

MINOR BLUES

© 8-18-89
Ted Greene

Key of Bm

the counting:

Bm Bm7 E Em Bm

Bm/A G#m7 G7 F#7

Bm Bm7 E7/6 A11 DΔ7

GΔ7 C#m7/11 F#7+

Bm7 (1 2 ↓) Bm7 (3 + 4) Am7 (4 1 2 3) D7/6 (slide on + into 4)

9

GΔ9 (1 2 4) GΔ9 (3 + 4) CΔ9 (4 + 1 2 3 4)

11

Rt. hand fill on this chord

SLIDE TOP 3 VOICES HERE →

A7/B (1 + 2) D9 (3 +) G#m7 (4) G7 (1) GΔ7 (2) F#m7 (3 + 4)

13

Bm7 (4 1) Bm7 (4 2 4) Bm7 (3 4 4) E/9 (4 1 4 2) Em (4 3 4) Em (4 + ah pull-off)

15

Minor Blues

Ted Greene Composition — 1989, August 18th.

Compilation pages by Paul Vachon, additional comments by Steve Herberman

Ted's "Minor Blues" is an original composition for a 16-bar blues in B minor.

Some Comments:

Measure 2: Finger the Em as 3, 2 then add 4th finger for the X, 1st finger for square. This leads nicely into the Bm.

Measure 8: For the C#m11 do a full barre and lay your 4th finger down to catch the A and E melody notes. Keep the barre for the F#7(#5).

Measure 12: For some reason I just want to hear an E on top of the Cmaj9 chord, so if you also like this play the open 1st string.

Measure 13: For a smooth transitions of the D6/9 to G#m7 finger it as: 3,2,2,4 then add 1st finger for the X. Now, keep everything in place but just slide your 3rd finger down one fret for the G# bass note.

Measure 14: Play the G7 and Gmaj7 as: 1,1,3,1 to 1,4,2,3 (keep barre in place).

Measures: 15-16:

Play the B notes on the 5th string with 2nd finger.

Play the F# notes on the 4th string with the 4th finger.

Play the notes on the 3rd string with the 1st finger.

There's a small error in Ted's diagrams: The F# note on the E/9 chord has a tie on it to the next diagram, but it shouldn't be there.

At the bottom of Ted's original page he wrote:

"There are a few little details that may be modified, but don't do that until you can play it as is at a med-slow pace. Try to read each diagram only 2 or 3 times maximum (i.e. memorize as you go)...you don't really want to read all those [dot's], X's, etc. more than you have to, do you?"

Also keep in mind that the numbers just below the grid diagrams refer to the counting, not fingering. You can pretty much ignore them if you can read the notation. This piece is fairly easy to learn and play, but of course anything from Ted's always contain some challenges to our skills to become better players.

Enjoy!

~Paul

From Steve Herberman:

Allow me to discuss this 16 bar progression a little...

The first thing that hit me while playing it was that the progression is similar to the Stanley Turrentine tune "Sugar."

It's really nice that Ted used the IV chord in the second bar (quick IV), specifically the major IV and then immediately to the minor IV. Most minor blues tunes wait until the 5th bar to go to IVm and use a minor II-V in bar 2. So Ted used a different cadence, and instead of using C#m7b5 to F#7 he chooses E to Em which is more unique. And it gives the tune more color since non-diatonic tones are used, namely the beautiful G# (3rd of E). Love the open voiced triads as well.

Since Ted chooses to go back to Bm in bar 5 and not E (just like in "Sugar") it's hard for me to think of it as a minor blues, but it is most definitely bluesy!

I love what he did in bars 6-7 compressing the C#m to F#7 into one bar instead of stretching it over 2 bars which would be more common.

Going from bar 9 to 10 makes me think of the tune "Sunny"—the Bm7 down to the Am7 to D13.

From here to the end it doesn't resemble "Sugar" much anymore. Maybe Ted was thinking of another existing 16 bar progression from a standard, but I can't think of what that is today!

...I want to quickly thank Barbara for all that she does and say that a day doesn't go by where I'm not thinking of Ted's brilliance.

~ Steve Herberman