

Boogies and Blues

**By Marilyn Lowe
with Michael Brill**

In cooperation with Edwin E. Gordon

**A Piano Series Based on the Music Learning Theory
of Edwin E. Gordon
Designed to Develop Audiation and
Keyboard Performance Skills**

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G-6445
©2004 Music Moves LLC
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ISBN: 1-57999-349-4

Distributed by GIA Publications, Inc.
7404 S. Mason Ave., Chicago, IL 60638
(708) 496-3800 or (800) 442-1358
www.giamusic.com

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Printed in the United States of America.

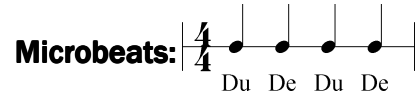
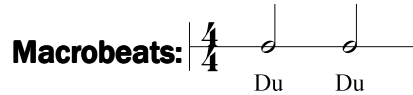
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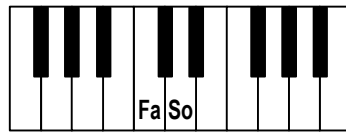
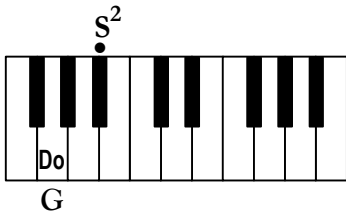
Silver Canyon Blues

Meter: Duple

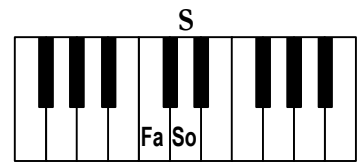
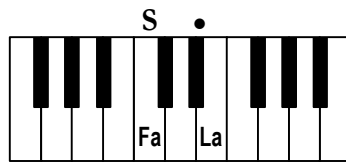
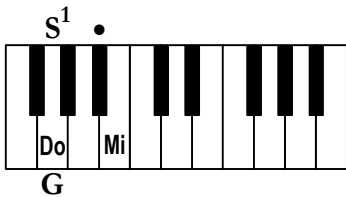


Tonality: Major Blues – G is DO

Right Hand Patterns



Left Hand Patterns

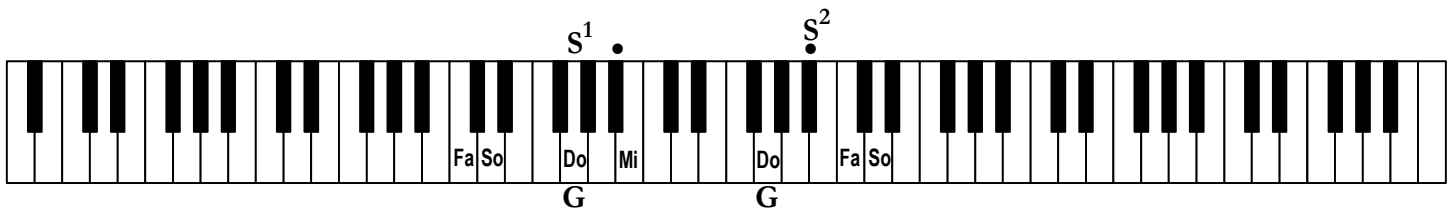


Tonic (I)

Subdominant (IV)

Dominant (V)
Subdominant (IV)

Keyboard Playing Location



Tracks
13-14

Silver Canyon Blues

Duet
(RH = upstems
LH = downstems)

Solo

p

(duet part is played one octave higher)

$\text{♩} = 200$

The musical score is divided into four systems, each with a Duet part (top staff) and a Solo part (middle and bottom staves). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 200. The Solo part is marked piano (p). Fingerings are indicated by numbers 1-3 above or below notes. The Solo part includes a bass line with a consistent rhythmic pattern of eighth notes and quarter notes.

System 1 (Measures 1-4):
 Duet: Measure 1 has notes G4 (finger 3) and A4 (finger 1). Measure 2 has notes B4 and C5. Measure 3 has notes D5 and E5. Measure 4 has notes F#5 and G5.
 Solo: Measure 1 has notes G3, A3, B3, C4. Measure 2 has notes D4, E4, F#4, G4. Measure 3 has notes A4, B4, C5, D5. Measure 4 has notes E5, F#5, G5, A5.

