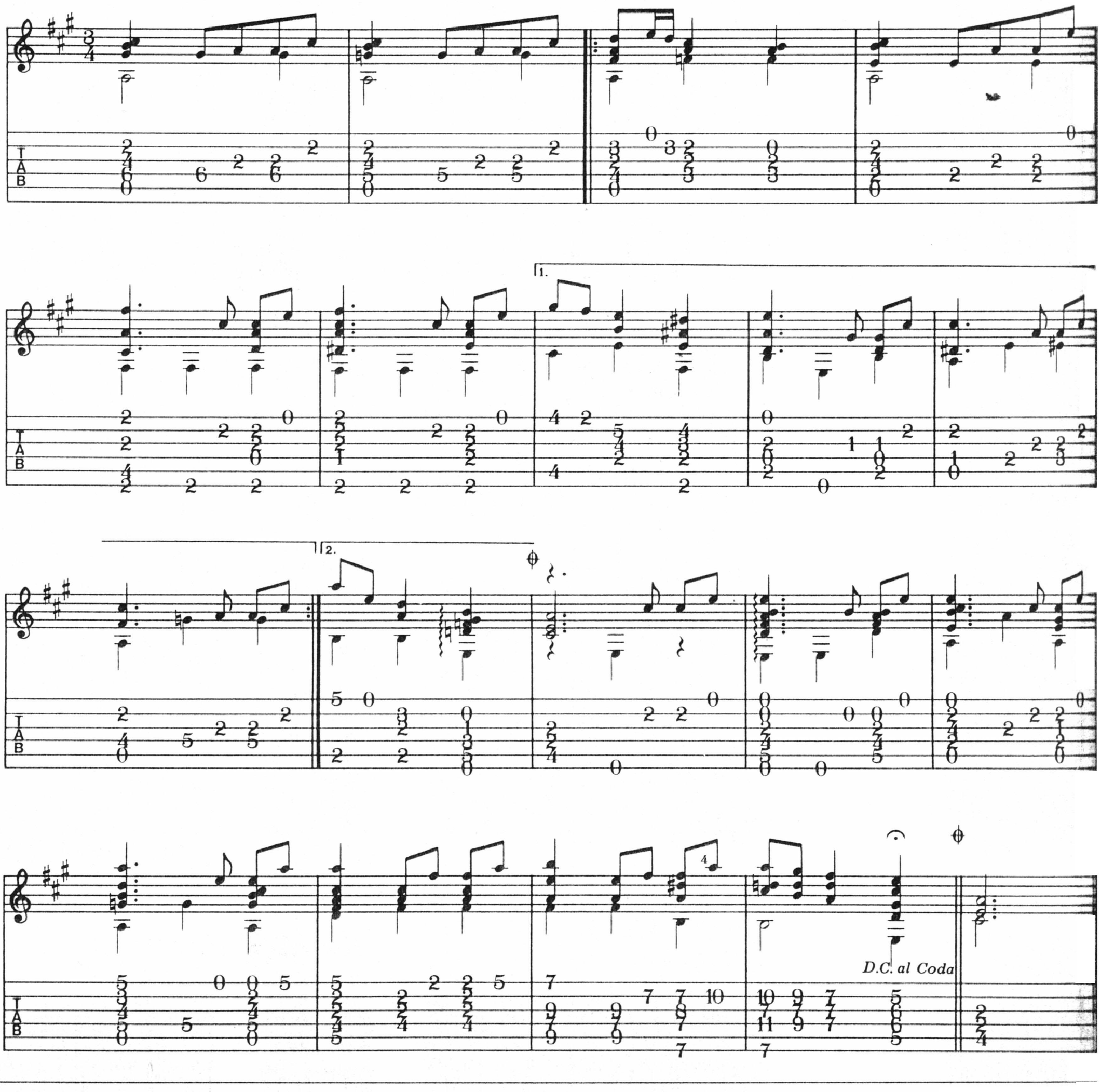
LENNY BREAU
FINGERSTYLE JAZZ
Updating A Classical Waltz

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 I7 IV 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.