

Progressions for Intros, Endings, and Interludes

Ted Greene

Pretty Turns

- 1) I – II7 – IV – V7
- 2) I – iii7 – IV – V7
- 3) I – IV – II7 – V7
- 4) I – V – bIII – ii7 – V7
- 5) I – vi – ii or II7 – V7
- 6) I – bVI7 – ii7 – V7
- 7) I – bVII^Δ7 – bVI^Δ7 – V7
- 8) Circle of Fifths
- 9) Circle of 4ths (pure)
- 10) Circle of tempered 4ths

Blues Turns

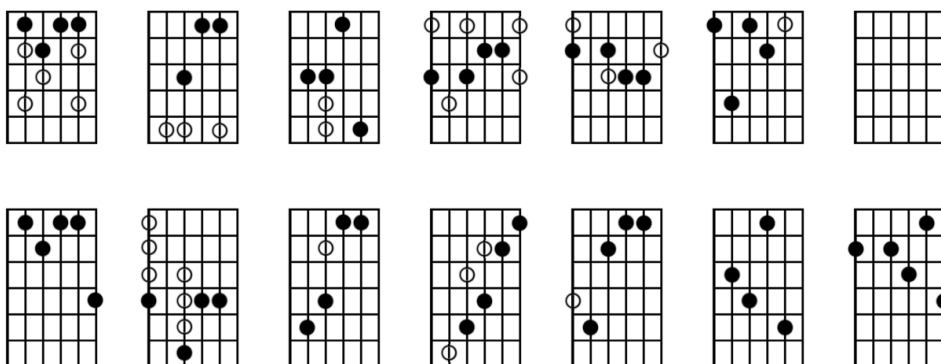
- 1) I – IV – II7 – V7
- 2) I – VI7 – II7 – V7
- 3) I – bVI – ii7 – V7
- 4) I – bVII7 – bVI7 – V7

Progressions

- 1) I – (V) – I7 – IV
- 2) I – bVII7 – I – bVI – bII – I (end)
- 3) I – I7 – IV (Blues) – I^o – I, vi, ii, V – I – bvi, V
- 4) Poly Ends – bIII – II – bII – I | I – bVII – bVI – I
- 5) All vamps
- 6) Sarah Vaughn intro.
- 7) Judy Garland intro. – C – C+ – Am – C+ – C
Em – C – A7 – C – Em — Bm – G – B – Em – A7 — Am – F – A – Dm – G7 —
C – Bb9b5 – F – D13 — Cm – G7
- 8) Moonglow
- 9) When Sunny Gets Blue
- 10) The Bells of Summer

Dominant Sequences

- 1) 2 | b7 4 (b2)
- 2) 2 | 4 b7 (b2)
- 3) 4 | (b)2 b7 5
- 4) 4 | b7 2 b2
- 5) b7 | 2 4 b2
- 6) 5 b7 b2



Use sequence also of all important m^Δ7/9 and 13 and 11 (#11) chords.

Think about chromatic leaning of all voices.

In F: I – vm7 – bVI^Δ7 – V¹¹.

I^Δ7 – #IV9#11 – iv7 – bVII dominant.

PROGRESSIONS (FOR INTROS, ENDINGS, INTERLUDES)

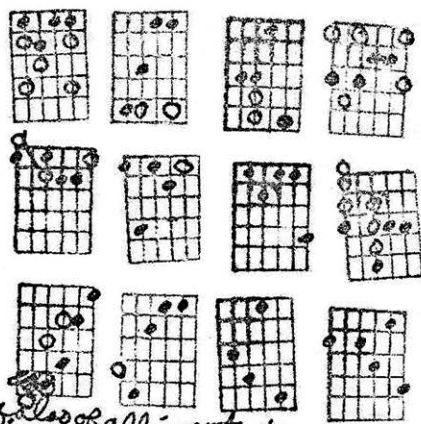
- PRETTY TURNS
- ① I II⁷ IV⁷ V⁷
 - ② I III⁷ IV⁷ V⁷
 - ③ I IV⁷ II⁷ V⁷
 - ④ I V⁷ III⁷ II⁷ V⁷
 - ⑤ I VI⁷ II⁷ IV⁷ V⁷
 - ⑥ I ^bVI⁷ II⁷ V⁷
 - ⑦ I ^bVII⁷ ^bIII⁷ V⁷
 - ⑧ CIRCLE OF FIFTHS
 - ⑨ " " 4ths (pure)
 - ⑩ " " tempered 4ths

- BLUES TURNS
- ① I IV⁷ II⁷ V⁷
 - ② I ^bVI⁷ II⁷ V⁷
 - ③ I ^bVI⁷ II⁷ V⁷
 - ④ I ^bVII⁷ ^bIII⁷ V⁷

- PROGS
- ① I (V) II⁷ IV⁷
 - ② I ^bVII⁷ I ^bVI⁷ I (end)
 - ③ I II⁷ IV⁷ I V⁷ II⁷ I ^bVI⁷ I
 - ④ POLY ENDS - ^bIII II ^bIII I ^bVII ^bVI I
 - ⑤ all VAMPS

- ⑥ SARAH VAUGHAN INTRO
- ⑦ JUDY GARLAND INTRO - C C + Am C + C
Em C A7 C Em - Em F B Em A7 - Am F A Dm G7
- ⑧ MOONGLOW
C B D F F D B C - C m G7 m
- ⑨ WHEN SUNNY
- ⑩ BELLS OF SUMMER

- DOM. SEQUENCES
- ① 2 b7 4 (b2)
 - ② 2 4 b7 "
 - ③ 4 b2 b7 5
 - ④ 4 b7 2 b2
 - ⑤ b7 2 4 b2
 - ⑥ 5 b7 b2



use seq. of all important
m7/9 + 13 + 11 (+1) chords.
think about chromatic leaning
of all voices.

m f I Vm⁷ ^bVI⁷ V⁷ II
I A7 ^bIII⁷ IV⁷ ^bVII⁷ m