5 BOOGIE WOOGIE PIANO SOLOS 50

by Albert Ammons

THIS IS
THE AUTHENTIC
ALBERT AMMONS
FOLIO
OF HIS OWN PIANO
TRANSCRIPTIONS

CONTENTS

- BOOGIE WOOGIE STOMP
- SHOUT FOR JOY
- BOOGIE WOOGIE BLUES
- BASS GONE CRAZY
- MONDAY STRUGGLE

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Foreword

Another step toward completing a series of authentic boogie woogie piano solos is this new Albert Ammons collection. Again, through the special process we have devised are we able to present an accurate picture in notes of the Ammons style.

After culling the repertoire of Mr. Ammons, these five numbers were selected. They represent a varied aggregation of his compositions written over a period of years. Various experts and collectors were consulted before the actual work began. It was only after this advice were we satisfied that this book would be an important addition to the devotees of boogie woogie music.

5 BOOGIE WOOGIE PIANO SOLOS

BY

Albert AMMONS

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EDITOR FOR THE PUBLISHER — PHIL LANG

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RKO Building, Radio City, New York

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Albert Ammons

Famous Boogie Woogie Pianist

Albert AMMONS

If you saw Albert Ammons walking down the street, you would be impressed by his heavy, well proportioned stature. His five feet, ten inches, suggest a football player or heavyweight boxer. But if you were privileged to hear him play piano, you would note his adaptation of that physique to his technique. The bass notes rumble and the right hand darts out like streak lightning. His control and strength are so impressive that you expect him to hold the piano aloft in one hand and play with the other.

Ammons comes from Chicago; he was born there in 1907 and spent most of his life on the South Side. His early piano training consisted of watching the keys and marking them when he played the favorite piano rolls of the day. From that training he developed the simple technique which is proving so popular today.

Noteworthy in playing this music is the regularity in which Ammons uses three chords throughout his work. Memorizing these formations should simplify the execution of these pieces. Similarly, the bass figures run regularly in each respective piece. The most important thing is to attain independence of the hands, which comes with practice.

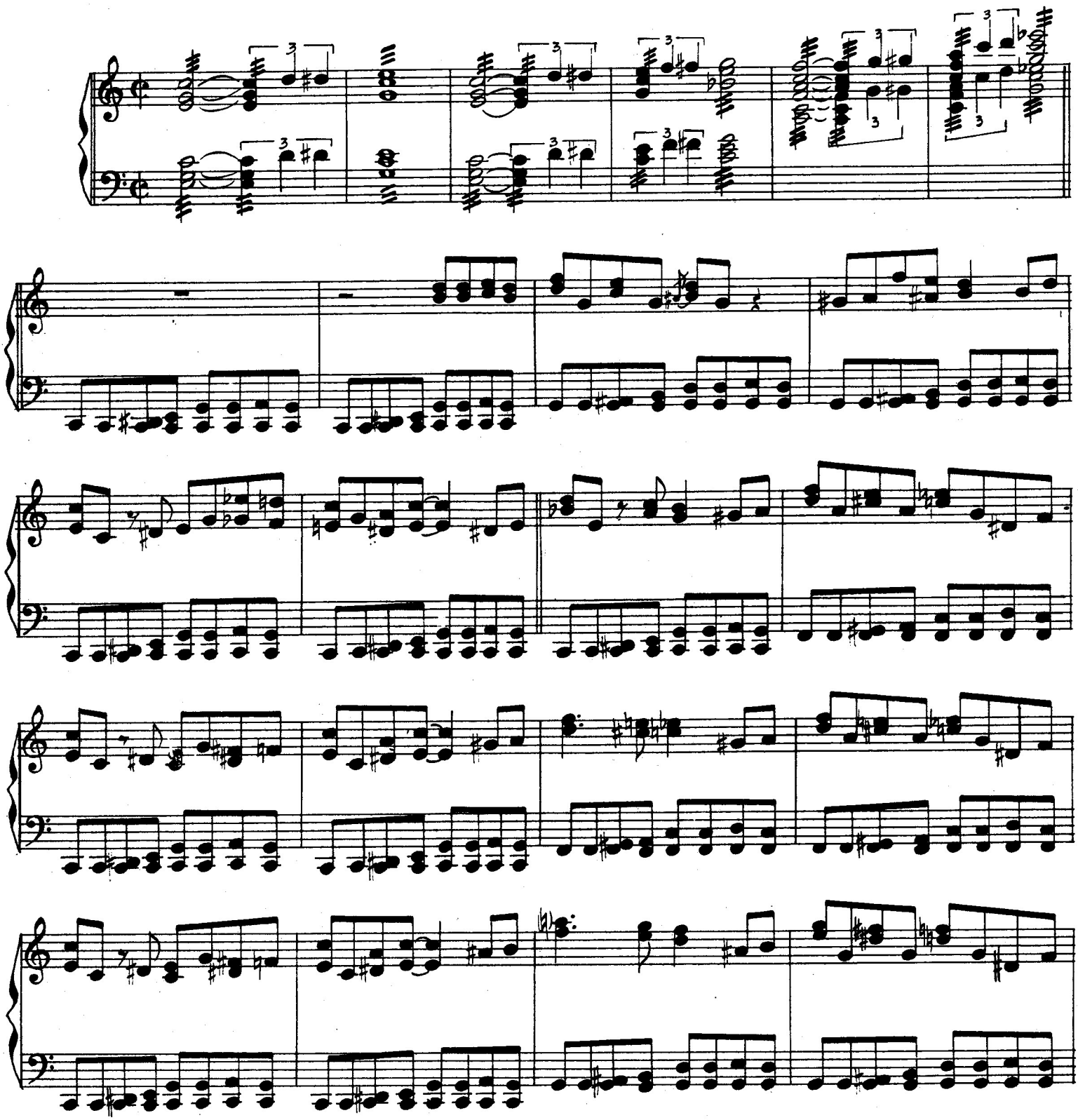
Since boogie-woogie is essentially a solo feature, the importance of originality and color is most important. Albert's early training with orchestras has helped him considerably, in this respect. Playing with Meade "Lux" Lewis and Pete Johnson has not had much effect on his own style, though a few touches do show up. The drive of his music seems to thrill audiences and remains his strongest point.

The amazing thing about boogie woogie is that in spite of its simplicity it is inventive and sincere. Albert Ammons is one of the pioneers and his name will go down in musical history along with his co-workers, Meade "Lux" Lewis and Pete Johnson.

As Played by Albert Ammons

BOOGIE WOOGIE STOMP

By
ALBERT AMMONS



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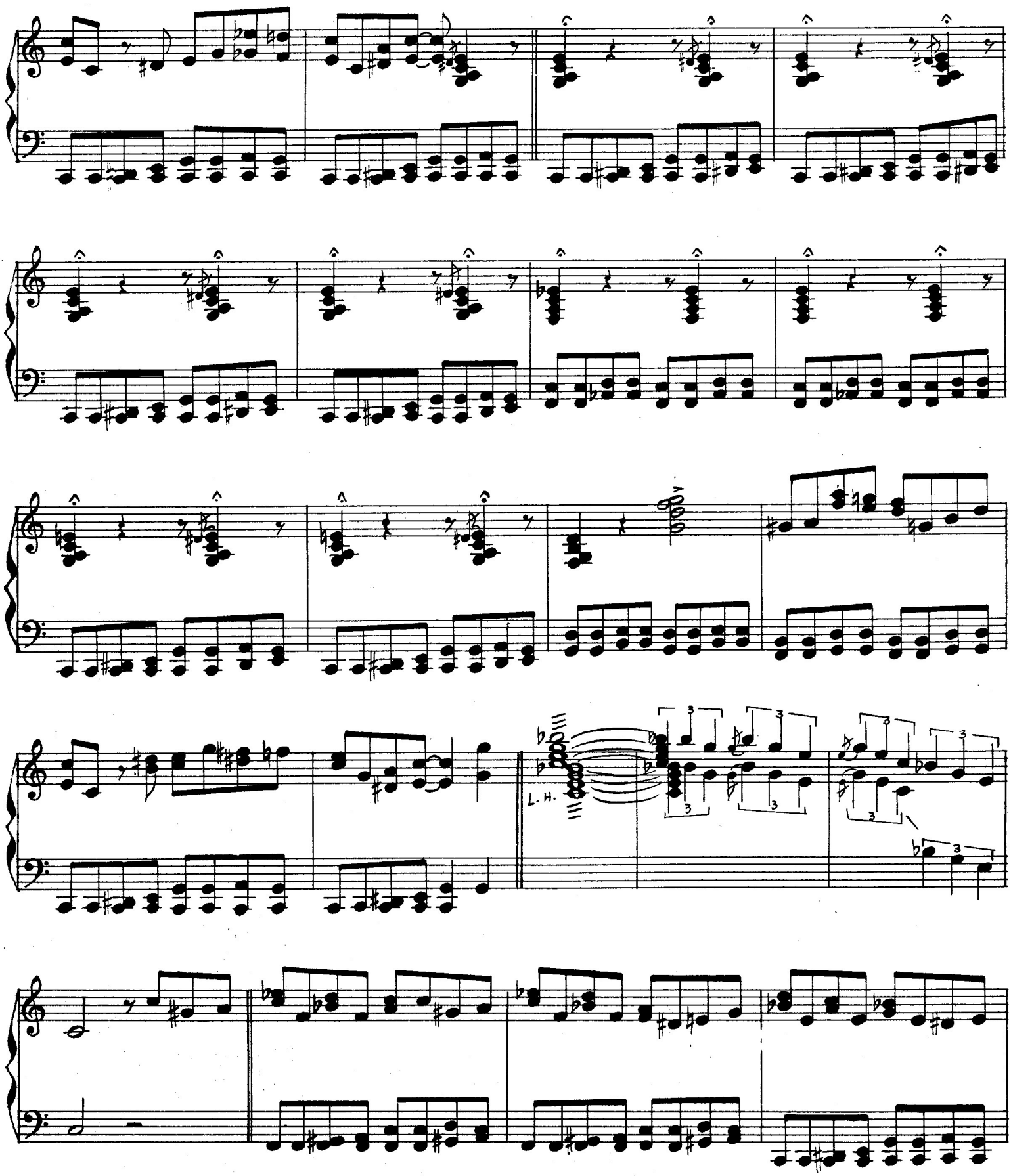
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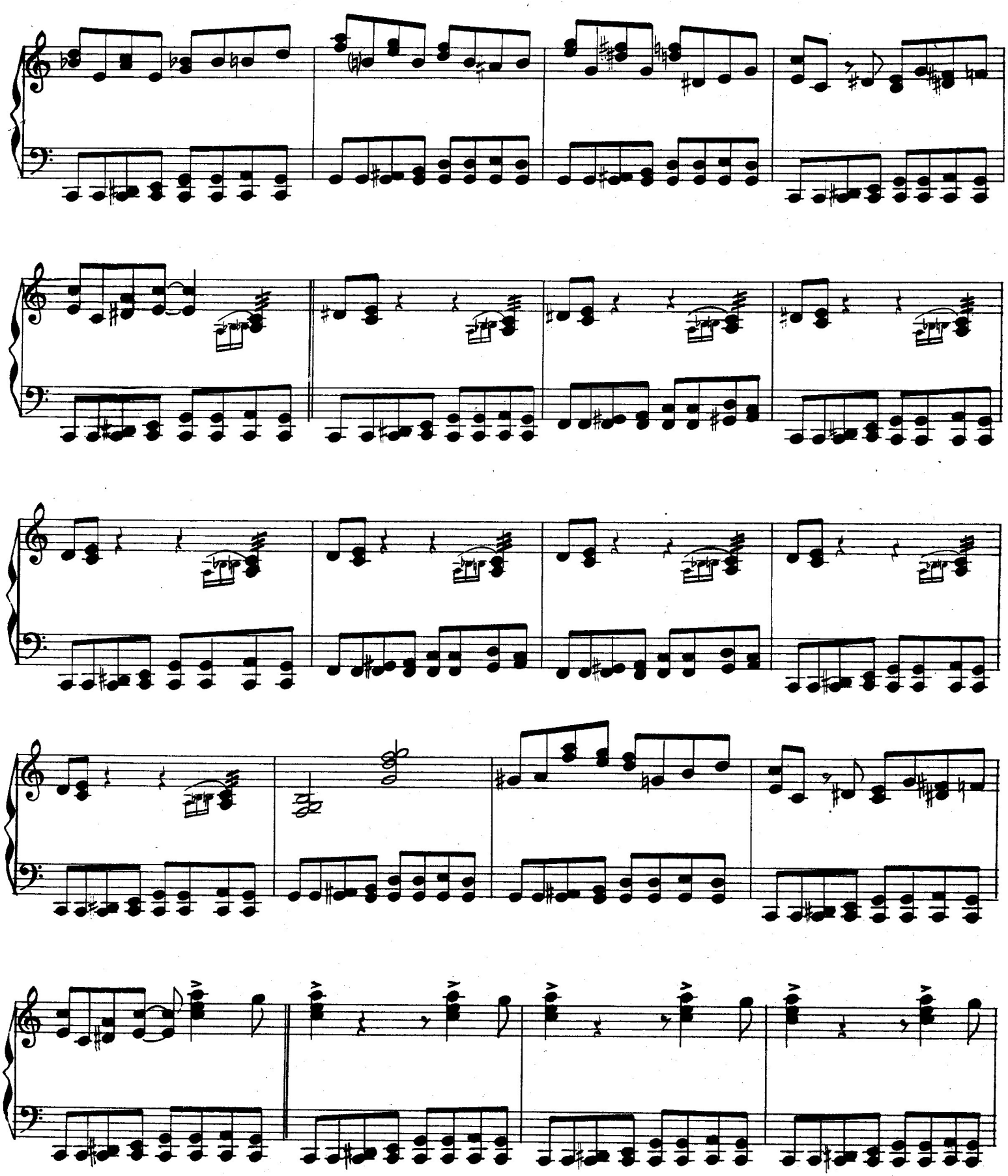

