

MELODIC BLUES PROGRESSIONS

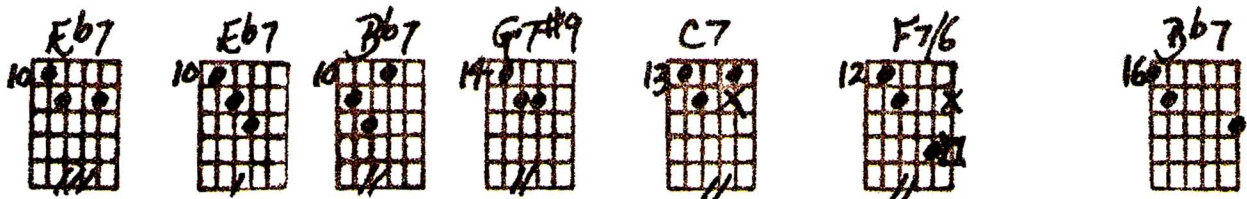
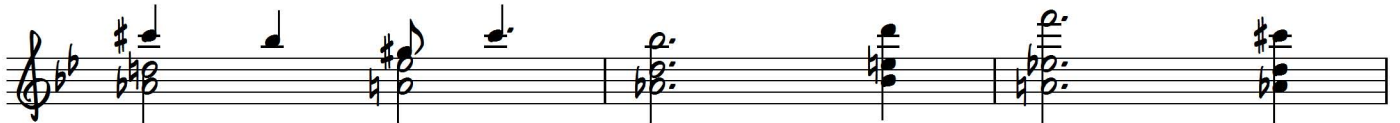
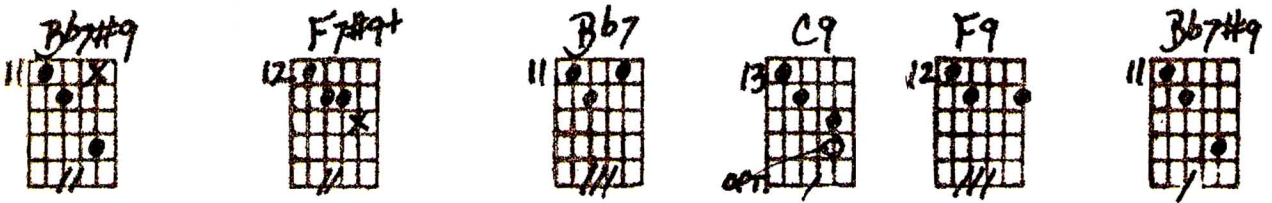
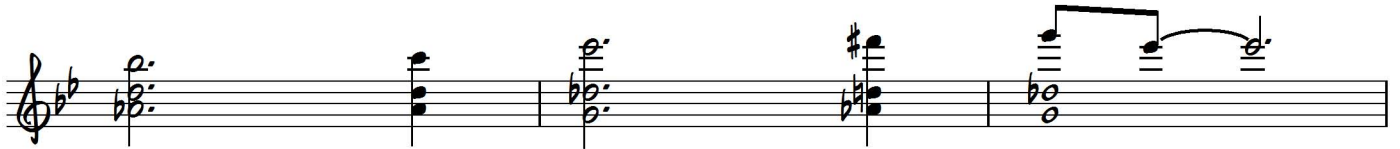
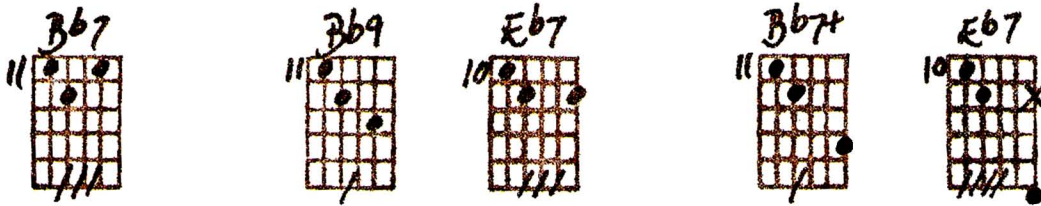
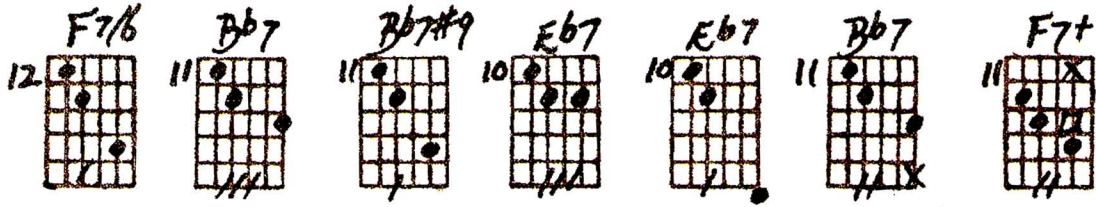
Ted Greene, 1977-07-20

These examples are just "skeletons" and should be filled in with tasty melodic lines.
Learn these examples in the following keys: 1) in Bb, G, F, C, A and 2) in D, C, Eb, F, E
Then make up similar variations on the 12-bar blues progression.

Playing order: ● × □ △
○ = opt.

