

Spain

Bars 0 - 20

With our soloists' parts marked 'Freely' with a slow pulse of crotchet = 72 to support them, *we are all* having to think subdivisions: think '1 & 2 & 3 & 4 & / 1 &' etc,etc, - as I make plain, you watch, the main beats!

Tutti/whole band accompanying, watch for the big upbeat at the end of every bar - it's the signal to move the chords precisely in **woodwind** as the **brass** (ready and breathing to start their 'whooshes' exactly on the second beat (my move left, but your right from your point of view!) with ' < and > ' to be heard through the chords, with **percussion** 'wildlife' interjections at precise but random-sounding rhythmic intervals...

We are all trying to respect Chick Corea's vividly imaginative picture-painting here - to create a wide-open spaces, hot climate atmosphere, while part-listening to the tenor saxes as they project their sombre laments.

Tutti/full band must move together!! As we approach **bar 20: 'Latin (minim = 120)' ...**

...with eyes up, thinking ahead, driving the pulse hard and bravely from the last upbeat of Bar 19! Woodwind, trumpets 2 and 3, brass baritone, e-bass and marimba share the driving force of this Spanish language syllabic exercise!

Suddenly, every minim beat, every 1st and 3rd very percussive, super-short crotchet has to be on time, even if the only notes we play clearly are the > ones or the first of each bar. Seriously, the pulse has to come first! The rhythm feel must not slow down and develop into a rather British march! **Excitement, fire and passion is all!**

At 23, think a very fast /123,123,/123,123/ in the 3/2 bars 22 and 23 (happens again later in the piece) and be prepared to fly on into the cut/common fast four/quick two from Bar 24 onwards. **Trpt 1 and clarinets drive this syncopated tune**, with tuba and e-bass playing same rhythms staccato and marcato.

Woodwind entries on the half-bar at 28, **be sure you know how that works!**

Eyes up for 37: clap happily, brass! Feel it absolutely.

Staccato and slurs, keep moving woodwind, brass Bari, e-bass, mallet percussion...

Keep practising notes/fingers, special crescendo and two 'f' accents 45 and 46, woodwind and others in brass and bass, as before. If too fast for some of you, play alternate notes here - the ones **on** the beat! Trpts and trombones alert all the way along this area of the piece, so your upbeat entry at 46/47 is clear and confident.

48: most woodwind, + horns, Bari, e-bass - make sure you place the short double crotchet entry smack on the second minim/third fast crotchet beat, tied here onto semibreve in 49.

50: here's a repeat of Bar 20, so keep driving on.

55: mighty important entry, confident bass clarinet, trombones and tuba/e-bass on upbeat, then woodwind with fast triplets tied over at 58. Horns soli - 'f' at least in half Bar at 61.

67: a repeat of 37, with smiley claps, with another 45/46 crescendo with accents to make convincing.

78: glissando fall, keep counting, don't lose it! Trumpets well done the other day at 29, but don't get carried away. Tight and precise. Trombones likewise. Go for it.

Alto saxes and horns slight accent as you enter off-beat in 87, 89 has a Bar of 'triplet 6/4 time, in effect, with the first crotchet silent - no problem!

Tutti - keep driving forward, but use your conductor's visible pulse as your guide. Look up! Stay aware.

101: don't lose it on the glissando fall, especially trombones, tenor saxes, Bari, ignore the crotchet rest - it's tiny! Tuba and e-bass, both join in strong on the downbeat in 102.

Tight entries please, at syncopated entry in 105. Horns ff in 106 - there are only two of you, and half the chord's missing!

More of the short and rhythmical stuff as we head for second time bars: eyes up for tight and positive first two pause-chord endings; final pause bar, claves ready for two, separate 'ad lib' rattlesnake chatter' figures, tutti/all:

pause chord mp with barely a hint of crescendo - we must hear the last, resigned call from tenor sax solo, clearly above the band. Off together!