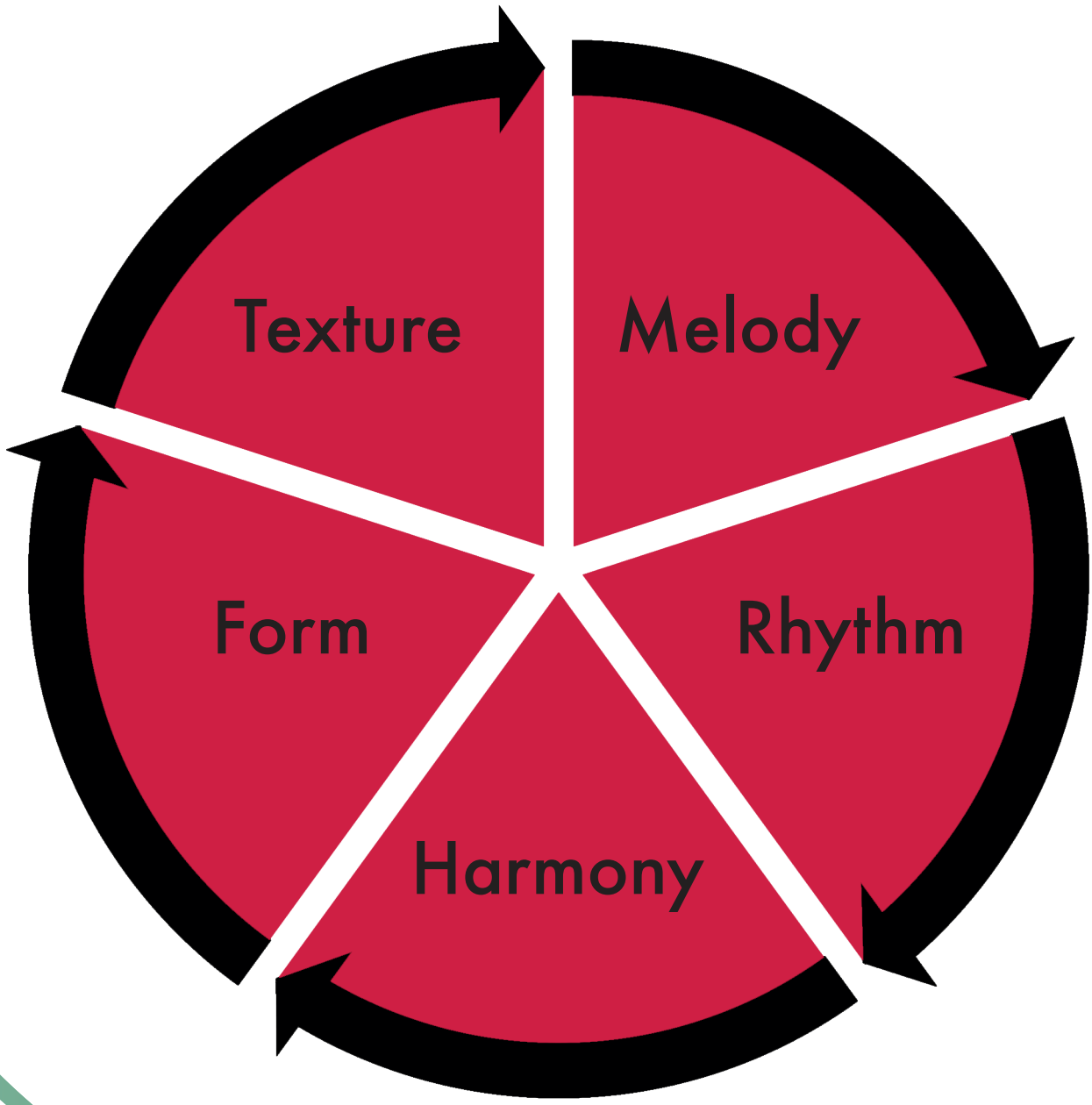
ROYAL COLLEGE OF MUSIC London

RCM SPARKS - Writing a 12 Bar Blues with RCM Jazz Professor Mark Armstrong

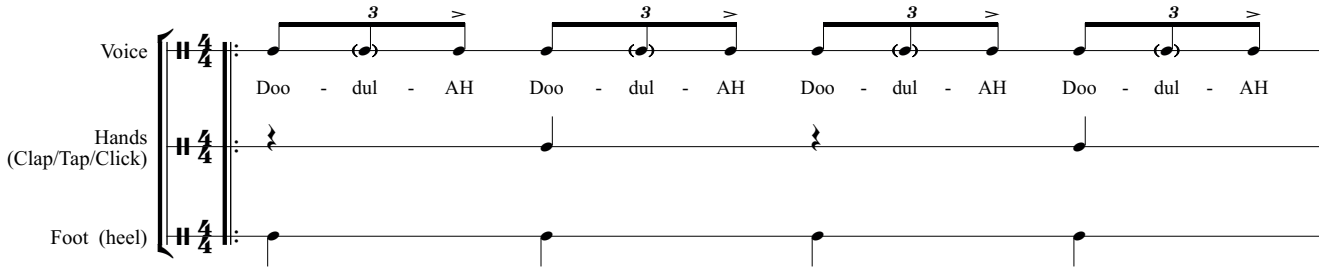
Watch

Click here to watch the accompanying Writing a 12 bar blue video presented by Mark Armstrong.

