

CHICK COREA[®] ELEKTRIC BAND

L I G H T Y E A R S

A R T I S T
TRANSCRIPTIONS[™]

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Special thanks to:



Putting the music of “Light Years” together for this book resulted in a new understanding of the meaning of the term “original score.”

I had been evaluating the difference between the transcription of a recorded rendition and the written music which was the original score and ideas of the composer.

Sometimes, it’s easy to see the difference between the transcriptions and original score when the composing process is really completed and the notes written down before the music begins to be performed. Other times, it’s more difficult when the composing process continues into rehearsals and first performances of the music. In the latter case, what written music there is tends to get revised a lot.

The problem was compounded with “Light Years” (and also the first *Elektric Band* album) with the fact that the original scores and written notes for these albums were incomplete and not drafted onto score paper for each piece. Much of the composing was done with a sequencer and the rest of the ideas were added in the recording process.

So, to put the music of “Light Years” into a music book form presented the problem of retracing my steps to find out which notes comprised, in my mind, the original score.

The first format attempted was the literal transcription of the recorded rendition of the music from the album “Light Years.” When I began to inspect the transcription, I saw that I had the problem of deciphering what the

original score notes were (or would have been if I had written them down) from the notes and expressions of the players' on this particular rendition. Do I notate the players' rendition, or do I write the notes of the original score (or what the score should have contained, if I hadn't written it down at the time)?

I decided to use only the notes from the original score. I thought that it would be helpful to the player to know whether he's reading the notes of the original score or the notes transcribed from the players' interpretation of the original. So, a "transcription" of a rendition is different from the "original" score. This is how it got sorted out.

What you'll find here is the original score, even though it got completed a while after the recorded performance on the "Light Years" record. When sections are added that are originated by the players, a note is made to indicate that.

I've tried to make the original score as simple and straight-forward as possible.

2 Sep 88 — Chick Corea

DEFINITIONS:

Transcription: the written-down notes copied from a recording.

Score: the original manuscript of the composer.

U S E O F C H O R D S Y M B O L S

Philosophy

I use chord symbols as a direct invitation to the player to improvise and add notes and embellishments.

The chord symbol indicates the scale that I intend to go with the melody.

The voicing of a chord can be written out note-for-note, or it can be improvised by the player — as when the part has a chord symbol and melody note only.

I find it confusing to try to 'write out' a voicing by only adding extra numbers and signs to the chord symbol.

Chord symbols that indicate the first four notes in a chord (bottom to top) are usually sufficient to give all the information quickly, and at a glance, that the player needs. (For example: C=C root, E third, G fifth, B seventh; G7=G root, B third, D fifth, F seventh.)

Altered notes that are in the written melody, I also never include in the chord symbol, (i.e. if there's a C# written in the melody and it's a G7 chord, I never add "b5" to the symbol, as it's already written in the melody).

When there's an "important" note that the voicing needs, I first try to write the note before attempting to add it to the chord symbol.

Most "altered" notes are "passing tones" anyway — and if a little extra time is taken to write them — often a nice counter melody begins to develop.

I use chord symbols for a quick appraisal of the harmony and scale of the part it applies to. They invite improvisation.

Application

1) Triads and chords without 3rds or 7ths are called by just the letter of the root —

i.e. — C=C Major triad; E=E Major triad, etc.

2) The 7th degree of the chord is usually the highest number given in the symbol. The 9ths, 10ths, 11ths, etc. — aren't put in the chord symbol, as they're usually in the melody line.

3) The only times other notes in the chord are added after the basic root, 3rd & 7th (i.e. Dm7) is if the added notes are not in the melody line of that bar and are needed for the sound of the harmony. A $\flat 9$ or $\flat 5$ is sometimes added.