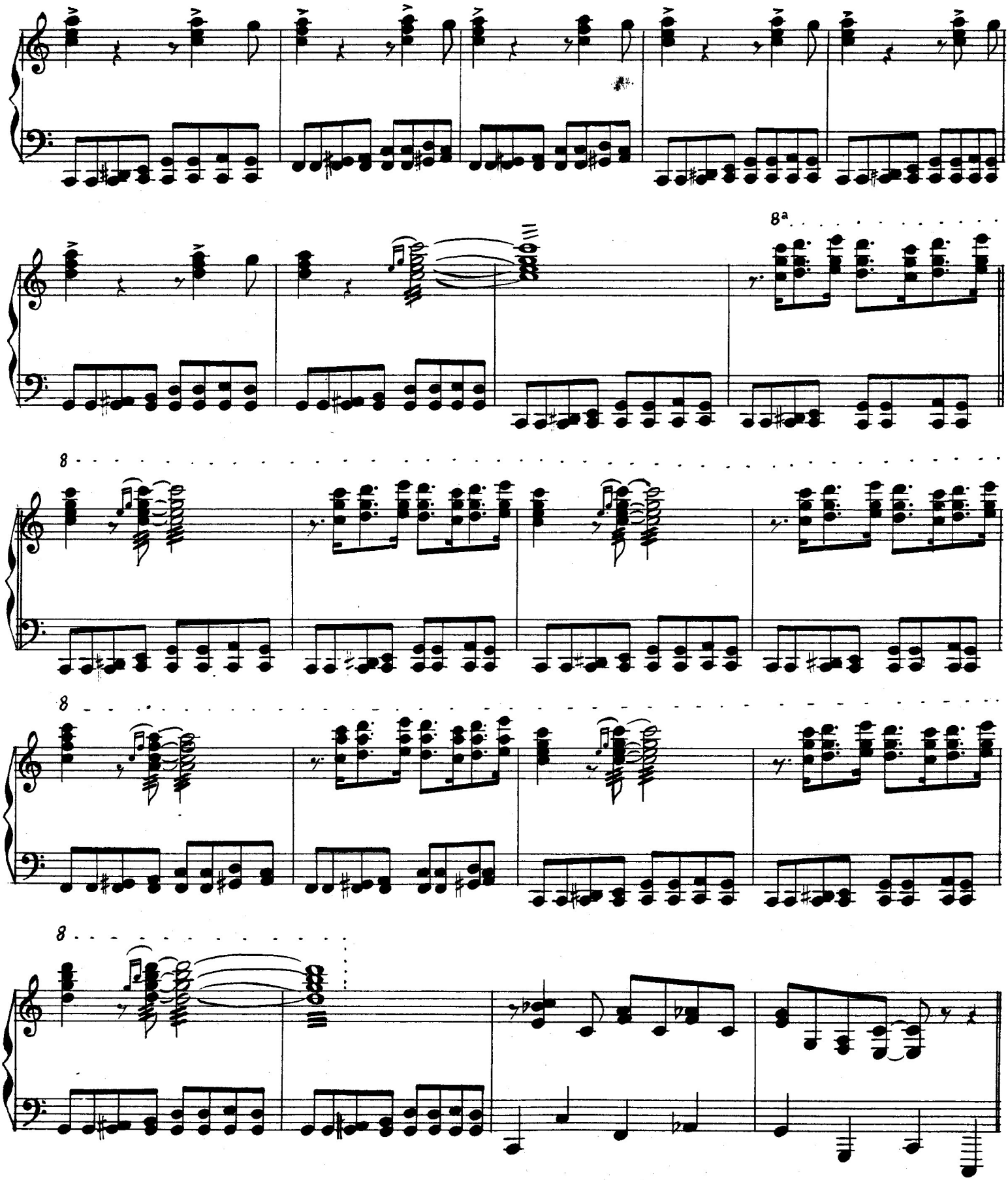
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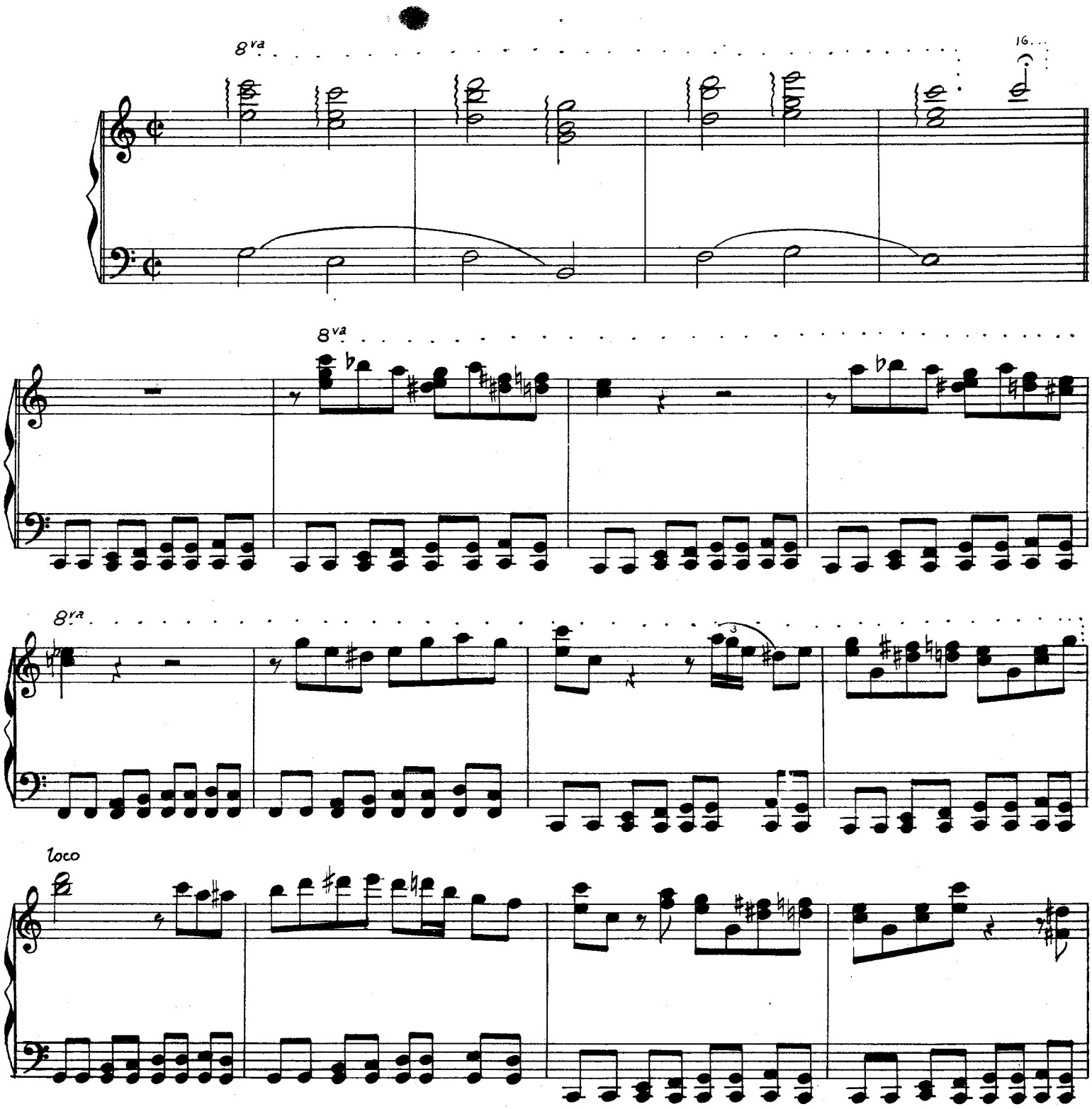

