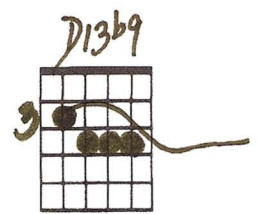
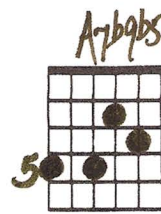
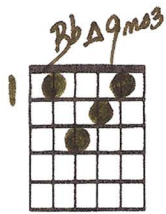
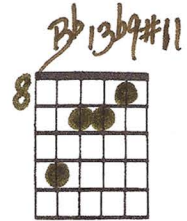
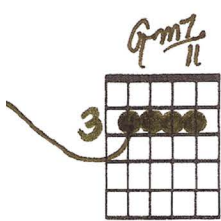
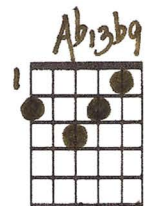
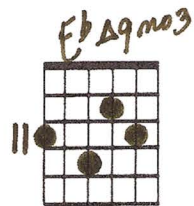
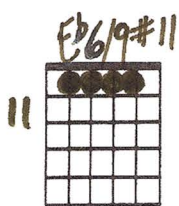


BLUESETTE

Bass-Enhanced Triad Voicings used
for Comping or Accompaniment

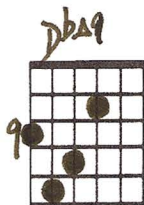
You must, please, sing the original melody while you first learn to play this material.

Key
of Bb
#1

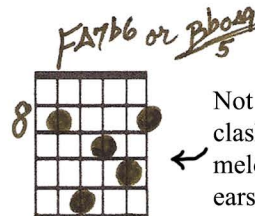
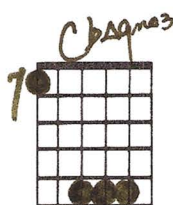
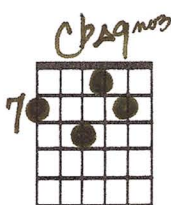




"Bluesette" - Ted Greene Comping with B.E.T. Voicings, p. 2

----- Or on middle 4 strings -----



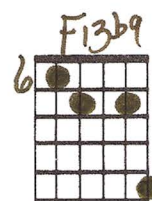
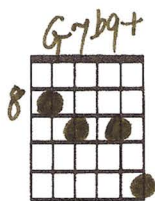
13



Not an unpleasant clash with the melody to some ears (including mine).

17

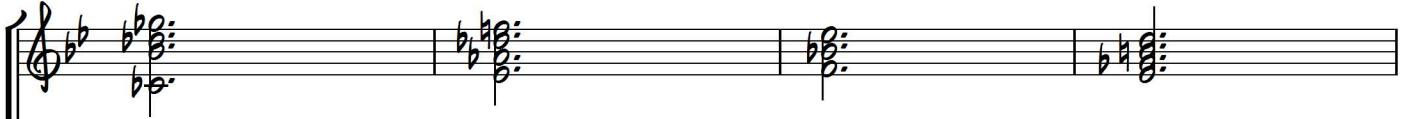
----- mixing close and open triads -----



21

Alternate last line [8 measures]:

(fragment)



One luck - y day love - ly love will come your

D(7)#9



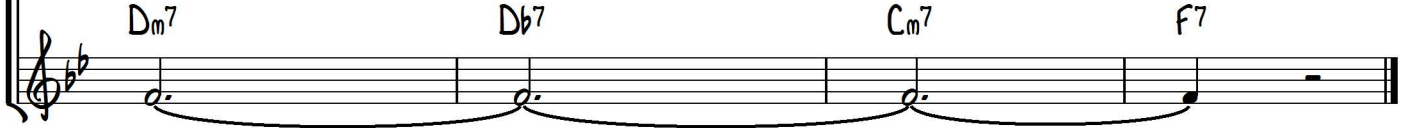
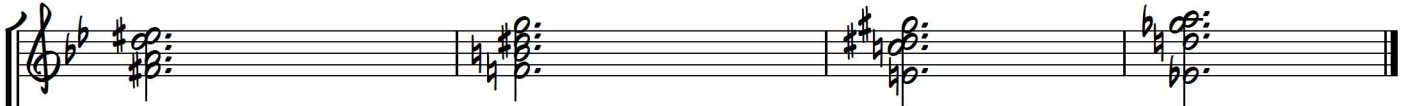
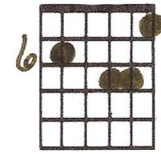
G7+



C(7)#9+



F13b9



way. _____

Non-Triad "rule" here, i.e., regular free, just any voicings one wishes:

#2

6 BbA9 8 BbA7 12 A(m)7/11b5 10 D7#9b9+

BbΔ7 AΔ7 D7b9

Long as there's love in your heart to share,

10 Gm7/11 13 C13 8 Fm7/11 11 Bb13

5 Gm7 C7 Fm7 Bb7

dear Blues - ette, don't des - pair.

