TED GREENE: SOUND, TIME, AND UNLIMITED POSSIBILITY

By

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And approved by

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ABSTRACT OF THE THESIS

Ted Greene: Sound, Time and Unlimited Possibility

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Thesis Director:

Dr. Lewis Porter

One of the most important yet relatively unknown guitarists, Ted Greene occupied a unique space as both guitarist and educator, revered by a large number of guitarists from many styles of music. What becomes evident from listening to him is that his guitar playing is unmatched in its use of voice leading, amounting to an almost flawless sense of harmonic progression. Even though his commercially available recording catalog is limited, the existence of Internet materials, mostly videos, give us a clearer picture of what he could do musically, which is not as present on his recordings.

He is most well-known for the four books on guitar playing, the most well-known probably being Chord Chemistry. However even these great books do not give the full picture about Greene’s musicality. A much fuller picture can be constructed from the more informal things like lesson videos and interviews, which also hint at the possibility that perhaps Greene was at his best in low-pressure, informal situations.

This document serves not to give an overview of Greene’s work and career, but to focus on analyzing several specific items that clearly illustrate the essence of him music.
Acknowledgements

I would like to thank Lewis Porter, Ronald Greene, Linda Greene Jainchill, Cathy Segal-Garcia, Dale Zdenek, Ben Monder, Phil deGruy, Sal and Bonnie Tardella, Ed Berger, Hilma Carter, Henry Martin, Paul Vachon, Dan Sawyer, Rocco Somazzi, Mike Campbell, Rowanne Karapogosian, Lori Markman Levine, Chris Maybach and Chris Dennison.

Thank you to my entire family, especially my parents, Terrence and Regina, and my wife, Lucy.

Also, special thanks to Juliette, Sophiana and Sébastien.

Of course, thank you to Ted Greene.
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INTRODUCTION

One of the most important yet relatively unknown guitarists, Ted Greene occupied a unique space as both guitarist and educator, revered by a large number of guitarists from many styles of music. What becomes evident from listening to him is that his guitar playing is unmatched in its use of voice leading, amounting to an almost flawless sense of harmonic progression. Even though his commercially available recording catalog is limited, the existence of Internet materials, mostly videos, give us a clearer picture of what he could do musically, which is not as present on his recordings.

Theodore Howell Greene, called Teddy by his family, was born in Los Angeles, California on September 26, 1946. He was the second of three children born to Irwin and Bertha Greene, along with an older brother, Ronald, born in 1943 and a younger sister, Linda, born in 1949.

In the 1950’s and 1960’s the Greene family moved several times, due to Irwin’s work, with stops in Ohio, New York and Georgia, ultimately ending up back in California in the 1960’s.

It was in Westchester, New York, in the 1950’s, that Greene began to study guitar regularly, taking his early lessons with local teacher Sal Tardella. Greene moved back to California around 1963, and in his late teens he established himself as a very adept rock guitarist and developed a following.

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2 Tardella used the Mel Bay method, as well as showing Greene blues and rock material. Email correspondence with Sal and Bonnie Tardella, 2013.
Greene, who his siblings say had mathematical gifts, studied accounting briefly at California State University, Northridge, but decided he wanted to devote his time to teaching guitar. At one point he informed his parents of his intention to teach guitar as a profession.³

In addition to his interest in music, Greene also collected baseball cards and coins, enjoyed watching films, reading and was interested in cars. Greene, a huge fan of classical music, in particular J.S. Bach, considered Bach’s Brandenburg Concertos the greatest pieces of music ever written.⁴

Ted Greene died in late July, 2005, in his apartment in Encino, California, of a heart attack. He was 58 years old.⁵ Ronald Greene said that Ted Greene’s death certificate lists his date of death as July 25, but it is thought that he probably died a few days before that.

