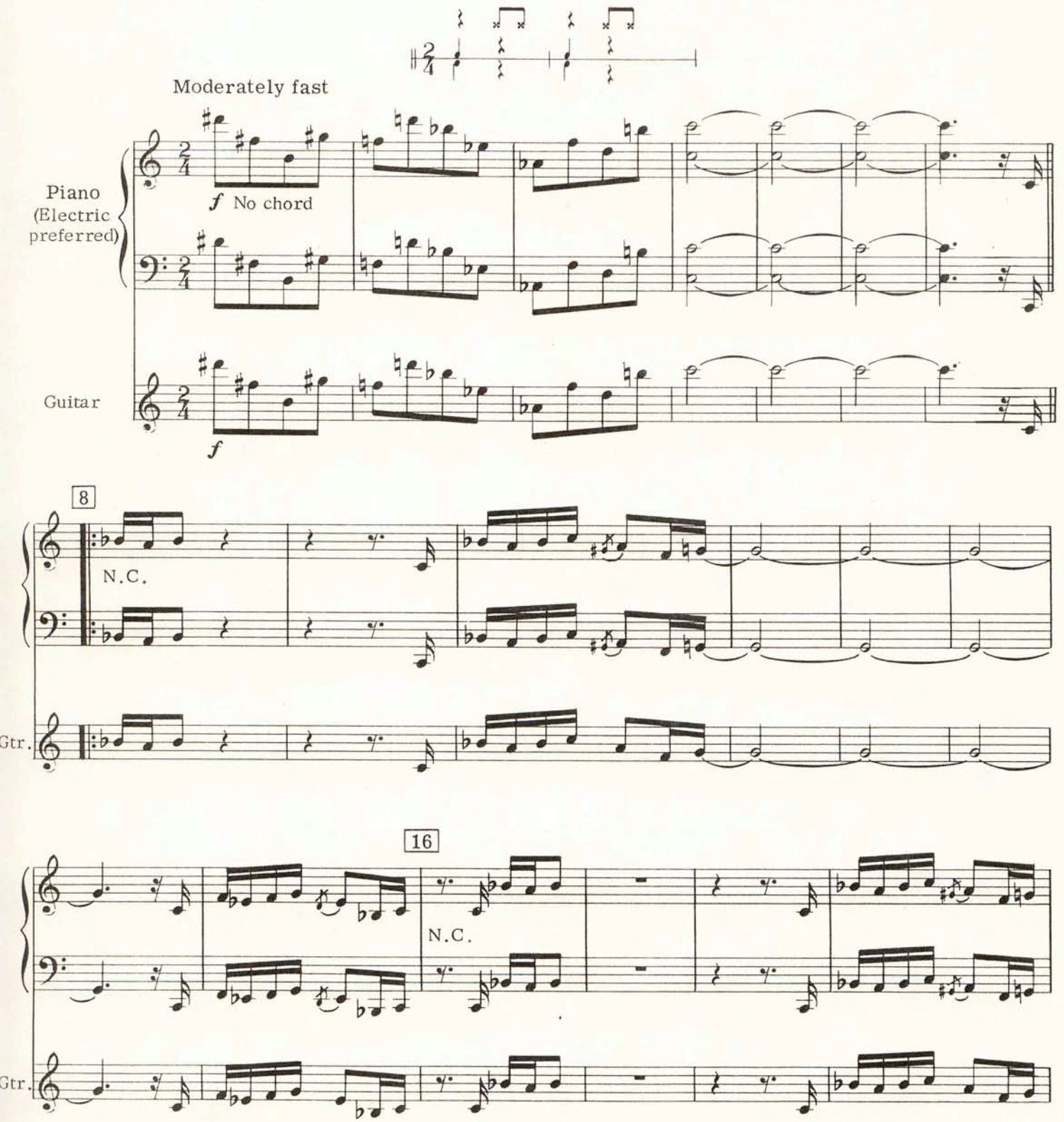

15
N.C.
Gtr.
Gtr.
27
N.C.
Gtr.
To Coda
Gtr.


37
N.C.
Gtr.
Gtr.
45
Gtr.
D. S. 𝄋 al Coda
Coda
Gtr.
Gtr.

Hymn Of The Seventh Galaxy

by Chick Corea

This piece from the album HYMN OF THE SEVENTH GALAXY was recorded in 1973. It relied more heavily on the use of electronic instruments and a more complex style of writing.



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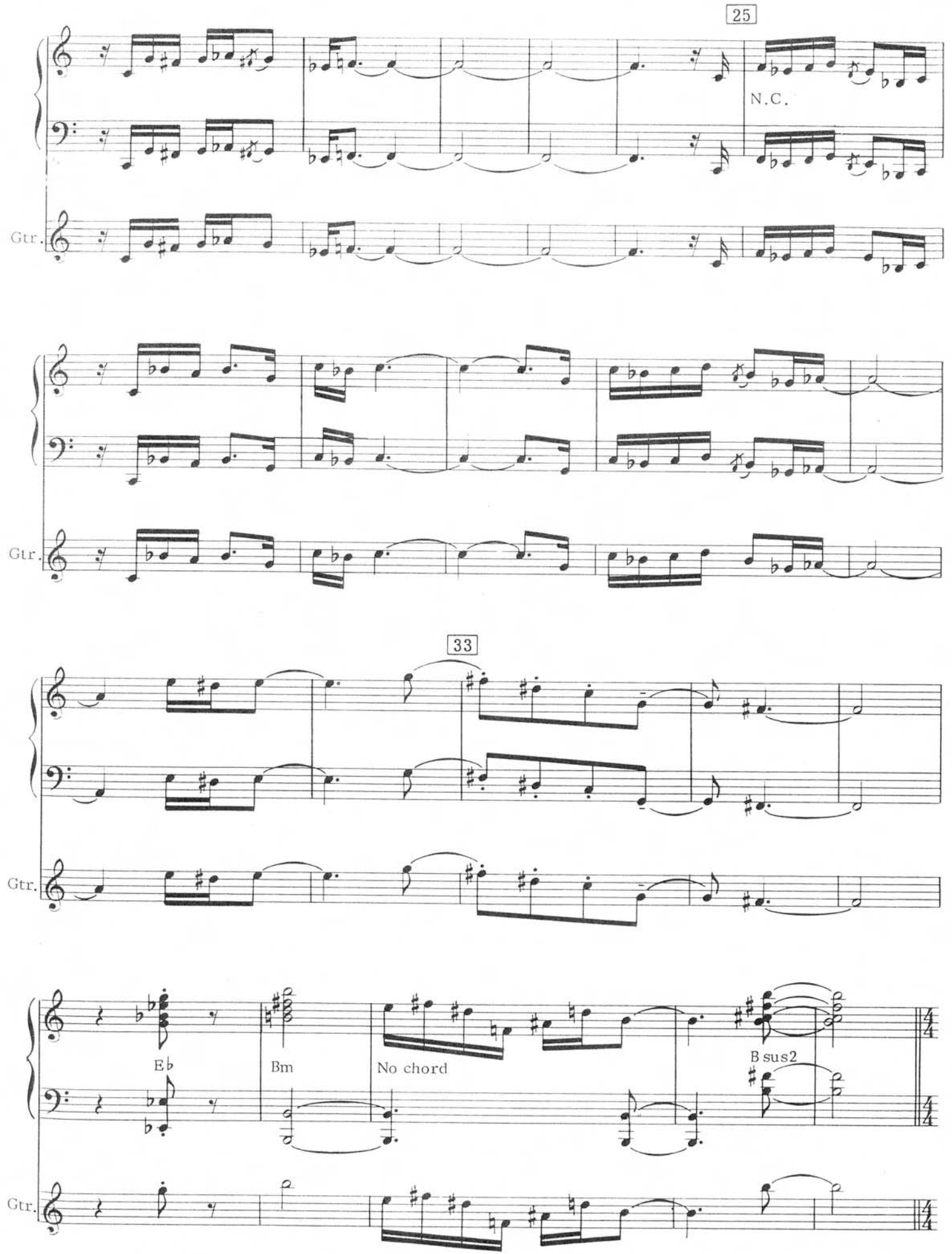
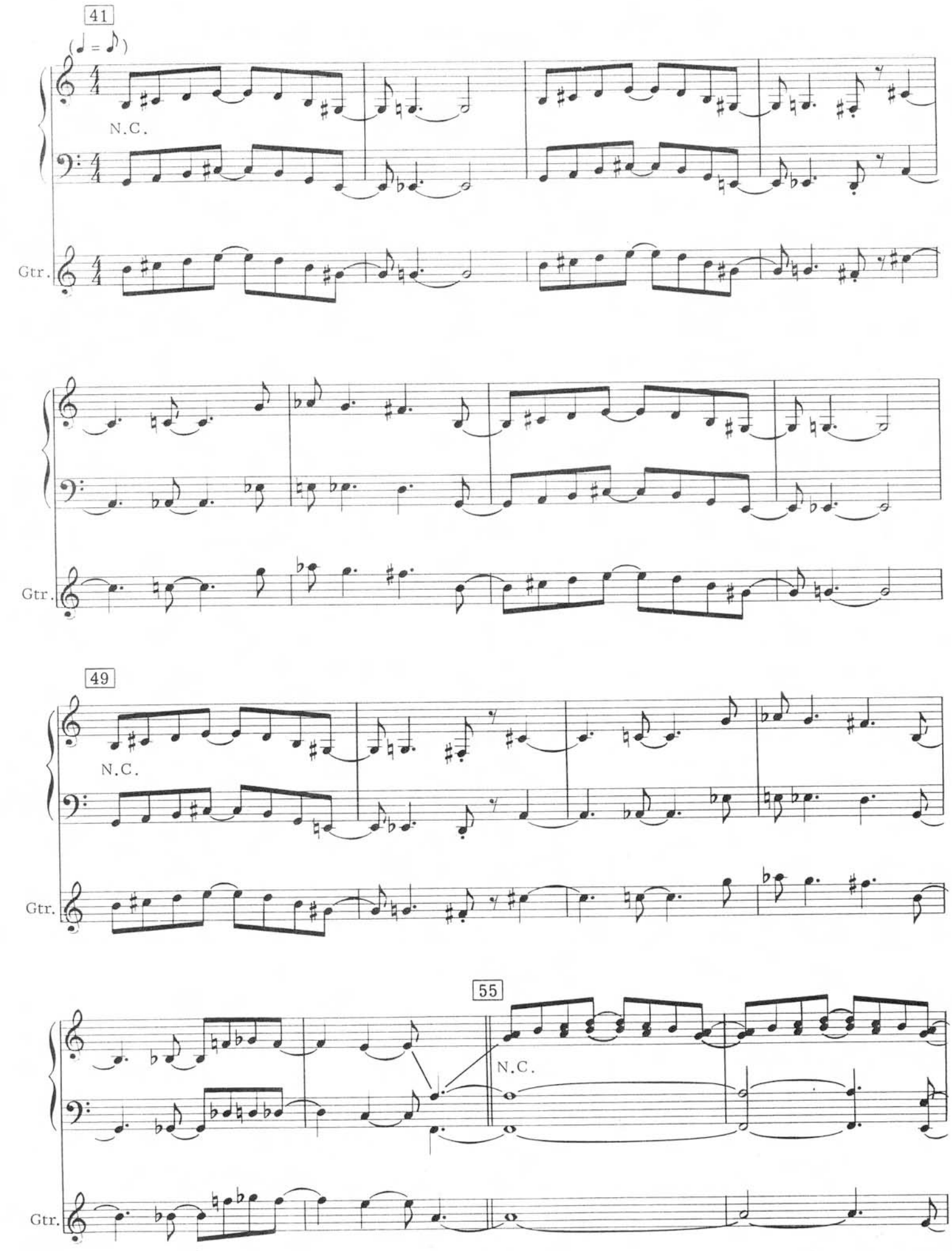
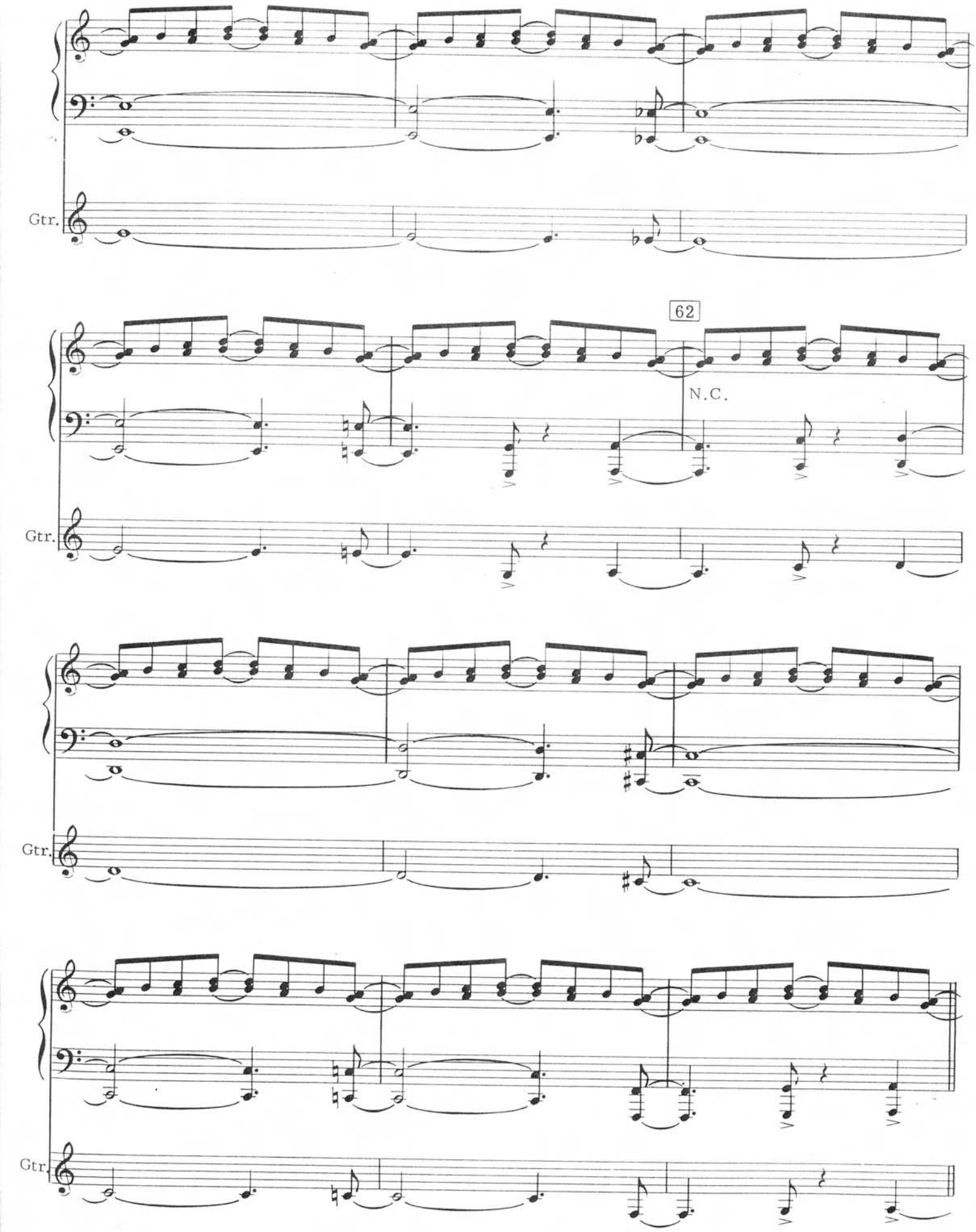
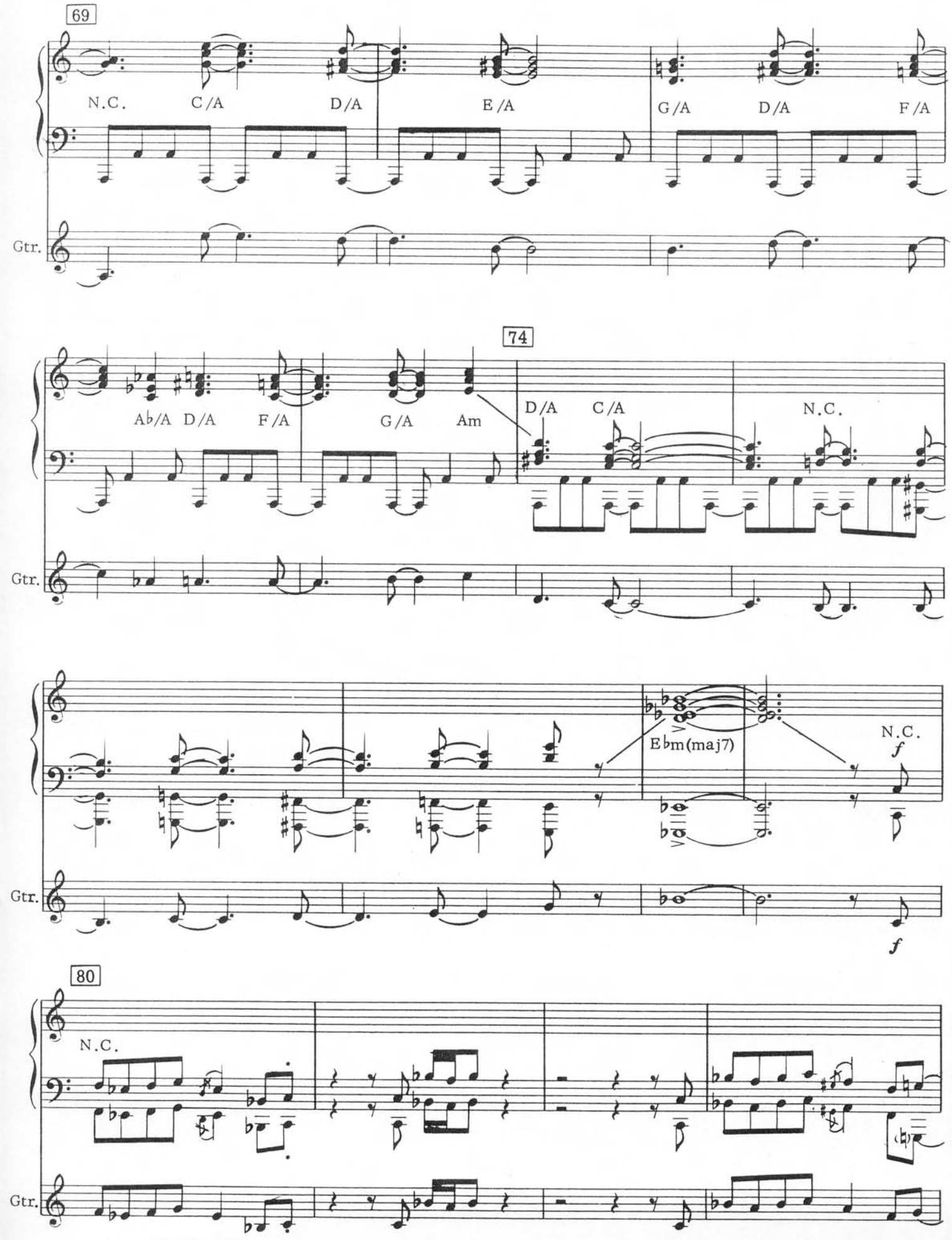
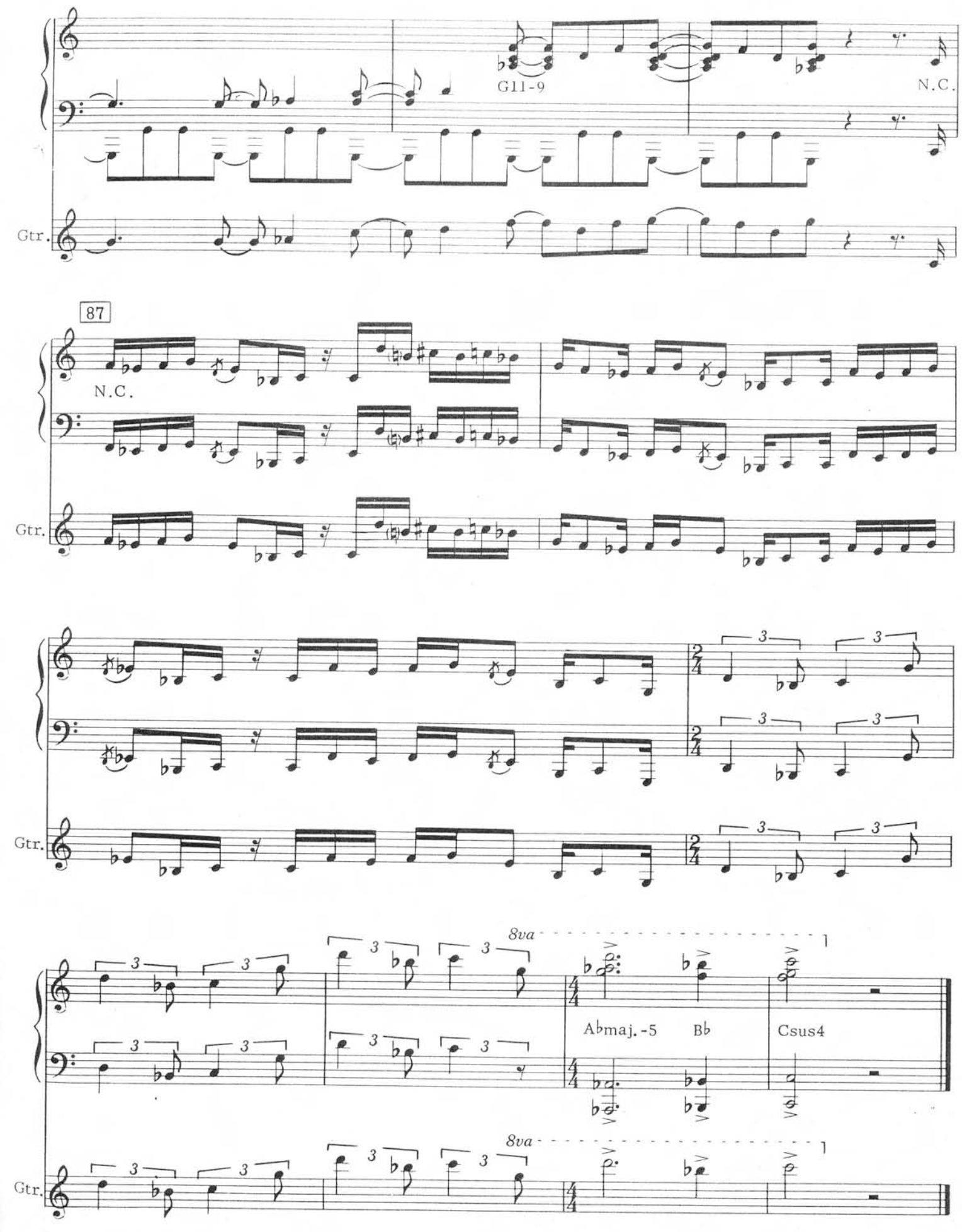

25
N.C.
Gtr.
Gtr.
33
Gtr.
E♭
Bm
No chord
B sus2
Gtr.


41
(♩ = ♪)
N.C.
Gtr.
Gtr.
49
N.C.
Gtr.
55
N.C.
Gtr.