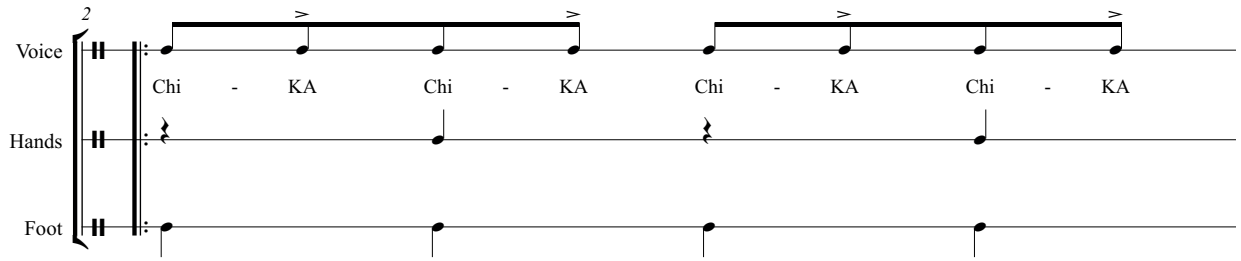


Rhythm Exercises: grooves

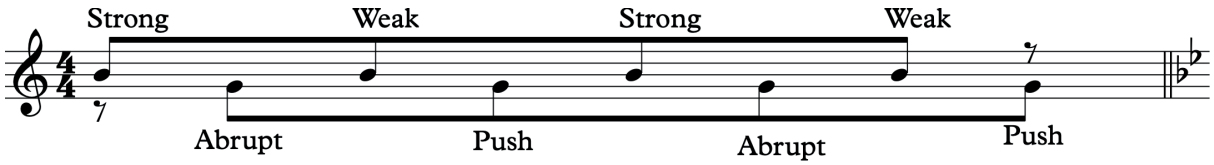
Swing feel:



Straight feel (Rock/Latin):

