

## Inhalt / Contents

Vorwort / Foreword .....	4
Bemerkungen zu den Stücken / Comments on the pieces .....	5
1. Beginner's Song .....	10
2. Divisions On A Ground .....	12
3. Wild Horses .....	14
4. Fingersnap .....	15
5. Boogie Two .....	16
6. Sorrow .....	17
7. Easy Coin' .....	18
8. Boogie .....	20
9. Steady .....	21
10. Blues It .....	22
11. Take A Walk .....	23
12. Voicings Left .....	24
13. Traffic .....	26
14. Light As A Breeze .....	28
15. First Loss .....	30
16. Stomp .....	32
17. First Change .....	33
18. Blue .....	34
19. Lamento In Swing .....	35
20. Bells .....	36
21. Walk Alone .....	37
22. Superfast Eddie .....	38
23. Terzenblues / Blues In Thirds .....	40
24. Walk The Bass .....	42
25. Strollin' .....	44
26. Cleveland .....	46
27. Sextenboogie / Boogie In Sixths .....	48
28. Wake Up Call .....	50
29. You Gotta Groove .....	52
30. Boogie-Rondo .....	54
31. Blues In D .....	58
32. Rockin' Chair .....	60
33. Final Groove .....	61

## Vorwort

In instruktiver, behutsam fortschreitender Weise wird in diesem Heft versucht, den angehenden Klavierspieler an die rhythmischen und technischen Besonderheiten der swingenden Spielweise heranzuführen. Dabei gestalten sich die Grenzen zwischen Boogie, Blues und Swing fließend, ohne strenge Abgrenzung. Die gängigen Begleitungen der linken Hand werden gezielt und in progressiver Schwierigkeit geschult. Erste kleine Variationen und Andeutungen des Solo-Spiels sollen dem Lernenden einen Vorgeschmack auf das so weite Gebiet der Improvisation und vielleicht auch ein paar Anregungen für eigene Versuche geben.

In diesem Sinne versteht sich dieses Heft vor allem als Bereicherung der ersten Jahre des Klavierunterrichts, als Ergänzung klassischer Unterrichtslektüre um spieltechnische und klangliche Aspekte, die den Spaß am Musizieren ebenso fördern wie die handwerklichen Fähigkeiten dafür. Aber auch das eine oder andere anspruchsvollere Stück könnte durchaus ins Konzertrepertoire des Boogie/Blues/Swing-Solisten passen. Die Stücke sind im Kontakt mit vielen Schülern entstanden. Deren Kritik und Verbesserungsvorschläge, aber auch ihre Zustimmung und ihr Spaß am Spielen hat die Auswahl und Gestaltung der 33 Stücke wesentlich mitbestimmt.

Die beiliegende CD erleichtert das Kennenlernen der Stücke und bietet eine Vergleichsmöglichkeit mit dem Eingübten – vor allem für die Umsetzung der phrasierten Spielweise. Besonderer Wert wurde darauf auch in einem übersichtlichen und möglichst leicht verständlichen Notenbild gelegt.

Gut klingende, leicht anzusetzende und dennoch nicht anspruchslose Klaviermusik für die Anfänge am Instrument zu verfassen, gehört noch immer zu den größten Herausforderungen für den Komponisten. Ich hoffe, dass dies hier gelungen ist und wünsche allen Klavierspielern viel Spaß und Erfolg mit diesem Heft!

Freising, Herbst 2002

*Matti Keew*

## Foreword

In this exercise book, the budding piano player is introduced to the rhythmical and technical peculiarities of playing in a swing style in an instructive and gently developing fashion. No difference is made nor lines drawn between boogie-woogie, blues and swing. The focus is on standard accompanying patterns for the left hand which are presented in exercises of increasing levels of difficulty. The first and melodic variations and hints at "soloing" should give the student a small taste of the wide world of improvisation and possibly provide some stimulation for experiments on his or her own.

This exercise book functions as an enrichment of the first years of piano lessons, supplementing classical method books with issues of technique, style and sound which foster enjoyment while making music and improve technical abilities as well. One or two of the more challenging pieces could also perfectly fit into the concert repertoire of a boogie-woogie, blues or swing soloist. The pieces originated through close contact with many piano students. The selection and shaping of the 33 pieces was considerably influenced by their criticisms, suggestions for improvement, their overall approval and the enjoyment they experience playing the piano.

The accompanying CD helps you to get to know the pieces and offers a result to compare to your practiced version – it's especially good for learning "swing" phrasing. Special attention was paid to providing clear and easily understandable notation.

To write easy, good-sounding yet not too simple piano music for beginners is still one of the greatest challenges for a composer. I hope I have succeeded and wish all piano students lots of fun and success with this method book.