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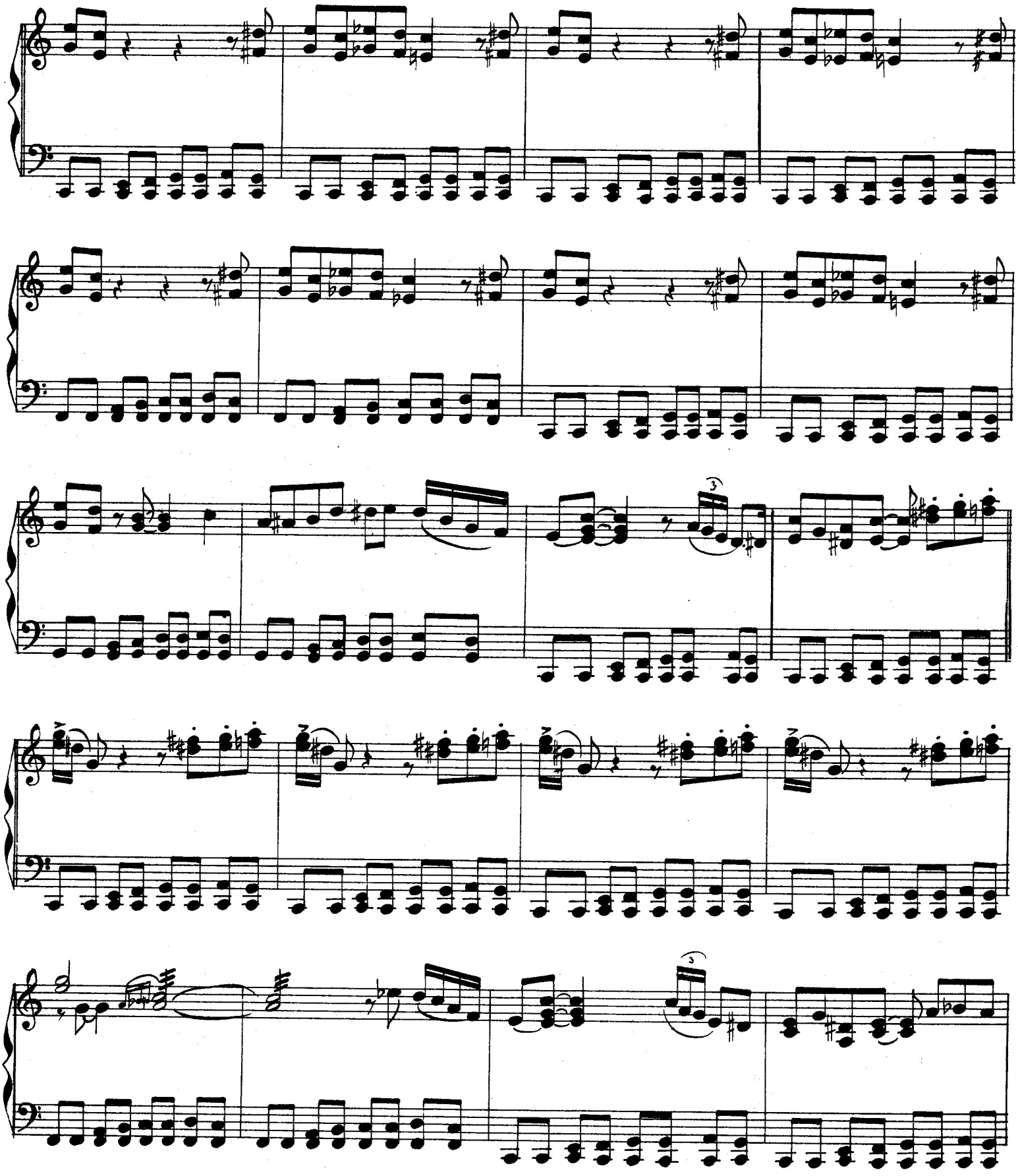

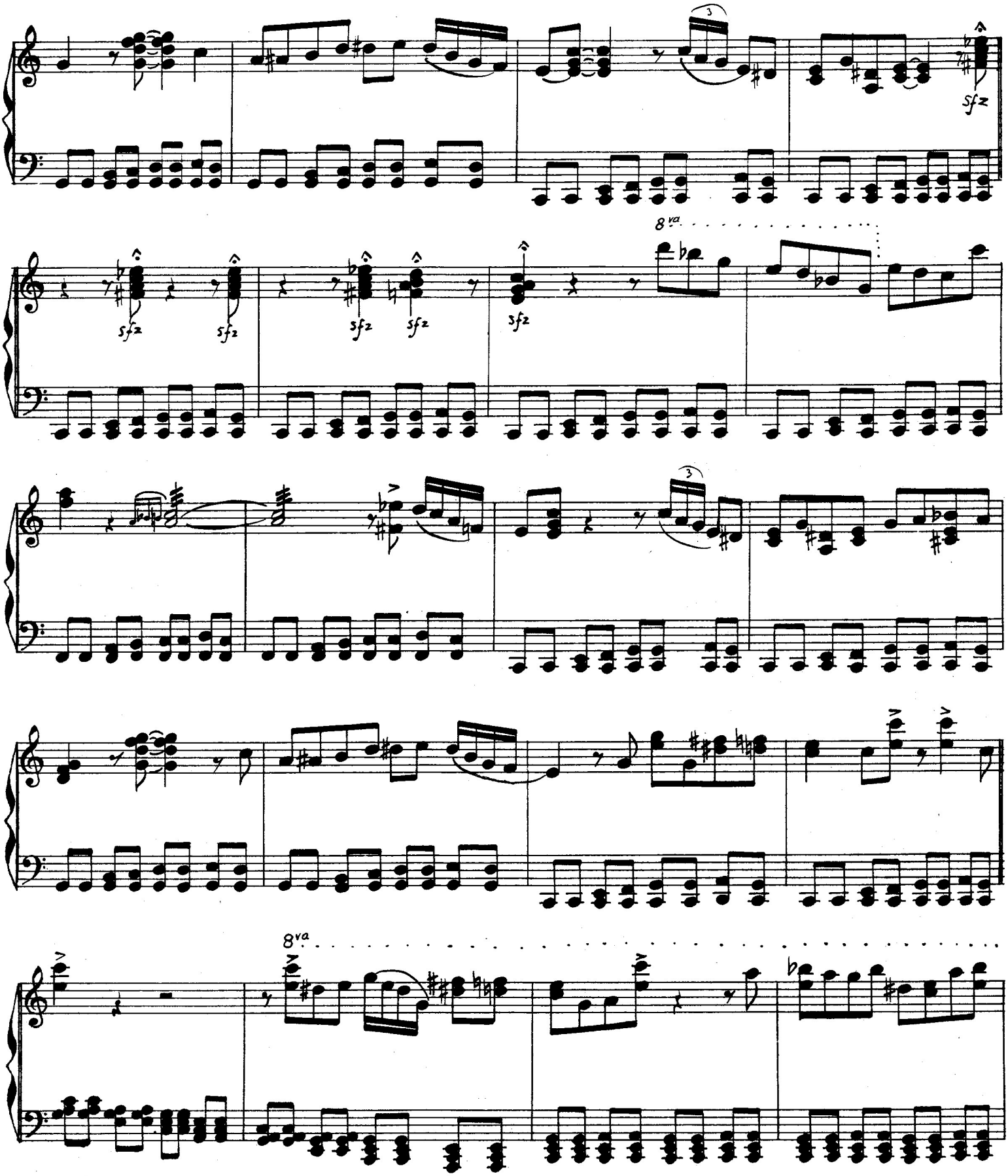
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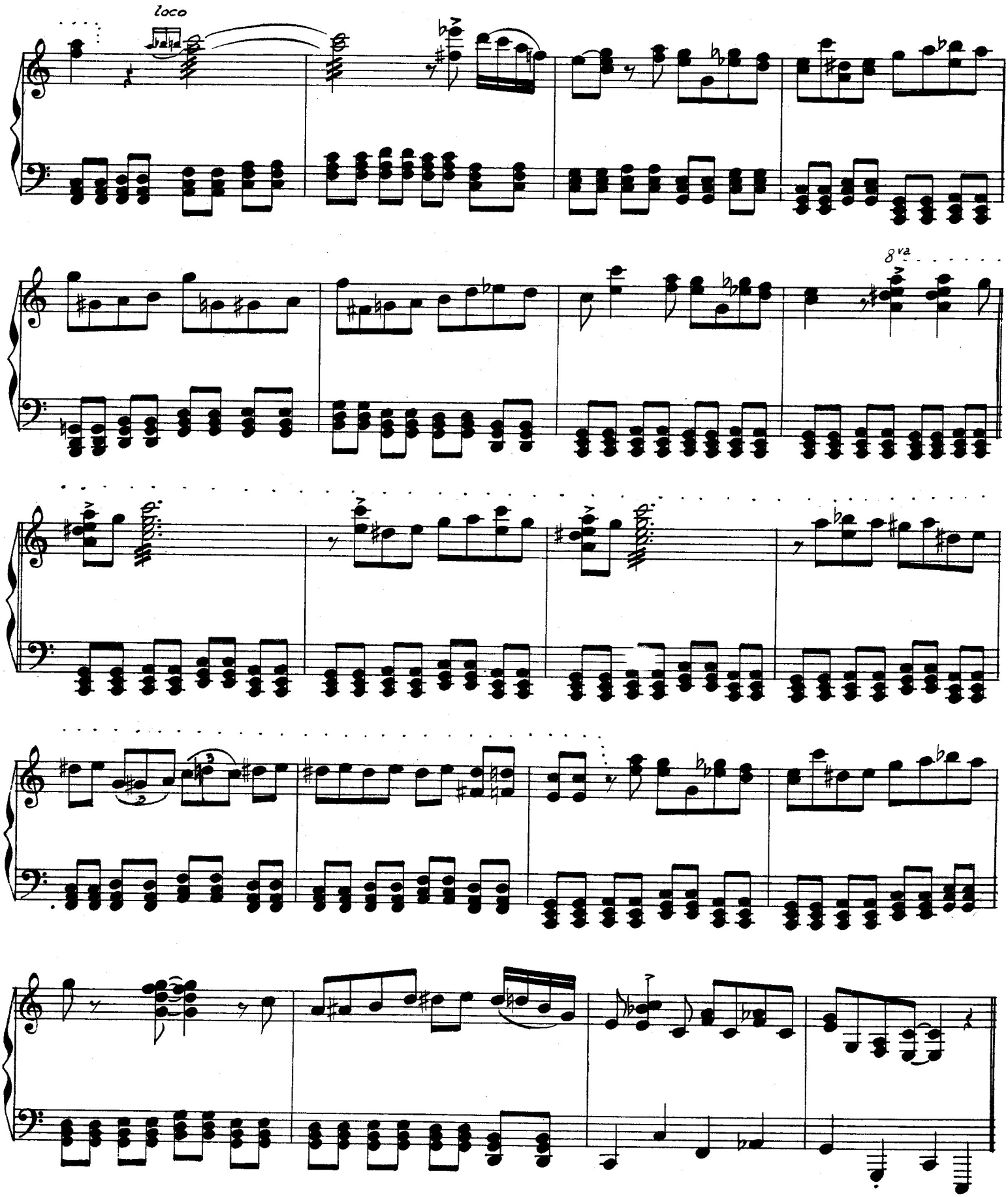
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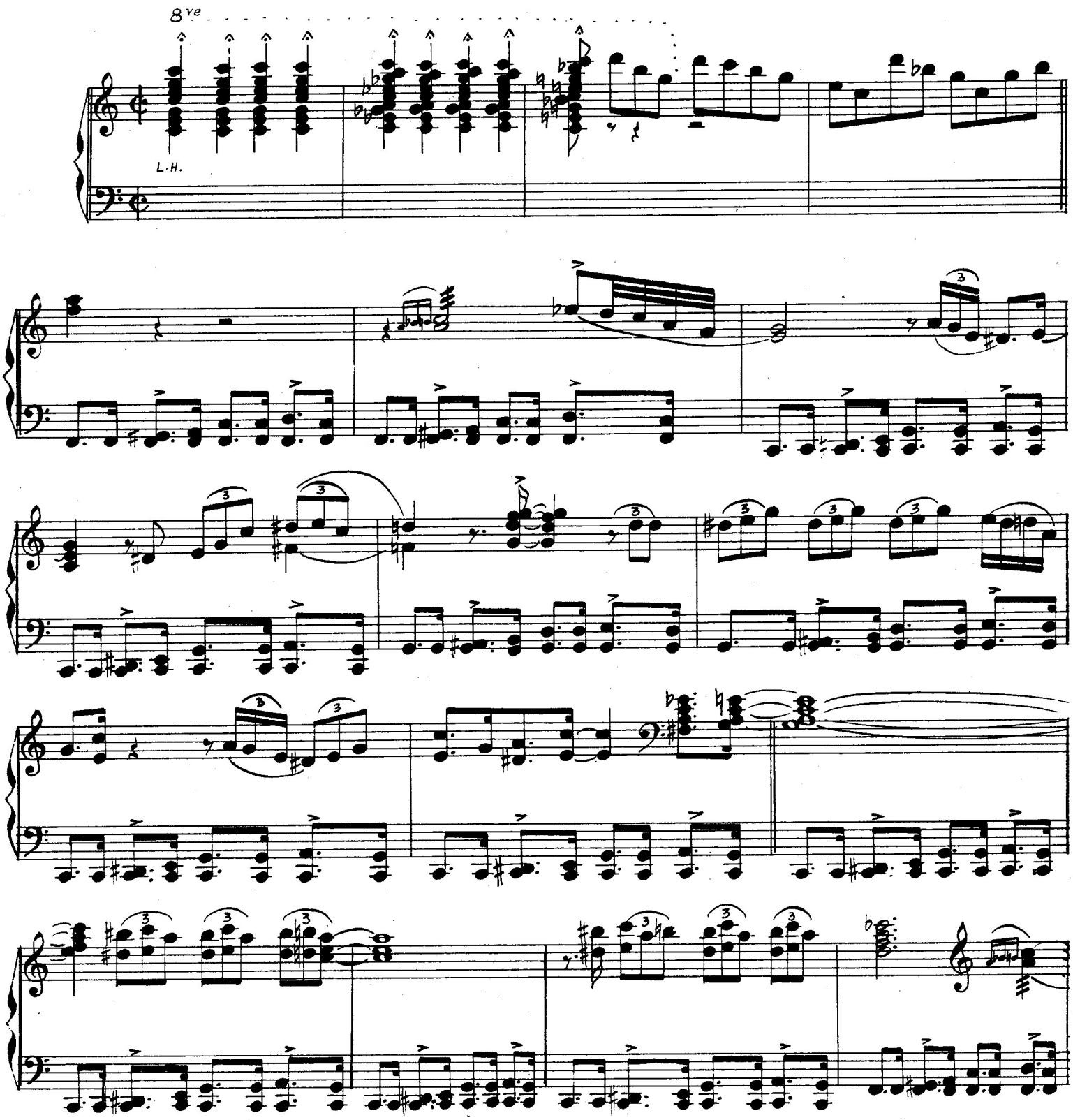