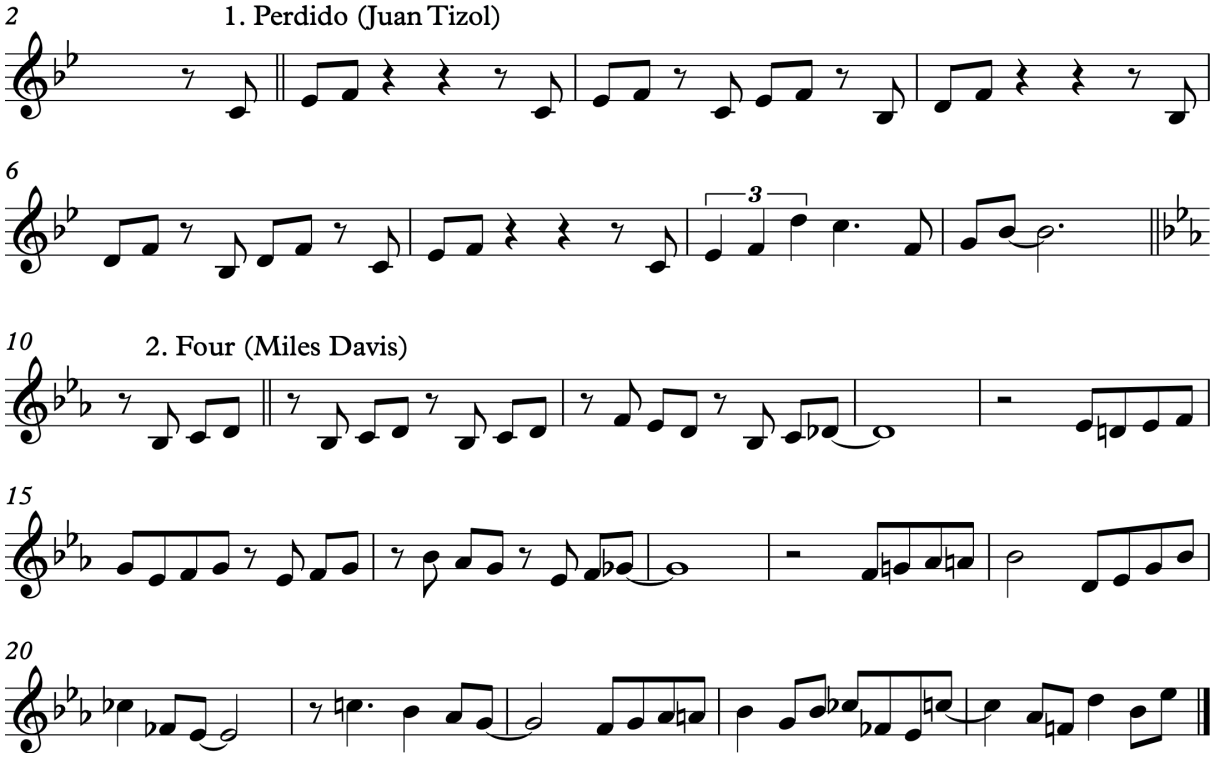


Rhythmic Placement



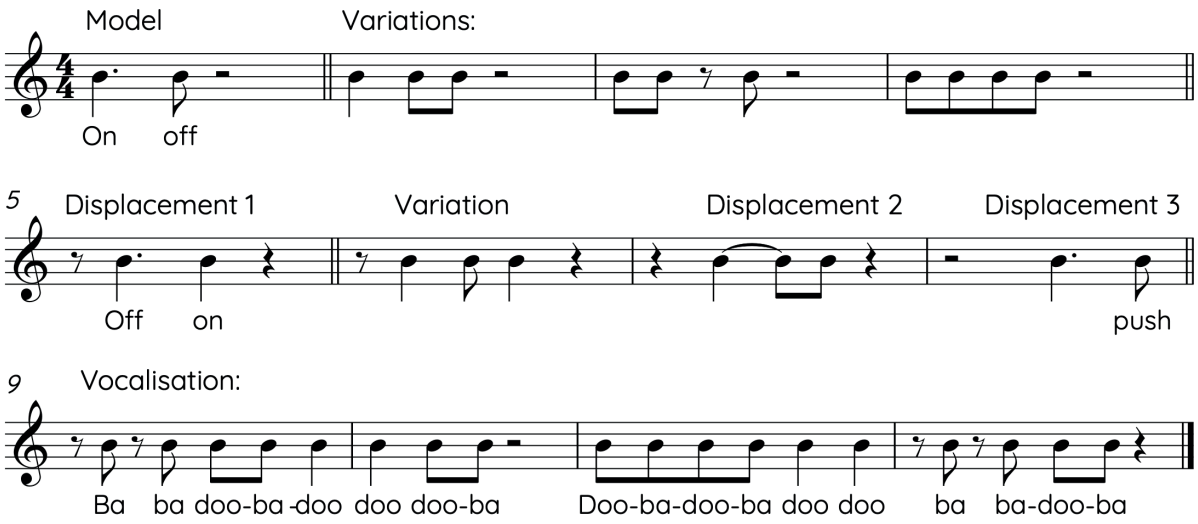
Effect of rhythmic displacement:

1. Perdido (Juan Tizol)

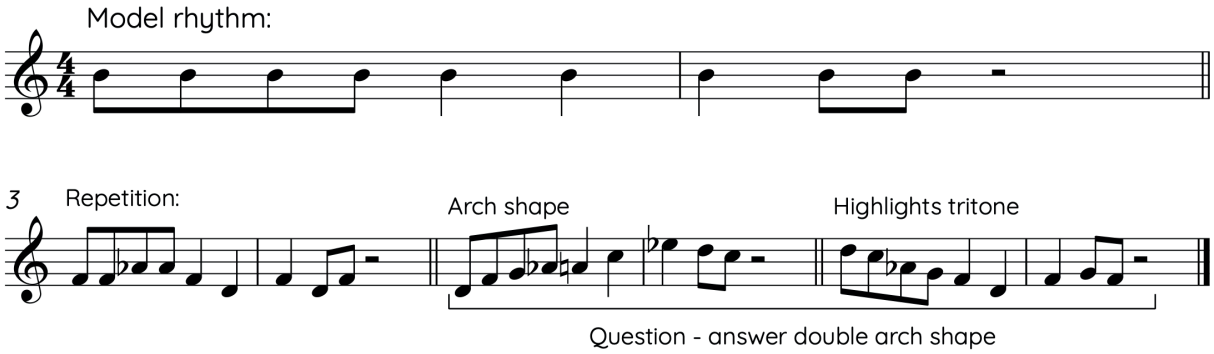


2. Four (Miles Davis)

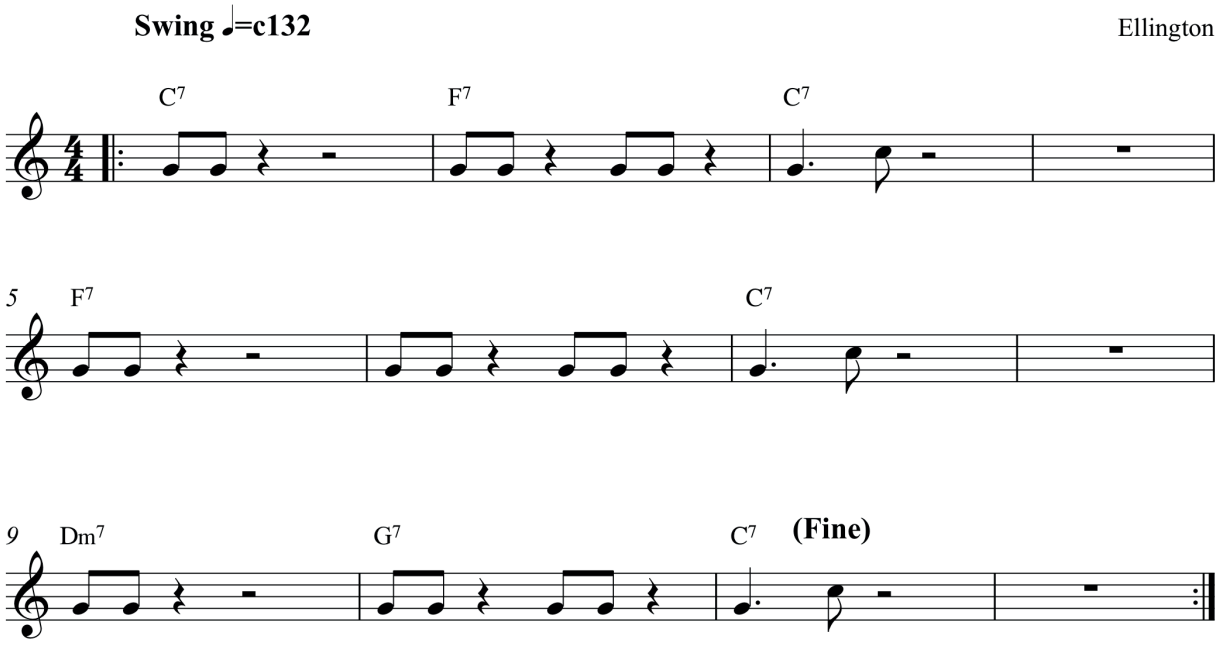
Developing Rhythmic Ideas



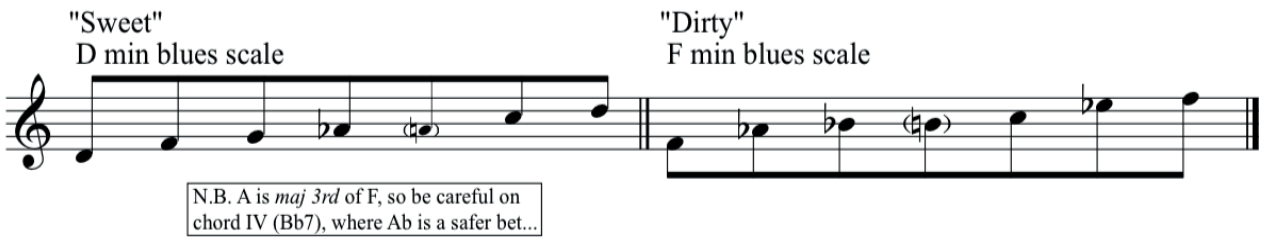
Assigning pitch to rhythm



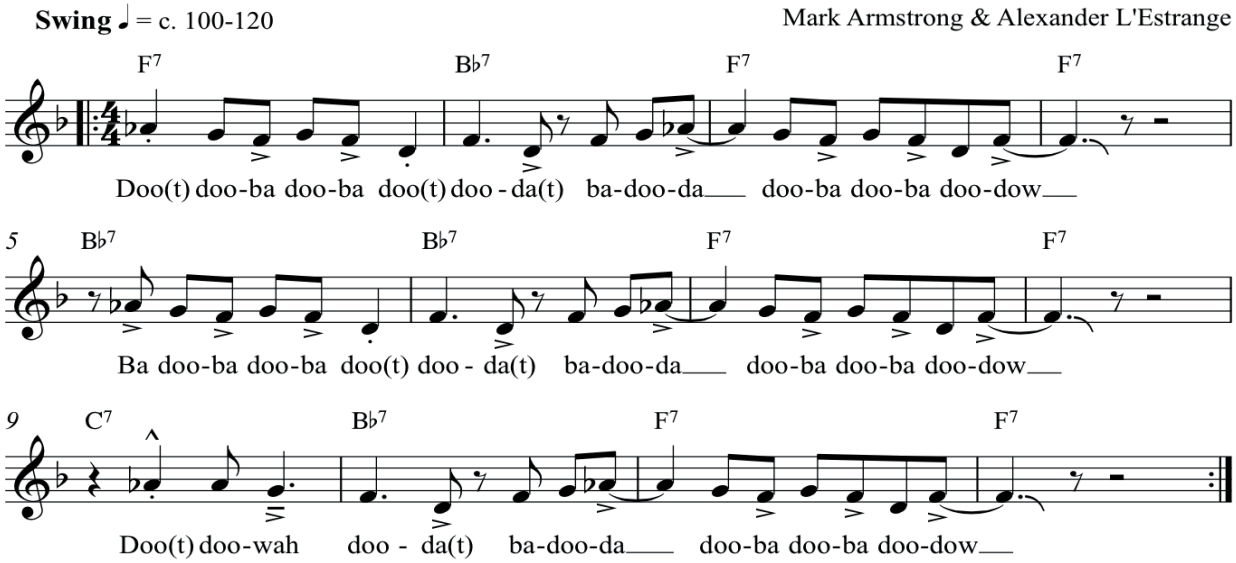
C Jam Blues



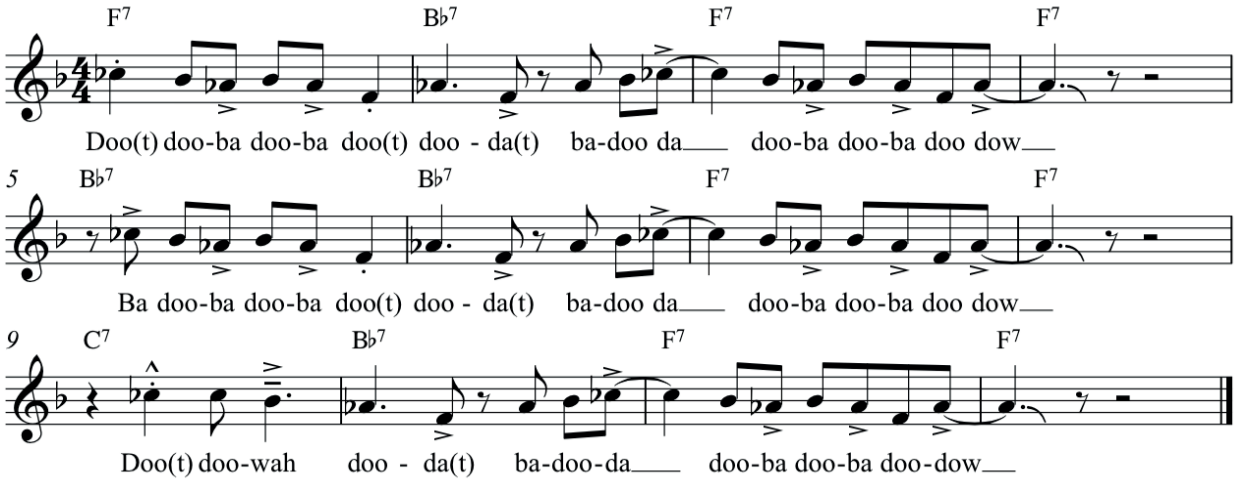
2 blues scales for improvising over the 12-bar blues in F: the sweet "Down a minor 3rd" one & the home-key, "Dirty" one



