



# Evgeny Chernonog

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## A propos de l'artiste

As a jazz pianist, I always enjoy playing boogie-woogie at my solo performances. Though some might consider the boogie-woogie style a bit old-fashioned or out-of-date, I have found that it always receives an enthusiastic reception – people love the blues done boogie-woogie!

As a piano teacher, I know that this style is an excellent way to both teach the blues form and help foster the skills needed for improvisational jazz styles.

The selected pieces were written as traditional 12-bar blues structures with standard boogie-woogie patterns in the left hand and easy-playing variations in the right hand. In the variations the student will learn and practice dominant seventh chords in different inversions. These compositions also make use of the blues scale with its typical musical phrases that are so much a part of American popular music. These right hand patterns repeat quite often in different keys so that the student will become confident using these phrases as improvising material when playing in the blues/jazz style.

When I was 16, my boogie-woogie version of the Amphibian Man Rock (from the movie of the same name), was a rockin' success with my classmates, and I was hooked on the boogie-woogie. I am hoping that these pieces will help the young student ... (la suite en ligne)

**Qualification:** Steinway Artist

**Site Internet:** <http://www.myfirstboogie.com>

## A propos de la pièce



**Titre:** My First Boogie  
[Tutorial for jazz piano students]

**Compositeur:** Chernonog, Evgeny

**Arrangeur:** Chernonog, Evgeny

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**Editeur:** Chernonog, Evgeny

**Instrumentation:** Piano seul

**Style:** Jazz

**Commentaire:** Collection of easy playing pieces for young jazz pianists, from Boogie-Woogie to modern jazz styles.

## Evgeny Chernonog sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_myfirstboogie.htm](http://www.free-scores.com/partitions_gratuites_myfirstboogie.htm)

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# MY FIRST BOOGIE

E. CHERNONOG

♩ = 110

1

Piano

8vb

5

5

8vb

9

8vb

13

2

60

17

Musical notation for measures 17-20. Treble clef with notes and fingerings (4, 5, 5, 3, 2, 1, 4). Bass clef accompaniment.

21

Musical notation for measures 21-24. Treble clef with notes and fingerings (4, 4). Bass clef accompaniment.

25

3

Musical notation for measures 25-28. Treble clef with notes and fingerings (5, 4, 4). A circled '3' above the first measure. Bass clef accompaniment.

29

Musical notation for measures 29-32. Treble clef with notes and fingerings (4, 5, 3). Bass clef accompaniment.

33

Musical notation for measures 33-36. Treble clef with notes and fingerings (5, 4, 3, 5, 3). Bass clef accompaniment.

This is an alternative chorus, played as the second (and final) chorus if a shorter version is preferred.

2A  
37

Musical notation for measures 37-40. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth notes and a triplet of eighth notes in measure 38. The left hand provides a steady accompaniment of eighth notes. Fingerings are indicated with numbers 1-4.

41

Musical notation for measures 41-44. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment. A first ending bracket is present in measure 44.

45

Musical notation for measures 45-48. The right hand concludes the melodic phrase with a final note and a fermata. The left hand concludes the accompaniment with a final note and a fermata. The piece ends with a double bar line.