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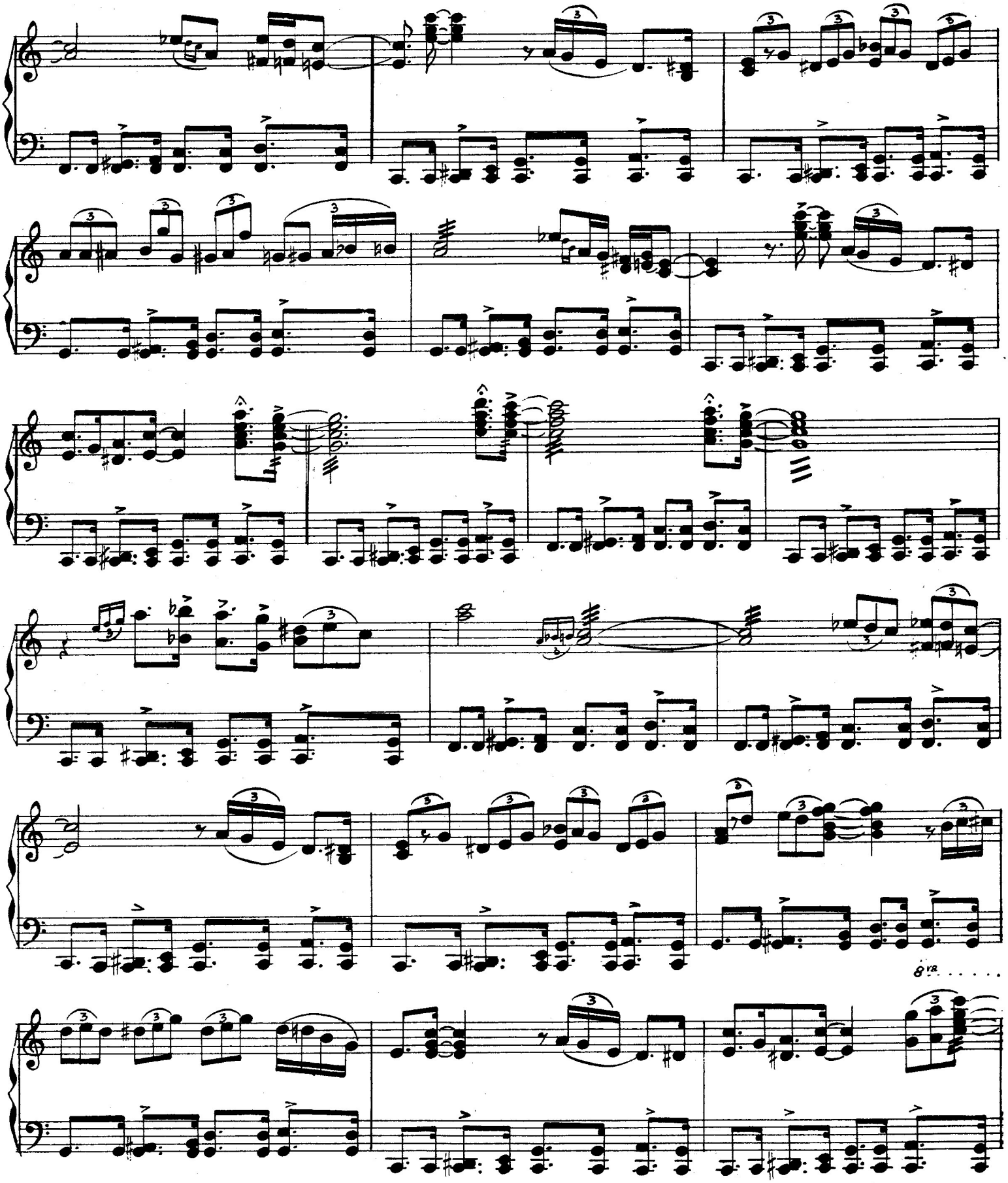
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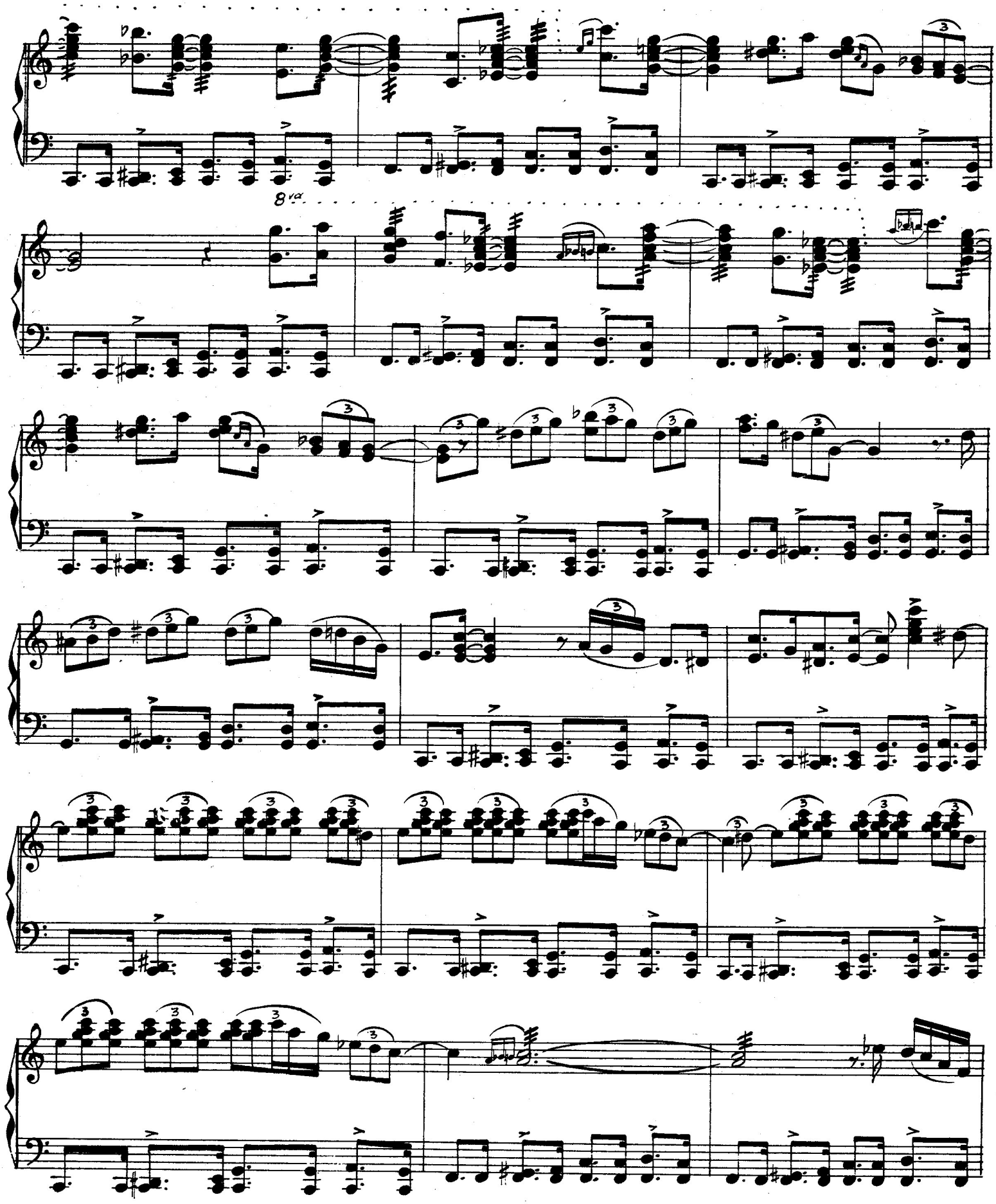
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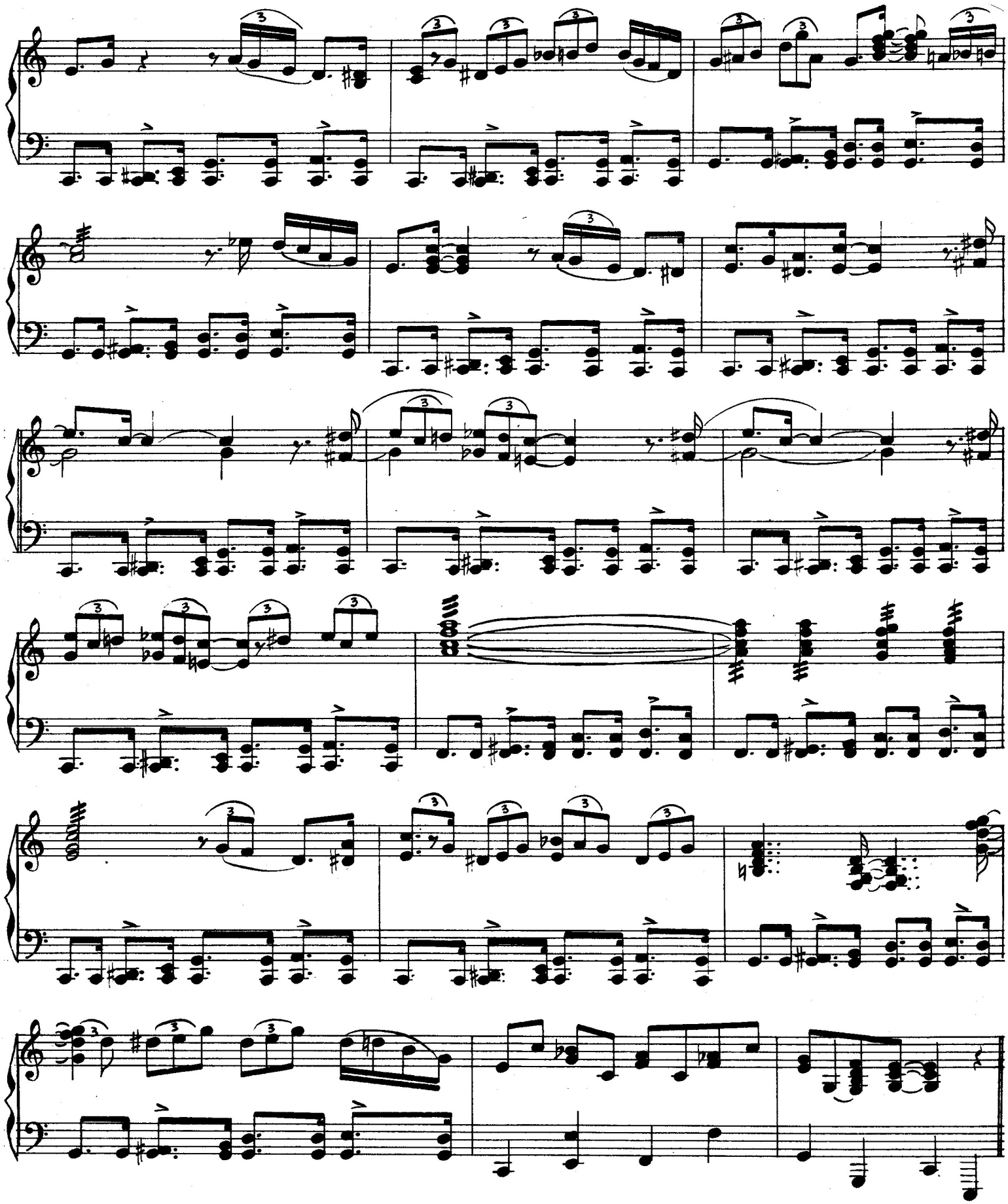