Gtr.
62
N.C.
Gtr.
Gtr.
Gtr.

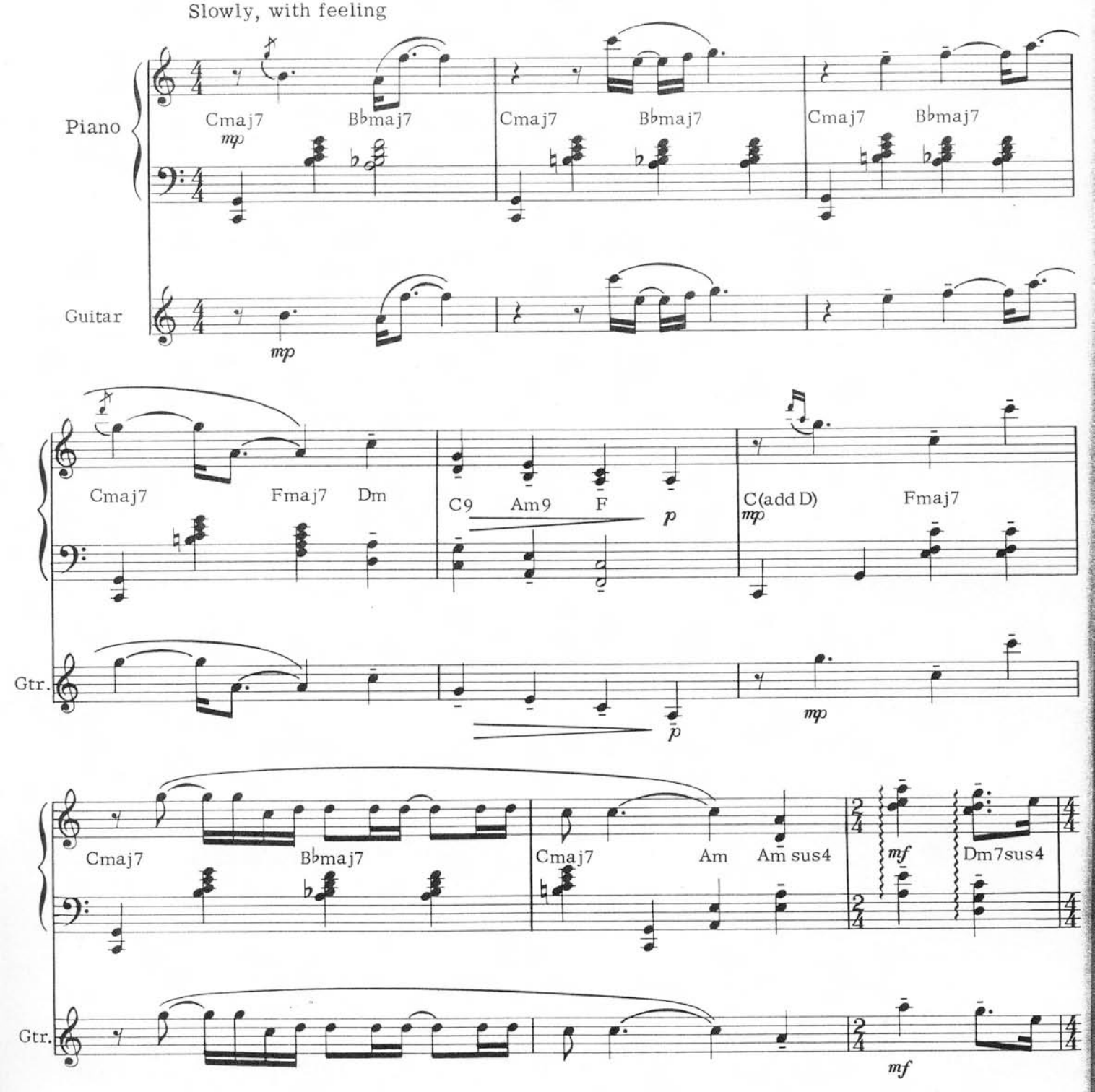

69
N.C.
C/A
D/A
E/A
G/A
D/A
F/A
Gtr.
74
A♭/A
D/A
F/A
G/A
Am
D/A
C/A
N.C.
Gtr.
E♭m(maj7)
N.C.
f
Gtr.
f
80
N.C.
Gtr.


G11-9
N.C.
Gtr.
87
N.C.
Gtr.
Gtr.
8va
Abmaj.-5
Bb
Csus4
8va
Gtr.

Where Have I Known You Before

by Chick Corea

This improvisation was recorded on the album of the same name in 1974. It has been arranged in a simplified style which brings out the melodic beauty of the piece.



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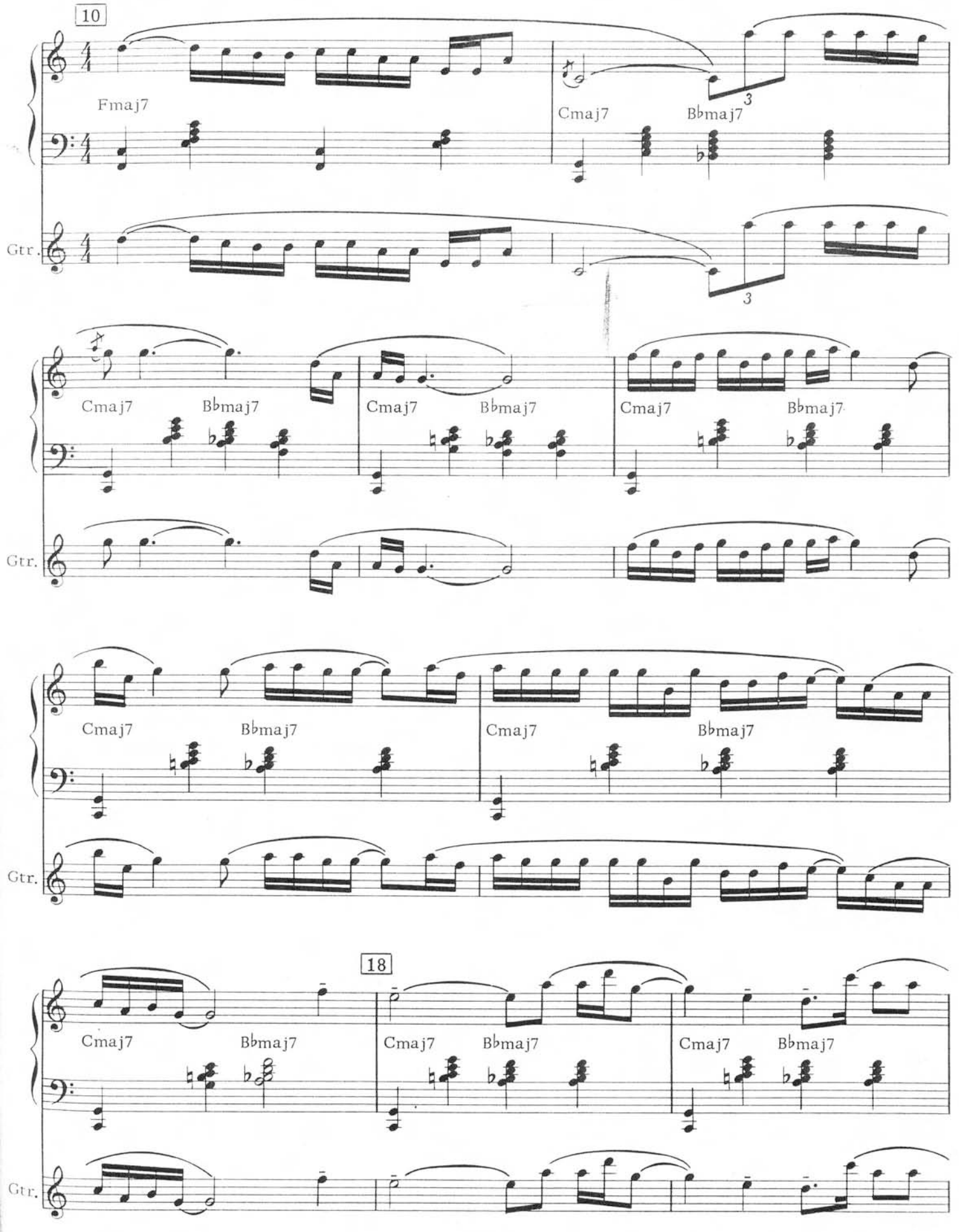
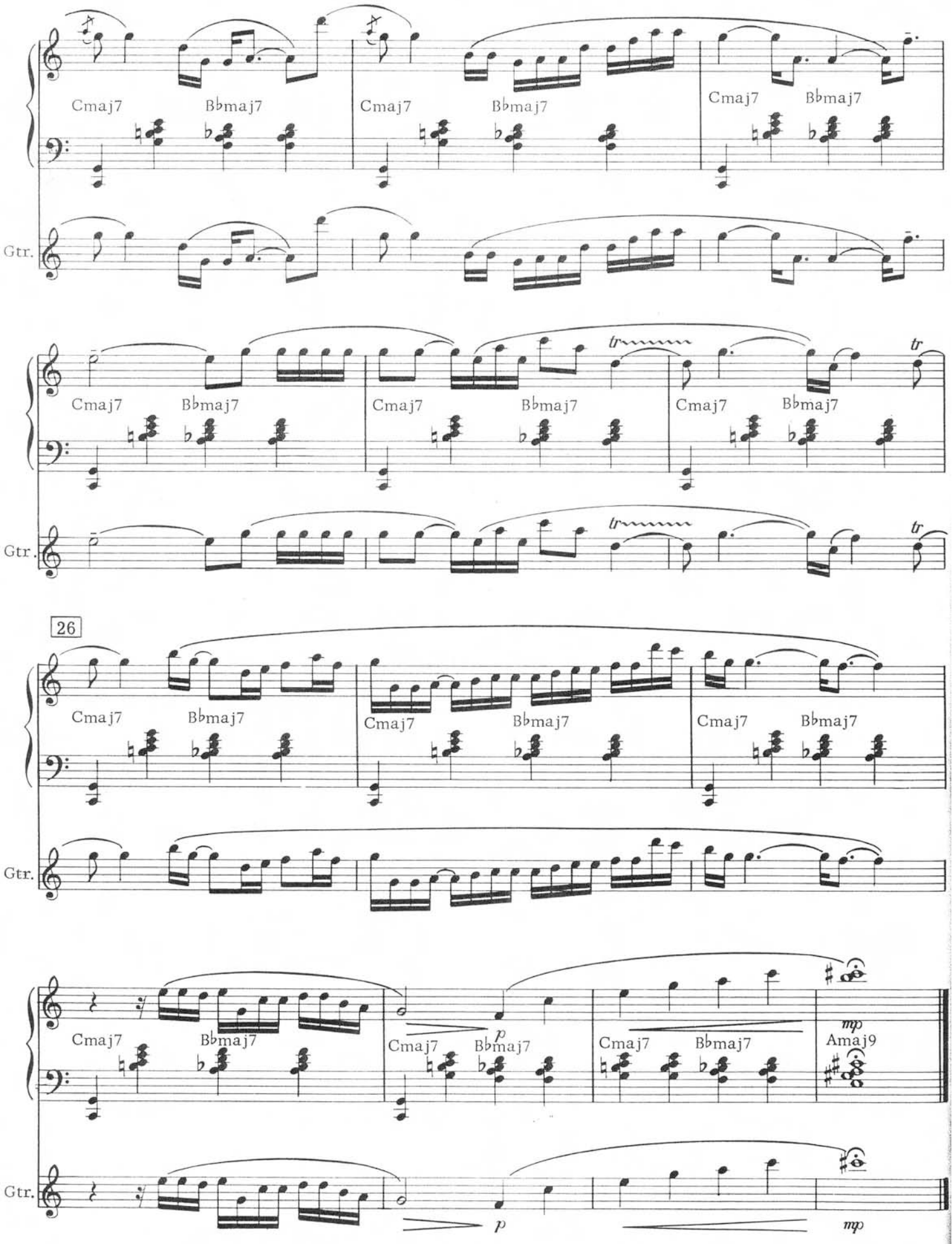

10
Fmaj7
Cmaj7
B♭maj7
Gtr.
Cmaj7
B♭maj7
Cmaj7
B♭maj7
Cmaj7
B♭maj7
Gtr.
Cmaj7
B♭maj7
Cmaj7
B♭maj7
Gtr.
18
Cmaj7
B♭maj7
Cmaj7
B♭maj7
Cmaj7
B♭maj7
Gtr.


Cmaj7 B♭maj7
Cmaj7 B♭maj7
Cmaj7 B♭maj7
Gtr.
tr
tr
Cmaj7 B♭maj7
Cmaj7 B♭maj7
Cmaj7 B♭maj7
Gtr.
26
Cmaj7 B♭maj7
Cmaj7 B♭maj7
Cmaj7 B♭maj7
Gtr.
Cmaj7 B♭maj7
p
Cmaj7 B♭maj7
mp
Amaj9
Gtr.
p
mp

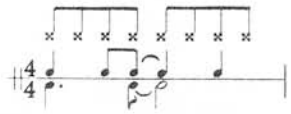
discography 1975-1977

album	year	record company	record numbe
NO MYSTERY	1975	POLYDOR	PD 6512
THE LEPRECHAUN	1976	POLYDOR	PD 6062
ROMANTIC WARRIOR	1976	COLUMBIA	PC 34076
MY SPANISH HEART	1976	POLYDOR	PD-2-9003
MUSICMAGIC	1977	COLUMBIA	34682

No Mystery

by Chick Corea

Recorded on the album of the same name in 1975, this piece won a Grammy for Chick Corea.



Moderately fast

8va

Piano

No Chord

f staccato

Guitar

f

(8va)

loco

mf

Gtr.

mf

Moderately ($\frac{d}{} = \frac{q}{}$)

11

smoothly

Dmaj7 Cmaj7/D

B♭maj7 Gmaj7/D

Fmaj7 E♭maj7/D

A7-9 Dm7

with pedal

Gtr.

C(add D)/D Dmaj7

E♭maj7/D Fmaj7/D

Gmaj7/D Amaj7/D

B♭maj7/D Cmaj7/D

Gtr.

