

John Brimhall's

BEST OF BLUES AND BOOGIE

CONTENTS

Page No.	TEACHING MATERIAL	PIECES
3	The Blues Progression	
4	First Left Hand Pattern	<i>Baby Blues</i>
5	Blue Notes	<i>Blues Exercise</i>
6	Grace Notes	<i>Indigo / Blues In F</i>
7	Tremolo	
8	Blues Dotted Rhythm / The Rocking Bass	
9	Rocking Bass Accompaniment	<i>The Lonesome Blues</i>
10	Dotted Rhythm Coordination Studies	<i>B Flat Blues</i>
12	Classic Blues Form	<i>C.C. Rider</i>
13	Classic Blues Form With Rocking Bass	<i>Big City Blues</i>
14	16 Bar Blues	<i>The Worried Man Blues</i>
15	The Swing Bass	<i>Frankie And Johnny</i>
16	Boogie Blues	<i>Blue Boogie</i>
18	First Boogie Pattern / The Blues Progression	<i>Boogie Woogie Workout</i>
20	New Boogie Pattern	<i>Boogie On Down</i>
22	Five Finger Boogie Study / Syncopation	<i>The Beatle Boogie</i>
24	Dotted Bass Boogie / Tremolo	<i>The Lonesome Boogie Blues</i>
26	Straight Eight Boogie	<i>Let's Boogie</i>
28	Bass Clef Boogie	<i>The Boogie Strut</i>
30	Walking Bass / Straight Eight Boogie With Triplets	<i>Big Band Boogie</i>
33	Sample Boogie Bass Patterns	

About The Book

This book is designed for the average pianist who has a fair mastery of the keyboard, but would like to know more about the **Blues** and **Boogie Woogie**. Form and content are discussed, with exercises and pieces which are designed to help the reader to play the **Blues** and **Boogie Woogie** not just read about it. Although the strict blues form is emphasized, some of the exceptions are also presented. The material in this book varies somewhat in level of difficulty, so there are performance pieces with a little challenge for everyone.

About The Blues

The Blues has been around for more than a hundred years, with roots in early spirituals, work songs and folk songs. In the beginning, blues were largely improvised, through the telling of stories in song, accompanied by simple chords. This chord accompaniment became standardized into a strict 12 bar pattern, and the lyric form became standardized into a three line stanza. These two elements – the 12 bar “Blues Chord Progression” and the three line “Blues Lyric Stanza” are shared by all compositions in the strict blues form. However, we must remember that there are many blues compositions which do not follow the strict form of chords or lyric. Some of these exceptions will be discussed later, but first, the standard blues.

About Boogie Woogie

Boogie Woogie is an outgrowth of the Blues, and developed from the late 1920's onward. A traditional Boogie Woogie is an up tempo piano showpiece, built on the Blues Progression of chords. The strict 12 bar Blues Pattern is an ideal medium for the use of repeated bass figures, which is a main characteristic of standard Boogie Woogies, along with the Blues Progression of chords. The typical Boogie has a one bar bass pattern, which is repeated continually on the proper chord throughout the piece, while the right hand sets up a melodic line composed of repeated patterns. We must remember, however, that not all Boogies are up tempo. There is a middle ground between Blues and Boogie Woogie which some call Boogie Blues, which is still a piano showpiece, but not up tempo. In addition, not all Boogies follow the Blues Progression of chords. In this book there are traditional Boogie Woogies of moderate to bright tempo. True Boogie playing style is emphasized through urging the player to strict, accurate rhythm, coupled with variety of form and figures. Finally, it must be pointed out that Boogies well played are superb technical exercises for the left hand, helping to develop independence and endurance.

John Bimhall

Boogie Woogie is often built on the Blues Progression of chords. For that reason, it is important to learn the Blues Progression thoroughly.

The 12 bar Blues Progression consists of the following:

- 4 bars of the I Chord. (The chord built on the 1st step of the scale)
- 2 bars of the IV Chord. (The chord built on the 4th step of the scale)
- 2 bars of the I Chord.
- 2 bars of the V Chord. (The chord built on the 5th step of the scale)
- or { 1 bar of the V Chord and
1 bar of the IV Chord.

In the Key of C, the Blues Progression is:

C — C — C — C — F — F — C — C — G — G (or F) — C — C.

Practice this left hand exercise until you know the Blues Progression in the Key of C. There are only three different chords.

BLUES PROGRESSION IN C

Practice this exercise until you know the Blues Progression in the Key of F.

F — F — F — F — Bb — Bb — F — F — C — C (or Bb) — F — F.

BLUES PROGRESSION IN F

SAMPLE BASS PATTERNS

1. 2.* 3.*

4. 5.* 6.*

7. 8.+ 9.+

10.+ 11.+ 12.+

13.+ 14.+ 15.+

16.+ 17.+

18.+ 19.+

20.+ 21.

* Middle note may be left out
 + May be played dotted or straight eighths.