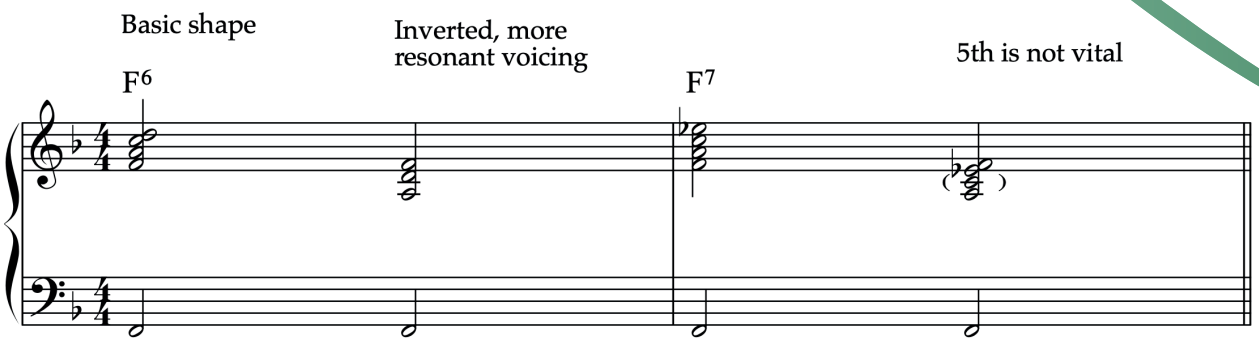
"Got that swing" Blues



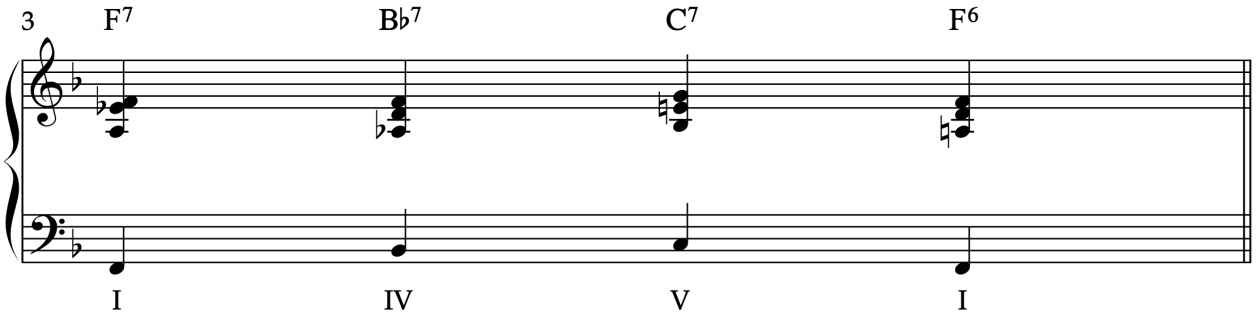
"Got that swing" Blues (bonus "dirty blues scale for variety or harmony(



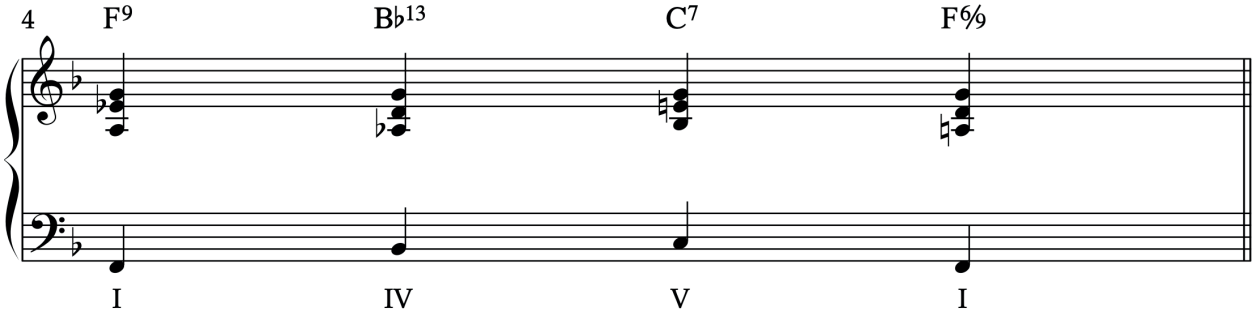
Blues Harmony



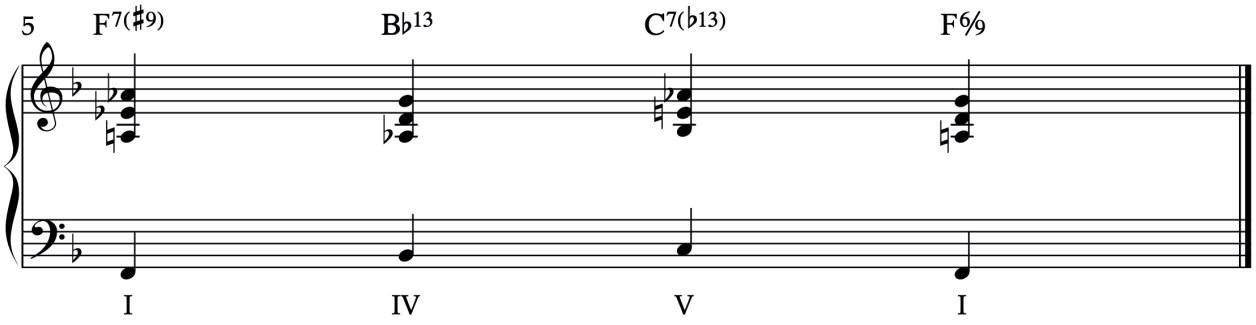
Inversions allow better voice leading ('guide tones')