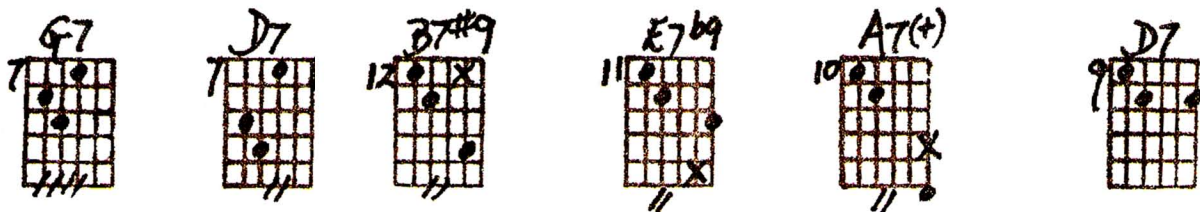
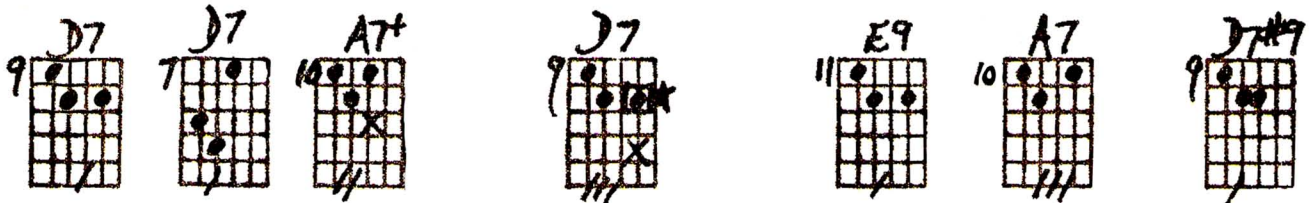
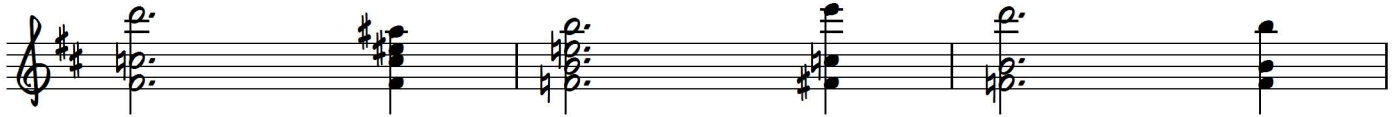
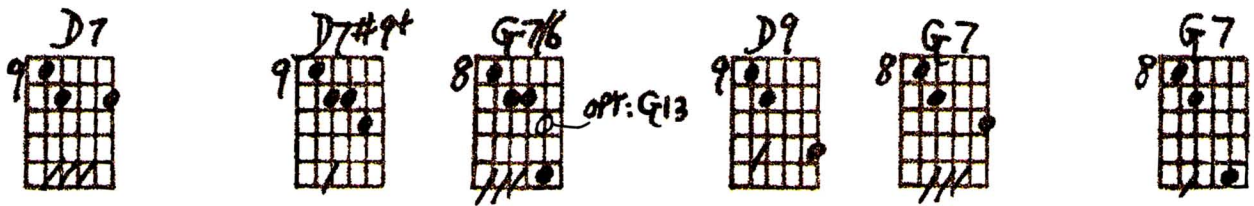
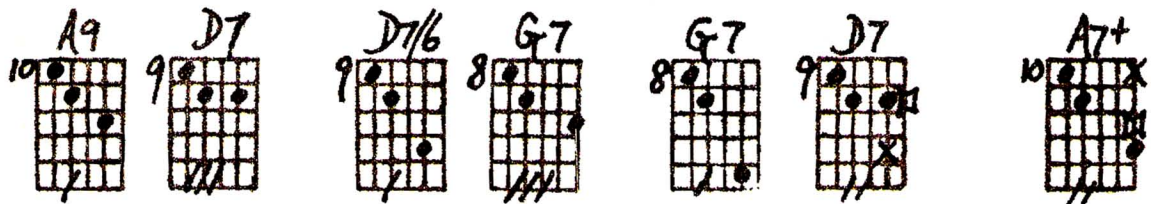
Play with a jazz feeling

Key of Bb



"Melodic Blues Progressions" -- Ted Greene, 1977-07-20 (p.2)

Key of D



The basic progression above is just the normal I-IV-V type that "everybody" plays, but the difference is that many of the above I7, IV7 and V7 chords are preceded by their own V7 chords. Also the last measures have a common turnaround* of I7-VI7-II7-V7.

* Turnaround - a chord progression used to fill up space, usually at the end of a phrase.

MELODIC BLUES PROGRESSIONS

PLAY WITH A JAZZ FEELING

Key of B \flat These examples are just "skeletons" and should be filled in with tasty melodic lines.

1) Key of B \flat

2) Key of D

Learn these examples in the following keys: ① in B \flat , G, F, C, A
② in D, C, E \flat , F, E

Then make up similar variations on the 12 bar blues progression

The basic progression above is just the normal I-IV-V type that "everybody" plays, but the difference is that many of the above I $_7$, IV $_7$ and V $_7$ chords are preceded by their own V $_7$ chords. Also, the last 2 measures have a common *turnaround of I $_7$, VI $_7$, II $_7$, V $_7$.

*TURNAROUND = a chord progression used to fill up space, usually at the end of a phrase.