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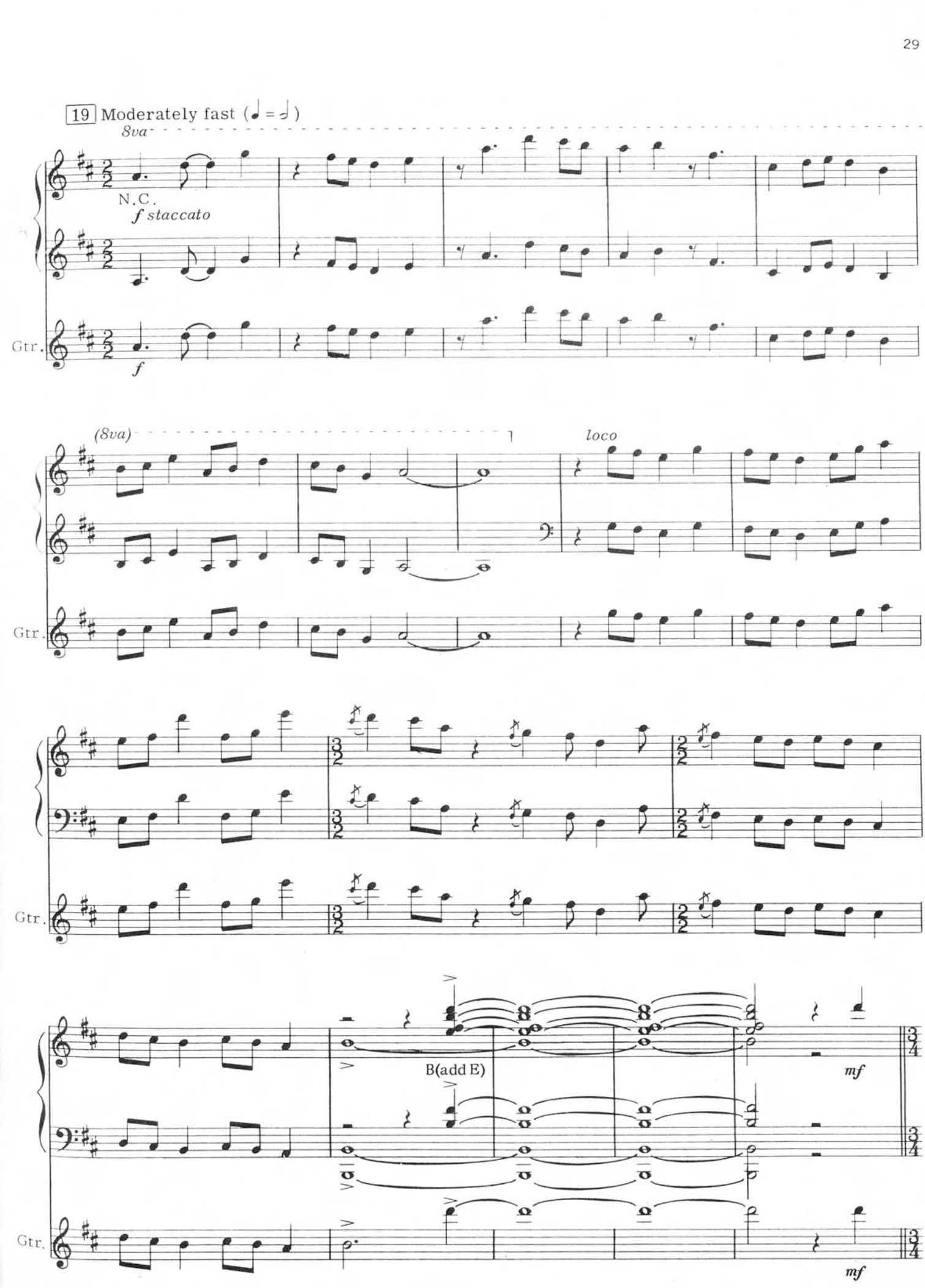
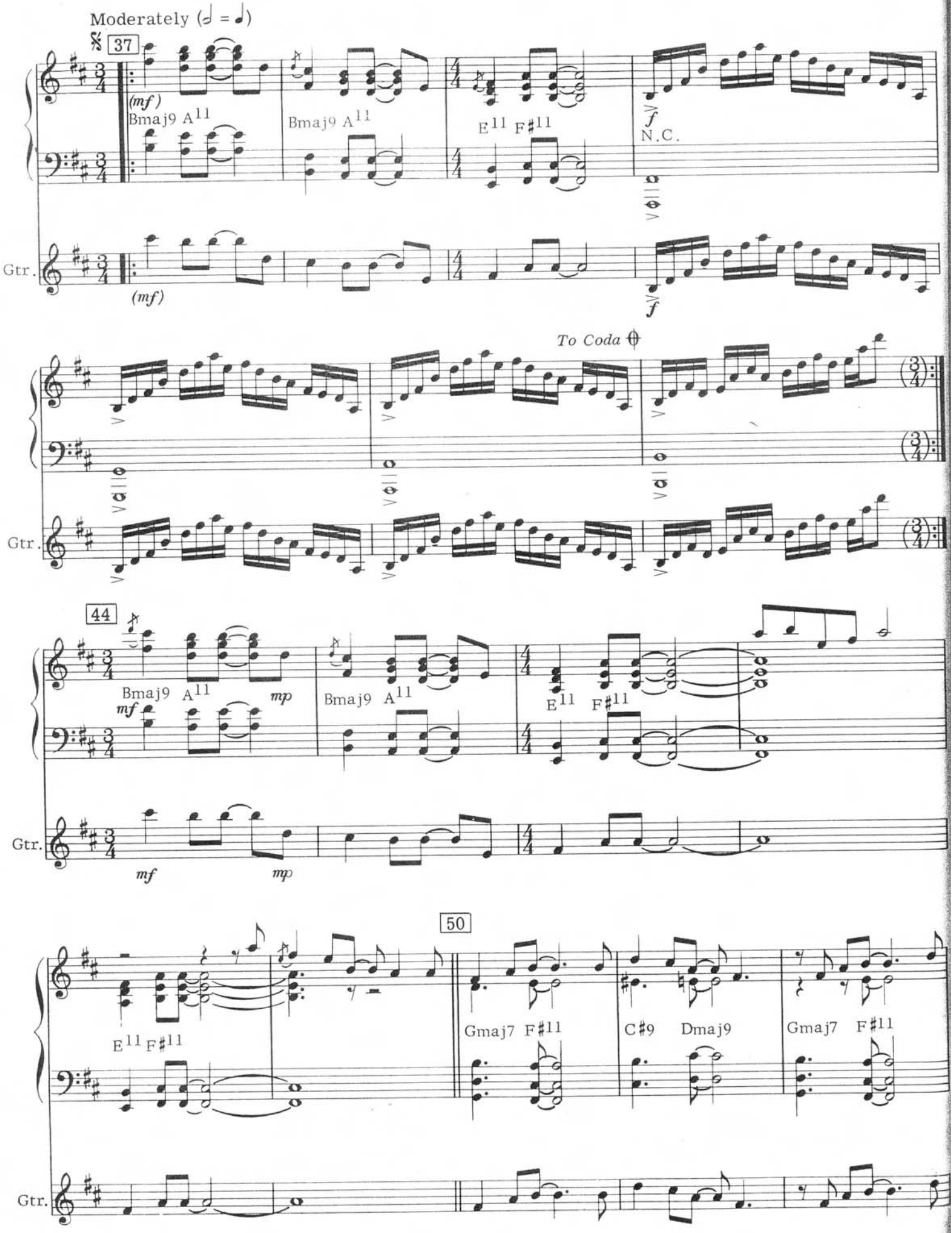
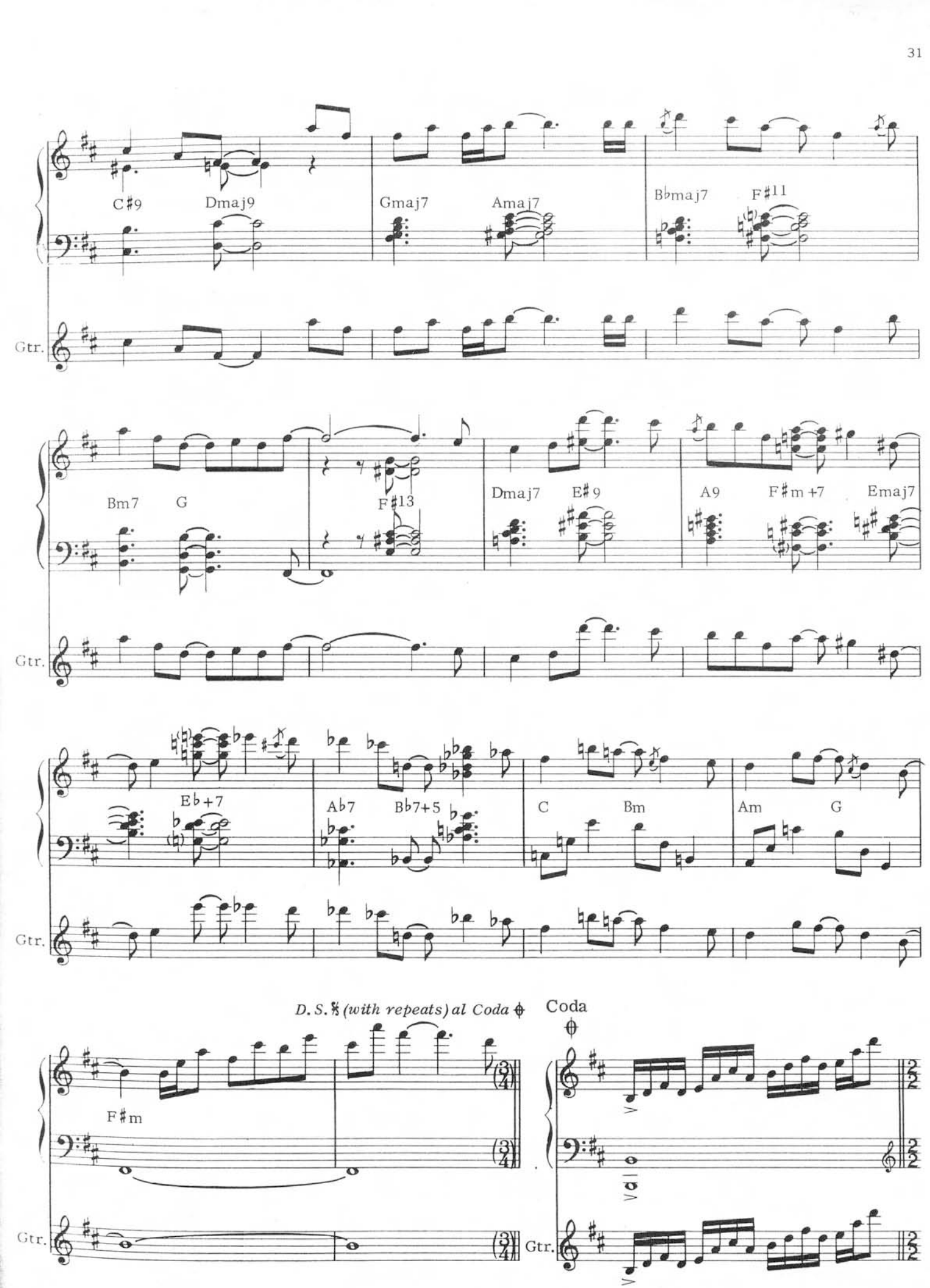
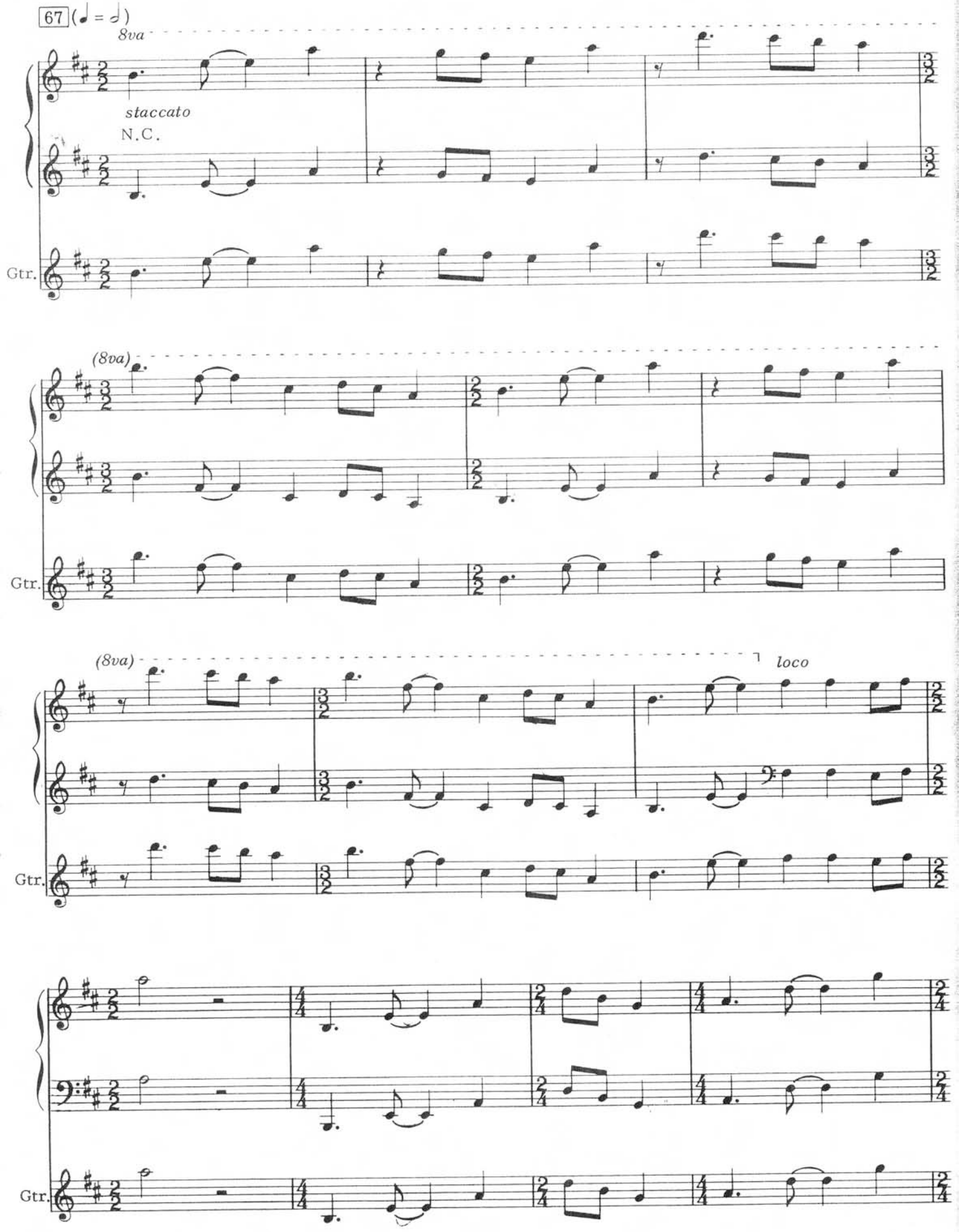
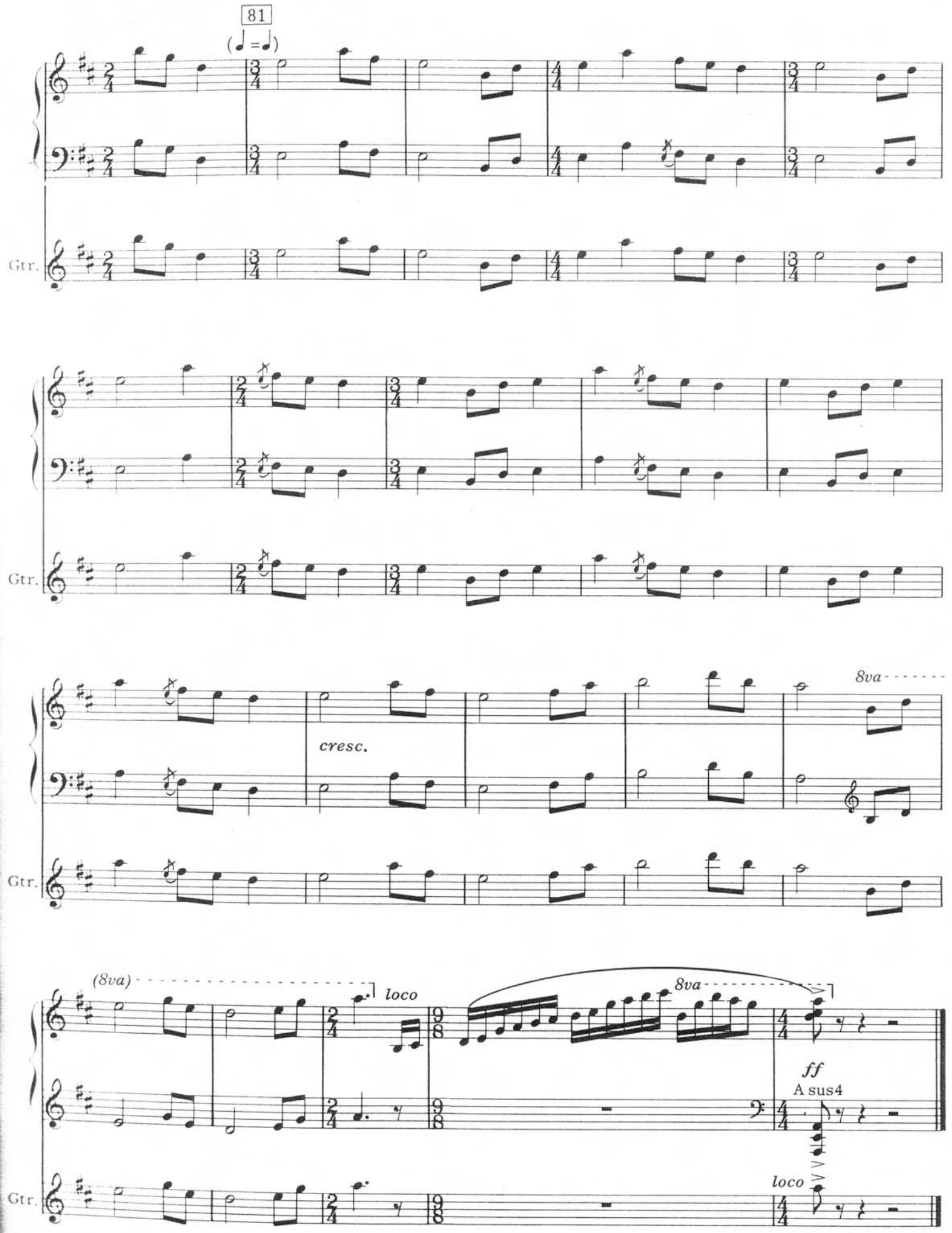

19 Moderately fast (♩ = ♩)
8va
N.C.
f staccato
Gtr.
f
(8va)
loco
Gtr.
Gtr.
B(add E)
mf
Gtr.
mf


Moderately (𝅗𝅥 = ♩)
37
(mf)
Bmaj9 A11
Bmaj9 A11
E11 F#11
f
N.C.
Gtr.
(mf)
f
To Coda
44
Bmaj9 A11
mf
mp
Bmaj9 A11
E11 F#11
Gtr.
mf
mp
50
E11 F#11
Gmaj7 F#11
C#9 Dmaj9
Gmaj7 F#11
Gtr.


C♯9
Dmaj9
Gmaj7
Amaj7
B♭maj7
F♯11
Gtr.
Bm7
G
F♯13
Dmaj7
E♯9
A9
F♯m+7
Emaj7
Gtr.
E♭+7
A♭7
B♭7+5
C
Bm
Am
G
Gtr.
D.S.𝄋(with repeats)al Coda
Coda
F♯m
Gtr.
Gtr.

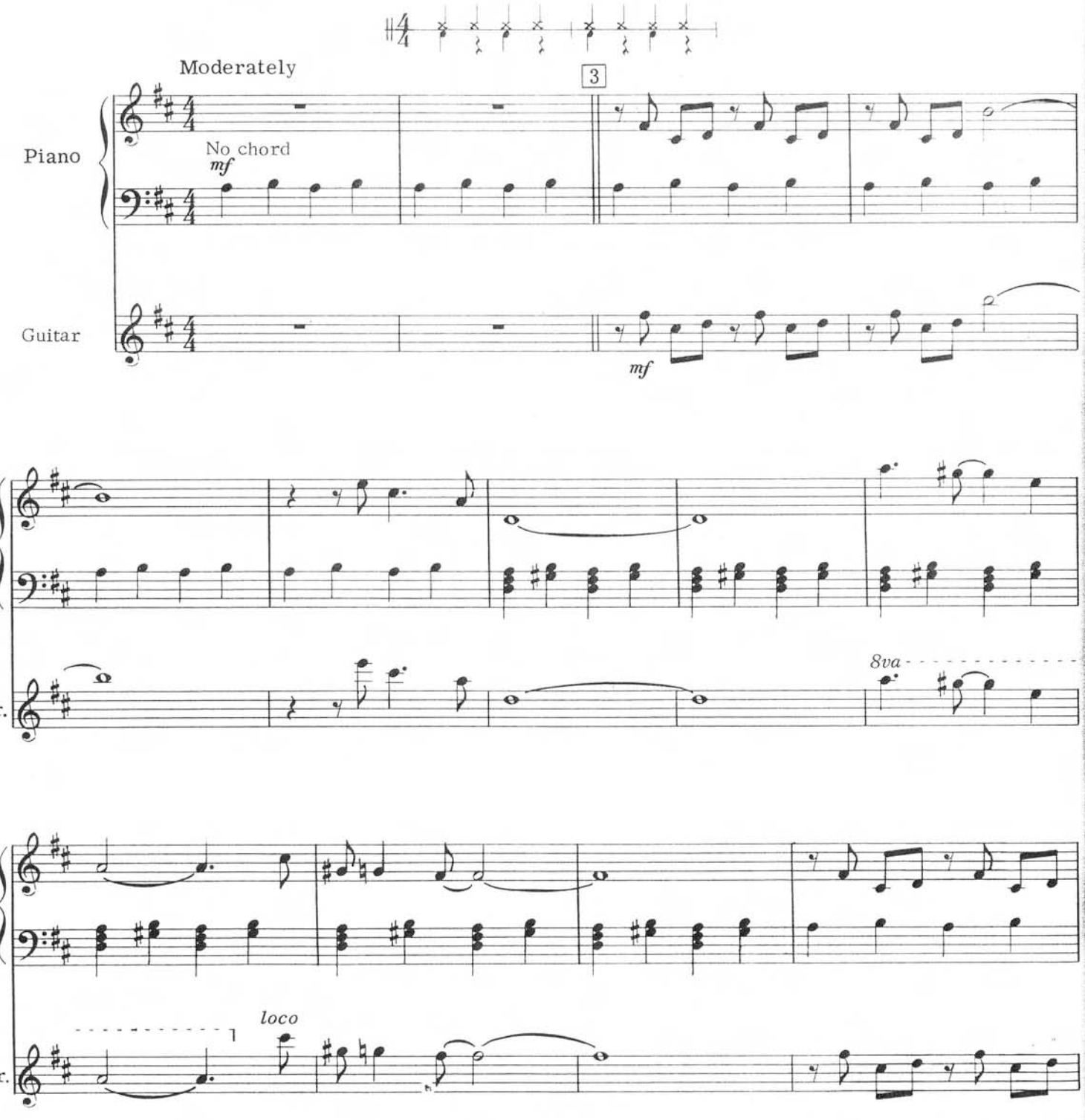

67 (♩ = ♩)
8va
staccato
N.C.
Gtr.
(8va)
Gtr.
(8va)
loco
Gtr.
Gtr.


81
(♩=♩)
Gtr.
Gtr.
cresc.
8va
Gtr.
(8va)
loco
8va
ff
A sus4
loco
Gtr.

Pixieland Rag (Children's Song #9)

by Chick Corea

This lighthearted Jazz/Ragtime piece was part of the album, THE LEPRECHAUN, recorded in 1976.



