

Boogies and Blues

Music Moves for Piano



**By Marilyn Lowe
with Michael Brill**

In cooperation with Edwin E. Gordon

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with Michael Brill**

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**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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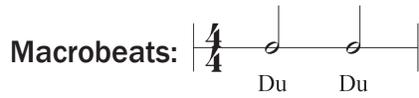
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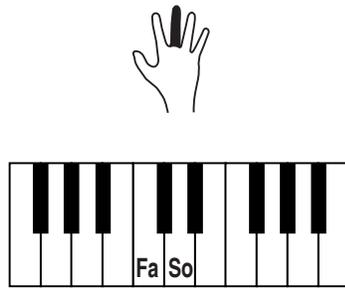
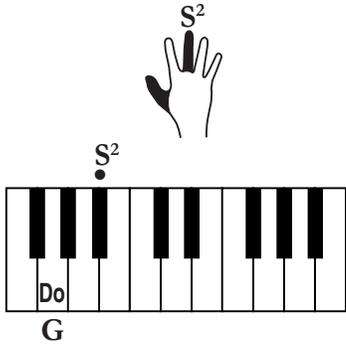
Silver Canyon Blues

Meter: Duple

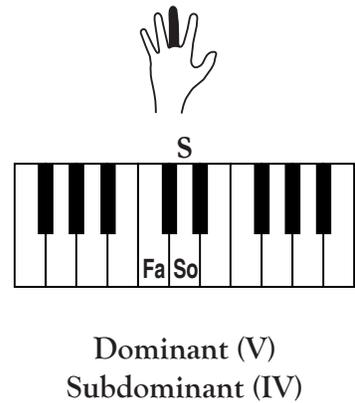
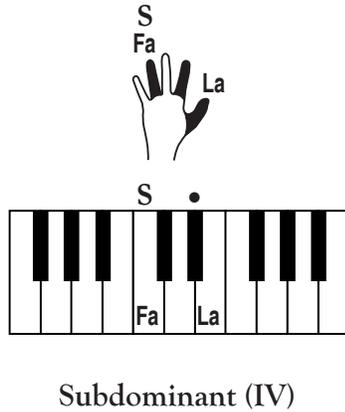
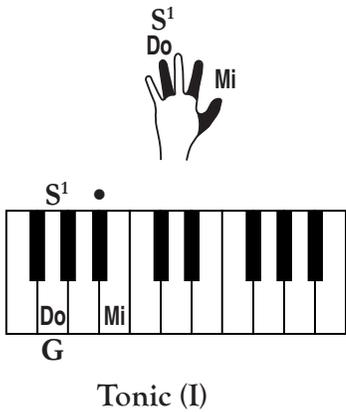


Tonality: Major Blues – G is DO

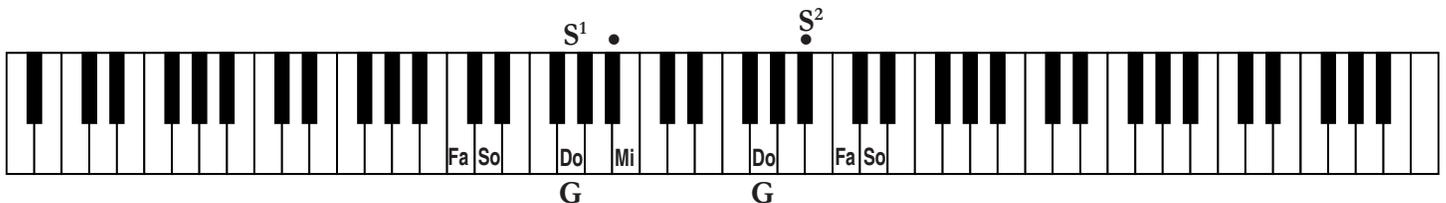
Right Hand Patterns



Left Hand Patterns



Keyboard Playing Location



Tracks
1-2

Silver Canyon Blues

Duet
(RH = upstems
LH = downstems)

Solo

p

(duet part is played one octave higher)

$\text{♩} = 200$

3 1

1 3

3 1

4 2 1

3

1

4

4

4

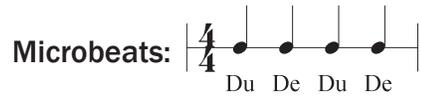
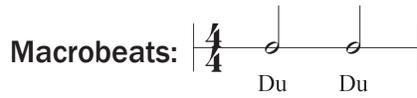
1 2

