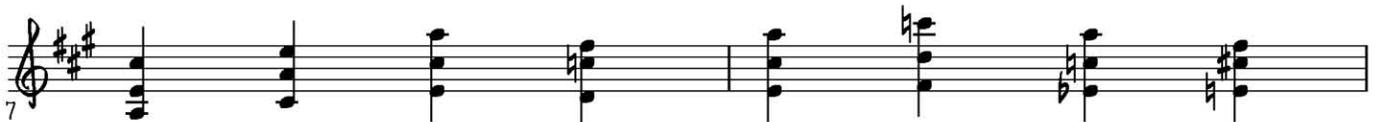
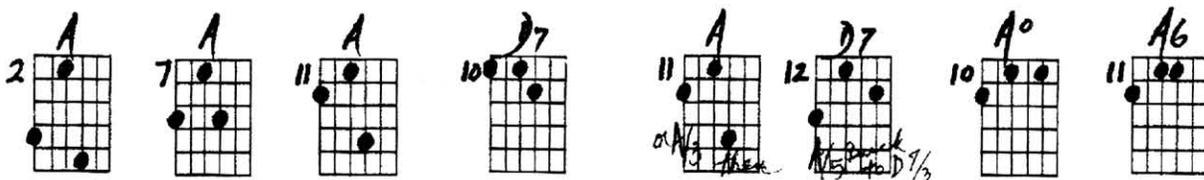
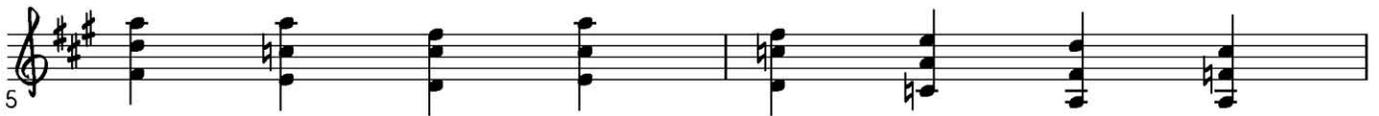
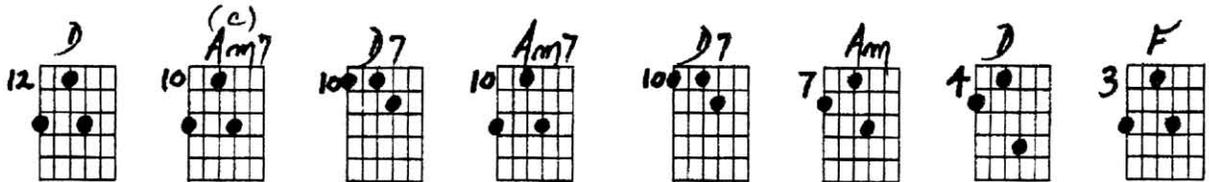
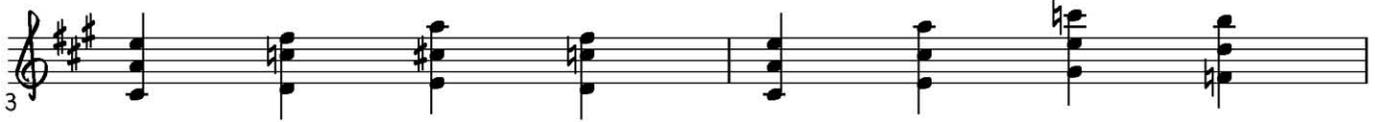
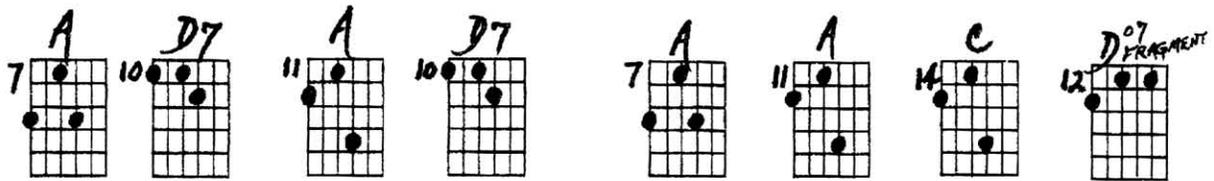
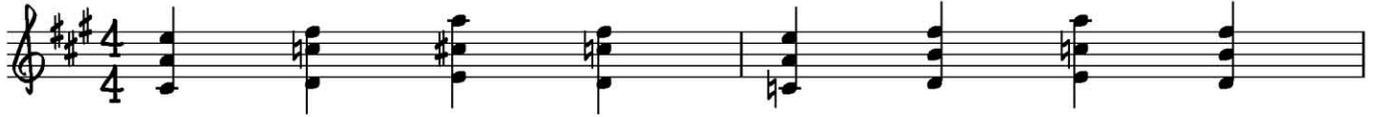
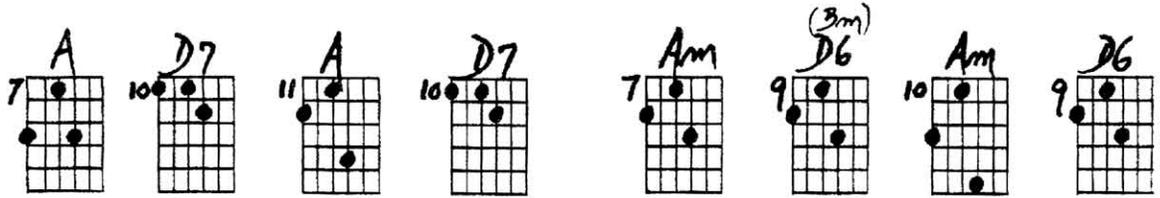