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BASS GONE CRAZY

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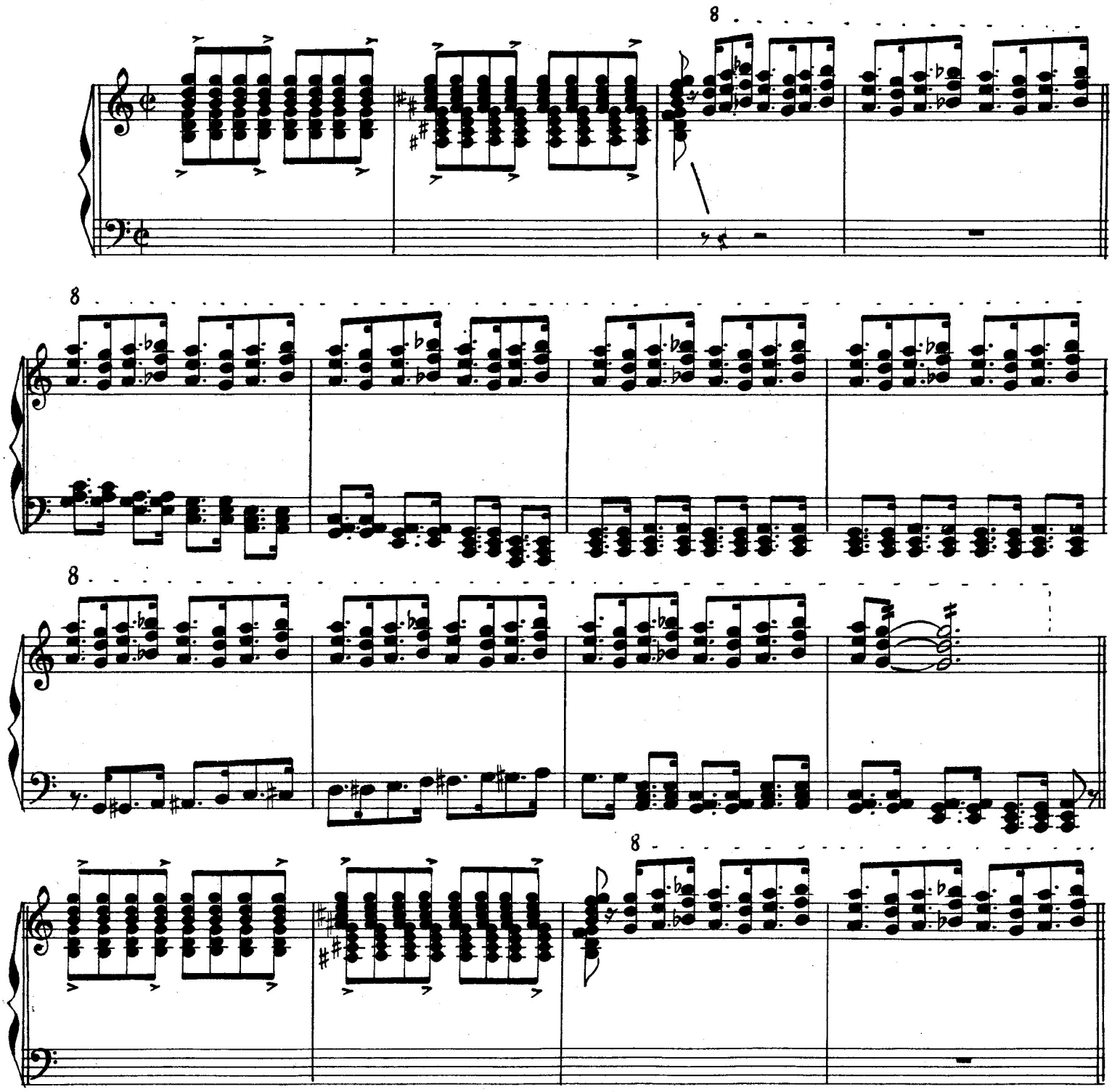