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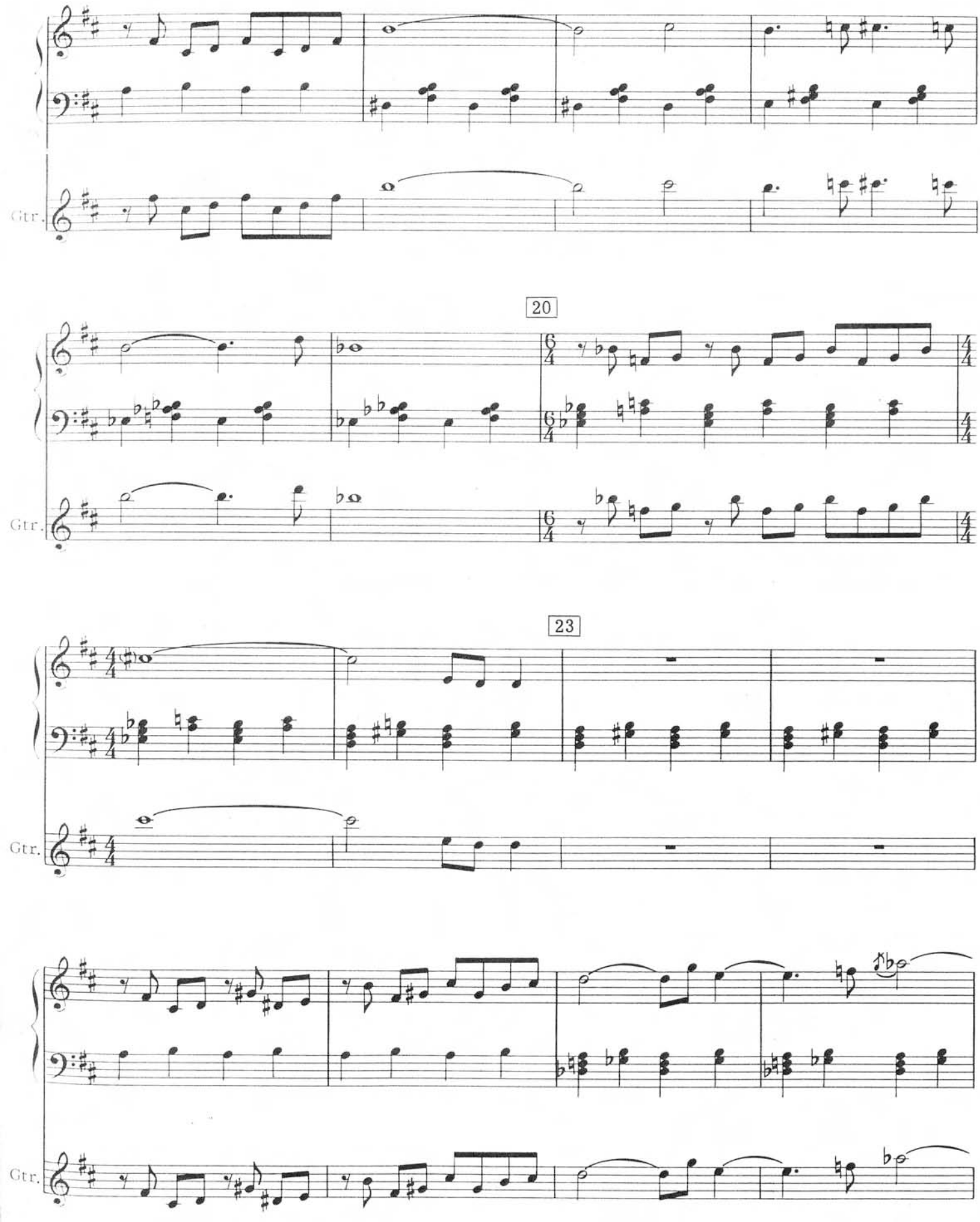
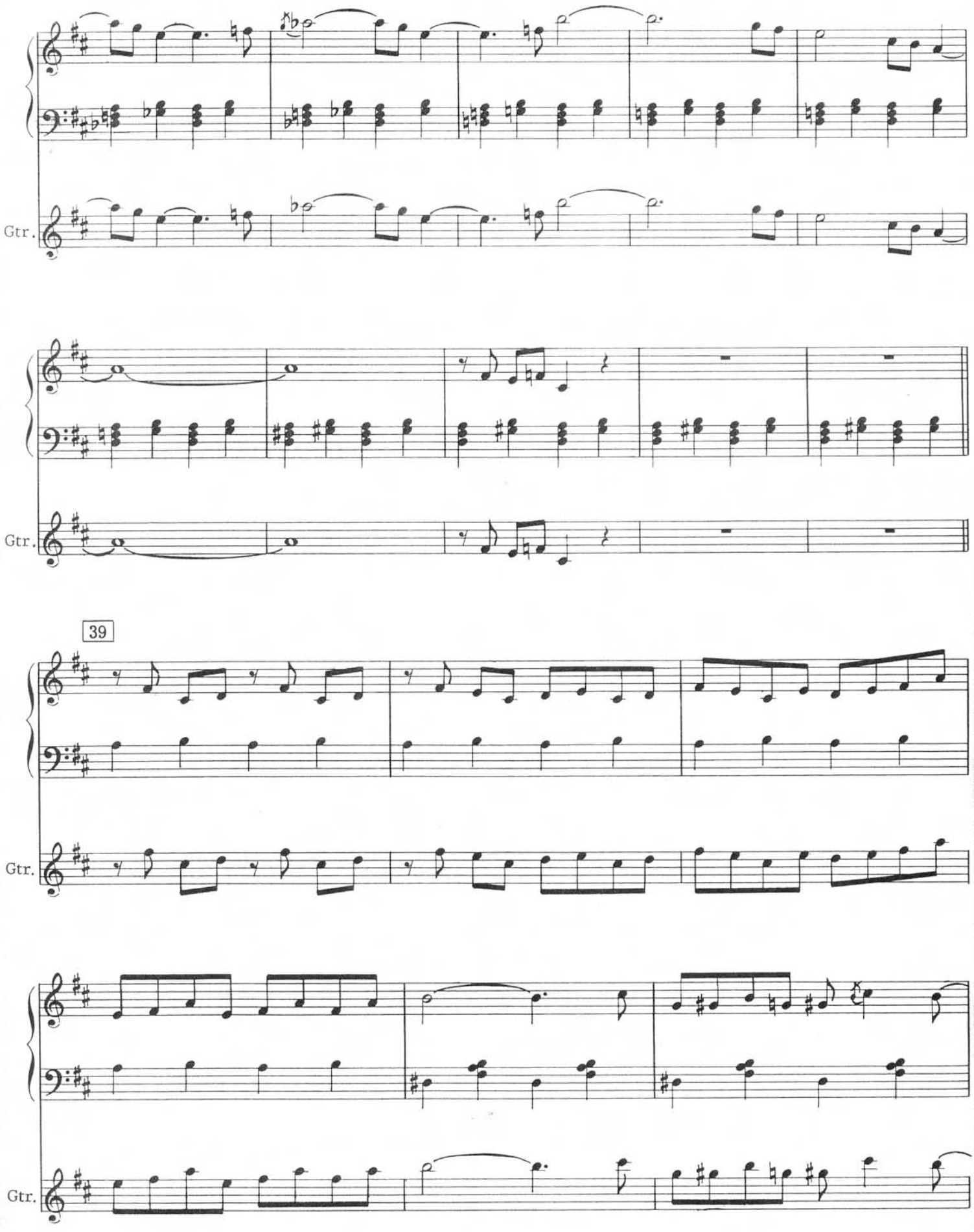
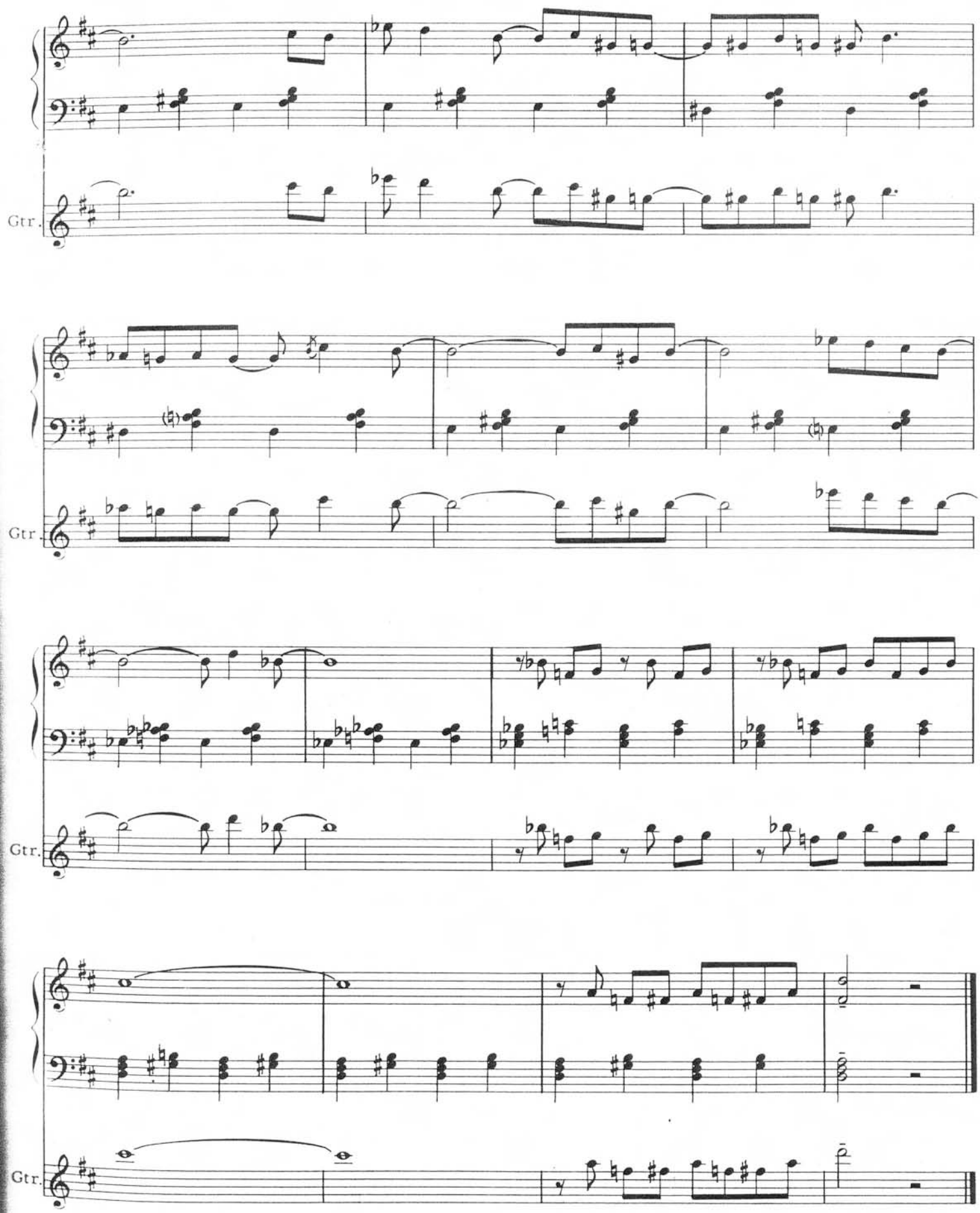

Gtr.
20
Gtr.
23
Gtr.
Gtr.

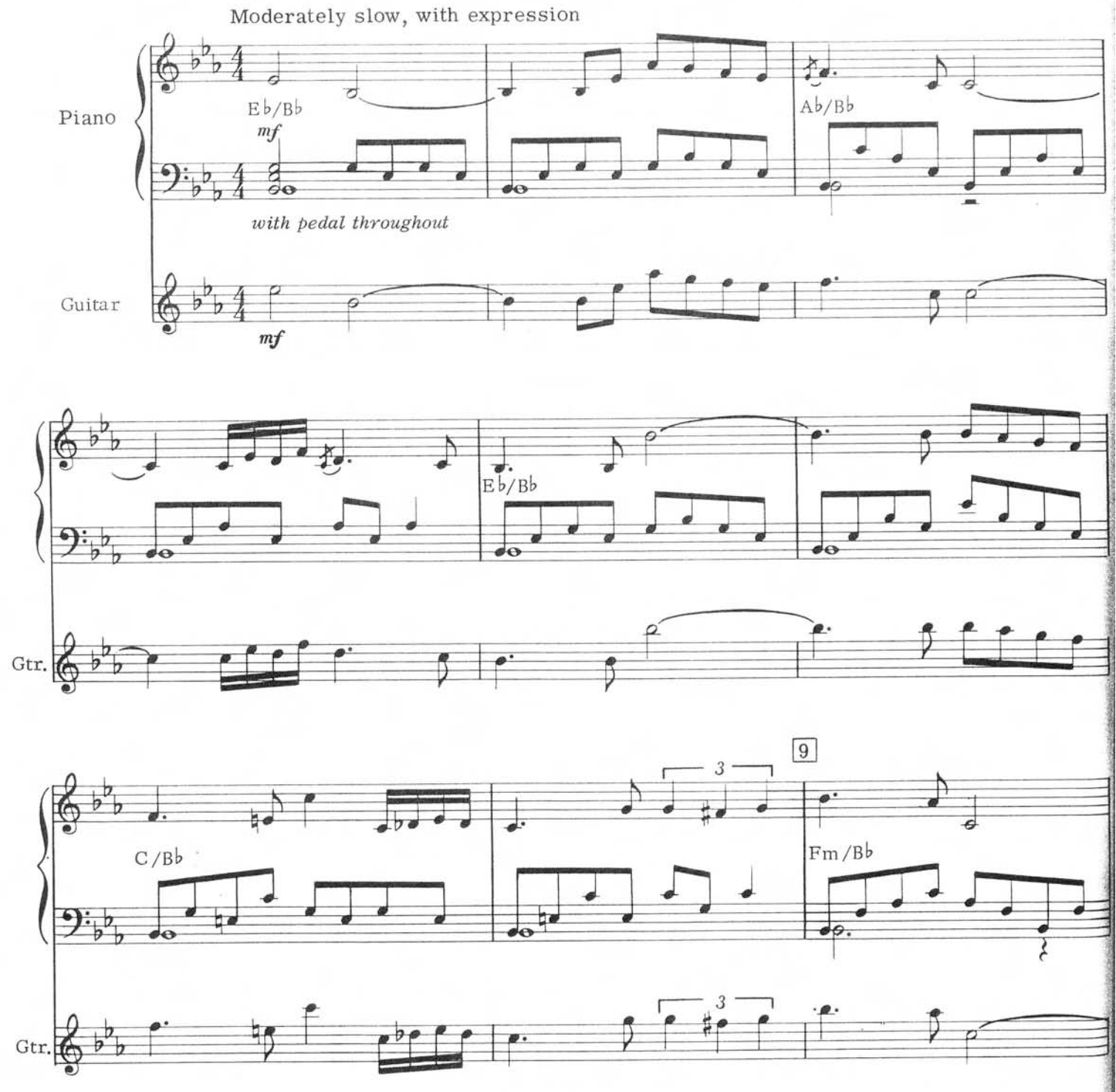

Gtr.
Gtr.
39
Gtr.
Gtr.


Gtr.
Gtr.
Gtr.
Gtr.

My Spanish Heart

by Chick Corea

Recorded on the album MY SPANISH HEART in 1976, this solo Piano composition has its roots in the Classical Piano idiom.



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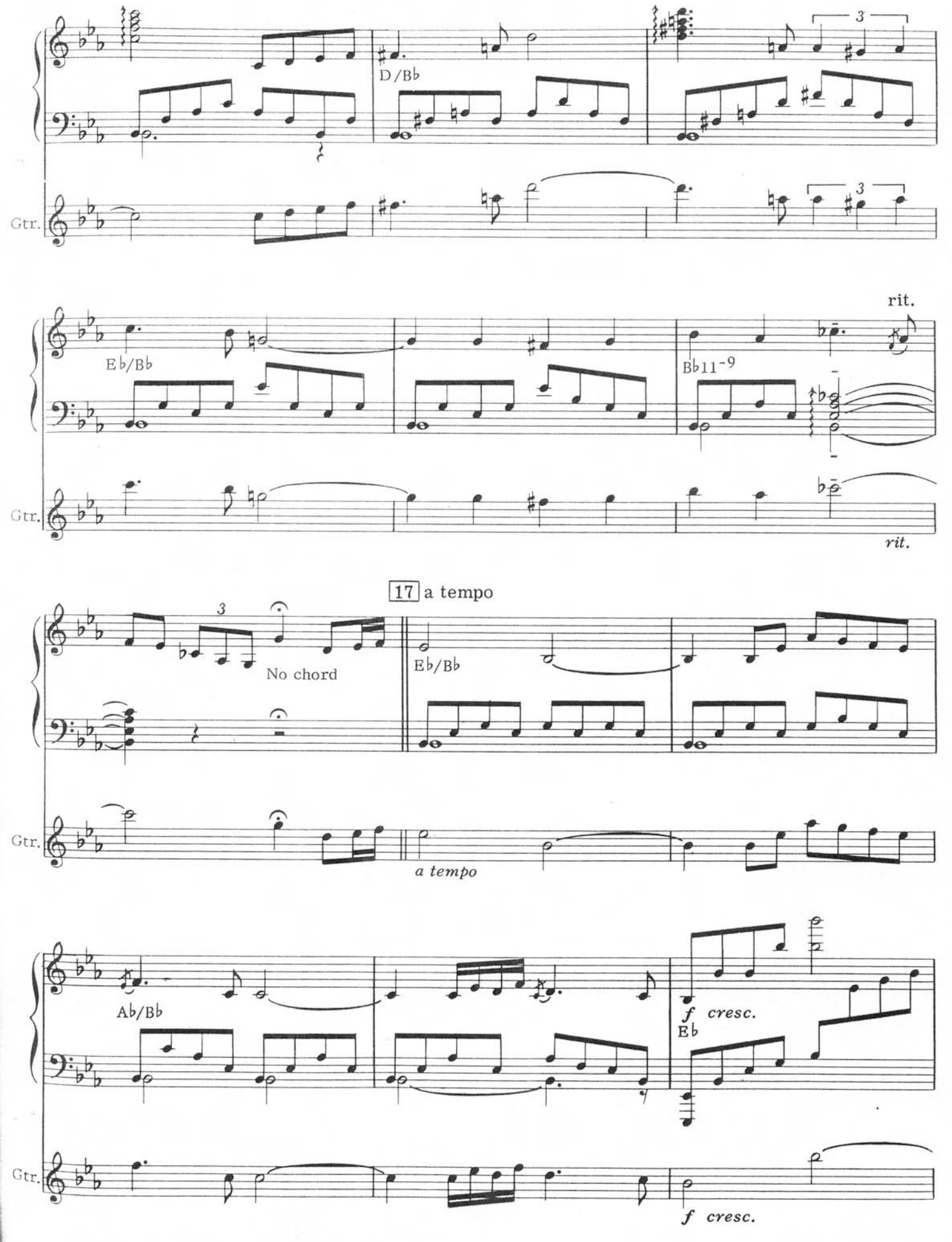
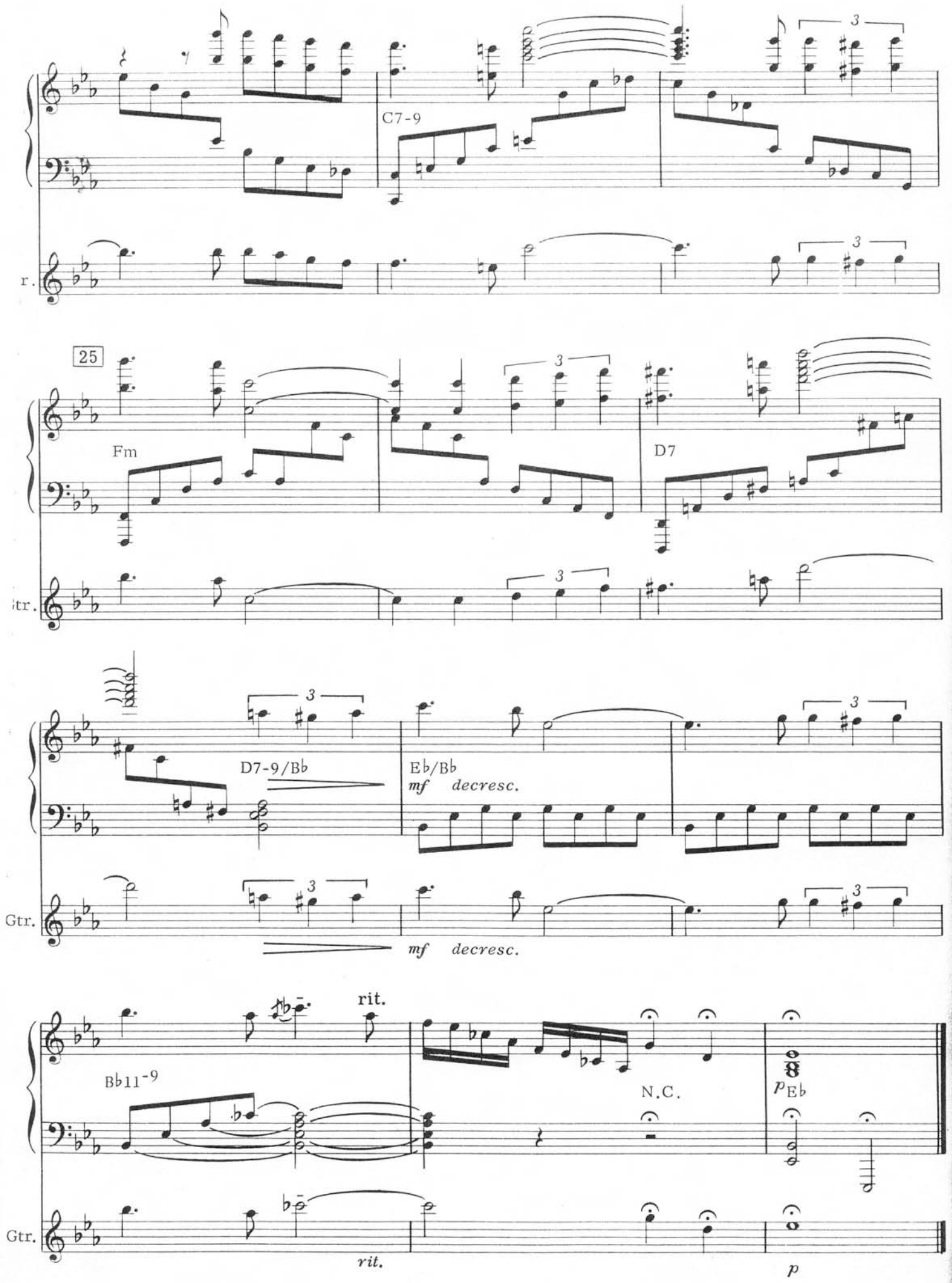
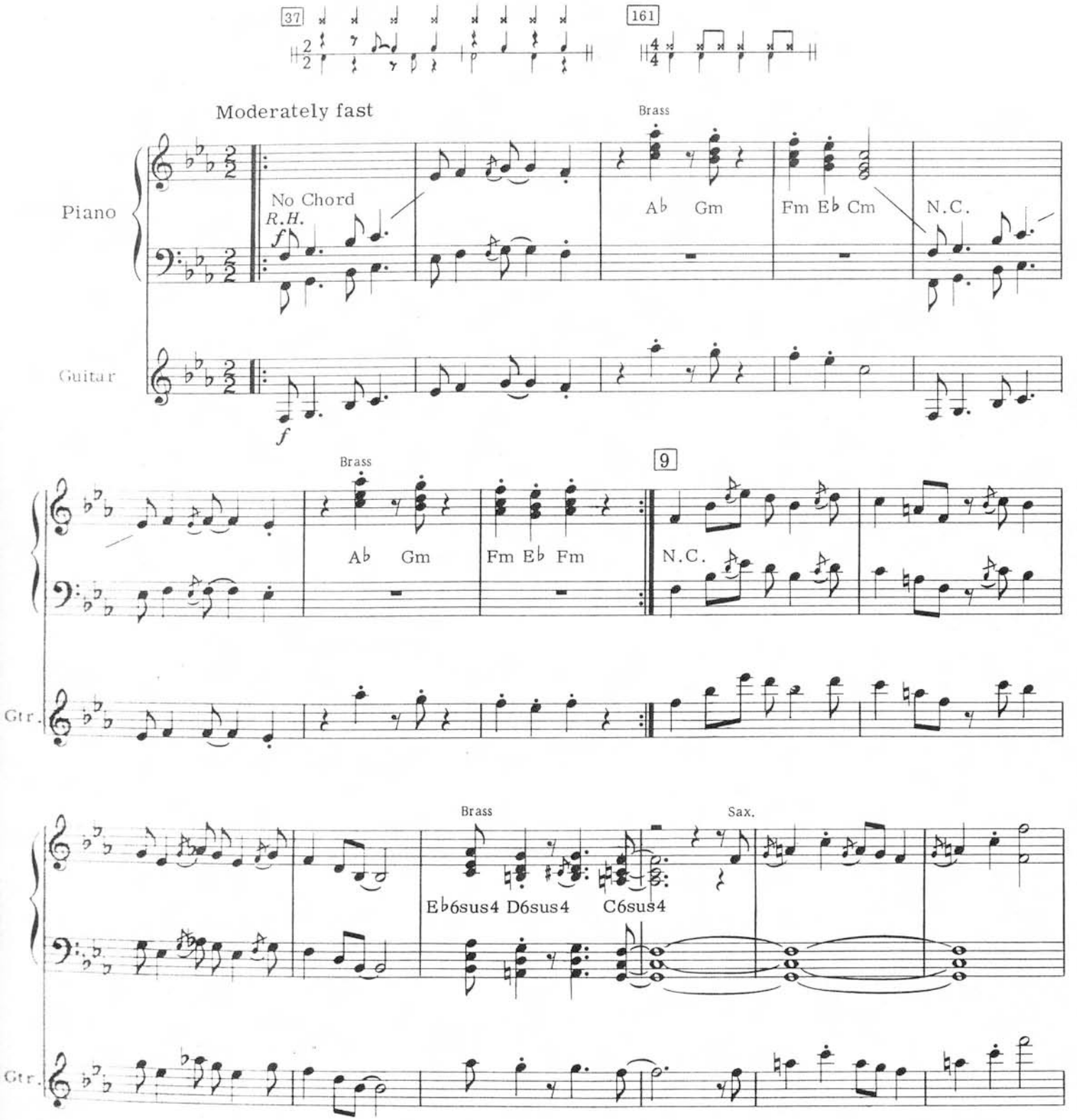

D/B♭
3
Gtr.
rit.
E♭/B♭
B♭11-9
Gtr.
rit.
17 a tempo
3
No chord
E♭/B♭
Gtr.
a tempo
A♭/B♭
f cresc.
E♭
Gtr.
f cresc.


