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## Preface

Thank you for buying this book. Due to the overwhelming demand of my book “*100 Ultimate Blues Riffs*”, I decided to author another book solely on blues piano/keyboard playing. Most Blues tunes are made up of a 12 bar progression and I thought that a book that show the various types and styles of 12 bar blues progressions would be useful to musicians and students.

The book includes over 50 examples that cover a range of *styles*, (**blues, jazz-blues, minor-blues, funky-blues, country-blues, rock-blues, latin-blues, gospel-blues**), *tempos, rhythms and key signatures*. There is a brief description, followed by each of the examples perfectly notated, along with the chord symbols. The latter part of the book contains a chapter on the “**Basics Of Blues Improvisation**” for anyone who is just starting out in the world of improvising using the Blues as a starting point.

The audio CD that comes with the book has all the examples recorded with the piano left hand part on the left channel and the piano right hand part on the right channel along with a drum track in stereo. This format enables you to, by turning the balance control to the left, hear the left hand being played so that you can practice the right hand part along with it and vice versa.

### **Jam - A - Long Tracks**

At the end of the CD there are seven **jam - along tracks**, each about *three minutes in length* so that you may try out examples in the book or your own improvisational ideas along with a rhythm section of **organ, bass & drums**.

### **Notice To Computer and Sequencer Users**

This program comes with an optional MIDI file disk and loads into your sequencing software by selecting “**Load MIDI file**”, please refer to your manual for further instructions. Load in the example you want to listen to or practice. Track 1 is the right hand piano part, Track 2 is the left hand piano part, both on MIDI channel 1, Track 3 is the drum track on MIDI channel 10.

The MIDI file disks are formatted for **IBM** or **Macintosh** computers as well as **General MIDI** keyboards and sequencers with disk drives. If you bought this product without the MIDI disk and would like to purchase the MIDI disk separately or have any compatibility questions please contact us at: (310) 379 1568

## A Brief Description Of Each Riff

### Riff 1

This uptempo boogie woogie progression in the key of C starts with a pick up by the right hand. The left hand plays a common boogie woogie bass pattern while the right hand plays a repetitive melodic pattern. As with any boogie woogie style bass line make sure the left hand propels the music forward by having steady time. The right hand will then fit in comfortably with the left hand.

### Riff 2

This slow blues in the key of Eb has a bass line that uses the 1<sup>st</sup>., 3<sup>rd</sup>., 5<sup>th</sup>. & 6<sup>th</sup>. notes of the scale. This example goes to the Ab7 (IV) chord in the second measure instead of staying on the I chord. I tried to make the melody simple but melodic.

### Riff 3

This funky blues in the key of Bb uses a common bass line that includes playing notes octaves apart. The right hand plays a rhythmic keyboard style, great to use if you are a keyboardist in a blues band. If the octave stretch in the right hand is a little tough then leave out the bottom note of the chord.

### Riff 4

This medium tempo boogie woogie piece has a very happy sound to it and I was inspired to write it from the time when I first learnt to play this style back in the late 1960's. The chord progression is not the typical I, IV, V sequence but has a jazzier flavor to it with the use of a II V I progression in measures 2 to 3 and 9 to 11. Once again the left hand has a strong rhythmic accompaniment.

### Riff 5

This example has a bass line that is a variation on the previous boogie woogie bass lines. Notice the chromatic rundown with the right hand in measures 9 and 10 on the second beat of each of the two measures. This chromatic (half step) rundown is a common device used in both blues & jazz.

### Riff 6

This repetitive rock blues riff is played by both hands in unison. Once again, the use of octaves are used as part of the riff. This example is often used by guitar players but can be played by keyboard players either by itself or in conjunction with the guitar player. Notice that there are no 3<sup>rds</sup>., in this example. A lot of guitar based blues & rock leave out the thirds giving the music an ambiguous sound because the chord is neither major or minor.

### Riff 7

This uptempo rock blues example gets close to rock & roll and has the right hand playing in a rhythmic style along with one measure fills as in measures 4 and 12. The left hand is playing a repetitive straight eighth note pattern.

### Riff 8

In this medium tempo boogie woogie example, the left and right hands are playing similar patterns with the right hand playing a little more harmonically. The bass riff is the same as in example 5. Notice that both the right & left hands are played in the bass clef.

# RIFF 3

CD track 3

## Funky Blues

Composed & Arranged by  
Andrew D. Gordon

♩ = 110

B $\flat$ 7

E $\flat$ 9

B $\flat$ 7

F9

E $\flat$ 9

B $\flat$ 7