4) The form of the chord symbol:

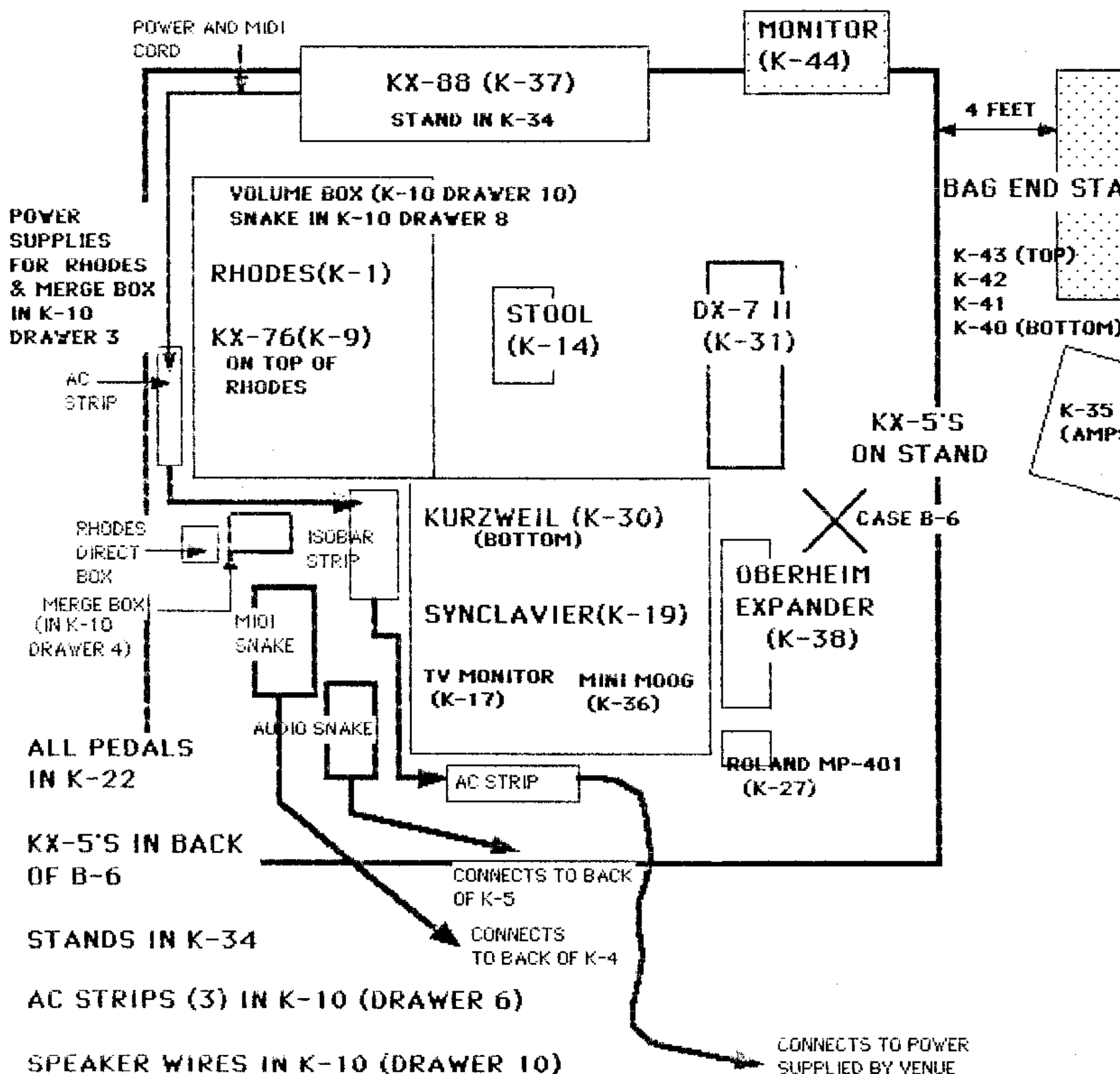
- "m" is used for minor:
Dm7, Cm
- Caps are used for all root notes:
C7, F#7
- " \flat " and " \sharp " are used instead of " $-$ " and " $+$ ":
D \flat 7, B \flat m $\sharp 5$
- Other than the basic root, 3rd/7th construction, added notes are done in smaller size and above:
Cm7 $\flat 5$, C7 $\flat 9$
- " Δ " is used for "Major 7th":
C Δ = "C Major 7th"
- " \emptyset " or "m7 $\flat 5$ " are used for half diminished 7th chords:
D \emptyset 7 or Dm7 $\flat 5$
- horizontal slash is used when a bass note, different than the root of the chord symbol, is needed:
Dm7, C Δ , F7, etc.
G E E \flat
chord on top; bass note on bottom

- The chord symbols should be placed right above (or below — depending on staff construction) the melody note it starts on.