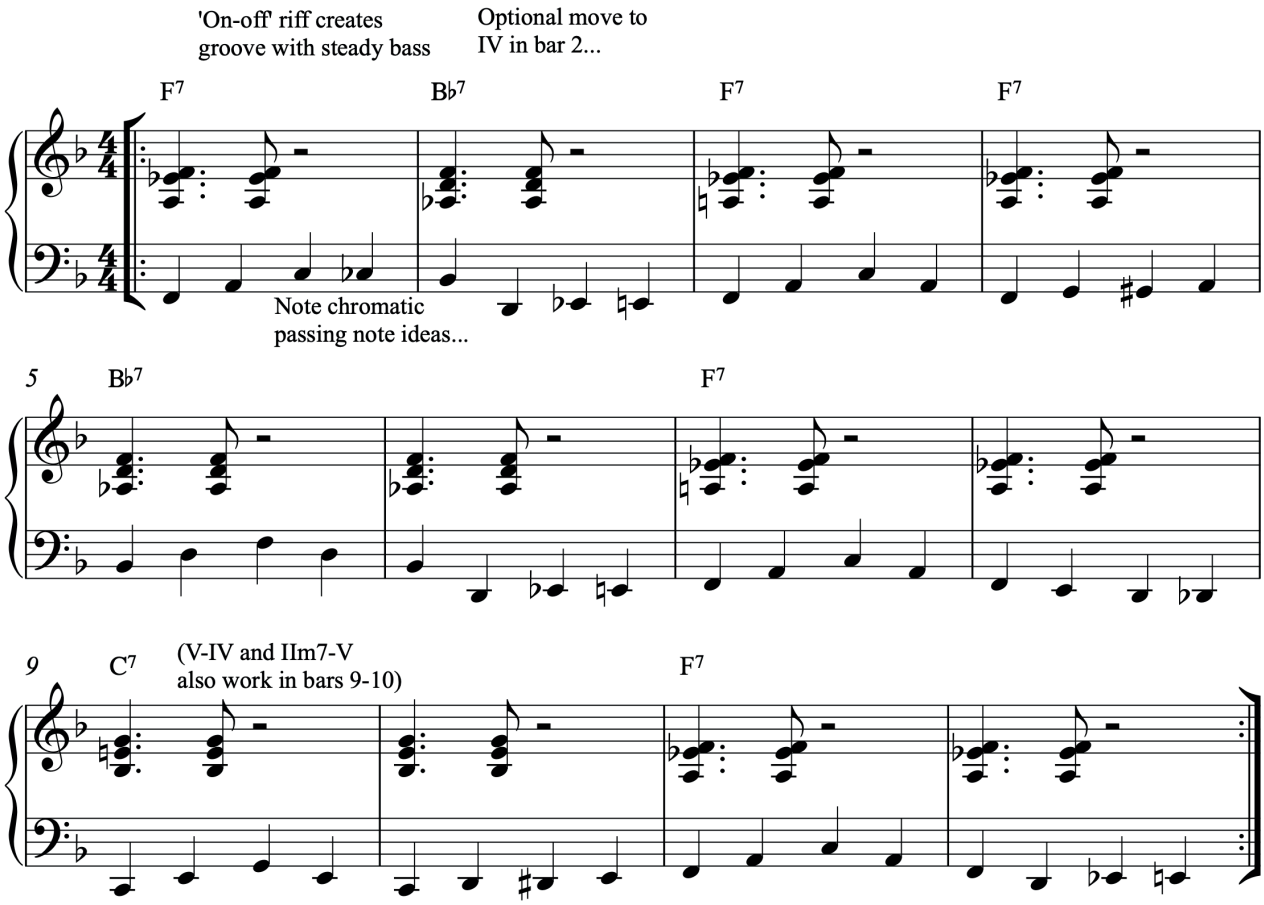
Adding extensions adds richness: 'diatonic' extensions:



