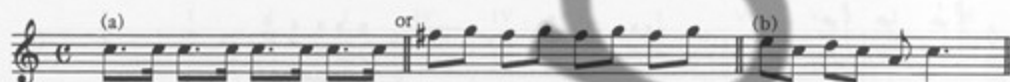


# Elements of Boogie Style

## Melody

The melodic line of the boogie cannot be described, in a strict sense, as a succession of single tones perceived by the mind as a unity. The characteristic boogie melody consists either of a short motive reiterated in innumerable rhythmic variations, or of a succession of disparate motivic fragments combined in a twelve-bar formal structure. A motive can consist of only one or two notes constantly repeated (a), or it can be a short musical phrase (b).



Very often several initial eighth notes precede the melody in form of an upbeat.



In order to follow the changing harmony, musical phrases can be altered chromatically (a), or transposed to another pitch above or below (b).



The melodic line often contains melodic features typical of the blues, namely the so-called "blue" notes. These are notes, particularly the third and seventh degrees of the scale, whose intonation lies *between* the major and the minor pitches. In blues singing, these notes could be easily performed by the singer or played on the guitar, the most important instrument for blues accompaniment. In order to imitate the blue notes which were impossible to play on a keyboard instrument, the boogie pianists had to develop a special technique of embellishments consisting of grace notes and slides.