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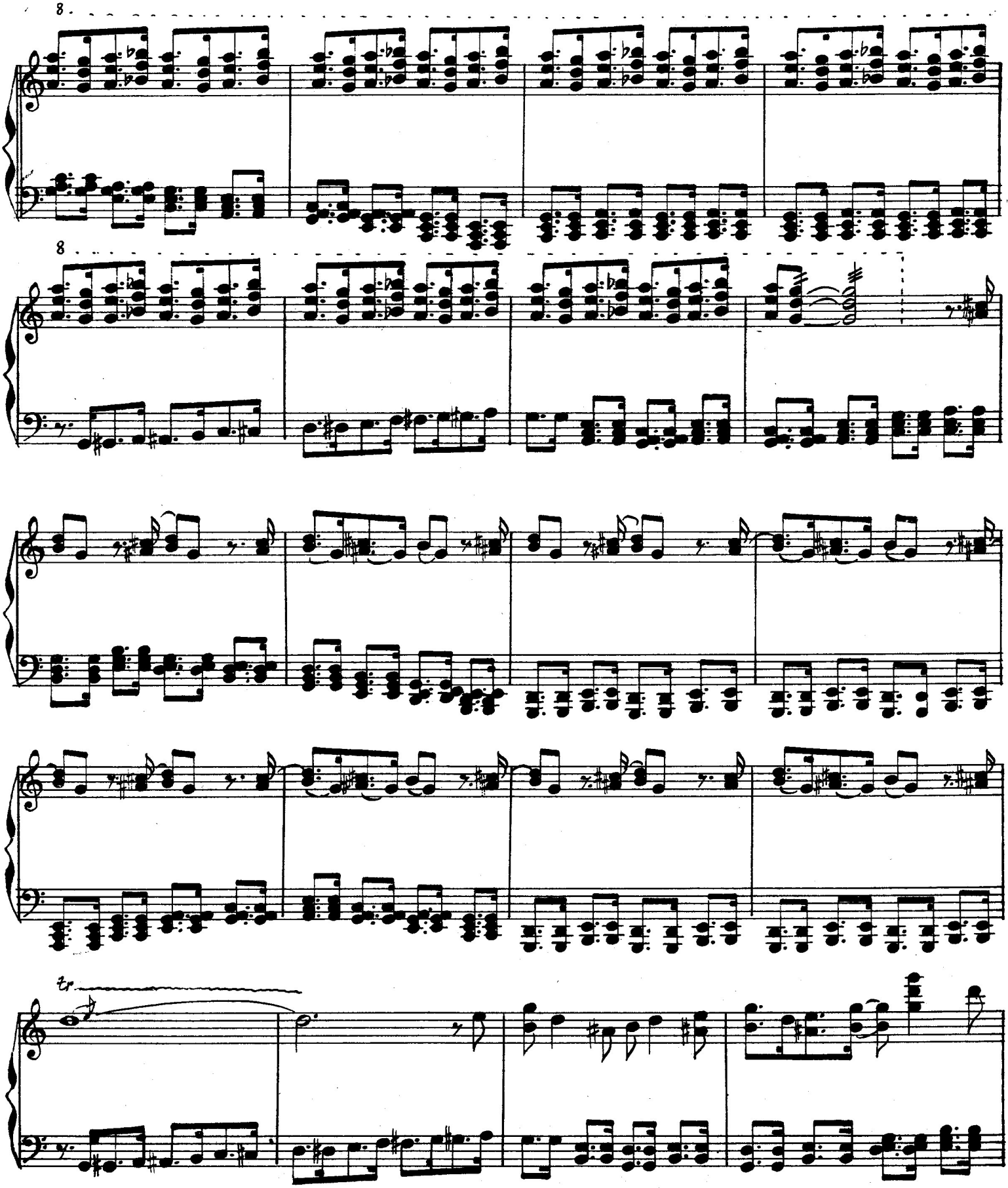
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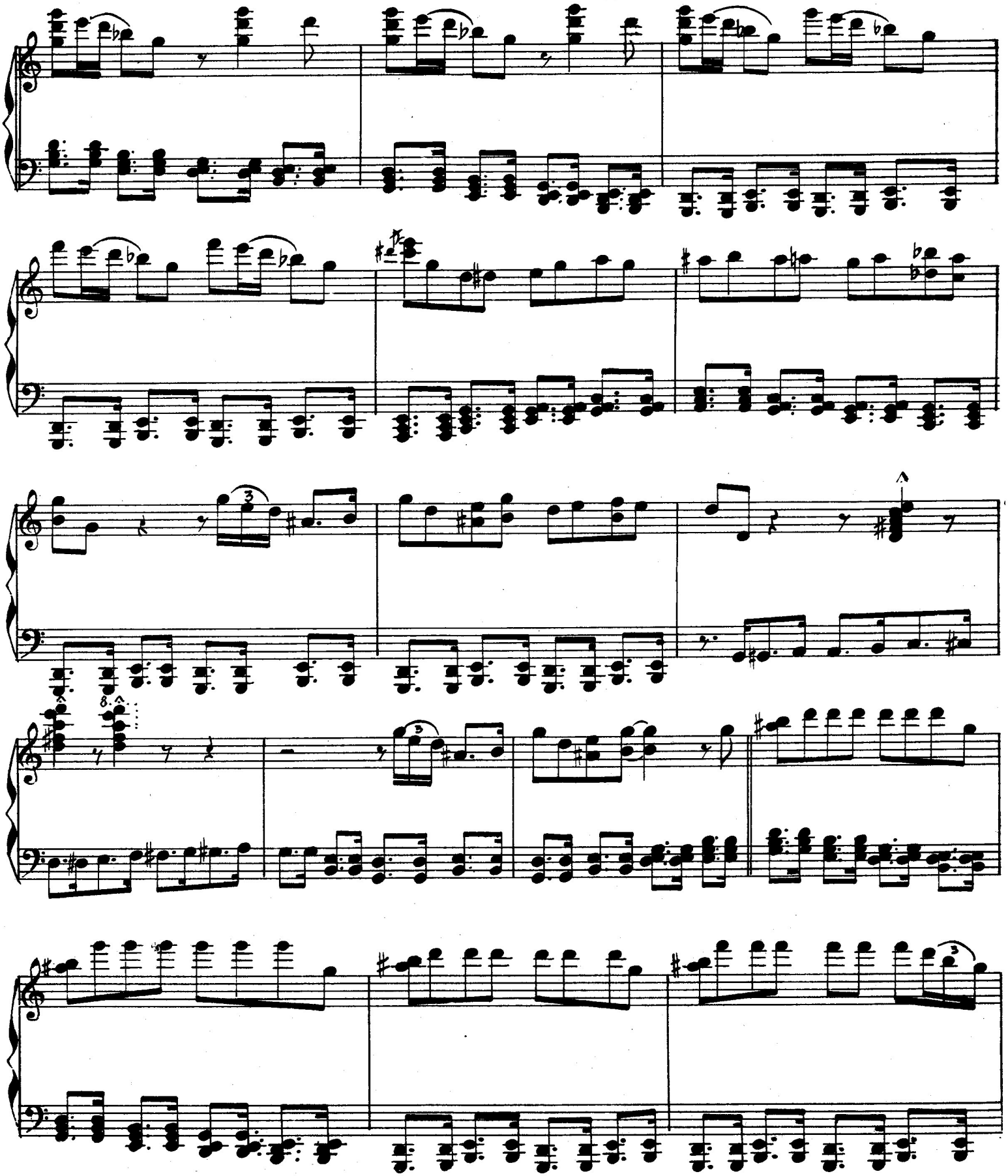

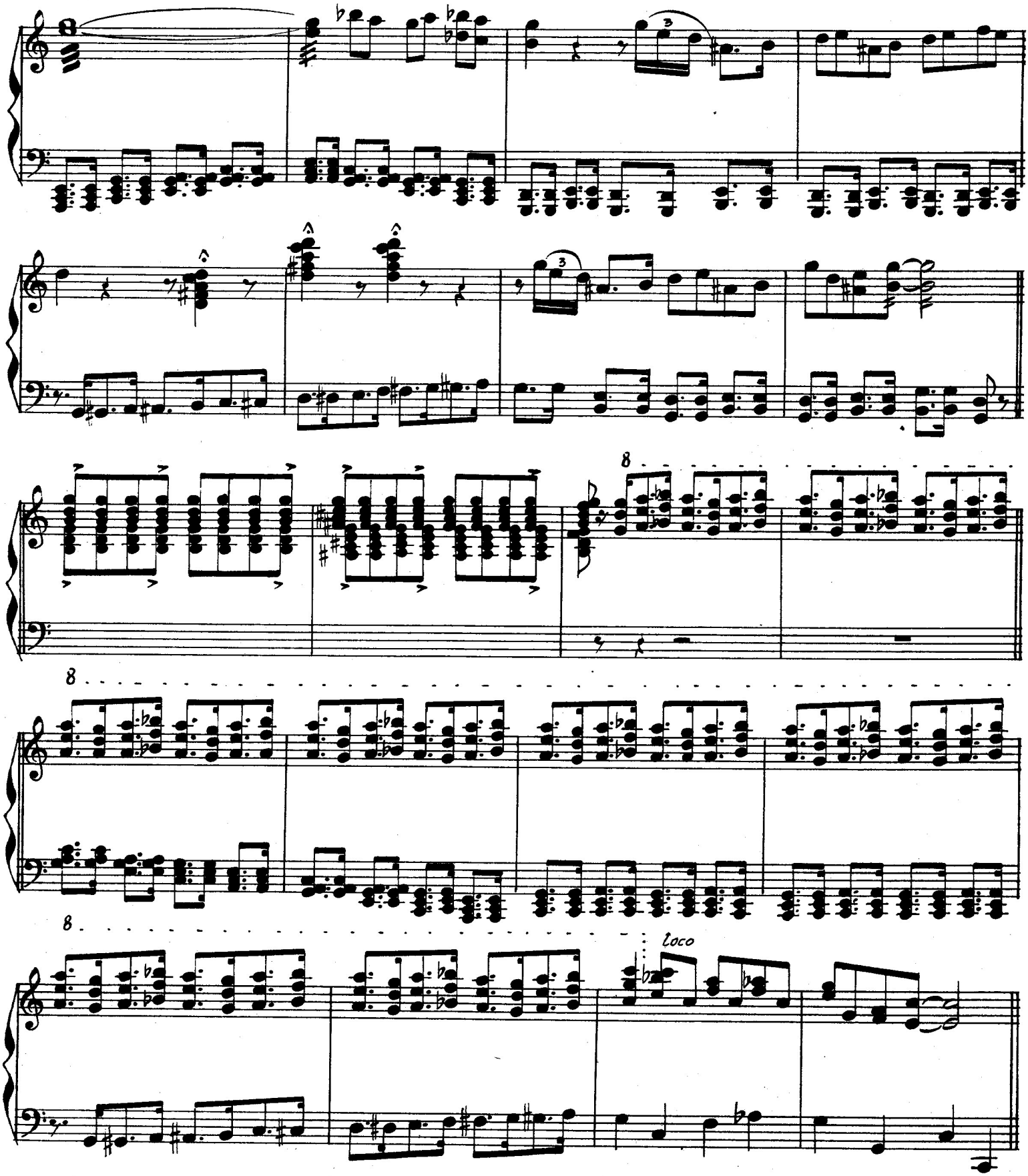
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MONDAY STRUGGLE