C7-9
r.
25
Fm
D7
tr.
D7-9/B♭
E♭/B♭
mf decresc.
Gtr.
mf decresc.
rit.
B♭11-9
N.C.
p E♭
Gtr.
rit.
p

The Musician

by Chick Corea

The style of this composition, recordec in 1977 on the album MUSICMAGIC, reflects a different kind of sound by utilizing Brass and electronic instruments.



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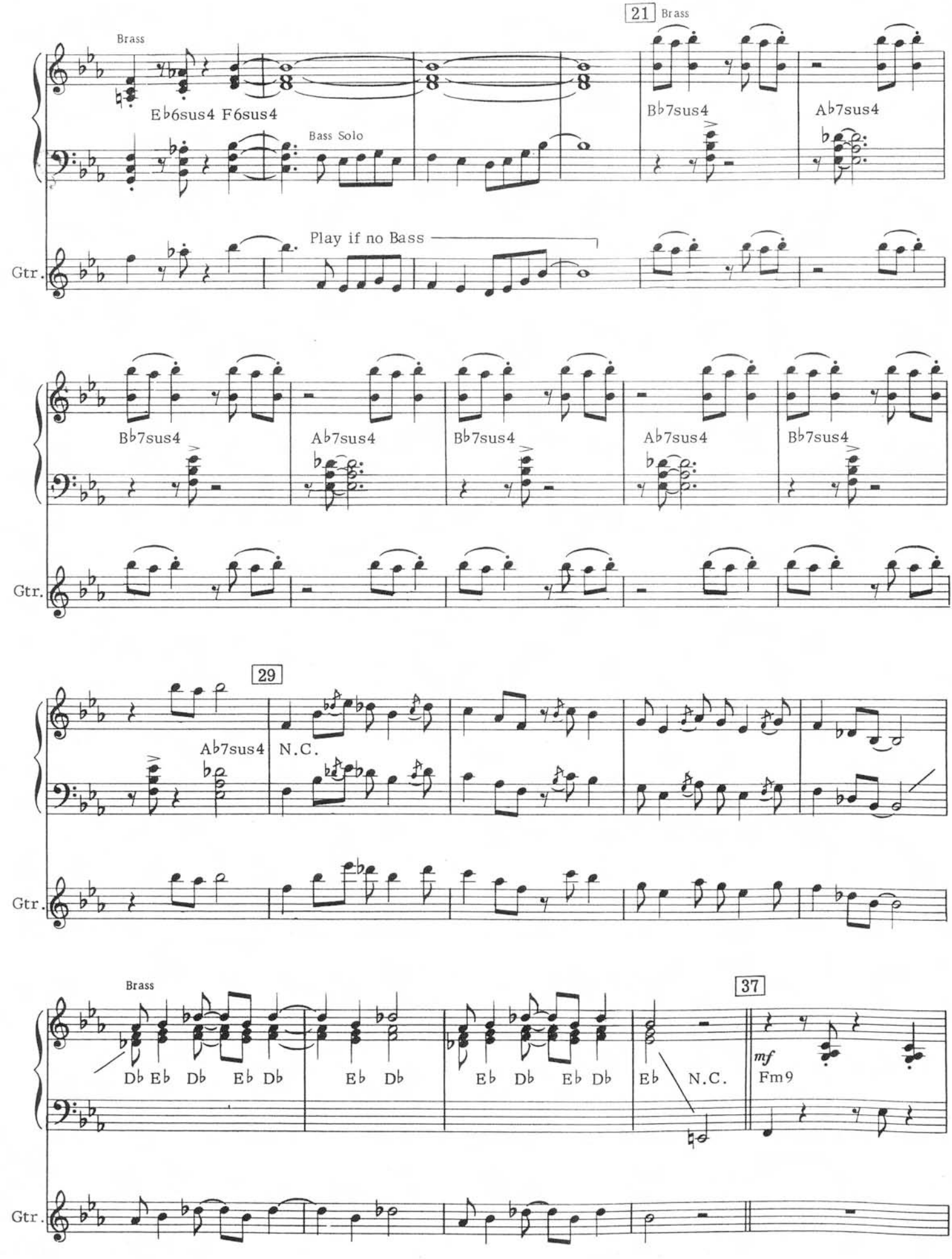
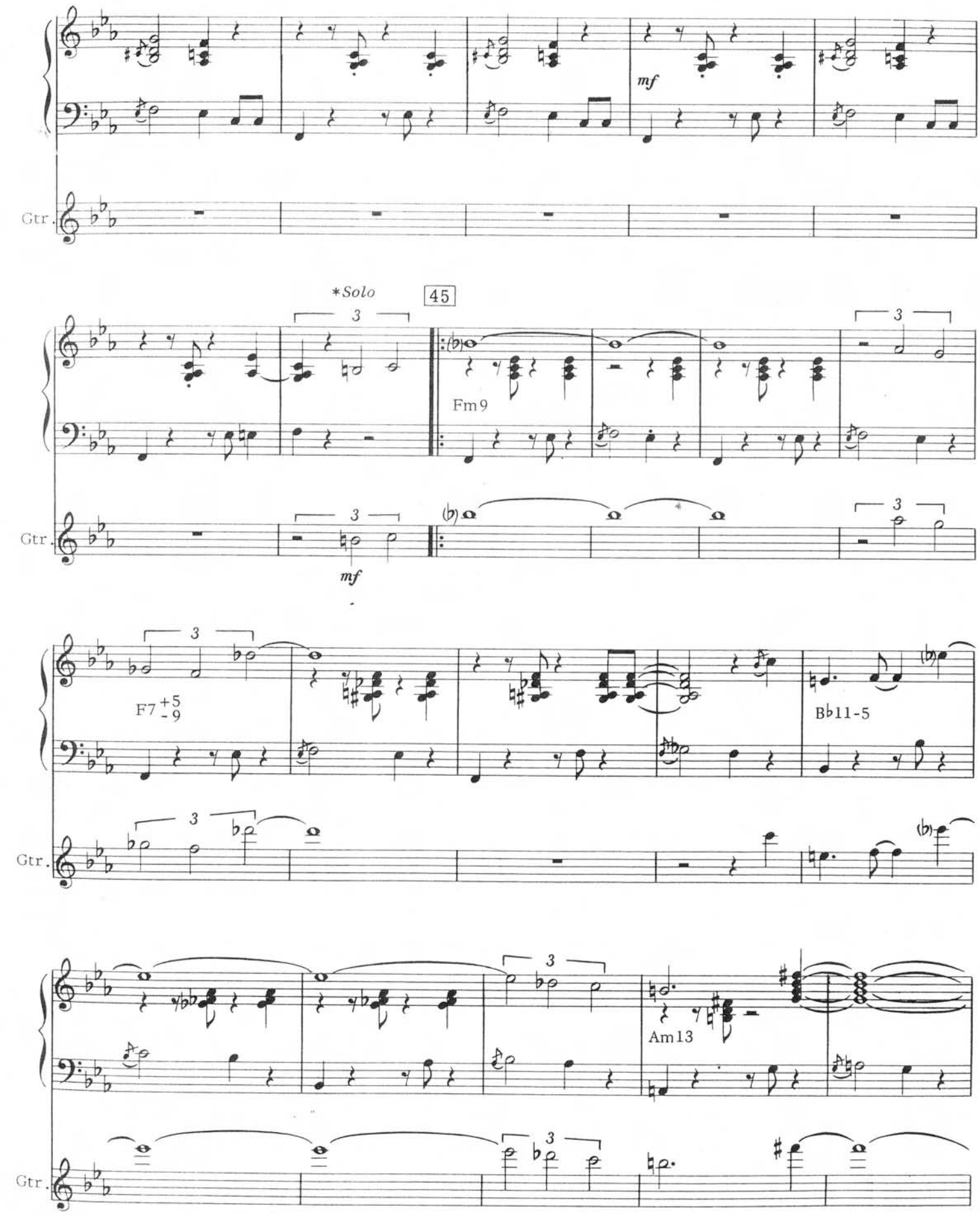
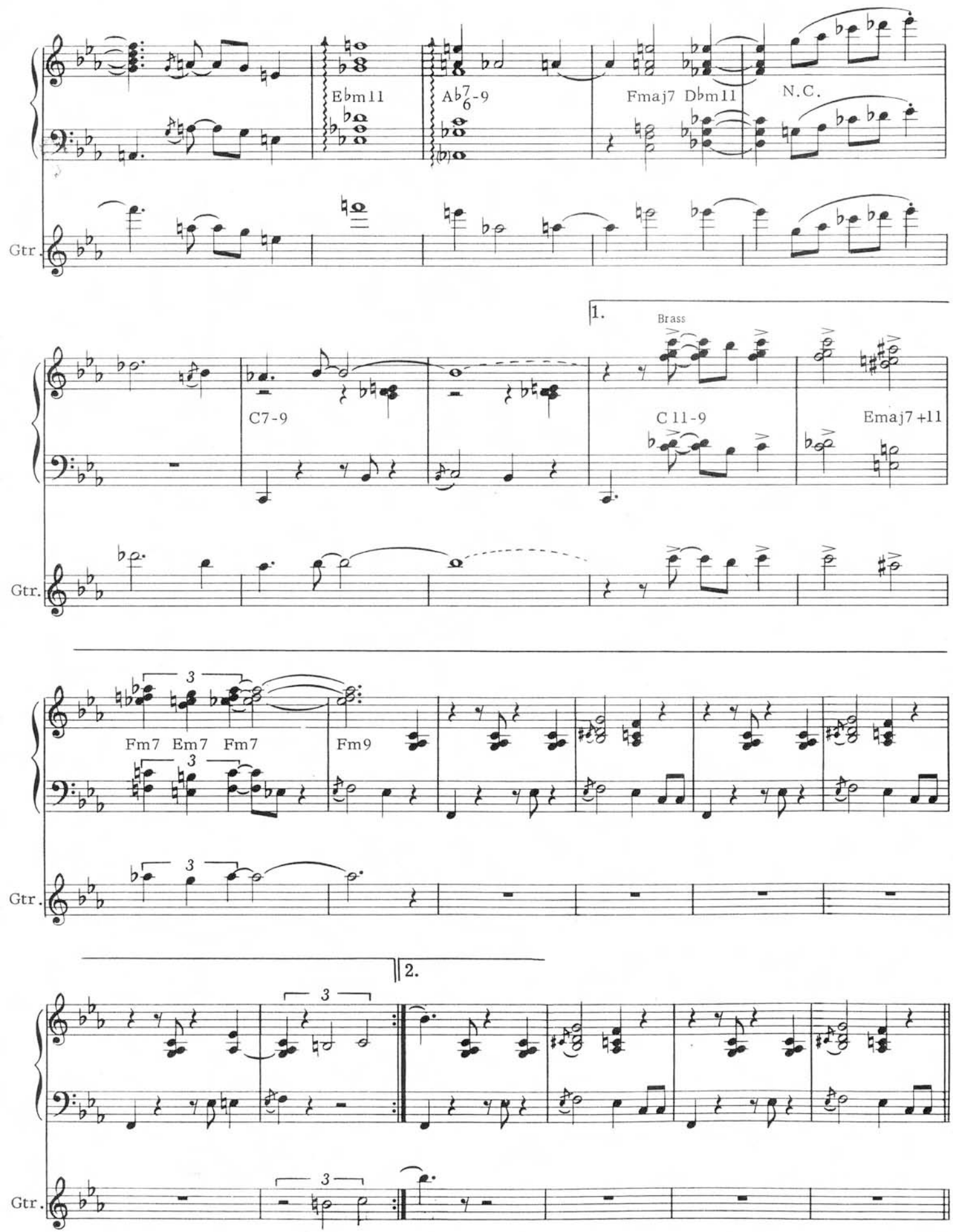
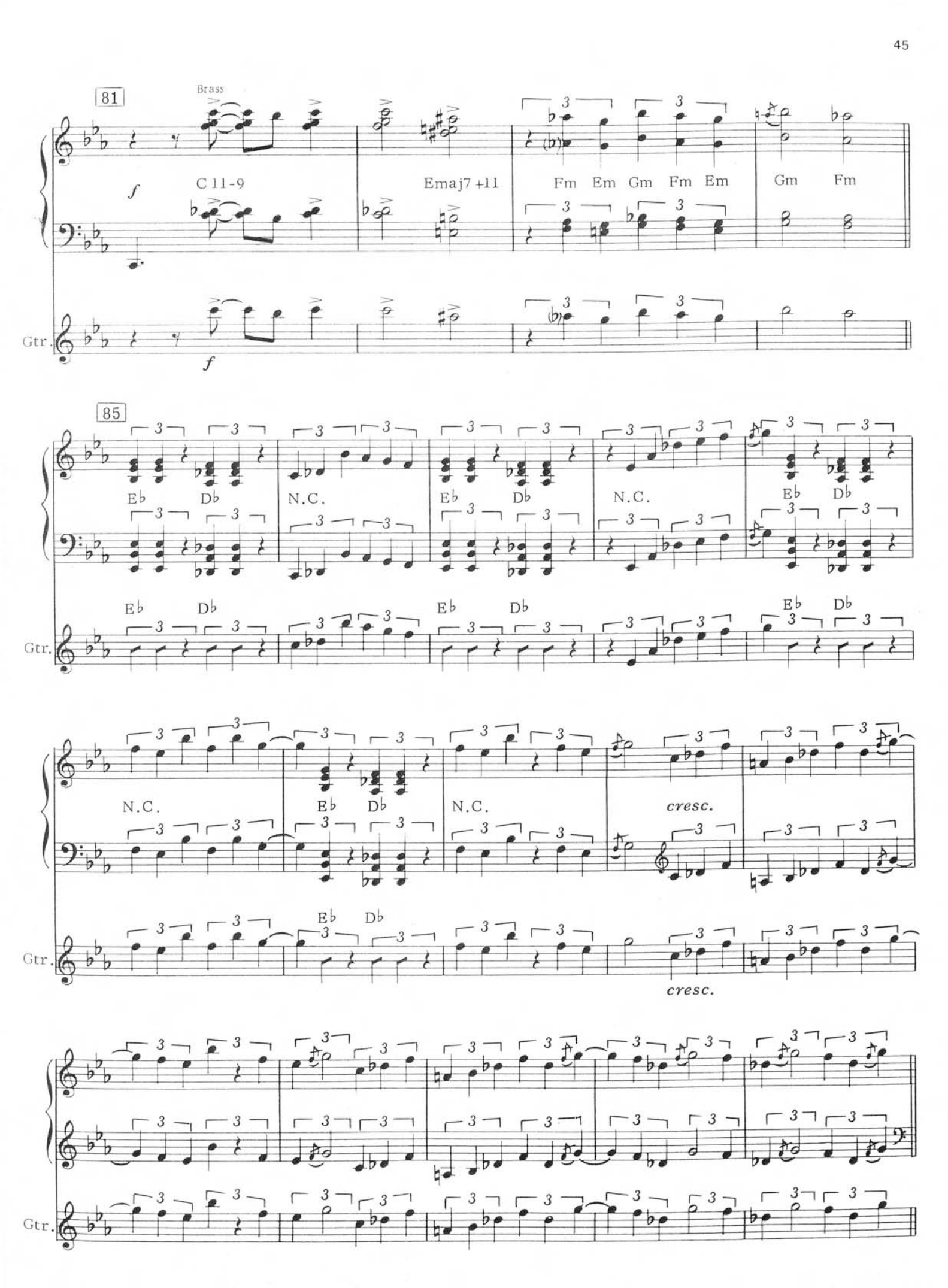
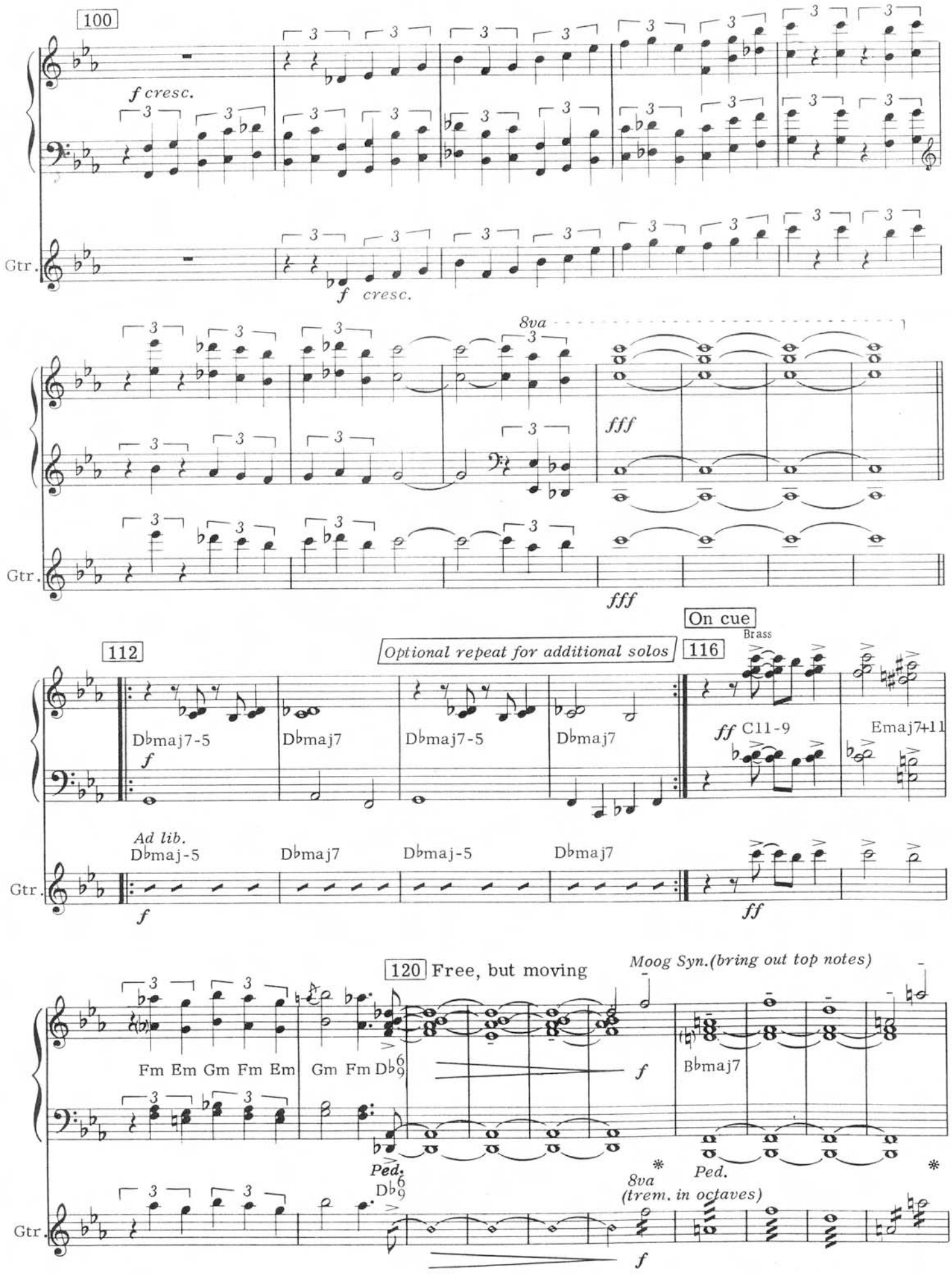
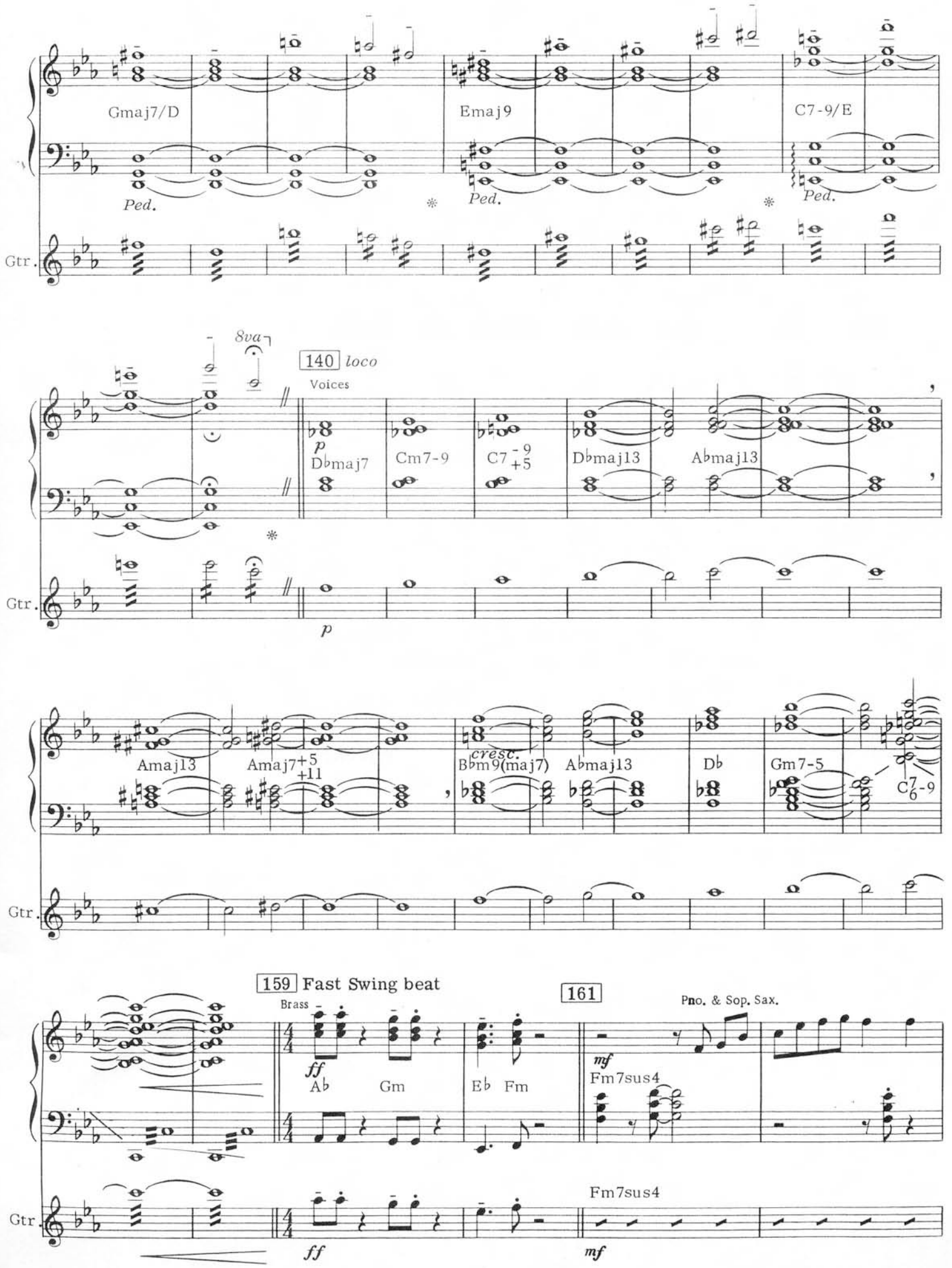

21
Brass
Brass
Eb6sus4 F6sus4
Bass Solo
Bb7sus4
Ab7sus4
Play if no Bass
Gtr.
Bb7sus4
Ab7sus4
Bb7sus4
Ab7sus4
Bb7sus4
Gtr.
29
Ab7sus4
N.C.
Gtr.
Brass
37
Db Eb Db Eb Db
Eb Db
Eb Db Eb Db
Eb
N.C.
mf
Fm9
Gtr.