# "GOSPEL" BLUES

1/2 Step Slides (with or without delays)  
can sound good occasionally

Key of A

#1



9

E7 9 E 9 Bm7 10 E 9 Am7 8 D7 FRAQ. 7 D 7 A07 FRAQ. 7

11

A 7 Em 12 Bm 11 D 10 F 10 C 8 G 7 D 7

#2

A 6 Bm7 7 A7 9 Bm7 7 Am 5 D7 FRAQ. 7 D7 7 D7 FRAQ. 7

A6 5 Bm7 7 A7 9 D6 10 A7 9 Bm7 7 A7 5 Eb7 11 D7 10

etc...

# *“Gospel” Blues*

Ted Greene Blues Study, December 1, 1978 and April 27, 1979

Ted began this sheet on “Gospel” Blues on December 1, 1978 and then finished it April 27, 1979. It’s a 12-bar blues study in which he completed the first chorus, but only wrote 4 bars of the second chorus.

If you look at the first chord of each measure you can see the skeletal blues progression he was following. Ted applied a “walking chord” treatment to the progression: using inversions, substitutions, and I-IV-I or I-V-I to create some additional harmonic movement within each measure.

Measures 1 thru 3 use I-IV technique: I-IV-I-IV. However, the first a measure is done as A major, then a bar of A minor, then back to A major.

Measure 4 has a “fragment” D diminished 7. Ted used the word fragment here because there’s no b5, just the root, 3b, and bb7 (or 6th, if you will). The D dim 7 leads nicely into the first D of measure 5.

Measure 6 has some very nice triad moves that take you back to A.

In measure 8, Ted wrote an option for the A to D7 chords: “or A/3 then A/5 back to D7/3”.

The “/3” means 3rd in the bass, and the “/5” means 5th in the bass.

There’s some more diminished 7 “fragment” chords, and then a nice “retro” turnaround in measures 11-12.

Chorus #2 has some 4-note chords added in with the triads. Ted stopped after the 4th bar, probably left as an assignment for the student to continue and finish using similar voicings and progressions.

On the top of Ted’s original sheet he wrote: “1/2 step slides (with or without delays) can sound good occasionally.” By “delays” he meant to break the chord up between melody (top note or notes) and the harmony (bass note or lower or middle structure). This is what Lenny Breau often did when playing chord-melody—it gives the impression of two separate parts. Play one part first and then follow with the other part, which is “delayed.” Don’t overdo though!

Have fun with this arrangement!

--Paul

# "GOSPEL" BLUES

12-1-78  
4-27-79

$\frac{1}{2}$  step slides (w or w/out delays) can sound good occasionally

Key of A

The diagram shows 60 guitar chord diagrams arranged in 6 rows and 10 columns. The chords are as follows:

- Row 1: A (7), D7 (10), A (11), D7 (10), Am (7), D6 (9), Am (10), D6 (9), A (7), D7 (10), A (11), D7 (10)
- Row 2: A (7), A (11), C (14), D<sup>07</sup> FRAG. (12), D (12), Am<sup>(c)</sup>7 (10), D7 (10), Am7 (10), D7 (10), Am (7), D (4), F (3)
- Row 3: A (2), A (7), A (11), D7 (10), A (11), D7 (12), A° (10), A6 (11), E7 (9), E (9), Bm<sup>(D)</sup>7 (10), E (9)
- Row 4: Am<sup>(c)</sup>7 (8), D<sup>07</sup> FRAG. (7), D (7), A<sup>07</sup> FRAG. (7), A (7), Em (12), Bm (11), D (10), F (10), C (8), G (7), D (7)
- Row 5: A (6), Bm7 (7), A7 (9), Bm7 (7), Am (5), D<sup>07</sup> FRAG. (7), D7 (7), D<sup>07</sup> FRAG. (7), A6 (5), Bm7 (7), A7 (9), D6 (10)
- Row 6: A7 (9), Bm7 (7), A7 (5), Eb7 (11), D7 (10), [empty grid], [empty grid], [empty grid], [empty grid], [empty grid], [empty grid], [empty grid]

Additional annotations include: (3m) above D6 (9) in row 1; (c) above Am7 (10) in row 2; (D) above Bm7 (10) in row 3; and handwritten notes "or 1/3 then" and "1/5 then" near the A (11) and D7 (12) diagrams in row 3.