By
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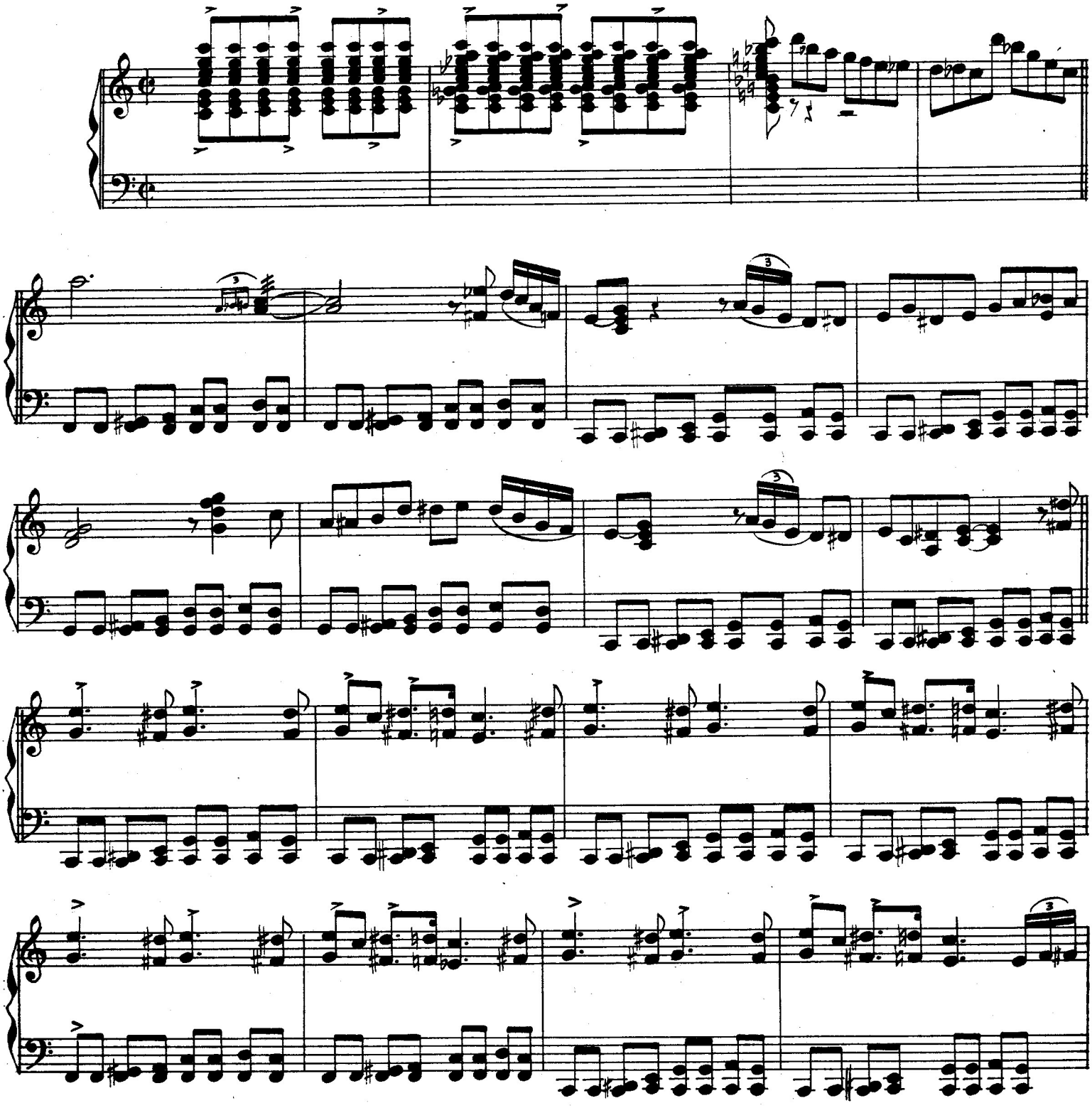

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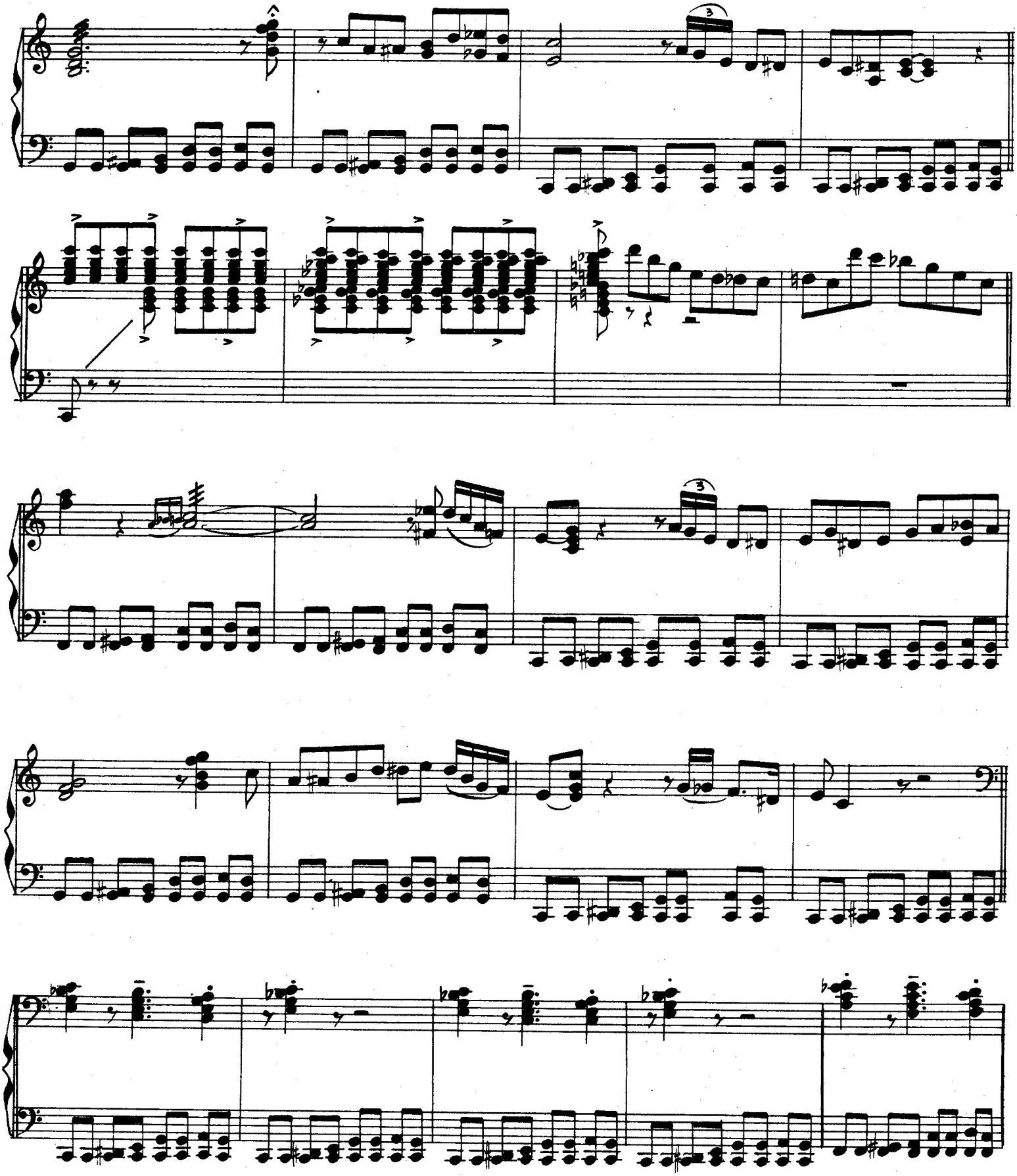

