



# LENNY BREAU

## FINGERSTYLE JAZZ

### Arranging Bach's *Bouree In Em*

OVER THE LAST TWO lessons I've discussed various arranging techniques for fingerstyle—ways to make a chord-melody solo interesting. This month, let's take a look at how I turned Bach's *Bouree In Em* into a jazz waltz. This arrangement can be heard on the LP *Minors Aloud* [Flying Fish (3320 N. Halsted, Chicago, IL 60657), 088], which features myself and the great pedal steel player Buddy Emmons.

Classical guitar pieces represent a wealth of relatively untapped material for jazz players. In many cases, a composition's harmonic structure can be embellished with substitute chords, resulting in an intriguing blend of styles. (Hearing a familiar song played in a different way can be a pleasing and often amusing experience.) And keep in mind that modified classical numbers can make good chord-melody solos, as well as foundations for improvising.

On the recorded version of *Bouree*, I first played the classical part in its entirety (on electric guitar), and then went into a jazz waltz feel, adding bass and drums. Ex. 1 shows the first section of the tune as usually adapted for classical guitar. (Since I'm going to cover only the first part of the song, I suggest you get a copy of the entire piece, which can be found at practically any store with a good selection of sheet music.) Basically, to create my arrangement I modified three elements of the original work: the rhythm, the chord structure, and the melody.

The Bach version of the song is in cut time, which is 4/4 with an underlying feeling of two (the first and third beats are slightly accented). The first section is eight bars long (notice the repeat sign). When I came up with the 3/4 time feel, it turned out that each beat of the original version was equal to three beats of the waltz arrangement. In other words, four bars of 4/4 time ended up equaling 16 bars of 3/4 time. (Converting a 4/4 piece to 3/4 is essentially arrived at by several variables, including melodic and rhythmic structure.) Therefore, twice through Ex. 3 is equivalent to once through Ex. 1.

In order for you to see how I arrived at the substitute changes for the jazz arrangement, it's important to understand the basic underlying harmony of the classical guitar version. Ex. 2 represents the basic chord structure of the *Bouree*. (Keep in mind that a song's harmony usually can be interpreted in several ways.) At this point I recommend playing the basic chords to the song while singing the melody to get a better feel for the original.

One of the best approaches to take when examining chord progressions is to look for the major points of resolution and then backtrack through the changes. Ex. 2 resolves to *Em* in the last bar, so let's start at that point in Ex. 3 (the fourth bar from the end) and work backwards. Generally, look for two different kinds of movement from one chord to the next: chromatic (for instance, *Cmaj13*

to *B7#9*) and fourths (such as *B7#9* to *Em* VI).

Since we already know that *B7* is the V of *Em*, let's now consider *Cmaj13* in bar 8 of Ex. 3 (we'll discuss the *F#m11* in a moment). *Cmaj13* resolves to *B7#9* chromatically. Since a II chord can precede a dominant (V), *F#m11* was used in bars 9 and 10 and is a common substitution. Backtracking further, *G7b9* is the V of *C6*, *D13* is the V of *Gmaj7* and *Am7b5* is the V of *D13* and creates a II-V in the key of *G*. Frequently a song features harmonies that can't be explained logically—they just sound good. The *Cmaj7#11* in bar 10 does lead nicely to *Am7b5*, but I really used it because it sounded right. To summarize, my alternate progression mainly uses chromatic movement, substitutes II-V chords for V-I and back cycles through the circle of fifths.

Now compare the chord sequence in Ex. 3 to Ex. 2. Note the harmonies common to both examples, as well as the difference. Although my alternate progression resolves smoothly to *Em*, certain parts of the original melody didn't work, so I changed it. Analyze Bach's melody and compare it to the chords in Ex. 3, as well as their related scales. By this way, instead of using a *B7*-type chord to lead back into bar 1, I followed the final *Em* with an *A13* (*Em* and *A7* are a II-V in the key of *D*). This makes a nice turnaround and surprises the listener, because it doesn't resolve the way you'd expect.

Ex. 1

Ex. 1

Ex. 2

Em B7 G C G B7 Em Em B7 G C G D G

Music continued on page 13

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3

Em9 Cmaj7#11 Am7b5 D13 Gmaj9

0 1 3 0 4 0 3 2 0 0 4 5 0 5 5 4 2 0 2 0 2 4 3

G7b9 C6 Cmaj13 F#m11

3 0 3 3 2 3 2 3 0 2 1 0 2 2 2 2 2 2 2 0

B7#9 Em9 A9

3 2 2 2 2 2 0 2 3 3 2 3 3 2 2 2 2 2 2 2



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## FINGERSTYLE JAZZ

### Arranging Devices For Chord-Melody Solos

**P**RODUCING A NICE SOLO arrangement of a tune is one of the most satisfying aspects of being a jazz-oriented player. But putting a piece together can be frustrating, too; especially if you want to do something different for a change, but new ideas just won't come. Last month we explored four-to-the-bar playing and the 3/4 time approach. Let's devote this month's lesson to several additional devices.