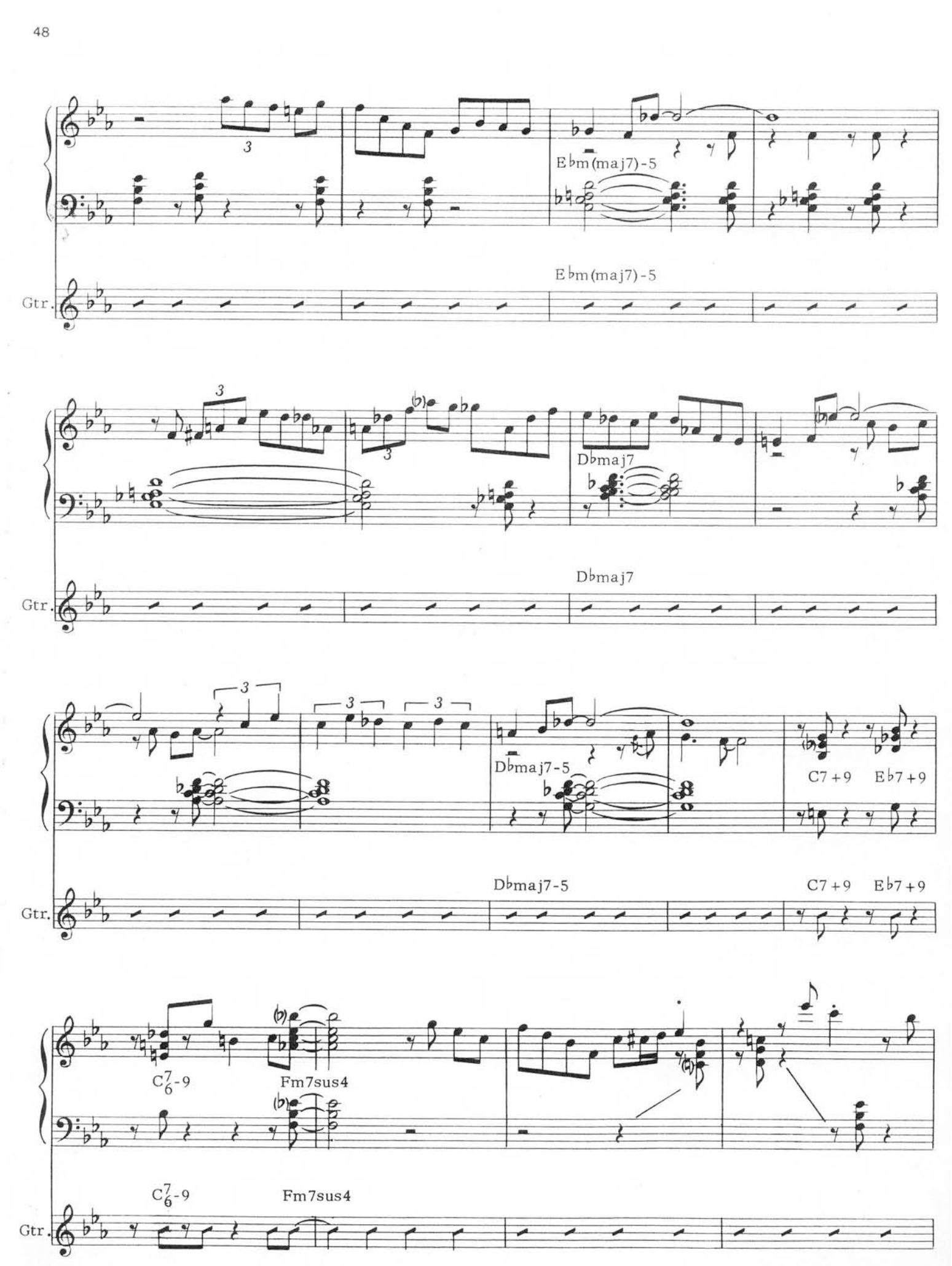

Gtr.
mf
*Solo
45
3
Fm9
F7 +5 -9
B♭11-5
Am13
*On the original recording this solo was sung.

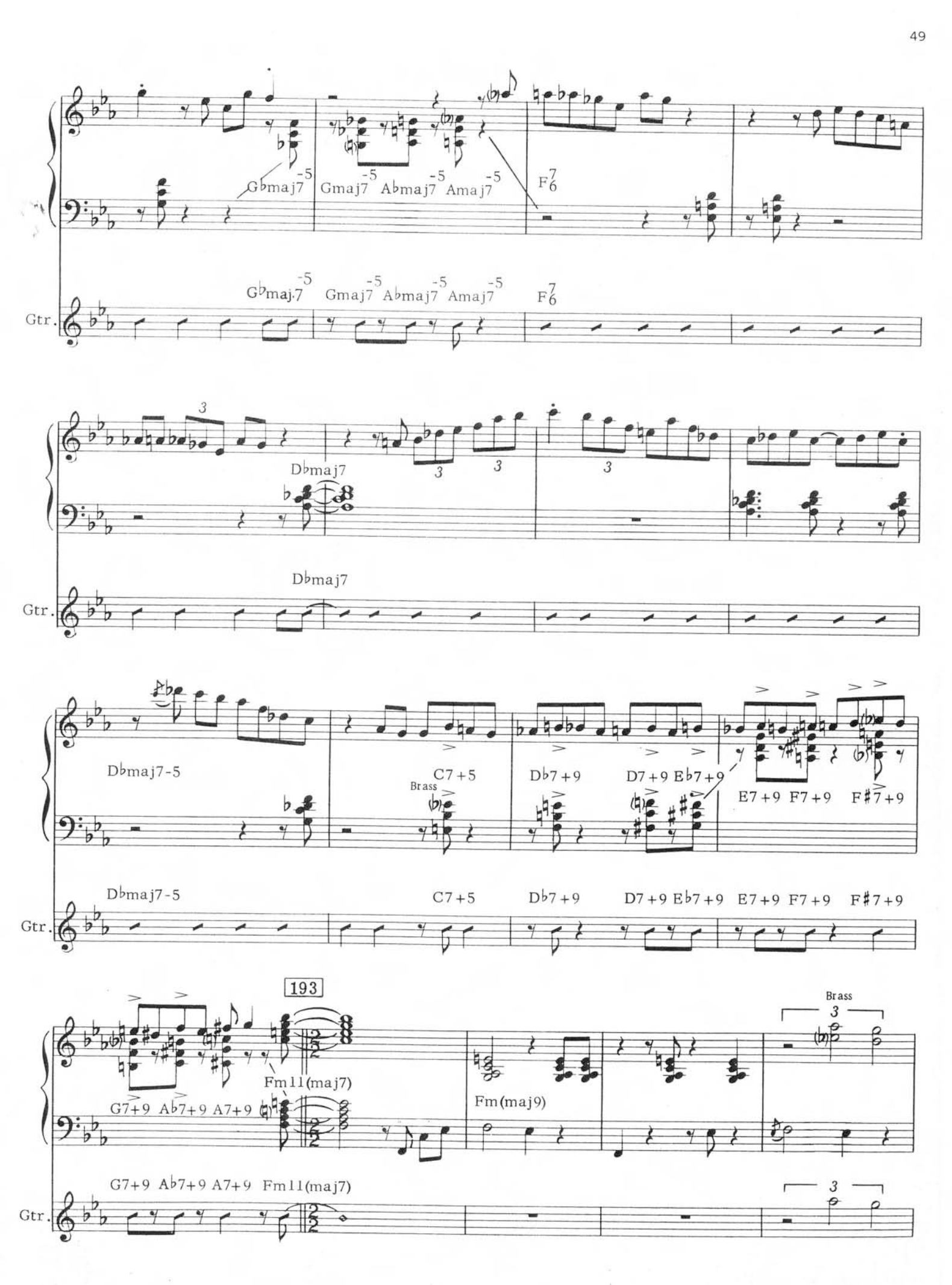

Ebm11
Ab7 6 -9
Fmaj7
Dbm11
N.C.
Gtr.
1.
Brass
C7-9
C11-9
Emaj7+11
Gtr.
3
Fm7
Em7
Fm7
Fm9
Gtr.
2.
3
Gtr.

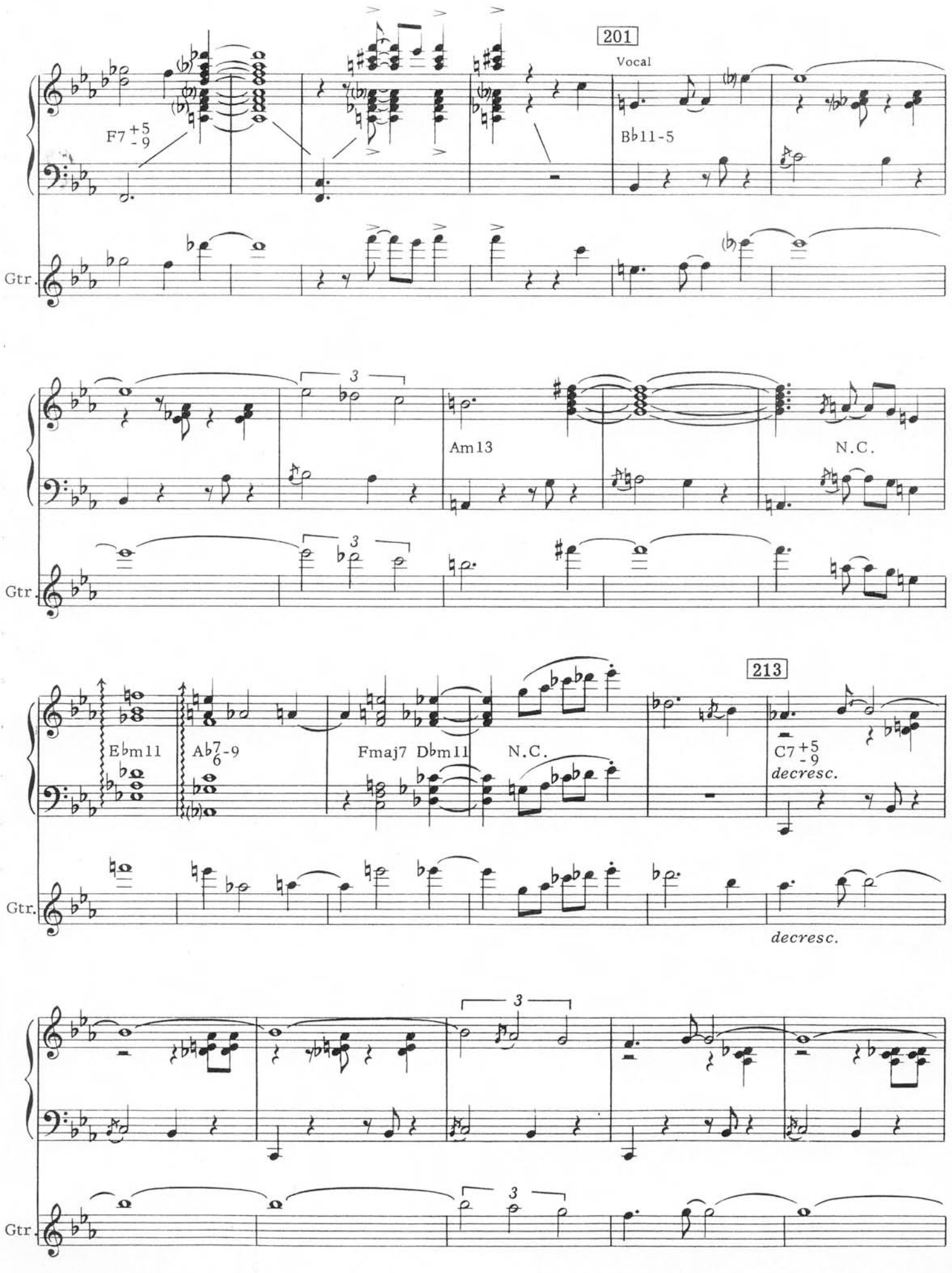

81
Brass
f
C 11-9
Emaj7 +11
Fm Em Gm Fm Em
Gm Fm
Gtr.
f
85
E♭ D♭
N.C.
E♭ D♭
N.C.
E♭ D♭
Gtr.
E♭ D♭
E♭ D♭
E♭ D♭
N.C.
E♭ D♭
N.C.
cresc.
Gtr.
E♭ D♭
cresc.
Gtr.

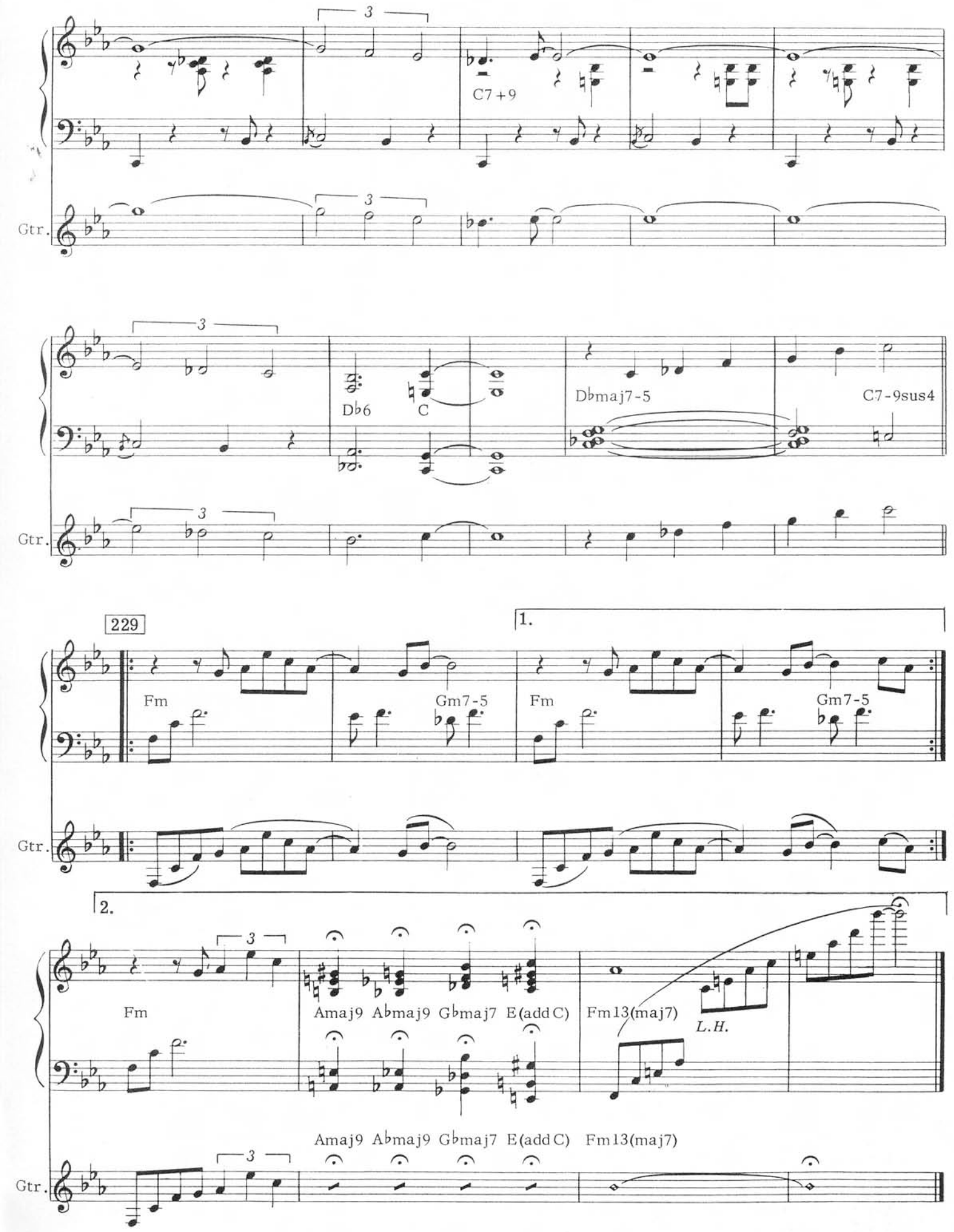

100
f cresc.
Gtr.
f cresc.
8va
fff
Gtr.
fff
112
Optional repeat for additional solos
116
On cue
Brass
Dbmaj7-5
Dbmaj7
Dbmaj7-5
Dbmaj7
f
ff C11-9
Emaj7+11
Ad lib.
Dbmaj-5
Dbmaj7
Dbmaj-5
Dbmaj7
Gtr.
f
ff
120 Free, but moving
Moog Syn.(bring out top notes)
Fm Em Gm Fm Em
Gm Fm Db6/9
f
Bbmaj7
Ped.
Db6/9
8va
(trem. in octaves)
Ped.
Gtr.
f


Gmaj7/D
Emaj9
C7-9/E
Ped.
Ped.
Ped.
Gtr.
8va
140 loco
Voices
p
Dbmaj7
Cm7-9
C7 -9 +5
Dbmaj13
Abmaj13
Gtr.
p
Amaj13
Amaj7+5 +11
cresc.
Bbm9(maj7)
Abmaj13
Db
Gm7-5
C7 -9 6
Gtr.
159 Fast Swing beat
Brass
ff
Ab
Gm
Eb
Fm
161
Pno. & Sop. Sax.
mf
Fm7sus4
Gtr.
ff
Fm7sus4
mf


Ebm(maj7)-5
Ebm(maj7)-5
Gtr.
Dbmaj7
Dbmaj7
Gtr.
Dbmaj7-5
C7+9 Eb7+9
Dbmaj7-5
C7+9 Eb7+9
Gtr.
C6-9
Fm7sus4
C6-9
Fm7sus4
Gtr.