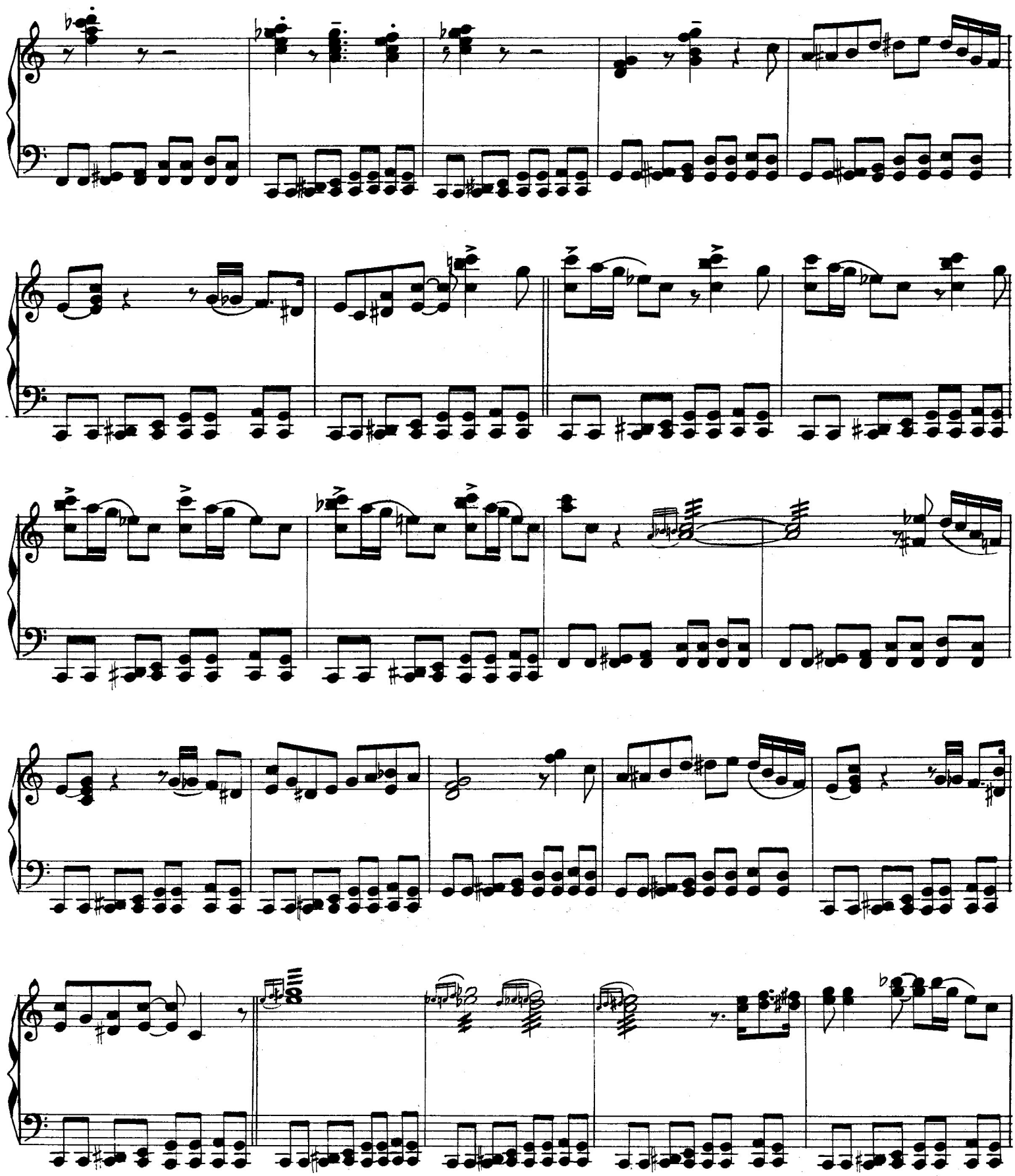

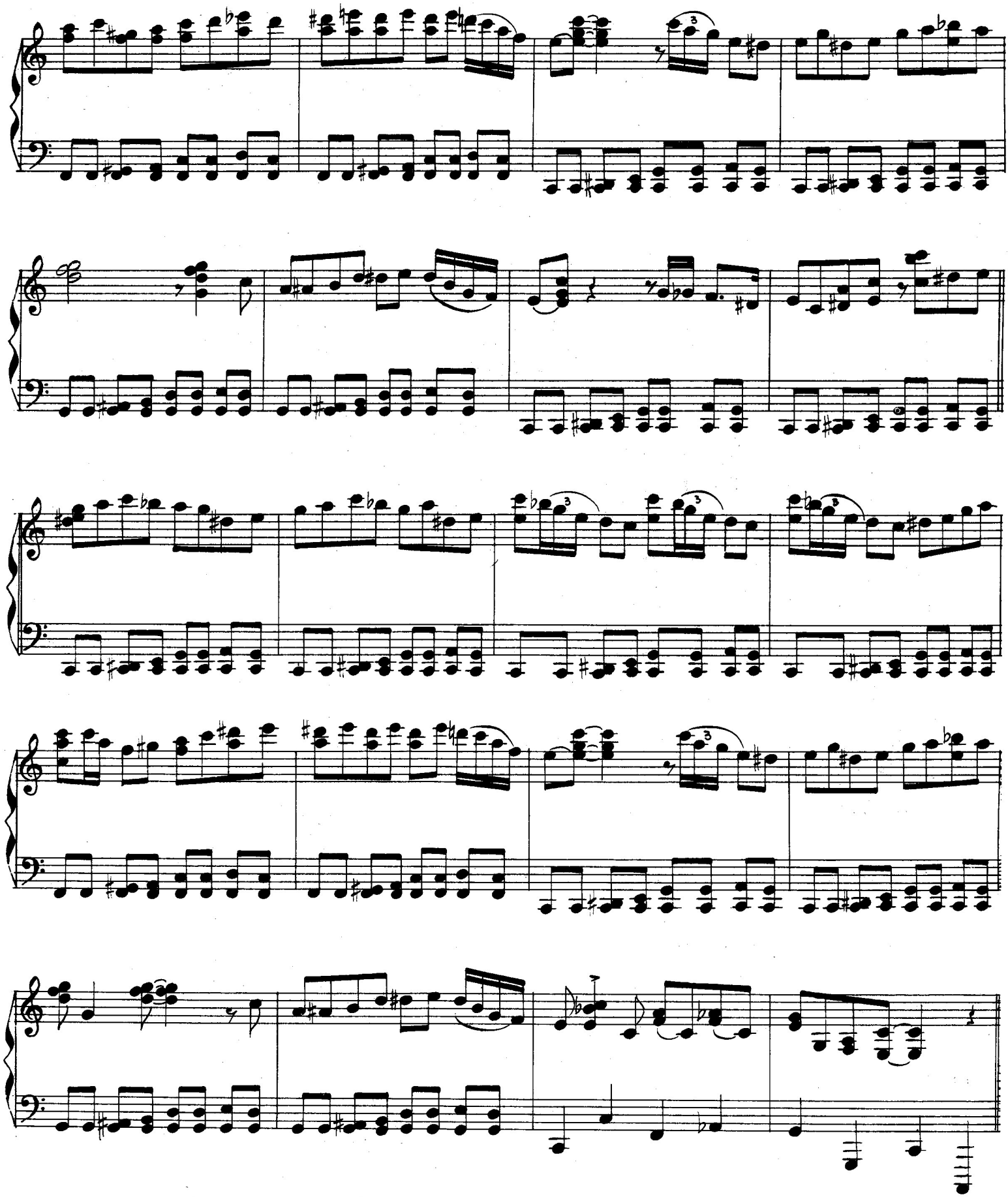

PIANOTATIONS

HINTS ON PLAYING THE ALBERT AMMONS STYLE BY PHIL LANG

The fundamental bass patterns frequently used by Albert Ammons may be simplified for greater ease of playing:

AS WRITTEN **SIMPLIFIED**

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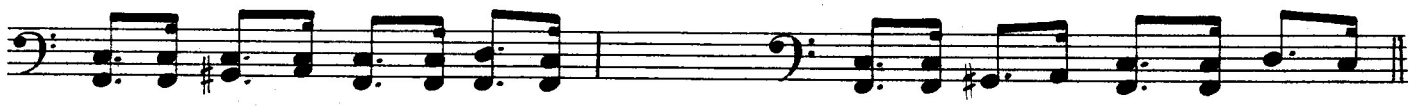

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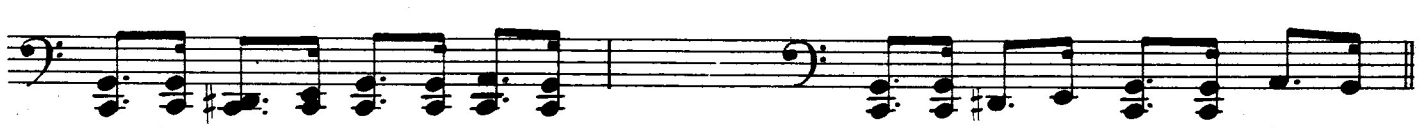

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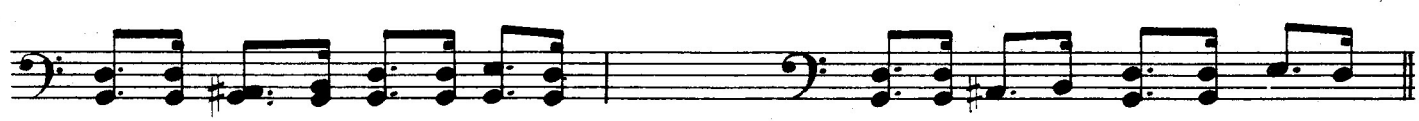

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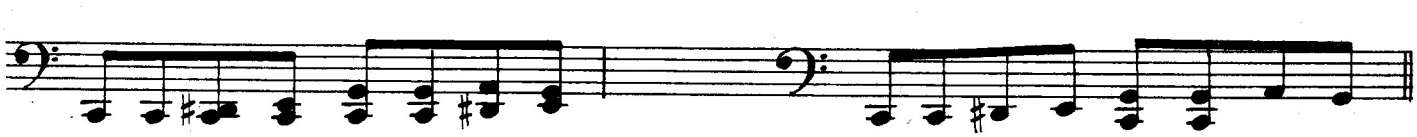

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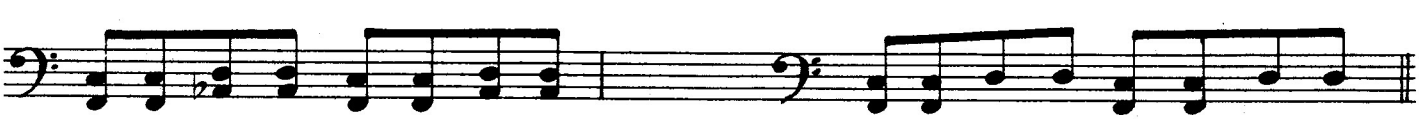
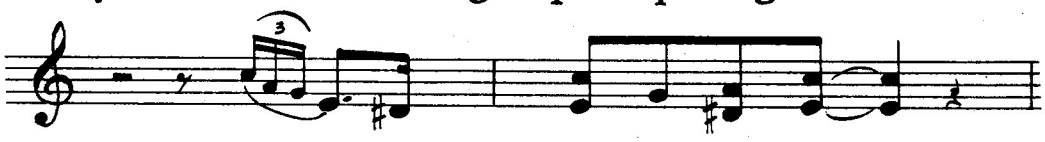


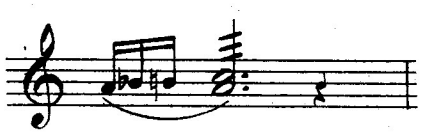
"Crushed" notes, which occur frequently in cadences should be slurred and executed very quickly. They should sound as a group of quick grace notes.

"Crushed" notes Ex. 6:



Almost all tremolo chords are preceded by a short group of grace notes. As in the case of "crushed" notes these should be slurred and executed quickly to run directly into the tremolo chord.

Ex. 7:



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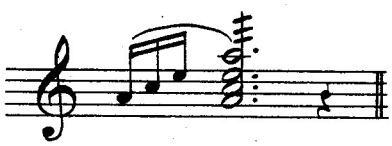

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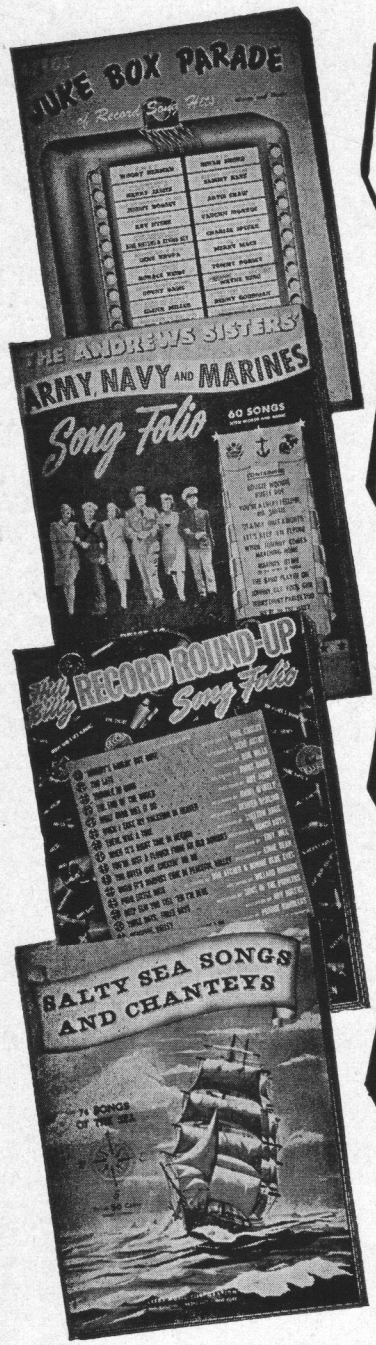

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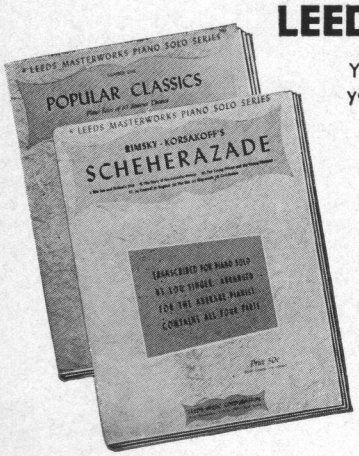

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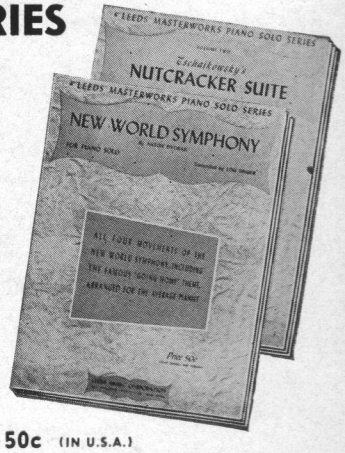

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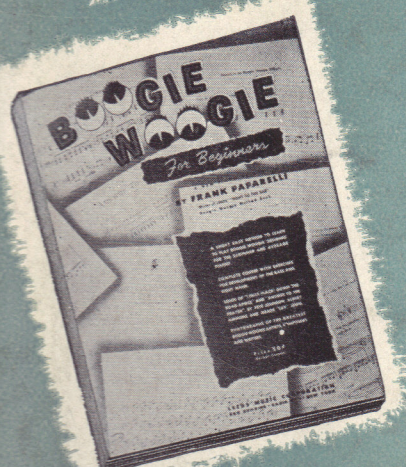

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