

Linda Chicana

Mark Levine

Cha-cha-chá

A

$B^b_{MI}{}^7$ $E^b{}^7$ $C_{MI}{}^{7(b5)}$ $F^{7(\#5)}$ $B^b_{MI}{}^7$ $E^b{}^7$

$C^{\#}_{MI}{}^7$ $F^{\#}{}^7$ $B_{MA}{}^7$ $E_{MA}{}^7$

1. $C_{MI}{}^{7(b5)}$ $F^{7(\#5)}$ 2. $C_{MI}{}^{7(b5)}$ F^7

B

$E^b_{MI}{}^7$ $A^b{}^7$ $E^b_{MI}{}^7$ $A^b{}^7$ $D_{MI}{}^7$ G^7 $D_{MI}{}^7$ G^7

opt. solos: ($C_{MI}{}^{7(b5)}$ F^7 $C_{MI}{}^{7(b5)}$ F^7 $C_{MI}{}^{7(b5)}$ F^7)

$D^b_{MI}{}^7$ $G^b{}^7$

C

$B^b_{MI}{}^7$ $E^b{}^7$ $C_{MI}{}^{7(b5)}$ $F^{7(\#5)}$ $B^b_{MI}{}^7$ $E^b{}^7$ $C^{\#}_{MI}{}^7$ $F^{\#}{}^7$

$B_{MA}{}^7$ $E_{MA}{}^7$ $C_{MI}{}^{7(b5)}$ $F^{7(\#5)}$

SUPPLEMENTAL MATERIAL - Linda Chicana

Scales for Soloing (for chords with alterations)

$C_{MI}7(b5)$ $F7(\#5)$

Sample Piano Voicings (see also Sample Comping Patterns in Appendix I)

$B_{bMI}7$ E_{b7} $C_{MI}7(b5)$ $F7(\#5)$ $C\#_{MI}7$ $F\#7$ $B_{MA}7$ $E_{MA}7$ $F7$

$E_{bMI}7$ A_{b7} $D_{MI}7$ $G7$ $D_{bMI}7$ G_{b7}

Sample Bass Line

A $B_{bMI}7$ E_{b7} $C_{MI}7(b5)$ $F7(\#5)$ $B_{bMI}7$ E_{b7} $C\#_{MI}7$ $F\#7$

$B_{MA}7$ $E_{MA}7$ 1. $C_{MI}7(b5)$ $F7(\#5)$ 2. $C_{MI}7(b5)$

$F7$ **B** $E_{bMI}7$ A_{b7} $E_{bMI}7$ A_{b7} $D_{MI}7$ $G7$ $D_{MI}7$ $G7$

$D_{bMI}7$ G_{b7} opt. solos: ($C_{MI}7(b5)$ $F7$ $C_{MI}7(b5)$ $F7$) **C** Play letter **A**

8 bars (use 1st ending)

Sample Guitar Voicings

$C_{MI}7(b5)$ $F7(\#5)$

x x 3fr. x x 1fr.