Gbmaj7 -5
Gmaj7 -5
Abmaj7 -5
Amaj7 -5
F7 6
Gtr.
Dbmaj7
Dbmaj7-5
C7+5
Db7+9
D7+9 Eb7+9
E7+9 F7+9 F#7+9
Brass
193
G7+9 Ab7+9 A7+9
Fm11(maj7)
Fm(maj9)

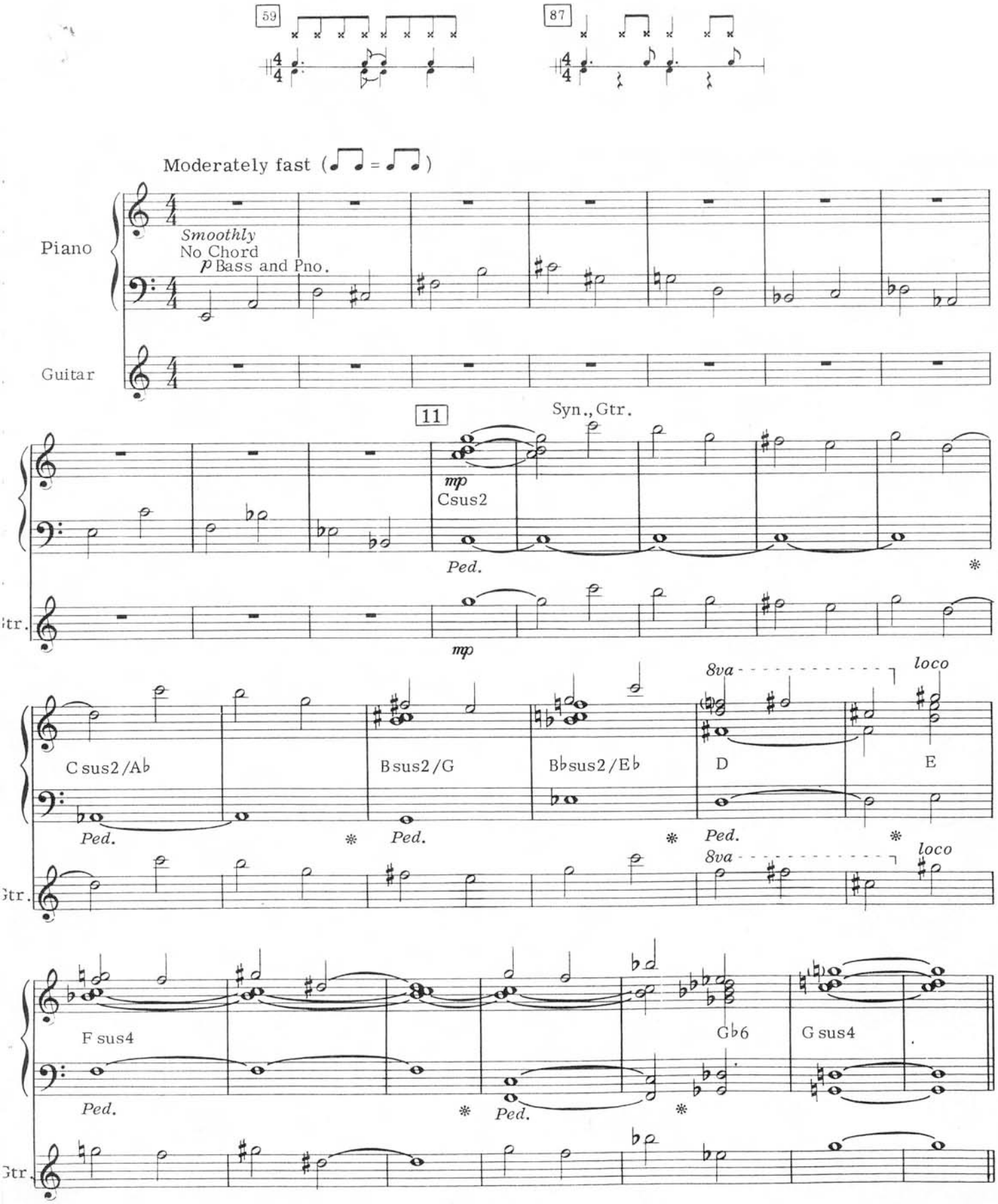

201
Vocal
F7 +5 -9
B♭11-5
Gtr.
3
Am13
N.C.
Gtr.
213
E♭m11
A♭7 -9 6
Fmaj7
D♭m11
N.C.
C7 +5 -9
decresc.
Gtr.
decresc.
3
3
Gtr.


C7+9
Gtr.
Db6
C
Dbmaj7-5
C7-9sus4
Gtr.
229
1.
Fm
Gm7-5
Fm
Gm7-5
Gtr.
2.
Fm
Amaj9 Abmaj9 Gbmaj7 E(add C)
Fm13(maj7)
L.H.
Amaj9 Abmaj9 Gbmaj7 E(add C) Fm13(maj7)
Gtr.

Duel Of The Jester And The Tyrant

by Chick Corea

Recorded on the album ROMANTIC WARRIOR in 1976, this piece makes extensive use of electronic instruments.



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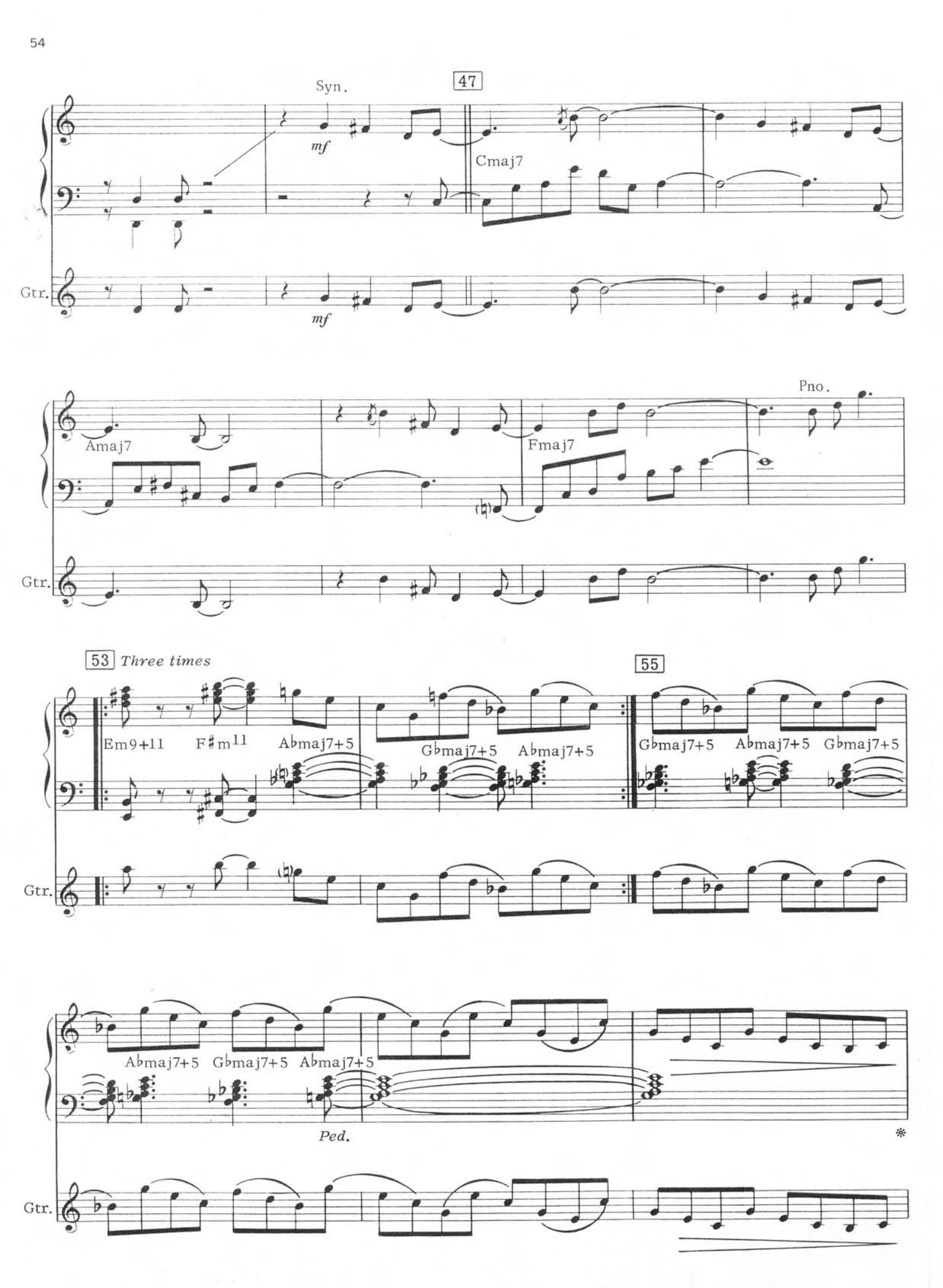
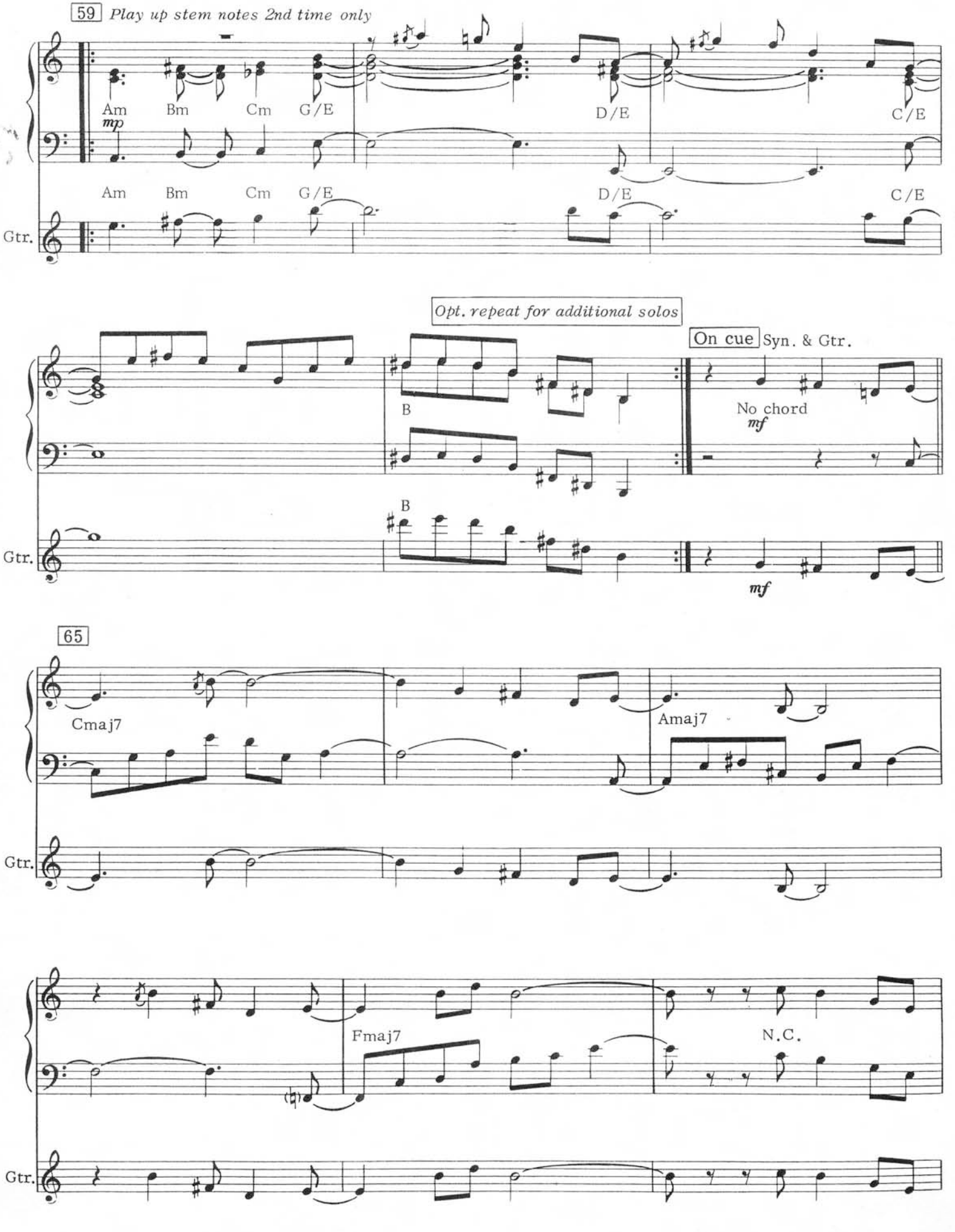
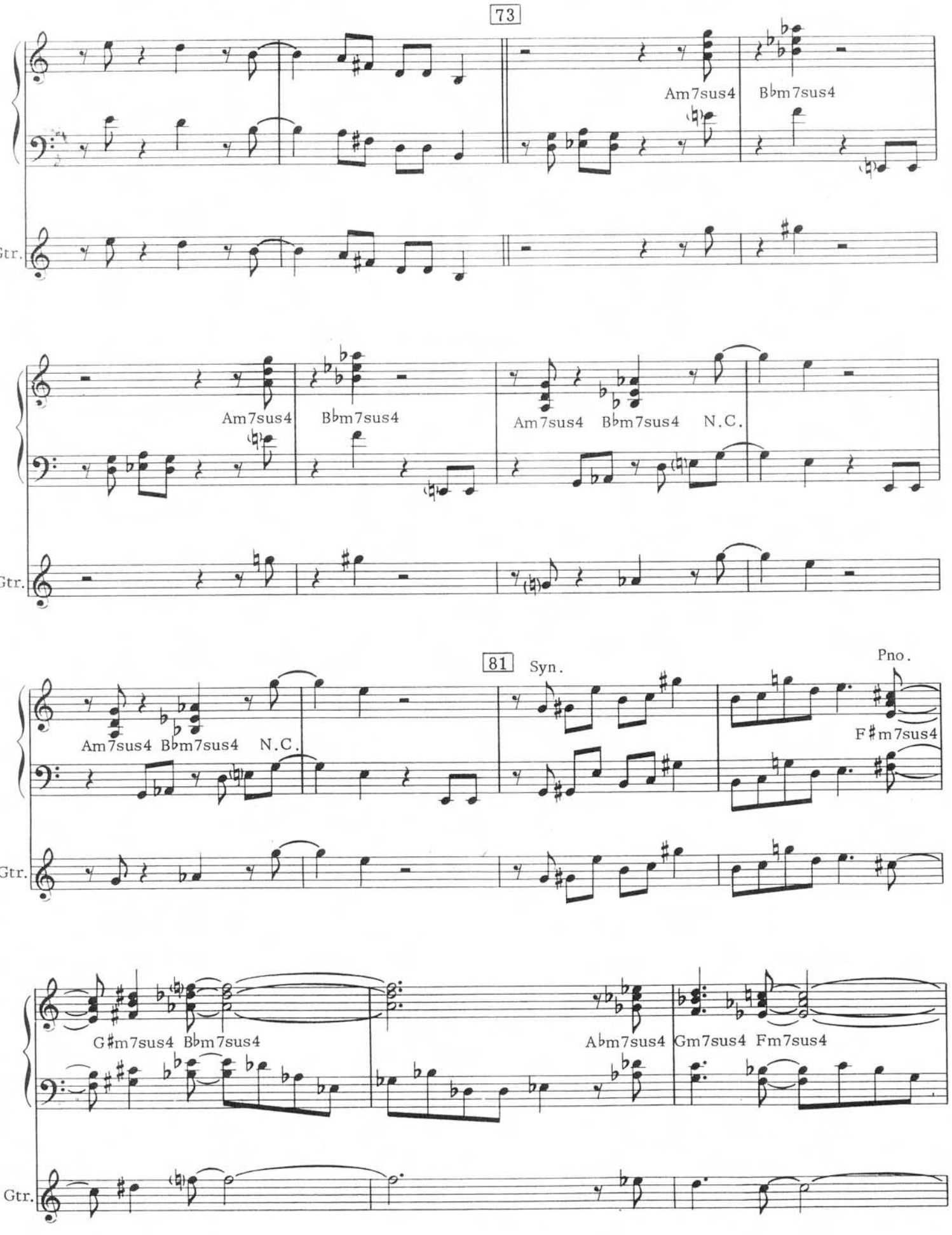
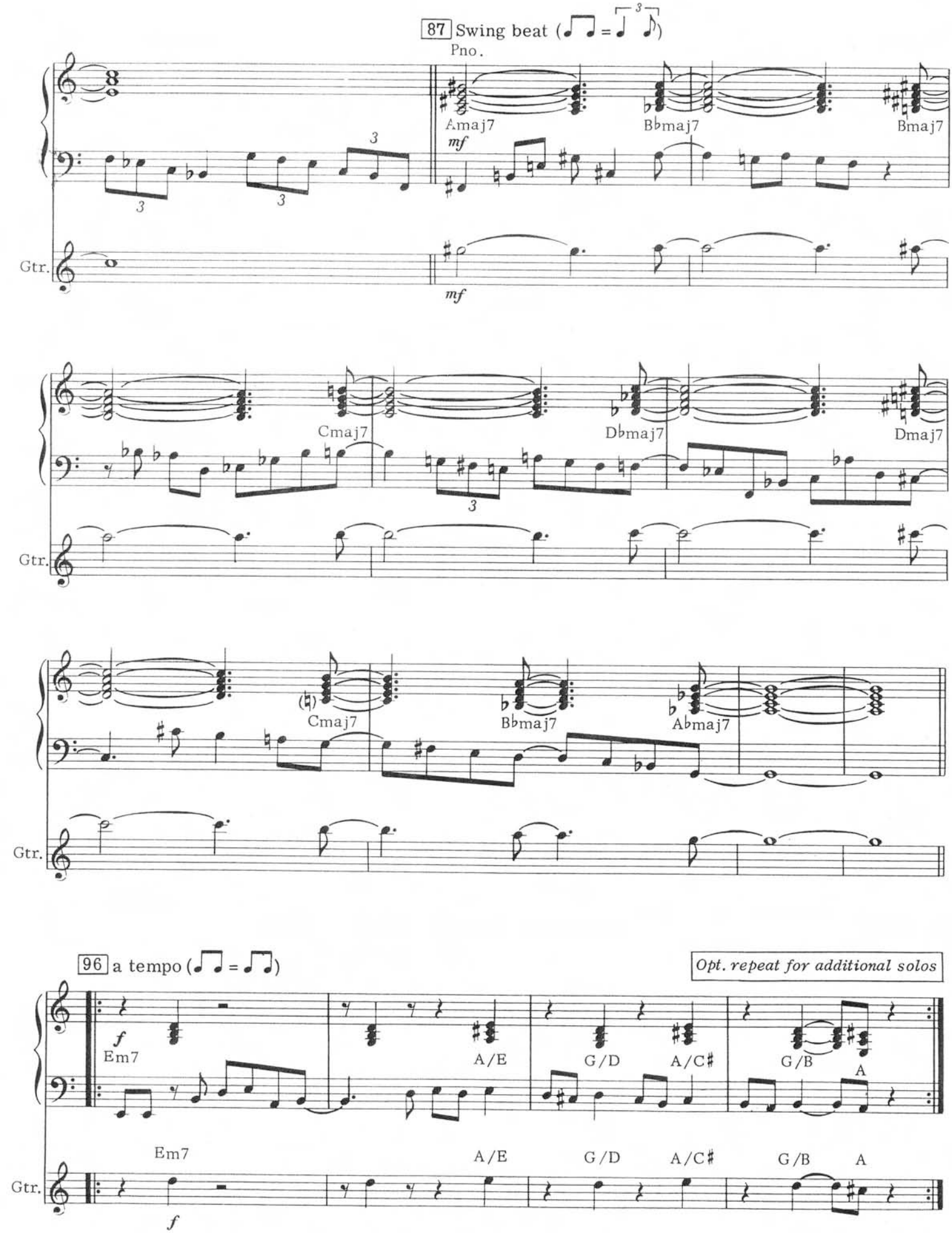
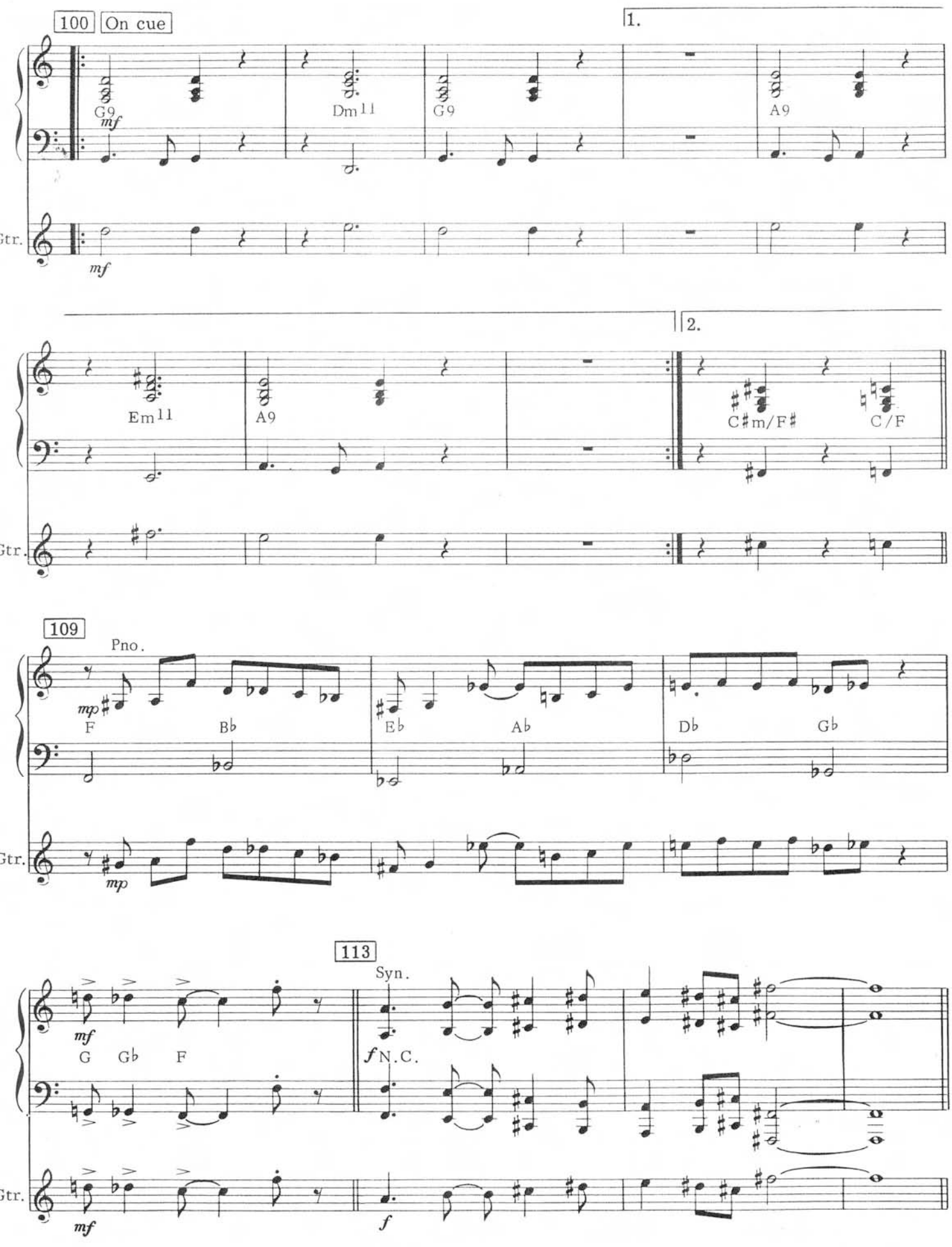
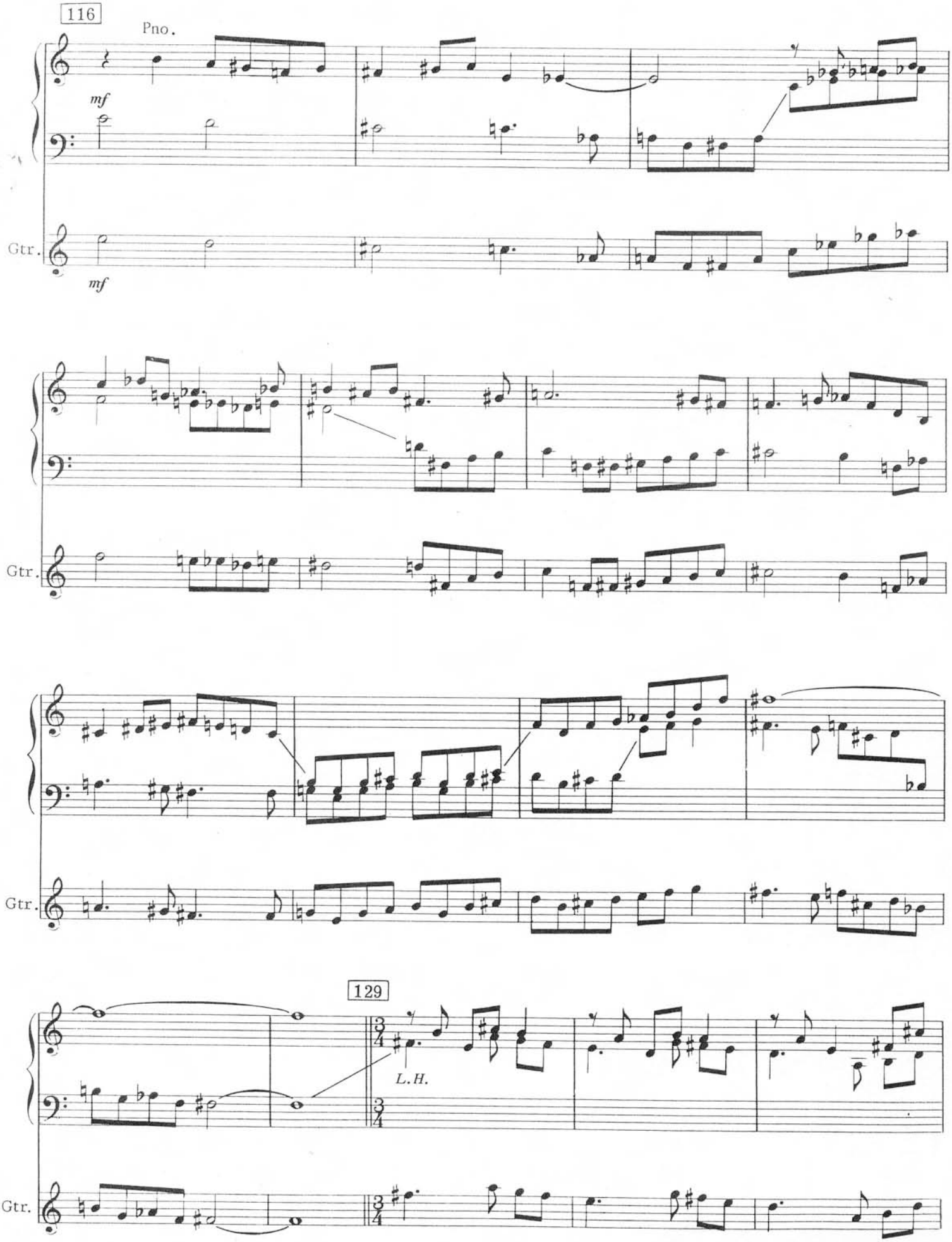

