



LENNY BREAU

FINGERSTYLE JAZZ

Updating A Classical Waltz

MANY CLASSICAL PIECES CAN BE GIVEN a refreshing twist merely by substituting jazz-type extended and altered chords for the original major, minor, and dominant harmonies. And the nice thing about taking a simplified approach to arranging is that you don't have to be a musical genius to do it. The following waltz by Frederic Chopin (1810-1849) almost automatically sounds good just by exchanging a few harmonies. However, once you begin to detail the arrangement with devices such as moving lines, it really begins to come to life.

In bar 1, an *Amaj9* is substituted for the original *A* triad. Look for this elementary kind of exchange in several measures, including 4, 13,

14,15, and the last beat of bar 11.

Once the chords were updated, I began to add a few moving lines. For instance, the progression in bars 1, 2, and 3 is the common I | V | IVm sequence. Now note the moving line *G# G F# F* starting in bar 1. Other moving voices can be found in bars 5 and 6, and bars 9 and 10.

After you've analyzed this piece and can play it, start looking for new material to arrange. (There are several large available collections of classical numbers that will give you a wide range of selections to choose from.) And keep in mind that this simple process works great for jazz standards, too.

The first system of musical notation consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth notes. Below the staff is a guitar tablature staff with six lines, labeled 'T' (top) and 'B' (bottom). The tablature shows fingerings for the first four measures of the piece.

The second system of musical notation continues the piece. It features a treble clef staff with the same key signature and time signature. The melody includes a first ending bracket over the final two measures of the system. The guitar tablature staff below shows fingerings for these measures.

The third system of musical notation continues the piece. It features a treble clef staff with the same key signature and time signature. The melody includes a second ending bracket over the final two measures of the system. The guitar tablature staff below shows fingerings for these measures.

The fourth system of musical notation concludes the piece. It features a treble clef staff with the same key signature and time signature. The melody ends with a fermata. The guitar tablature staff below shows fingerings for the final measures, including a 'D.C. al Coda' instruction. The tablature ends with a final chord fingering.