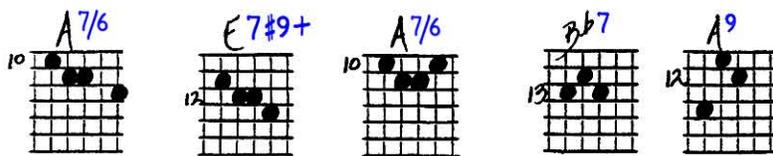


JUMPBACK BLUES

I may also refer to it as "Sandwich V Blues" or "Insert V Blues"

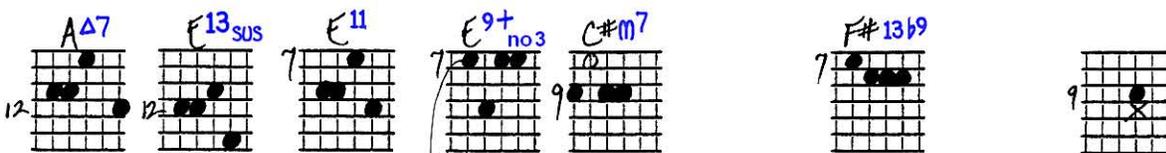
○ = optional

Key of A



← Remember, the bass player will have the low A if this chord seems a little weird to you.

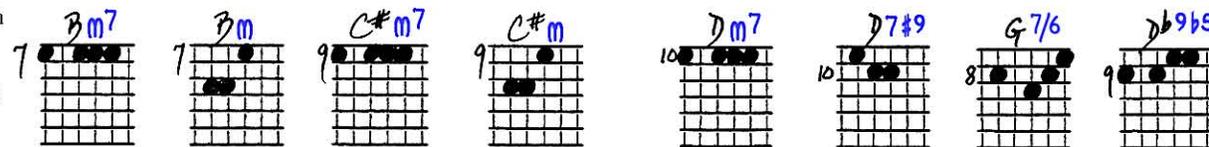
Bass and drums speak here without "us."



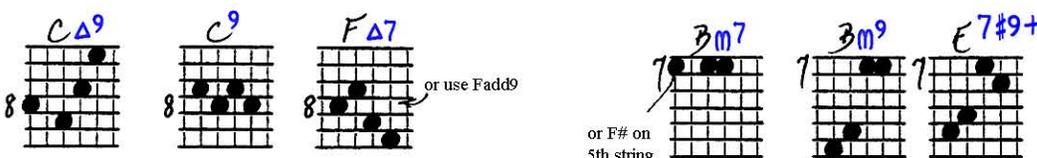
or use D on the 6th string as the bass.



Please add some open ghost tones on some of the "ands" (in between beats) in this line to help push it along.

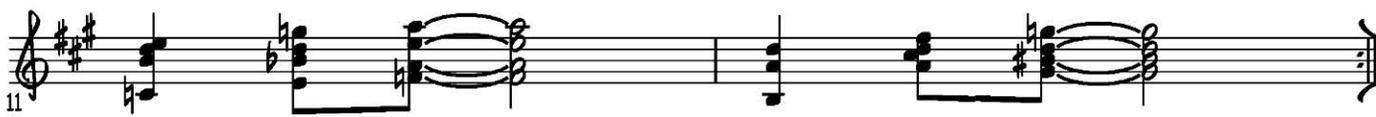


Definitely try an open ghost here, before the C chord.



or use Fadd9

or F# on 5th string.



Jumpback Blues

Ted Greene Blues Study – April 19, 1988

This blues study illustrates the “V-of” principle: any chord may be preceded by its V7. I believe that Ted used the term “jumpback” here to mean that for a given chord, you would first play that chord, then “jump back” to its V7, then return to the original chord.

Ted wrote at the top of his original page, “Jumpback Blues (I may also refer to it as ‘Sandwich V Blues’ or ‘Insert V Blues’)”. These are just different ways to express the same principle — to show how the given chord is played with its V7 chord inserted. Think of this as a single harmonic unit: I7 – V7 – I7. It’s just the I7 chord with its V “sandwiched” in between itself. This adds some harmonic interest and flavor to an otherwise somewhat stagnant harmony.

On his original sheet Ted provided only the letter name of the chord, and wrote a comment that the student was to “add the exact chord qualities.” We’ve added these chord qualities in blue.

Also attached is an analysis of the basic blues progression Ted used for this study. He added some extra chord “flavors” in some spots, but this is the basic harmonic structure. If you compare this progression to the “Jumpback Blues, you’ll see that for the first 6 measures Ted applied this “sandwich” or “jumpback” technique to each chord, adding its V7 chord.

In measures 7-10 Ted used the common ascending scale-wise progression of I-ii-iii to add that “pretty major 7 sound” to the blues. For measure 7 instead of using the Bm7 chord (the ii chord), Ted played some E11 chords, which in essence have the same sound and function as the Bm7.

Measures 11-12 is of course the turnaround. In *Chord Chemistry* (p. 99) Ted lists 25 of the “nearly infinite number of turnarounds.” Here he used #18 with some slight adjustments.

If you find that the Bm9 – E7#9+ in bar 12 poses too much of a stretch for your hands, then find an easier voicing to grab with the same sound.

Ted also wrote on his original page at the beginning of measure 8: “Please add some open ghost tones on some of the ‘ands’ (in between beats) on this line to help push it along.” And at the bottom he wrote:

- 1) MEMORIZE SLOWLY, phrase by phrase
- 2) The necessary “hip” jazz-blues feel is paramount.
- 3) Transpose to the keys of Ab, G, F# (or Gb) and Bb.

Enjoy!

A7
I7

D7
IV7

A7
I7

A7
I7

D7
IV7

G7
bVII7



AΔ7
I

Bm7
ii

C#m7
iii

F#7
VI7

Bm7
ii

C#m7
iii

Dm7
iv

G7
bVII7

CΔ7
bIIIΔ7

FΔ7
bVIΔ7

Bm7
ii

E7
V7



JUMPBACK BLUES (I may also refer to it as 'SANDWICH I' or 'INSERT I')

© 1988
J. J. Johnson

Key of A

Add the exact chord qualities.

ghost a open optional

similar chromatic.

out and then open on three

as at left

REMEMBER, THE BASS PLAYER WILL HAVE THE LOW A IF THIS CHORD SEEMS A LITTLE WEIRD TO YOU.

RABBIT DROPS BREAK HERE

as in final

as in liner

OPTIONAL FOR INCLUSION

PLEASE ADD SOME OPEN GHOST TONES on some of the 'ands' (in between beats) in this line to help push it along.

or use F# on 5th str.

or use F# on 5th str.

definitely try an open ghost here, before the C chord.

- ASSIGNMENT:
- MEMORIZE SLOWLY, phrase by phrase.
 - The necessary 'hip' jazz blues feel is paramount.
 - Transpose to the Key of A, G, F#(or G) and Bb.