To refresh your memory, here's the melodic fragment we worked with last month. Remember not to proceed until you have it down pat:

Gmaj7 Em7 Am7 D7 G

Two-note comping chords (the subject of my February, March, and April '82 columns) can really add swing to a piece. And while this method isn't really full-sounding enough to play a whole tune with, it really works great when used sparingly. Remember, when played correctly, the following example should sound like two guitars playing at once (the circled numbers indicate the strings, while the numbers without circles designate left-hand fingering):

Gmaj7 E7 Am7 D7

In the April and May '83 issues I discussed the tremolo. If you're familiar with my albums, then you probably know that I frequently use this technique. This example is a 3/4-time adaptation of the preceding melody:

Gmaj7 Em7 Am7 D7

Here's the tremolo featured in a 4/4-time treatment of our little melody. Compare this example to the last one and see how I changed the note values to conform to the time signatures:

Gmaj7 Em7

Am7 D7

Just as you can take a tune in 4/4 and change it to 3/4, you can take a number that's commonly associated with a swing feel and give it a ballad treatment. Of course, the slower you play a song, the more you have a tendency to want to fill the empty space with sound. Using substitute chords is a good solution to the vacuum created by taking a song at ballad tempo. In the next illustration, the F13 chord resolves to the Em7. Rather than have the phrase resolve to Gmaj7 in the fourth bar, it progresses to the relative minor, Em7. The F#m7b5 and the B7 can now be substituted as the II V of Em7. Be sure to let each harmony ring for its full time value:

F13 Gmaj7 Em9 F#m7b5 D7

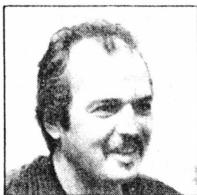
Octave harmonics are another good way to embellish a line (for more on this style, see my October '81 column):

Gmaj7 Em Am7 D7

And for all of you fans of Chet Atkins, here's an example of the way he might arrange a melody. Notice the alternating bass:

damp bass notes

Finally, most good arrangements have a tasteful intro and ending, so for a few ideas along those lines, see my July '81 column. And remember that you can use more than one device in a piece. By playing numbers that use changes in time signature, various techniques, and assorted tempos and rhythmic feels, you'll be giving the listener a treat as well as making things interesting for you.



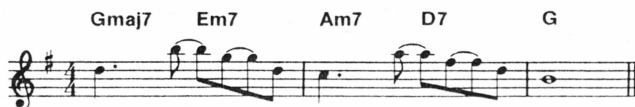
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### Chord-Melody Arranging Tips

**M**OST JAZZ PLAYERS HAVE no problem working up a basic chord-melody arrangement—harmonizing arrangement—harmonizing the melody, adding a few moving bass lines and single-note fills, and even revamping the chord changes somewhat. But things can begin to get tricky when all of your arrangements start to sound the same and you want to find a different approach. How do you get new ideas? What are some of the various angles you can take? For the next couple of sessions let's look at some of the options you should have at your disposal in order to develop interesting solo arrangements.

First we need a melody to work with. The following two-bar fragment fits a I VI II V progression, and is sequential in nature (note how the first phrase is repeated one *diatonic* step lower in the second measure):



Once you have the preceding melody down pat, you can go on. Our first approach uses a steady four-to-the-bar rhythm. (Listening to pianist Errol Garner was where I got the idea for this kind of a method). Start by playing the chords only:



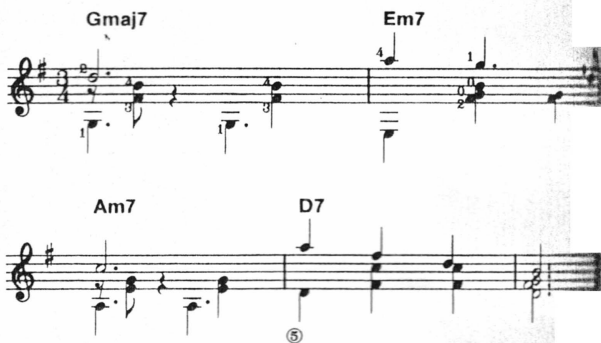
Now you're ready to combine the harmony with the melody. Be prepared to spend some time on this; it's not as easy as it seems. Try to emphasize the upper note when the chord and melody are played at the same time, as in the first beat of each measure. And be sure the upper line is held for its full time value. With practice, this example should sound like two distinct parts played at once, and really swing:



Another interesting device is to play a 4/4 tune in 3/4 time (or *versa*). Some melodies work better than others; most have to be slightly altered to accommodate the new rhythm (compare the melody line in the following to the original):



While the last example was pretty much in straight 3/4 time, the following one has more of a jazz waltz feel (notice how the bass is sustained and the middle voice is syncopated):



Remember that you don't have to play an arrangement the same all the way through—various techniques can be combined to create a piece that evolves and surprises the listener. Next month we'll look at tremolo, ballad, and harmonic approaches.

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