Syn.
47
mf
Cmaj7
Gtr.
mf
Pno.
Amaj7
Fmaj7
Gtr.
53 Three times
55
Em9+11
F♯m11
A♭maj7+5
G♭maj7+5
A♭maj7+5
G♭maj7+5
A♭maj7+5
G♭maj7+5
Gtr.
A♭maj7+5
G♭maj7+5
A♭maj7+5
Ped.
Gtr.

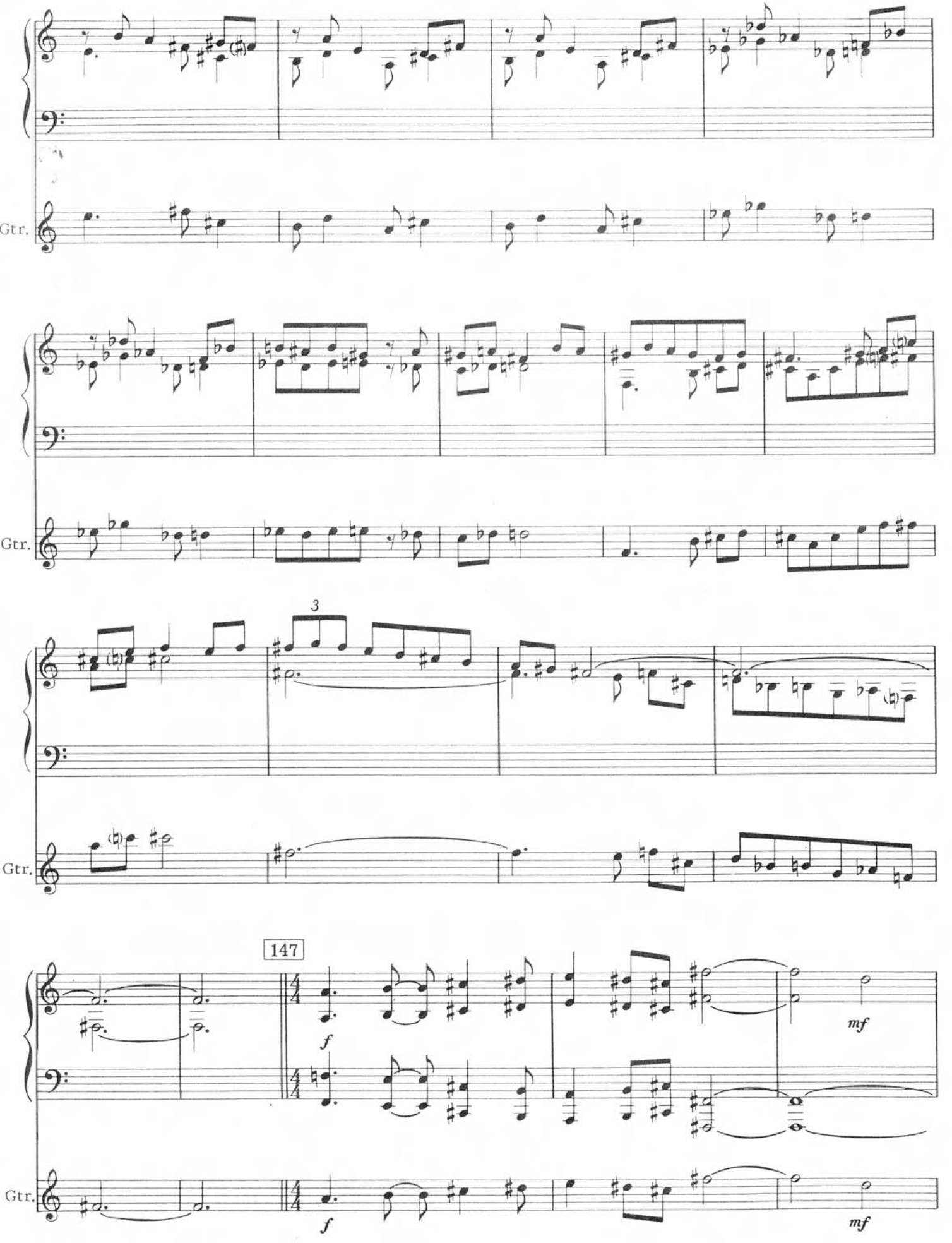

59
Play up stem notes 2nd time only
Am
Bm
Cm
G/E
D/E
C/E
mp
Gtr.
Opt. repeat for additional solos
On cue
Syn. & Gtr.
B
No chord
mf
65
Cmaj7
Amaj7
Fmaj7
N.C.

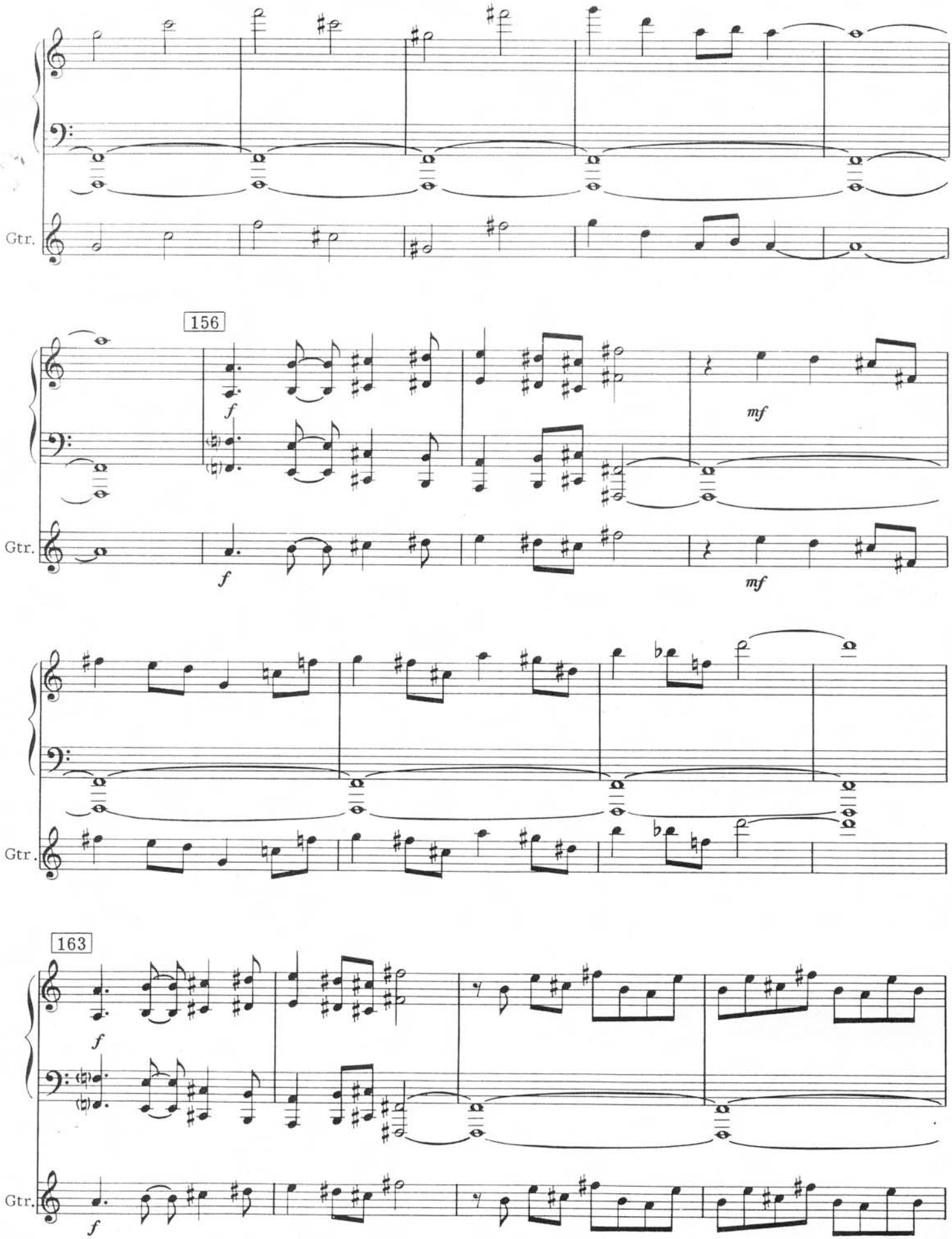

73
Am7sus4
B♭m7sus4
Gtr.
Am7sus4
B♭m7sus4
Am7sus4
B♭m7sus4
N.C.
Gtr.
81
Syn.
Pno.
Am7sus4
B♭m7sus4
N.C.
F♯m7sus4
Gtr.
G♯m7sus4
B♭m7sus4
A♭m7sus4
Gm7sus4
Fm7sus4
Gtr.

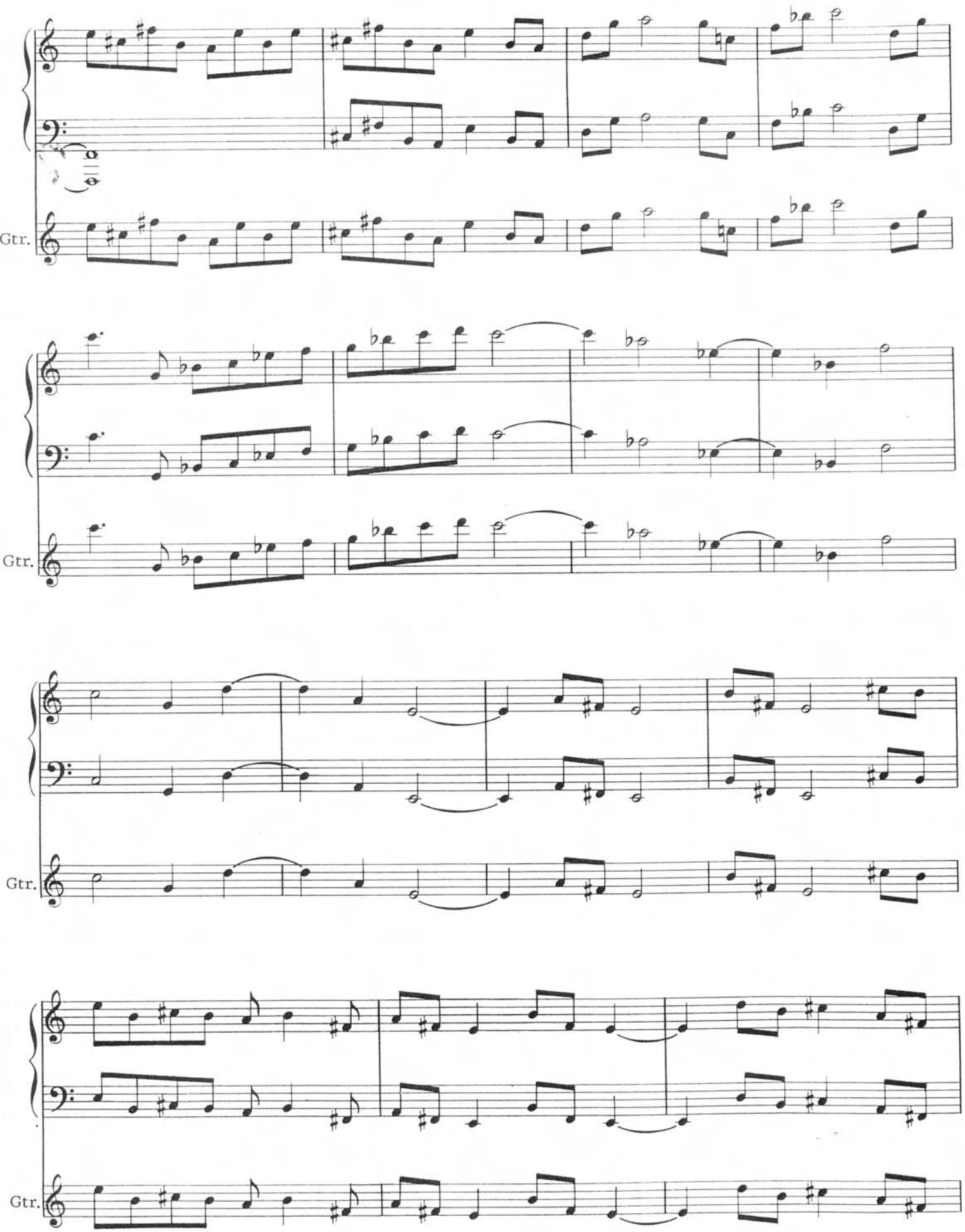

87 Swing beat (♩♩ = ♩ ♪)
Pno.
Amaj7
Bbmaj7
Bmaj7
mf
Gtr.
mf
Cmaj7
Dbmaj7
Dmaj7
Gtr.
Cmaj7
Bbmaj7
Abmaj7
Gtr.
96 a tempo (♩♩ = ♩♩)
Opt. repeat for additional solos
f
Em7
A/E
G/D
A/C♯
G/B
A
Em7
A/E
G/D
A/C♯
G/B
A
Gtr.
f

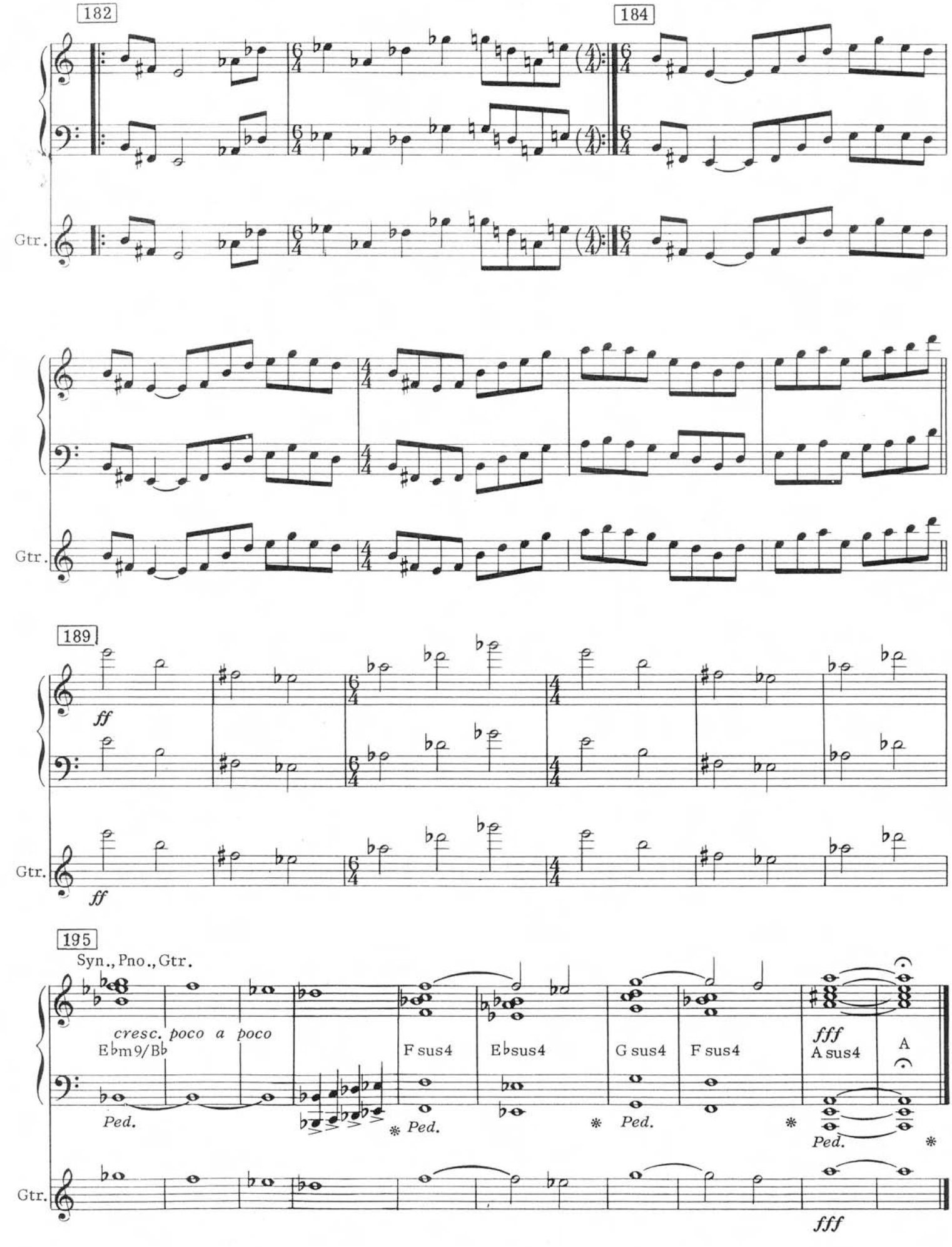

100
On cue
1.
G9
mf
Dm11
G9
A9
Gtr.
mf
2.
Em11
A9
C♯m/F♯
C/F
Gtr.
109
Pno.
mp
F
B♭
E♭
A♭
D♭
G♭
Gtr.
mp
113
Syn.
mf
G
G♭
F
f N.C.
Gtr.
mf
f


116
Pno.
mf
Gtr.
mf
Gtr.
Gtr.
129
L.H.
Gtr.


Gtr.
Gtr.
3
Gtr.
147
f
mf
Gtr.
f
mf


Gtr.
156
f
mf
Gtr.
f
mf
Gtr.
163
f
Gtr.
f


Gtr.
Gtr.
Gtr.
Gtr.


182
184
Gtr.
Gtr.
189
ff
Gtr.
ff
195
Syn., Pno., Gtr.
cresc. poco a poco
Ebm9/Bb
F sus4
Ebsus4
G sus4
F sus4
fff
A sus4
A
Ped.
Ped.
Ped.
Ped.
Gtr.
fff