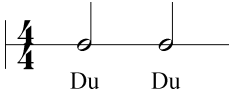
System 2 (Measures 5-8):
 Duet: Measure 5 has notes G4 and A4. Measure 6 has notes B4 and C5. Measure 7 has notes D5 and E5. Measure 8 has notes F#5 and G5.
 Solo: Measure 5 has notes G3, A3, B3, C4. Measure 6 has notes D4, E4, F#4, G4. Measure 7 has notes A4, B4, C5, D5. Measure 8 has notes E5, F#5, G5, A5.

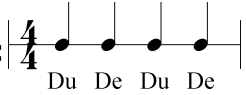
System 3 (Measures 9-12):
 Duet: Measure 9 has notes G4 and A4. Measure 10 has notes B4 and C5. Measure 11 has notes D5 and E5. Measure 12 has notes F#5 and G5.
 Solo: Measure 9 has notes G3, A3, B3, C4. Measure 10 has notes D4, E4, F#4, G4. Measure 11 has notes A4, B4, C5, D5. Measure 12 has notes E5, F#5, G5, A5.

System 4 (Measures 13-16):
 Duet: Measure 13 has notes G4 and A4. Measure 14 has notes B4 and C5. Measure 15 has notes D5 and E5. Measure 16 has notes F#5 and G5.
 Solo: Measure 13 has notes G3, A3, B3, C4. Measure 14 has notes D4, E4, F#4, G4. Measure 15 has notes A4, B4, C5, D5. Measure 16 has notes E5, F#5, G5, A5.

Popcorn Boogie

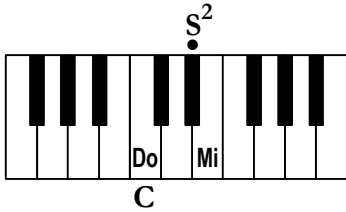
Meter: Duple

Macrobeats: 

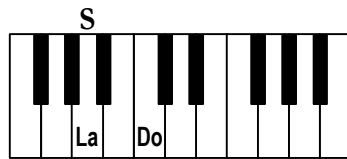
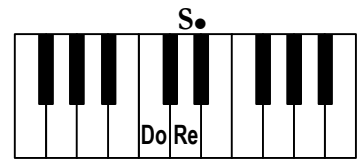
Microbeats: 

Tonality: Major Blues – C is DO

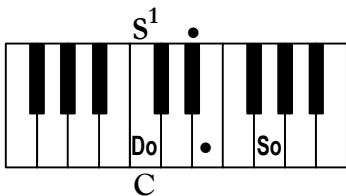
Right Hand Patterns

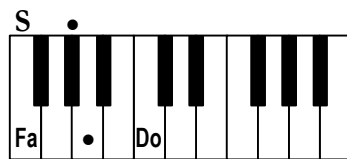
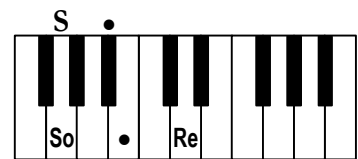
C

Left Hand Patterns

C

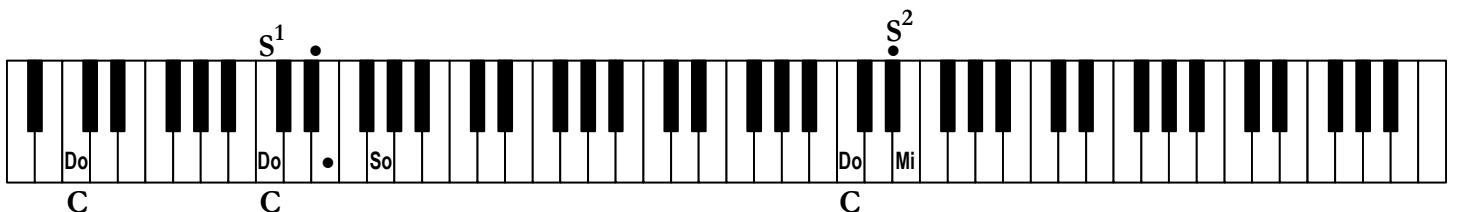



Tonic (I)

Subdominant (IV)

Dominant (V)