Freising, Germany

Fall 2002

*Matti Keew*

01

# Beginner's Song

Martin Keeser

♩ =  $\frac{3}{4}$   
♩ = ca. 100



First system of music. Treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 3, 2, 1, 5, 3 are placed above the notes. Bass clef staff contains a simple accompaniment with notes G3, B2, D3, E3, F3, G3. Dynamics include *f* and *p*. A fermata is placed over the final note of the melody.

Second system of music. Treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 3, 2, 1, 5 are placed above the notes. Bass clef staff continues the accompaniment. Dynamics include *p*. A fermata is placed over the final note of the melody.

Third system of music. Treble clef staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 2, 2, 3 are placed above the notes. Bass clef staff contains a simple accompaniment with notes G3, B2, D3, E3, F3, G3. Dynamics include *mf*. A fermata is placed over the final note of the melody.

Fourth system of music. Treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering numbers 3, 2, 1 are placed above the notes. Bass clef staff continues the accompaniment. Dynamics include *f*. A fermata is placed over the final note of the melody.

Fifth system of music. Treble clef staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingering number 5 is placed above the notes. Bass clef staff continues the accompaniment. Dynamics include *f*. A fermata is placed over the final note of the melody.

Copyright 2002 by Blues-Boogie-Probenseiten/Blues-Samples  
AMA-Musikverlag

07

# Easy Goin'

Martin Keeser

♪ = ca. 110

1 3 2 2

*f*

1 3 5 4 1 3

This system contains the first three measures of the piece. The treble clef has a melody starting with a triplet of eighth notes (1, 3, 3) in the first measure, followed by a quarter note (2) in the second measure, and a quarter note (2) in the third measure. The bass clef has a steady eighth-note accompaniment. Fingerings are indicated above the notes.

1 3 2 2

*p* (Echo)

1 3 5 4 1 3

This system contains the next three measures. The treble clef melody is identical to the first system. The bass clef accompaniment is also identical. The dynamic marking is *p* (Echo).

3 3 3

*f*

5 4 1 5 4 1 3

This system contains the next three measures. The treble clef melody starts with a triplet of eighth notes (3, 3, 3) in the first measure, followed by a quarter note (3) in the second measure, and a quarter note (3) in the third measure. The bass clef accompaniment continues. The dynamic marking is *f*.

3 3 5

5 #4 3 4 1 5 1

This system contains the next three measures. The treble clef melody starts with a triplet of eighth notes (3, 3, 3) in the first measure, followed by a quarter note (3) in the second measure, and a quarter note (5) in the third measure. The bass clef accompaniment continues. The key signature changes to one flat in the second measure.

1 3 2 2

*f*

1 5 1 5 1 5 1 5 1 3

This system contains the final three measures. The treble clef melody is identical to the first system. The bass clef accompaniment consists of a steady eighth-note accompaniment. The dynamic marking is *f*.

Copyright 2002 by AMA - Blues - Swing Musikverlag

# Light As A Breeze

Martin Keeser

♪ =  $\frac{3}{4}$

♩ = ca. 80

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a common time signature, and a piano (*p*) dynamic marking. It contains a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left-hand staff starts with a bass clef and a common time signature, featuring a simple bass line of quarter notes. A repeat sign is placed at the beginning of the first measure of the right-hand staff.

The second system continues the piano score. The right-hand staff features a melodic line with a fifth-finger fingering (5) indicated above the first measure. The left-hand staff continues with a bass line of quarter notes, with a fourth-finger fingering (4) indicated below the first measure.

The third system of the piano score. The right-hand staff has a melodic line with a first-finger fingering (1) and a fifth-finger fingering (5) indicated. The left-hand staff continues with a bass line of quarter notes, with a first-finger fingering (1) indicated below the first measure.

The fourth system of the piano score. The right-hand staff has a melodic line with a first-finger fingering (1) indicated. The left-hand staff continues with a bass line of quarter notes, with a first-finger fingering (1) indicated below the first measure.

The fifth system of the piano score. The right-hand staff has a melodic line with a fifth-finger fingering (5) indicated above the first measure. The left-hand staff continues with a bass line of quarter notes, with a fifth-finger fingering (5) indicated below the first measure.

Copyright 2002 by AMA Musikverlag  
Boogie-Blues-Samples  
Probeseiten

# Terzenblues Blues In Thirds

Martin Keeser

♩ = ♪<sup>3</sup>  
♩ = ca. 75

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *mf*. The score includes various musical notations such as chords, triplets, and fingerings. A large diagonal watermark "Copyright 2002 by AMA Musikverlag" is overlaid on the page.

# Cleveland

Martin Keeser

♩ = ♪<sup>3</sup>

♩ = ca. 90

*f*

Copyright 2002 by AMA Musikverlag