A major theme when talking to Greene’s siblings, as well as Dale Zdenek and Cathy Segal-Garcia, was who he was as a person. He was kind, charitable, humble and modest. At the memorial service held for Greene on August 15, 2005, attended by around 700 people, there were “Be Like Ted” t-shirts.

For more background information about Ted Greene’s life see Chapter 7, Interview Excerpts, especially the excerpts with Ronald Greene, Linda Greene Jainchill, Dale Zdenek and Cathy

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³ Phone interview with Linda Greene Jainchill, 2014.
⁴ Phone interview with Ronald Greene, 2014.
⁵ Greene had a very limited, specific diet, which included peanut butter, carrots, Fritos and diet soda. He also smoked, not heavily, however those that did not know him may have been unaware of this there are no photos of him with a cigarette.
Segal-Garcia. Also see Appendix I, Genealogy, Appendix II, Selected Professional Chronology and Appendix III, Geographic Chronology.
The Issue of Documentation

The major factor in Greene’s relative obscurity as a guitar player is the lack of available documentation. Greene has only one officially released recording as a leader, 1977’s *Solo Guitar*. There are a handful of other recordings that Greene appears on, but it is generally only a matter of several tracks. There is some speculation that Greene may have appeared on various studio recordings, but no results were actually found.\(^6\)

In order to get a complete picture of Greene as a player, the only sources available to the general public are tedgreene.com and YouTube. It is a rarity for such an important figure to have such little work documented. Some comparisons could be made to other important underdocumented musicians, such as pianist Herbie Nichols. However, Nichols was recorded on around 15 sessions, which, even though a very small number, dwarfs the number Greene is credited on taking part in.

Greene is of course well known among guitarists for his books, the most well-known being *Chord Chemistry*. The fact that Greene is respected for his knowledge of the theoretical aspects of the guitar does not necessarily mean he is respected for his guitar playing. In fact, familiarity with Greene’s playing appears to largely be West Coast-based, specifically the Los Angeles area.

The fact that there is no evidence that Greene traveled outside of the state of California for approximately the last 40 years of his life, and doesn’t appear to have performed professionally

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\(^6\) For evidence of Greene’s familiarity with studio music practices, see his comments from *A Session with the Stars*, chapter 8.
outside of the Los Angeles area, gives clues as to why Greene is not more widely known as a guitarist.  

7 Greene may have inherited his preference not to travel from his mother, who Ronald Greene described as not much of a traveler. In the 1980’s however, their parents did take a cruise from the Panama Canal, which Ronald said was the first time their mother was out of the country since she was a baby. Another factor in Greene’s decision to not stray far from the Los Angeles area may have been the fact that his family moved often when he was young.
The 70’s

The 1970’s would prove to be Greene’s most prolific years in terms of his formal output. 1971 saw the release of his book *Chord Chemistry*, which Greene is most well-known for. According to the announcer during the opening of the *Session with the Stars* instructional video, by 1980 Greene’s books had sold around 200,000 copies. *Jazz Guitar Single Note Soloing Volumes 1 and 2* were published in 1978 and *Modern Chord Progressions* was published in 1981, so the majority of those sales were likely 1971’s *Chord Chemistry*. This fact was confirmed by Ron Greene, who said that around 75-90% of Greene’s book sales were for *Chord Chemistry*.8 Interestingly, Dale Zdenek stated that Greene was most proud of his *Single Note Soloing* books.9 Another important document from the 1970’s was the release of Greene’s lone recording, 1977’s *Solo Guitar*.

He was a tireless worker, but producing several major books, a solo CD of complicated arrangements, and all the while maintaining a very busy teaching schedule, probably around 30 hours per week, may have caused Greene to become overwhelmed at the prospect of producing more material.10 Also, due to Greene’s incredibly detailed work and his extraordinary work habits, it is possible that he realized that if he took on another project, an instructional book or a CD for instance, it would consume him and take up more time than he wished.