3 3 1 3

3 3 4

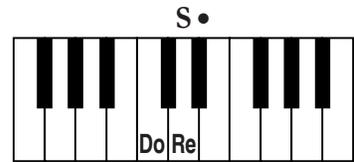
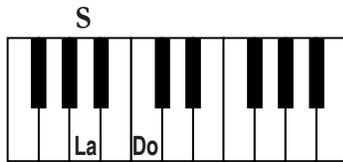
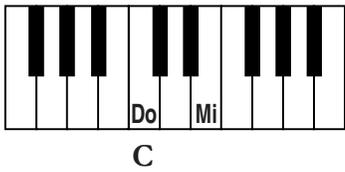
Popcorn Boogie

Meter: Duple

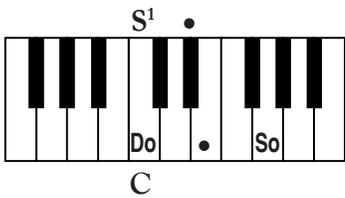


Tonality: Major Blues – C is DO

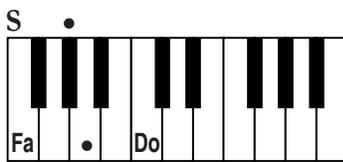
Right Hand Patterns



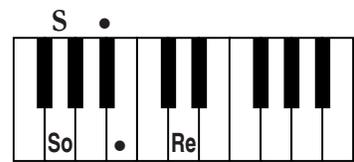
Left Hand Patterns



Tonic (I)

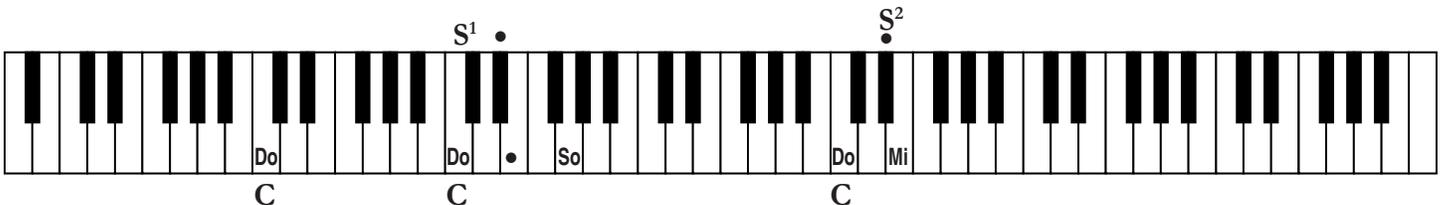


Subdominant (IV)



Dominant (V)

Keyboard Playing Location



Study Tips

1. Students who have finished, or are close to finishing, Student *Book 1* can learn a few pieces in this book. Teach the rest of the pieces at other times, as students progress musically and technically. Students benefit from learning and reviewing the pieces in this book over a period of several years. Use the pieces creatively. Reinforce the blues chord progression, and give students the opportunity to compare the graphics page with the notation.
2. A 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 lessons in the student book. At the end of this concentrated study period, have a “Pops Concert” for family and friends.
3. Teach students the characteristic notes of “blues” music: the lowered 3rd (ME), 5th (SE), and 7th (TE) in Major blues pieces. Refer to these as “blue notes.”
4. When students learn “Bus Tour Blues” and “Cherokee Chant,” demonstrate the difference between Minor blues and Major blues.
5. The pieces in this book use the common blues chord progression. Some of the pieces strictly follow the 12-bar blues chord progression. Other pieces use the same chord progression but are longer than 12 bars. 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 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).
6. Use rhythm instruments to accompany a performance. For example:
 - When a group of students is present, assign different rhythm instruments to represent the three chords. Instruments may include finger symbols, shakers, drums, triangles, sticks, spoons, pans, and so forth. Have one student perform the piece while other students play their instruments when they hear their designated chord.

- Have some students play macrobeats and other students play microbeats. Students playing microbeats can stress 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 weight (strong or light), or flow (free or bound.)
 - Have students change movement when they hear a chord change.
 - Give students movement instructions to 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 pieces on staff paper or on the computer.
 - 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. Following are some of the major concepts of this approach:

- Rhythm is based on body movement: Feel the pulse and meter then chant rhythm patterns. Move in both a continuous fluid way and a pulsating way.
- Tonal audiation is developed by singing. Singing songs and tonal patterns develops pitch sensitivity, singing in tune, and a "listening" ear.
- Music pattern vocabularies are acquired and applied to listening and performing
- Various elements of music, such as rhythm, meter, pulse, tonality, harmony, style, and form, are studied.
- Creativity is fostered by using different elements of music, such as rhythm, pitch, harmony, and form to create with.
- Improvisation activities apply everything a student learns. Use familiar patterns from folk songs, transpose, change tonality and meter, create variations and medleys, and create melodic, harmonic, and rhythmic variations.
- Perform with technical freedom. Students 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 20 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 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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