Glossary:

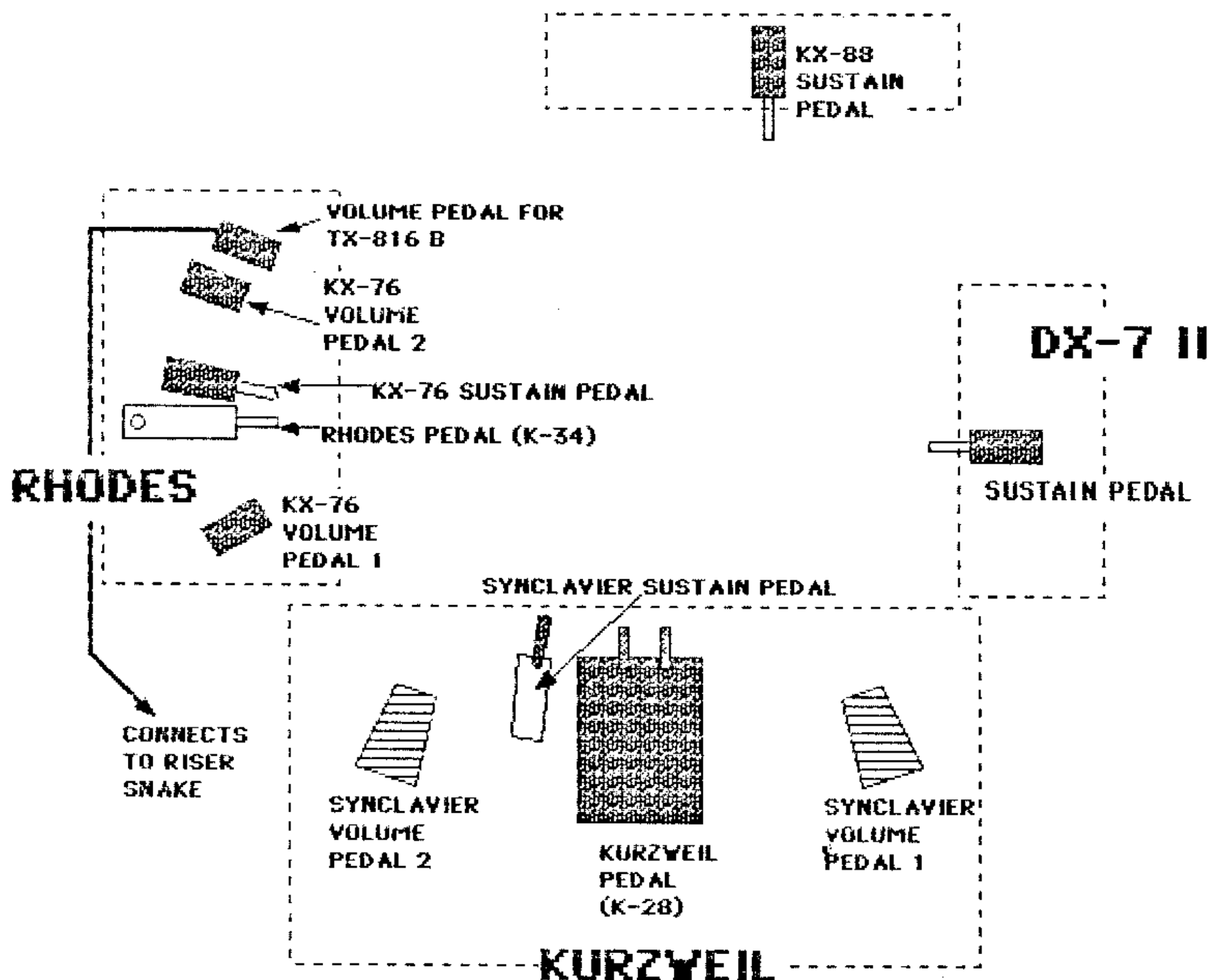
- a) Dm7 D m 7
 (1) (2) (3) see below
 (1) — root of chord
 (2) — 3rd
 (3) — type of 7th — when without " \sharp " — it means dominant 7th or $\flat 7$
- b) m=minor
- c) Δ =Major 7th
- d) \emptyset =half-diminished
- e) Dm7 = chord
 G = bass note
- f) C=C major triad