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8 Phone interview with Ronald Greene, 2014.
9 This is interesting because not only is Greene more closely associated with *Chord Chemistry*, but also because his formal and informal output yields almost no single note playing.
10 *Modern Chord Progressions Vol. 1* was published in 1981, but Greene was likely thinking about it, if not working on it, but the late 1970’s.
His *Jazz Guitar Single Note Soloing Volumes One and Two* were initially one volume that had to be split into two books. Also, the amount of time he spent on those books might be reflected by the fact that they were released about seven years after *Chord Chemistry*. People were probably looking for a new books from him, so it had a market. But either it took Greene a while to write the books or he put it off because he knew the amount of time he would require himself to spend to meet his own standards. Greene may have been planning to release future material since his 1981 book *Modern Chord Progressions* is a volume 1, so he must have at least been thinking about a volume 2.

At some point in the early to mid 1980’s, Cathy Segal-Garcia said that Greene told her he was going to stop performing.\textsuperscript{11} In essence, he felt that the bar, that is, the level at which he was expected to perform, had become too high.\textsuperscript{12}

\textsuperscript{11} Phone interview with Cathy Segal-Garcia, 2014.
\textsuperscript{12} Ibid.
Chapter 1  Contrapuntal Improvisation

One key to understanding Greene’s fascination with voicings, a la *Chord Chemistry*, is his interest in classical music, specifically the work of J.S. Bach. Studying Bach’s music may have been one of the things that convinced Greene to make knowing countless voicings a priority. In his 1993 clinic at the Musicians Institute, when speaking about Bach he stated “… he’s got so many voicings and so many ways of implying the chords by playing two notes or three notes that you have tons of variety that lasted a lifetime for him.” Dale Zdenek stated that Greene was working on classical music for three years during one particular period.13

Green often stresses the importance of the IV - V - I progression in the music of Bach, and how Bach would use that specific progression. Green explains that as he improvises contrapuntally he often shifts his focus between the top voice and the low voice. He also states that at times he is thinking harmonically and at other times he is just “grabbing” what he can.

In Greene’s own improvisations one can hear a clear mastery of counterpoint in an improvisatory sense.14 While the lines may not always be as perfect as if they were composed, they obtain about as high a level as one could wish, especially considering that the material is improvised and that Greene was living in a time over 200 years from which one would have been hearing these sounds more frequently and been more accustomed to them.

13 Phone interview with Dale Zdenek, 2014.
14 Greene also referred to his contrapuntal improvisation style as Neo-Baroque improvisation. For example, see Neo-Baroque Contrapuntal Harmony, http://tedgreene.com/teaching/baroque.asp.
Greene’s mastery of counterpoint is also certainly a result not just of his ability as a guitarist, but in his passion for music theory. At the end of his book *Modern Chord Progressions*, Greene lists many texts as reference suggestions, around 50 different items.

Perhaps his best contrapuntal improvisation is based on the chord progression to the song “Autumn Leaves”. This is from his Musicians Institute workshop on June 6, 1993 and one of the highlights of the section is transcribed below, with implied harmonic analysis.

---

**Implied Harmony – Counterpoint (Autumn Leaves)**

```
42 G#o C#7 (or F07) F#m

46 F# Bm E (w/M7, w/o b7) A

50 D? G#o (C#7?) D? C# F#m

54 B7? F#m? C# F#m
```

---
When looking at Greene’s contrapuntal improvisations, several methods he used to generate material can be considered:

1. The Bass line
2. The Soprano Line
3. The Chords
4. Inner Lines

In the first video of the Baroque Improv lesson series, as he improvises he describes his thinking and what he is doing or trying to do.

The videos make absolute sense when comparing Greene’s ideas about the style to the way he actually improvises. A close study of what Greene says will not only yield the ability to play in a similar fashion to Greene, but to study and understand some of the key mechanisms that give Bach his sound and allow Greene to tap into it.

Some important things Greene points out as he is playing include:

:57 “Sometimes I’m just focused on the bass and the top is whatever I can get lucky with at that moment.”