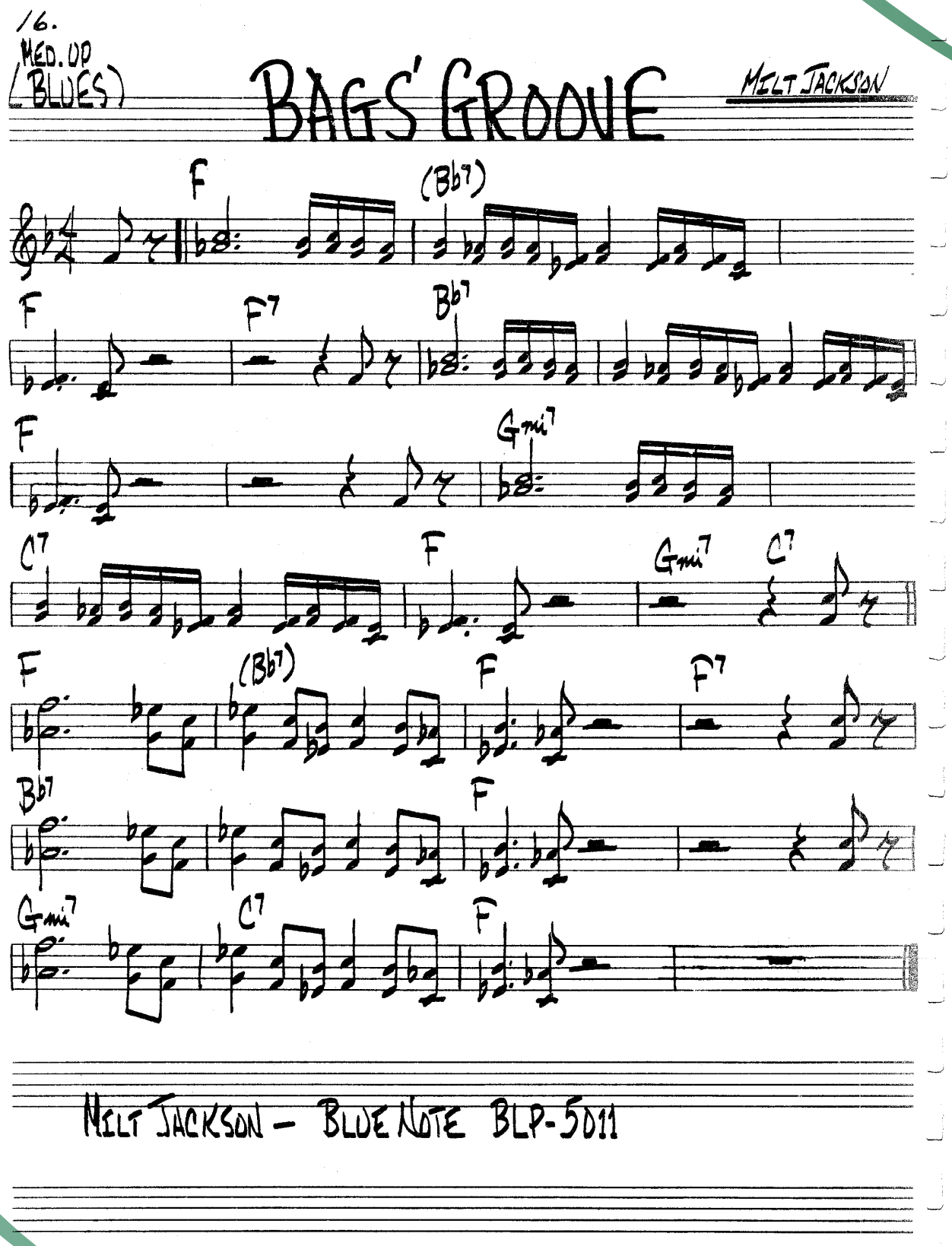
'Non-diatonic' extensions add more colour and tension:



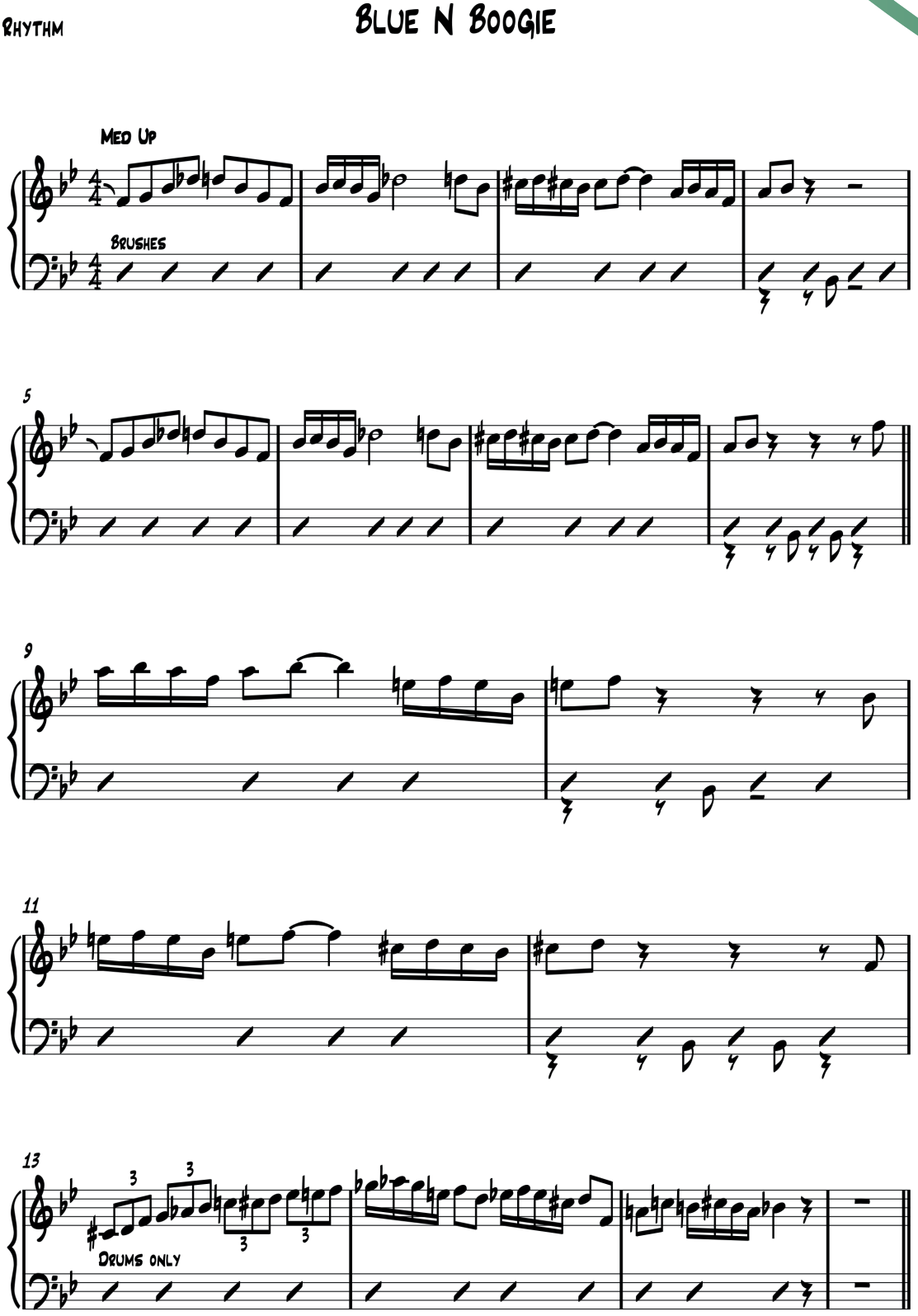
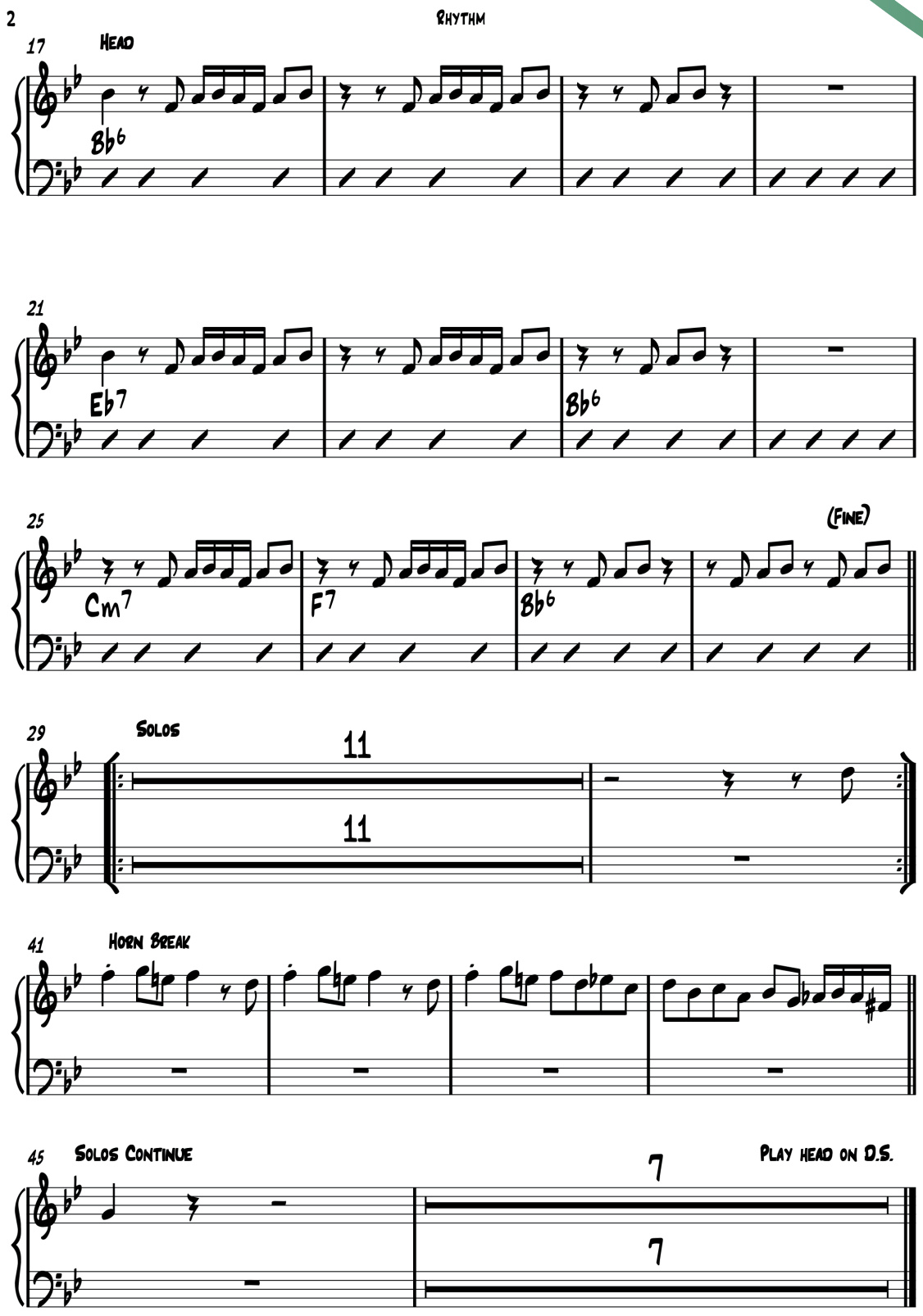
Basic Blues Groove and Voicing



Bag's Groove


16.
MED. UP
(BLUES)
BAGS' GROOVE
MILT JACKSON
F
(B♭7)
F
F7
B♭7
F
Gmi7
C7
F
Gmi7
C7
F
(B♭7)
F
F7
B♭7
F
Gmi7
C7
F
MILT JACKSON – BLUE NOTE BLP-5011

Blue N Boogie



Blue N Boogie (cont.)