The sheet music for this tune has a typically poor chord arrangement - see below for improved version.

"Swing" or "Shuffle" rhythm = \( \frac{\cdot\cdot\cdot}{\cdot\cdot\cdot} \) etc.

but is often written for visual ease as: \( \frac{\cdot\cdot\cdot}{\cdot\cdot\cdot} \) etc.

**Sentimental Journey**

**Blues Tune**

Move melody
up 1 octave

Original version:

C

1. Gonna take a sentimental journey, gonna set my
2. Got my bag, I got my reservation, spent each dime I
3. Never thought my heart could be so yearny, why did I de-

Modern chord Substitutions:

C F\(^{\natural}7\) C G\(^{13}\)SUS C Am\(7\) (A\(7^+\))

G\(7\)

D\(9\) G\(7\) C C\(7\) F\(7\) Bb\(11\) Bb\(9\)

C G\(7\) C F\(7\) C F\(7\) C F\(7\) C

Em\(7\) C Am\(7\) (A\(7^+\)) D\(9\) G\(7\) C C

FINE
"Sentimental Journey" - Ted Greene,  p.2

Bridge

F
Sev - en that's the time we leave at sev - en.

F07/Ab F/A F07/D F6/C F/C C07/Eb C/E F/9

D7
I'll be wait - in' up for hea - ven, count - in' ev - ry mile of

Em9 Am7 Db13 D13 D7 Am7/11(add C#)/E D7/F# G7

rail - road track that takes me back. D.C. al Fine

G7 G7/D F#m7/C# B7b9/C Em7/B A7b9/Bb Dm7/A G7

New melody note
“Sentimental Journey”
Lead sheet and analysis
Ted Greene, 1974-04-27

Analysis:

(V) ⇔ V^11 and V13sus sound like IV/V

1) Measures 1 & 2: using I-IV-I-IV (V) for more interest, variety.

2) Measures 3 & 4: converting I - V into more interesting I - vi7 - II7 - V7

3) Measures 5 & 6: Converting I - IV into I - I7 - IV7 - VII

4) Measures 7 & 8: Like measures 3 & 4, with option of iii for I.

Bridge

5) Measures (of Bridge) 1 & 2: Embellishing a major chord with its i°7 instead of normal V7.

6) Measures 3, 4, 5, 6 of Bridge: Another o7 embellishment, then creating a stronger progression akin to the root movement used in measures 7 thru 10 in modern blues progressions: I - VI - III -VI - II - V.

Notice the 1/2 step embellishment of D13 (using D♭13) and also the bass line pattern used on the two measures of D7: D7/D – Am7/E – D7/F#

7) The last two measures of the bridge are voicings often used by Richard Rodgers, who has written many fine songs. The principle is harmonizing a chromatic bass line. Coincidentally enough, the cycle of 4ths is the result → after the G7:

(G7/D) – F#m7/C# - B7♭9/C – Em7/B – A7♭9/B♭ – Dm7/A – (G7/G) → to I.

The melody note in the second to the last measure is changed to allow the use of a different chord (B7♭9). This type of thing should be done sparingly until your ear is more developed.

This pattern is really just one big long chain of back-cycling. Here are the forms:

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<td>G7</td>
<td>F#m7</td>
<td>B7♭9</td>
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The beauty of these forms lies in the fact that the bottom three notes are triads in all but the G7 at the end.
"Swing" or "Shuffle" Rhythm = \[ \frac{1}{4} \] \( \text{3} \) \( \text{4} \) \( \text{5} \) \( \text{6} \), but is often written for visual ease as \( \frac{3}{4} \) \( \text{3} \) \( \text{4} \) \( \text{5} \) \( \text{6} \). The sheet music for this tune has a typically poor chord arrangement. See below for improved version.

Blues Tune: **Sentimental Journey**

Original Version:

Bridge:

Modern Chord Substitutions:

Analysis:

1. Measures 1-2: using I IV I IV form more interest, variety.
2. Measure 3+4: converting I IV into more interesting I V6 I7.
4. Measures 7+8: like measures 3+4, with option of III for I.

Bridge: Measures 1+2: embellishing a major chord with its 107 instead of normal I7.

Bridge Measures 3, 5, 6, 8 of Bridge: Another embellishment, then creating a stronger progression akin to the root movement used in measures 7 thru 10 in modern blues progressions: I IV V6 IV I7.

Notice the 1+step embellishment of D13 (using D613) and also the bass line pattern used on the 2 measures of D7.

D7 Am7 D7: very commonly used by great composers such as George Gershwin.

The last 2 measures of the bridge are nothings often used by Richard Rodgers, who has written many fine songs. The principle is harmonizing a chromatic bass line. Coincidentally enough, the Cycle of 7ths is the Device to open the G7.

This pattern is really just one big long chain of back-cycling. Another is the forms:

G7 F7 C7 B7/B9 Em7 A7/B9 Dm7 (G7)

This melody note in the end to the last measure is changed to allow the use of a different chord (B7/B9). This type of thing should be done sparingly until you can see the beauty of these forms lies in the fact that the bottom 3 notes are treated in all but the G7 at the end.