11 EbA9 11 EbA13 6 Ebm7/11 9 Ab13b9

9 EbΔ7 Ebm7 Ab9

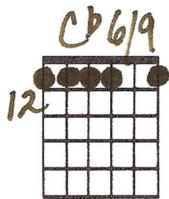
Some blue boy is long - ing just like you to

"Bluesette" - Ted Greene Comping with B.E.T. Voicings, p.5



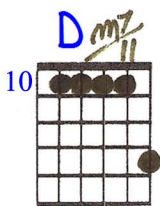
Musical notation for measures 13-16. The top staff shows chord voicings in the treble clef, and the bottom staff shows the bass line. Lyrics are written below the bass line.

13
 DbΔ7
 Dbm7
 Gb9
 find a some - one to be true to.



Musical notation for measures 17-20. The top staff shows chord voicings in the treble clef, and the bottom staff shows the bass line. Lyrics are written below the bass line.

17
 CbΔ7
 Cm7
 F7
 Two lov - ing arms he can nest - le in and



Musical notation for measures 21-24. The top staff shows chord voicings in the treble clef, and the bottom staff shows the bass line. Lyrics are written below the bass line.

21
 Dm7
 Db7
 Cm7
 F7
 stay.

Bass Enhanced Triad Voicings used for Comping: Bluesette

Ted Greene
© 1989-92

①

Key: $\text{F}\flat$ (Kuy) / $\text{D}\flat$

YOU MUST, PLEASE, SING THE ORIGINAL MELODY WHILE YOU LISTEN TO PLAY THIS MATERIAL.

OR ON MIDDLE 4 STRINGS

MIXING CLOSE + OPEN TRIADS

* ALTERNATIVE LAST LINE: $\text{C}\flat\Delta 9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$

not an unpleasant clash w/ the melody to some ears (including mine)

Diagram 1: $\text{F}\flat\Delta 9 \text{ no } 3$, $\text{F}\flat\Delta 7+$, $\text{A}\flat\text{no } 9$, $\text{D}\flat 13\text{no } 9$, $\text{G}\flat 7 \text{ no } 11$, $\text{C}\flat 9 \text{ no } 11$, $\text{F}\flat 7 \text{ no } 11$, $\text{B}\flat 13\text{no } 9 \text{ no } 11$

Diagram 2: $\text{F}\flat 6/9 \text{ no } 3$, $\text{F}\flat\Delta 9 \text{ no } 3$, $\text{F}\flat 7 \text{ no } 11$, $\text{A}\flat 13\text{no } 9$, $\text{D}\flat\Delta 9$, $\text{D}\flat\Delta 7+$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 13\text{no } 9$

Diagram 3: $\text{C}\flat\Delta 9 \text{ no } 3$, $\text{C}\flat\Delta 9 \text{ no } 3$, $\text{C}\flat 7 \text{ no } 11$, $\text{F}\flat 7 \text{ no } 11$ or $\text{B}\flat 13\text{no } 9$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 7 \text{ no } 11$, $\text{C}\flat 7 \text{ no } 11$, $\text{F}\flat 13\text{no } 9$

Diagram 4: $\text{C}\flat\Delta 9 \text{ no } 3$, $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$ / $\text{C}\flat 6/9 \text{ no } 3$

Diagram 5: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 7$, $\text{A}\flat 7 \text{ no } 11$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 7 \text{ no } 11$, $\text{C}\flat 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{B}\flat 13$

Diagram 6: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{A}\flat 13\text{no } 9$, $\text{D}\flat\Delta 9$, $\text{D}\flat\Delta 7$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 13$

Diagram 7: $\text{C}\flat 6/9$, $\text{C}\flat\Delta 9$, $\text{C}\flat 7 \text{ no } 11$, $\text{F}\flat 13 \text{ no } 9$, $\text{m}7 \text{ no } 11$, $\text{D}\flat 13$, $\text{G}\flat\Delta 7$, $\text{B}\flat 9$

② Non-triad 'rules' here, i.e. regular free, just any voicings one wishes

Diagram 8: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 7$, $\text{A}\flat 7 \text{ no } 11$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 7 \text{ no } 11$, $\text{C}\flat 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{B}\flat 13$

Diagram 9: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{A}\flat 13\text{no } 9$, $\text{D}\flat\Delta 9$, $\text{D}\flat\Delta 7$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 13$

Diagram 10: $\text{C}\flat 6/9$, $\text{C}\flat\Delta 9$, $\text{C}\flat 7 \text{ no } 11$, $\text{F}\flat 13 \text{ no } 9$, $\text{m}7 \text{ no } 11$, $\text{D}\flat 13$, $\text{G}\flat\Delta 7$, $\text{B}\flat 9$

Diagram 11: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 7$, $\text{A}\flat 7 \text{ no } 11$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 7 \text{ no } 11$, $\text{C}\flat 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{B}\flat 13$

Diagram 12: $\text{F}\flat\Delta 9$, $\text{F}\flat\Delta 13$, $\text{F}\flat 7 \text{ no } 11$, $\text{A}\flat 13\text{no } 9$, $\text{D}\flat\Delta 9$, $\text{D}\flat\Delta 7$, $\text{D}\flat 7 \text{ no } 11$, $\text{G}\flat 13$

Diagram 13: $\text{C}\flat 6/9$, $\text{C}\flat\Delta 9$, $\text{C}\flat 7 \text{ no } 11$, $\text{F}\flat 13 \text{ no } 9$, $\text{m}7 \text{ no } 11$, $\text{D}\flat 13$, $\text{G}\flat\Delta 7$, $\text{B}\flat 9$