"Bidin' My Time" Progressions
Ted Greene, 1985-03-31

Try in 4 voices (in V-1 thru V-14 or 15), then in 5, maybe also with pedals.
Also in 3 voices with and without pedals.

1) I (or I6) – bVI7/6 – IV/9 – (ii7/11) – V alt.
2) I^7 – bVI13 (no R, 5) – IV/9 (ii7/11) – V alt.
2a) I^7 – bVI13 – IV/9 – bVII7 – V7
3) I – bVI7/6 (no R) – ii7/11 – ?
3a) I/9 – bVI7/6 (no R) – iim11 (no R, 5)
4) I6 – I9/11 or I7/b9/11 – IV/9 – V7b9 or 11b9
4a) I^7 – I9/11 (no R, 5) or I7/b9/11 – IV/9 – V7b9 or 11b9
5) I – bV^7 – IV/9 – ?
6) I (^7) (try delaying [the 7] if in 5 voice large/R) or iii7sus – VI7alt. – ii7/11 (no R or others)

Favorable Voicings for Above (keying in on 2nd chord – rest can be deduced by working backwards and forwards):

( ) = number of string sets

[ V = Ted’s Voicing group number; his V-System. ]

1) 7/6 no5:
   V-1 (3)   V-2 (3, 4, or 5)   V-3 (2 or 3)   V-4 (2 or 3)   V-5 (2 or 3)
   V-6 (2)   V-7                  V-8                  V-9                  V-10
   V-13

2) 13 no R, 5:
   V-1 (3)   V-2 (3 +)            V-3 (2)         V-4 (4)         V-5 (4 +)
   V-6       V-7                  V-8                  V-9                  V-10
   (V-11)    (V-12)              V-13                  V14 in Bb only (Gb13/Eb)

3 and 3a) 7/6 no R:
   V-1 (3)   V-2 (3 +)            V-3 (3)         V-4 (3)         V-5 (3)
   V-6       V-7                  V-8 (2 +)        (V-9)           V-11 (2)
   (V-12)    V-13                V-14

Derive from 7/7 with R to b7, b7 to 6.

4) (V-1 (2+))  V-2 (3)            V-3 (3)         V-4 (4)         V-5 (3)
   V-6       V-7                  V-8 (3)         (V-9)           V-10 (higher)
   V-11 (2 +) V-12 (2+ )         V-14

5) V-1 (3)    V-2 (3+)            V-3 (2)         V-4 (4)         V-5 (4)
   V-6       V-7                  V-8 (2)         V-9                  V-10
   V-13     (V-14)

6) Virtually all.
"Blowin' My Time" Progressions:

1. I V-17 III 17 ?
2. I V-17 III 17 major
3. I V-17 III 17 minor

Try in 4 voices. Then in 5, maybe 6, 8.

Favorable Voicings to above (progressing in a 2nd chord - rest can be deduced by working backwards forwards):

1. V-1 (3°)
2. V-2 (3, 5°)
3. V-3 (2, 6°)
4. V-I 7
5. V-6 (2, 3°)
6. V-8 (3, 4°)
7. V-10 (1, 2°)
8. V-7 (2, 6°)
9. V-11 (3°)
10. V-12 (3, 4°)
11. V-13 (4°)
12. V-14 (5°)

Virtually all.