

Fabio Mariani

Lina Maria Crimi

REAL BOOK

of Classical Music
for Modern Musicians



VOLONTÈ & CO

PREFAZIONE

Ti sei mai chiesto se i capolavori di Chopin o Mozart non siano poi così diversi dalle canzoni del jazz o del pop? *Real Book of Classical Music for Modern Musicians* nasce proprio per dimostrarlo, modernizzando l'approccio alla grande musica del passato.

Nei secoli scorsi non esistevano le sigle degli accordi: la musica era il frutto di una complessa polifonia, con linee melodiche che si intrecciavano, specialmente nel Barocco. Il nostro principale obiettivo è stato “ricavare” gli accordi e rappresentarli sotto forma di sigle. Analizzando tante opere di grandi Maestri, abbiamo inoltre scoperto che le loro strutture sono sorprendentemente simili a quelle del '900: sezioni A, B, Introduzioni e Finali, spesso basate su frasi musicali di 8 battute o multipli.

Dopo aver esaminato migliaia di composizioni e centinaia di compositori, abbiamo selezionato 80 pezzi di 30 autori. La nostra ricerca ha rivelato che quasi tutte le composizioni seguono uno schema preciso: un Tema principale, seguito da una parte più virtuosistica e meno melodica (l'equivalente di un *assolo* nel jazz o nel pop), e infine una riproposizione del Tema che porta a un Finale. Per questo motivo, abbiamo scelto di trascrivere solo il Tema principale di ogni brano.

I generi musicali (classica, jazz, pop, ecc.) servono ormai solo ai musicologi o ai negozi per questioni di catalogo. Noi musicisti, invece, possiamo classificare per epoche storiche o aree geografiche, ma sappiamo in fondo che la **Musica è Una**, e questo libro lo dimostra.

PREFACE

Have you ever wondered whether the masterpieces of Chopin or Mozart are really that different from jazz or pop songs? *Real Book of Classical Music for Modern Musicians* was created precisely to show that they aren't—by bringing a modern perspective to the great music of the past.

In earlier centuries, chord symbols didn't exist: music was the result of a complex polyphony, with interwoven melodic lines, especially in the Baroque era. Our main goal was to extract the underlying harmonies and represent them using chord symbols. While analyzing numerous works by the great Masters, we also discovered that their structures are surprisingly similar to those of the 20th century: A and B sections, Introductions and Endings, often built on 8-bar phrases or their multiples.

After studying thousands of compositions and hundreds of composers, we selected 80 works by 30 authors. Our research revealed that almost all of them follow a clear pattern: a main Theme, followed by a more virtuosic and less melodic passage (the equivalent of a solo in jazz or pop), and finally a return of the Theme leading to a closing section. For this reason, we chose to transcribe only the main Theme of each piece.

Today, musical genres (classical, jazz, pop, etc.) are mainly useful to musicologists or to stores for cataloging purposes. We musicians, on the other hand, may classify works by historical period or geographic area—but deep down we know that **Music is One**, and this book is here to prove it.

ACKNOWLEDGEMENTS

Several years ago, I was teaching *Techniques of Musical Improvisation* at the “A. Scontrino” Conservatory in Trapani. As everyone knows, Sicily is a land rich in talent and extraordinary intelligence. During that time, I had the chance to meet hundreds of remarkable students (singers, saxophonists, trumpeters, bassists, guitarists, pianists, drummers).

Amidst so much *artistic beauty*, one person in particular shared her talent with me in a special way, allowing me to appreciate her attentive, meticulous, precise, and always punctual character: a young saxophonist with two master’s degrees—one in Jazz Saxophone and one in Jazz Composition—deeply in love with Melody and, as *curious as a monkey*, about the secrets of Harmony, which she has come to master with great insight.

When I told her about my idea for this book, she immediately believed in its value and in the importance it could have for many musicians, both young and experienced. Her enthusiasm was contagious, and we soon began figuring out how to make it happen. Together we searched for original scores to work from, and this fascinating journey took shape in just a few months, filled with energy and passion.

Her relentless attention to detail and almost obsessive hunt for errors brought this book as close to perfection as possible.

Thank you, Lina — without you, this book would not exist.

Rome, August 24, 2025

Fabio Mariani



I had the pleasure of meeting Maestro Fabio Mariani at the Conservatory of Trapani, where his vision of music illuminated my path and opened my mind to new horizons.

Attending his concerts—where classical compositions are masterfully reimagined in a modern key—has fascinated me from the very first moment. My enthusiasm grew even more when I received his invitation to collaborate on the writing of this book.

I am immensely grateful for this opportunity, which has significantly enriched my musical and cultural background. Working alongside such an extraordinary Maestro, musician, educator, and, not least, a person of great integrity, has been a true privilege.

My deepest thanks go to him for his trust and for the profound esteem he has shown me.

Maestro, without your “mind,” this work would never have seen the light of day.

Rome, August 31, 2025

Lina Maria Crimi



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Prélude in E Minor

Op. 28 No. 4

Frédéric Chopin

♩ = 50

A

Em/G F#m11 B7/F# F7(#11) F6 Bb9/F

4 E7 Em7 Edim7 Am7/E Am6/E Am6/E Ebdim7

7 D7 Dm7 G9/D Ddim7 CMaj7(#5) C6

10 B7sus B7 Am6/C B7 Am6/C STOP - - - - - I
B7(b9b13)

3

B

13 Em/G F#m11 F7(#11) Fm7b5 Fdim7 E7

16 Em7 Edim7 C#dim7 Am6/C B7b9 Adim7 GMaj7(#5) Em/G

18 Am Am6 3 B7sus Am6/C B7sus Am6/C

20 B7sus B7 C C7 Am6/C B7sus E/B Em/B

23 C7/Bb B7sus B7 Em