KEYBOARD SET UP



KEYBOARDS

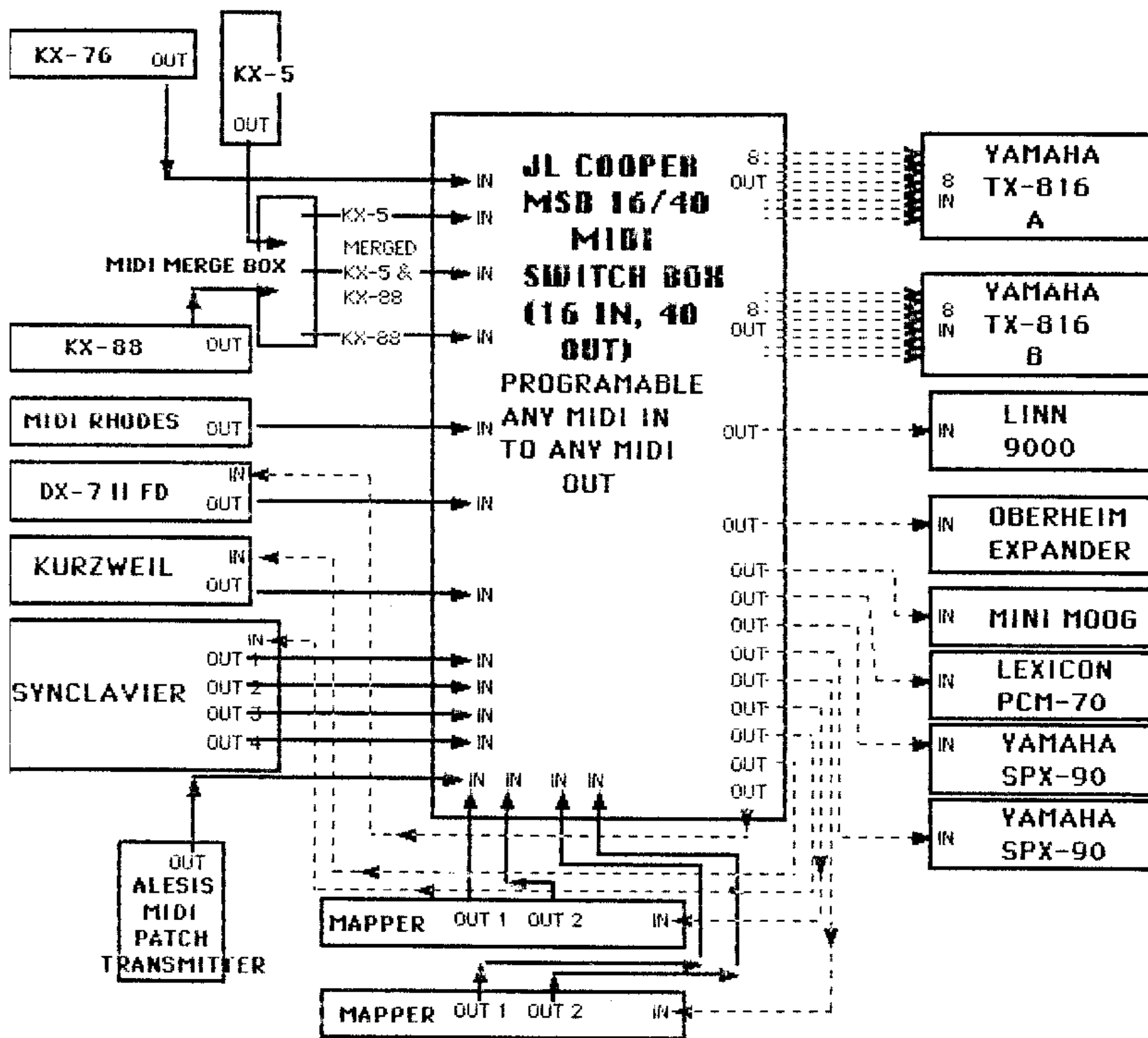
PEDAL ARRANGEMENT



ALL PEDALS ARE KEPT IN CASE K-22 UNLESS
MARKED OTHERWISE....