Keyboard Playing Location



Tracks
37-38

Popcorn Boogie

(duet part is played one octave higher)

Duet
(RH = upstems
LH = downstems)

Study Tips

1. Students who have finished, or are close to finishing, *Book 1* can learn a few of the pieces in this book. Teach the rest of the pieces at other times, as students progress musically and technically. Learn and review the pieces in this book over a period of several years. Use the pieces creatively and reinforce the primary chord progression.
2. Concentrated study of lighter pieces for four to six weeks adds variety to the regular curriculum. When focusing on the lighter pieces, slow the pace of study or only review the lessons in the student book. At the end of this concentrated study period, have a “Pops Concert” for family and friends to enjoy.
3. Teach students the characteristic notes of “blues” music: the lowered 3rd (ME), 5th (SI), and 7th (TE) in Major blues pieces. Refer to these as “blues notes.”
4. When students learn “Bus Tour Blues” and “Cherokee Chant,” teach them the difference between Minor blues and Major blues.
5. These pieces use the common blues chord progression. Some of the pieces in this book strictly follow the 12-bar blues progression. Other pieces use the same chord progression but are longer than 12 bars. The following are the chord changes for 12-bar Major blues (Minor blues tonic and subdominant are Minor and the dominant may be either Major or Minor):

I	I	I	I
IV	IV	I	I
V	IV	I	I

Have the students write the chord symbols under the chord changes in the music score. The blues chord pattern reinforces harmonic changes of tonic, subdominant, and dominant. Students will begin to recognize this chord progression in other styles of music.

Encourage students to demonstrate chord changes with simple games. For example:

- Have one student perform a piece while others hold up fingers when they hear the chord changes. Use one finger for tonic (I), four fingers for subdominant (IV), and five fingers for dominant (V).
- When a group of students is present, assign different rhythm instruments to represent each of the three chords. Instruments may include finger symbols, shakers, drums, triangles, sticks, spoons, pans, and so forth. Have a student perform the piece while the other students play their instruments when they hear their designated chord.

6. Use rhythm instruments to accompany a performance. For example:
 - Have some students play macrobeats and other students play microbeats. Students playing microbeats can accent the DE for an authentic blues feel. Or, students playing microbeats can play only on the DE.
 - Have students play a prepared rhythm pattern as an ostinato.
7. Play these pieces in ensemble with another student or the teacher. For example:
 - Have one person play the notated duet part on the same keyboard or on another keyboard while the student performs the solo.
 - Use the notated duet part as an example for improvisation. Have another student, or the teacher, improvise on the chord changes while a student performs the piece. Students, or the teacher, can improvise using the chord changes on the same piano or on another keyboard.
8. Encourage students to move during a performance. For example:
 - Have students move any way they wish, then have them describe the movement feeling in terms of strong or light, or free or bound.
 - Have students change movement when they hear a chord change.
 - Give students movement instructions that use weight, flow, or pulsating movement.
9. Use these pieces as examples for creativity and improvisation. Suggested activities include:
 - Have students improvise boogies and blues using the 12-bar blues structure. Examples in this book of the strict 12-bar blues structure are “Deep Blue Sea” and “Bus Tour Blues.”
 - Have students compose a boogies and blues piece using the 12-bar blues structure. The teacher may notate the original compositions or help advanced students notate them.
 - After students are familiar with the 12-bar blues structure, have them analyze the structure of the rest of the pieces in this book to see how they can vary the strict form by using repetition and extending the ending.
10. Keep in mind that teachers can use the same activities mentioned above, with rhythm instruments and improvisation, during private lessons as well as group lessons. The teacher and the student can take turns playing rhythmic accompaniments or improvising. It is also possible to overlap lessons for a few minutes so that two students can join together in the fun.

Music Moves for Piano is the first piano method of its kind. It applies Edwin E. Gordon's Music Learning Theory to the teaching of piano. When music is taught as an aural art, lessons build a foundation for lifelong musical enjoyment and understanding. With guidance, "sound to notation" leads to fluent music performance, reading, and writing. Some of the major concepts of this approach for students include:

- Rhythm is based on movement: Feel and chant rhythm patterns. Move in both a continuous fluid way and a pulsating way.
- Sing songs and tonal patterns to develop pitch sensitivity, singing in tune, and a "listening" ear. Singing develops tonal audiation.
- Acquire a listening and performing music pattern vocabulary.
- Understand the various ingredients of music, such as rhythm, meter, tonality, harmony, style, and form.
- Create with different elements of music, such as rhythm, pitch, harmony, and form.
- Improvise using familiar patterns and songs. Transpose, change tonality and meter, and create melodic and rhythmic variations.
- Perform with technical freedom and comfort. Learn how to use the playing apparatus from the beginning of lessons.

Marilyn Lowe, who has taught piano for more than 40 years, has used her experiences and knowledge to create a non-traditional piano method based on Edwin E. Gordon's theories of audiation. Other influences include the techniques and theories of Carl Orff, Shinichi Suzuki, Emile Jaques-Dalcroze, Zoltan Kodaly, and Dorothy Taubman. Lowe has been using this approach successfully with her students for more than 10 years. Her academic credits include degrees in liberal arts and piano from Knox College in Galesburg, Illinois, and a master's degree in piano from Indiana University in Bloomington. Lowe completed additional graduate study in organ and music theory at Indiana University. She would like to express her appreciation to her former music teachers: Nadia Boulanger, Murray Baylor, Walter Robert, and Menahem Pressler.

Edwin E. Gordon is known throughout the world as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education. In addition to advising doctoral candidates in music education, Gordon has devoted many years to teaching music to preschool-aged children. Through extensive research, Gordon has made major contributions to the field of music education in such areas as the study of music aptitudes, stages and types of audiation, music learning theory, and rhythm in movement and music.

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Recording Studio:
Music Precedent Ltd.

Engineer: John H. Morton

Praise for the *Music Moves for Piano Series*

Marilyn Lowe has brilliantly applied the systematic and profound Music Learning Theory of Edwin E. Gordon to create a new, stimulating, revolutionary approach to piano study that ensures joyfulness, musicality, and an authentic connection to music making. This approach avoids many of the significant pitfalls of standard instruction. *Music Moves for Piano* focuses on developing the entire musician—the student’s ability to sing, to move gracefully, to audiate musical substance with understanding, to make a palpable physical connection to music. And it does this in conjunction with a wise, systematic presentation of purely pianistic skills: keyboard knowledge, technique and body awareness, notation, and, initially, attractive folk literature. The series of books represents a monumental and inspired contribution to piano pedagogy, which will surely become the benchmark by which other methods, before and after, will be measured.

Seymour Fink, Professor Emeritus Binghamton University
Author of *Mastering Piano Technique*
Contributor to *A Symposium for Pianists and Teachers*

In *Music Moves for Piano*, Marilyn Lowe has given us materials for a new generation of piano instruction, perfectly suited to the 21st –century student. They usher the student into the “language” of music in a way that results in independent music making and musical thinking. The process of native language acquisition is more thoroughly applied here than in any previous piano method. Students learn music as an aural (listening) art and an oral (performing) art.

Garik Pedersen, DMA
Professor of Piano and Piano Pedagogy
Eastern Michigan University

What Other Piano Teachers Say

- “Even five-year-olds understand the symbols for rote pieces.”
- “Movement activities always bring a smile.”
- “A pattern vocabulary is acquired very quickly.”
- “Students love the neat pieces and folk songs.”
- “Keyboard skills are strong and foster a good-looking playing position.”
- “Ensemble playing is so much fun.”
- “Kids enjoy creating and improvising.”
- “Creative activities make performing feel more comfortable.”
- “Transposing and harmonizing become natural skills.”
- “It is so exciting to teach about the ‘sound’ and ‘feel’ of music.”
- “With this approach, reading music notation becomes effortless.”

Available Materials

Music Moves for Piano: Preparatory Book, Books 1 and 2
Teacher’s Guide/Lesson Plans: Preparatory Book, Books 1 and 2
Boogies and Blues
Music Moves for Two: Books 1 and 2
Christmas Music: Books 1 and 2
Pattern CD

Books in Progress

Music Moves for Piano: Books 3, 4, and 5
Teacher’s Lesson Plans: Books 3, 4, and 5
Tone Colors for Piano: Books 1 and 2
Repertoire for Piano: Books 1, 2, and 3
Reading and Writing Music Notation