CHICK COREA

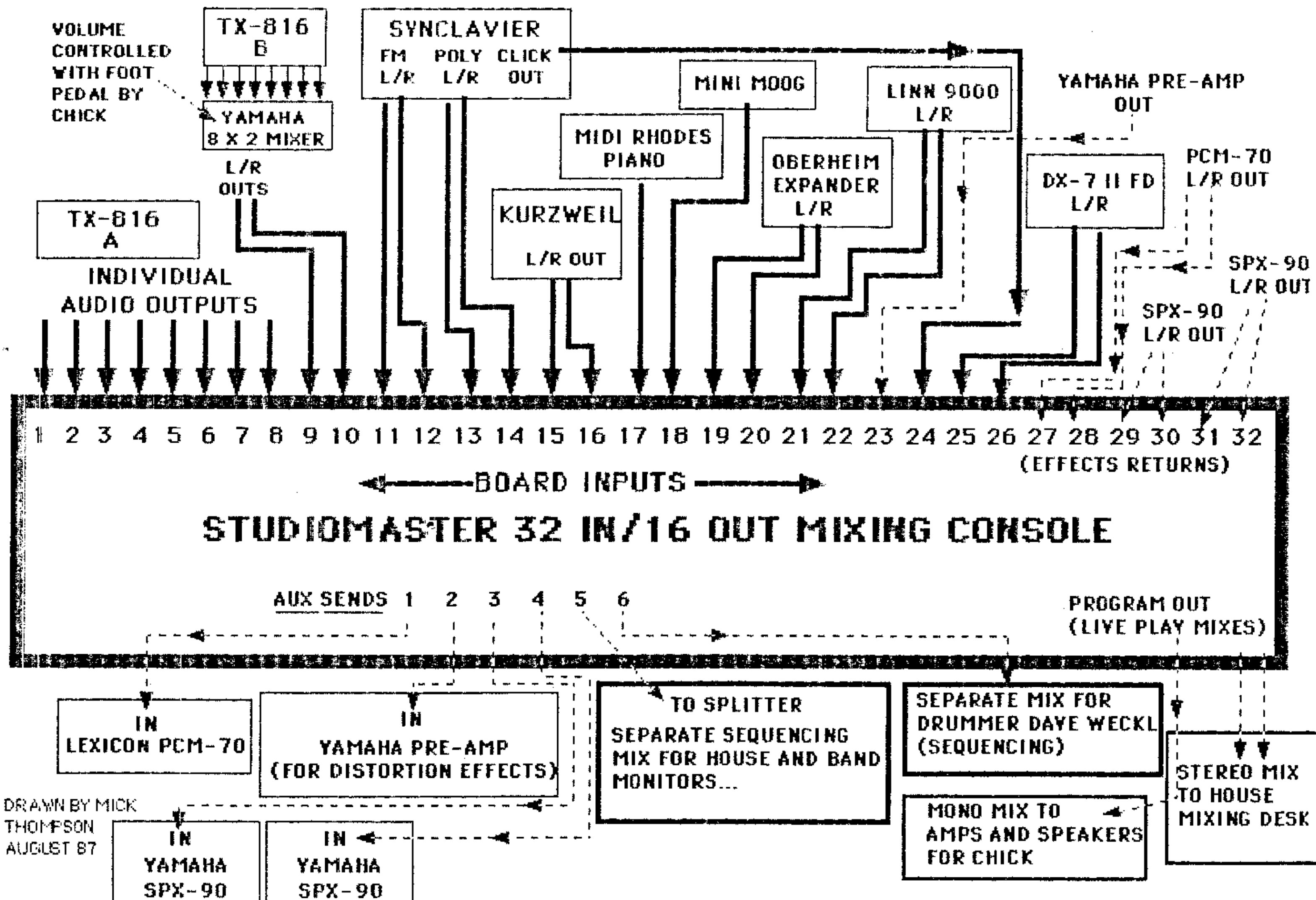
MIDI WIRING DIAGRAM/TOURS 87



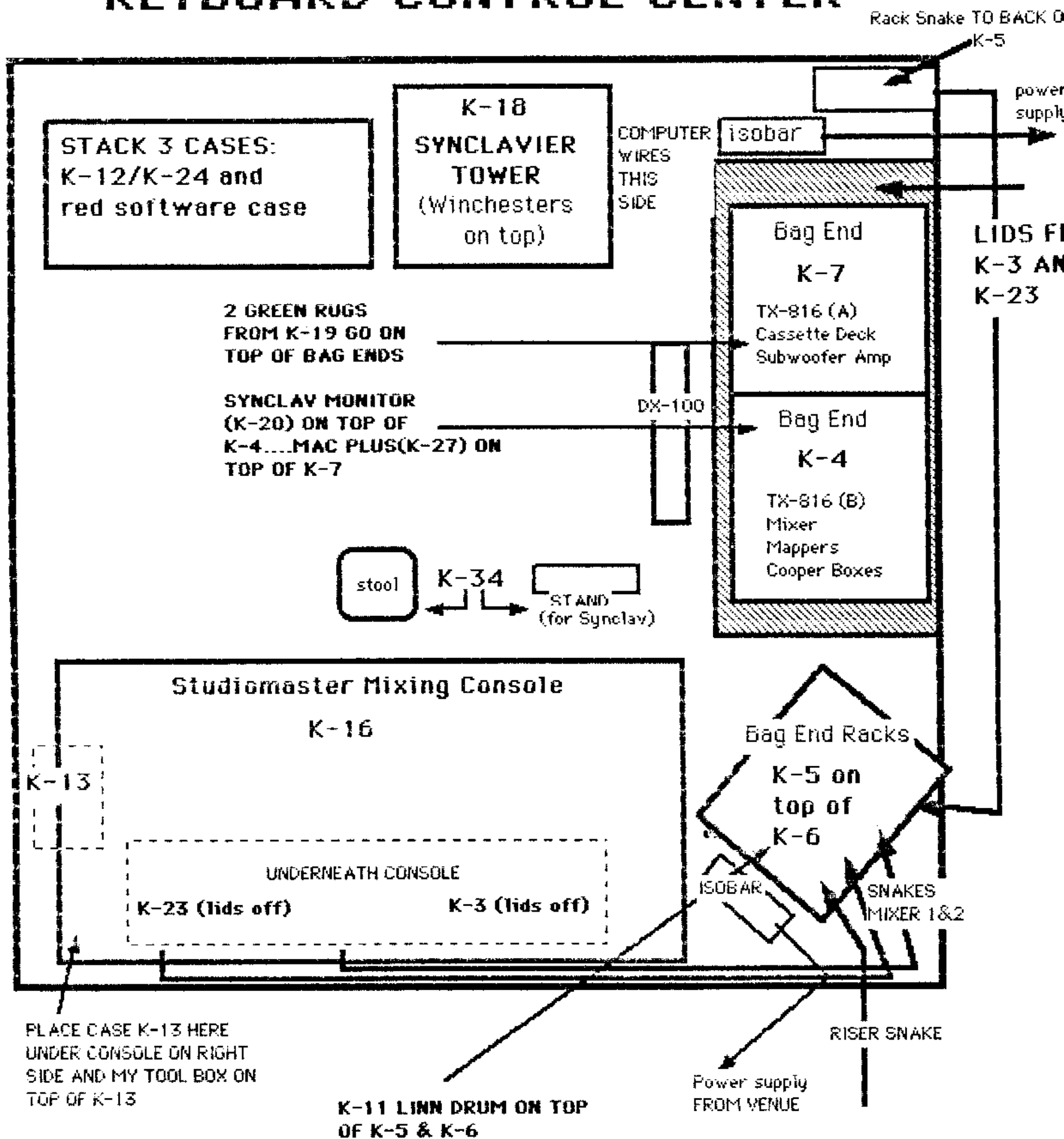
MAPPERS ARE PRE-PROGRAMMED TO:

1. FIRST, CHANGE THE PROGRAM ON THE COOPER BOX TO ONE THAT ALLOWS THE MAPPERS TO ADDRESS ALL INSTRUMENTS, THEN
2. SEND THE APPROPRIATE PATCH CHANGES TO ALL INSTRUMENTS FOR THE SONG, THEN
3. CHANGE THE COOPER BOX PROGRAM TO THE FINAL MASTER/SLAVE MIDI CONFIGURATION. (EACH SONG HAS DIFFERENT KEYBOARDS USED AS MASTER CONTROLLERS)

CHICK COHEN AUDIO WIRING DIAGRAM/TOURS 87



KEYBOARD CONTROL CENTER



DRAWN BY MICK THOMPSON JUNE 87