1:05 “Now I’m starting to hear the top, now my attention is going over to the melody … I intended to keep it in the bass.”
1:22 “I’m generating it from the bass … I’m conscious of the top melody.”

1:35 “Sometimes I think of chords like there”

3:04 “Thinking chromatic … inner line.”

At 3:29 he calls out the roman numerals for what is he thinking:

\[ i \quad V \quad I7 \quad IV \quad iv \quad i \quad V/V \quad V \]

4:50 “Bach loves IV V I”

5:00 “If you organize it that way sometimes you get closer to his approach harmony.”\(^{15}\)

Greene gives a general blueprint for Bach’s harmonic process, stating at 5:04: “Many times his themes involve his stating something with the tonic, and then going off either into a V or a IV, and which ever one he didn’t do, he’ll come and get that pretty soon. Sometimes with a stopover on the I, in between.”

The concept that Greene discusses can be represented as the following:

\[ I \quad V \text{ or IV} \quad (I) \quad IV \text{ or V} \]

\(^{15}\)This is a very important comment as many of Greene’s harmonic gestures can be viewed as deriving from an approach harmony mindset.
He plays the following example:

(\text{Am} \quad \text{E/A} \quad \text{E/D Dm} \quad \text{C})

At 6:17, while discussing the 6th degree of the minor scale, Greene notes that the natural 6 is applied “only on the I chord when it’s ascending primarily.” And he plays the following example:

He also plays a descending melody that breaks this rule:

He states that this “happens on a V chord more than a I” and plays another, similar example:
At 6:55 Greene demonstrates how Bach also “avoids” dealing with the rules related to the 6th degree of the minor key by stating: “he does avoid them too, he loves to”, then plays:

\[\text{\includegraphics[width=0.2\textwidth]{image1.png}}\]

At 7:35 he discusses how Bach will use a certain melodic structure to define various tonics. He plays the following example:

\[\text{\includegraphics[width=0.2\textwidth]{image2.png}}\]

He follows that by explaining that it is a IV V I progression, as far as the chords go (the melodic structure being 6, 7, 1). And he distills the previous example and plays the following:

\[\text{\includegraphics[width=0.2\textwidth]{image3.png}}\]
Greene continues a similar melodic motion but in a more expansive way, the basic idea being:

Getting off track briefly, he explains at 7:52 how the previous ideas actually occurs in a cycle of 6ths. Meaning that the harmonic relationship of each idea is connected by the sixth degree of the following idea, but keeping it all diatonic.\(^\text{16}\)

\[
\begin{align*}
\text{G7} & \quad \text{C} & \quad \text{E7} & \quad \text{Am} & \quad \text{C7} & \quad \text{F} & \quad \text{A7} & \quad \text{Dm} \\
\text{I (in C)} & \quad \text{vi of C} & \quad (b)\text{VI of Am} & \quad \text{vi of F}
\end{align*}
\]

As he is explaining the process of taking the idea through the cycle of 6ths, he plays a variations on the previous idea:

\(^{16}\) This progression can also be seen as descending diatonically in thirds from the tonic chord.
When he finishes playing the previous idea, he says at 8:40 that it was IV V I in various tone centers.

At 8:50 Greene states the importance of first inversion on IV V and I, which he says is Bach’s favorite, and which he play as the following:

He re-emphasises the IV V I progression (with the 6, 7, 1 soprano line) and explains even more variation possibilities. At 9:50 Greene demonstrates how holding the C over, from a D7 chord to an E chord, will produce an E augmented chord, which can then resolve to Am.

In part 2 of the Baroque Improv series, Greene brings up modulation via what he calls “transmutation of the note.” He says this at 3:40, and explains how introducing an Eb, in the key of Dm, opens the door to a new key.
As he plays examples, he revisits material discusses earlier, variations on the 6th of a minor key.

He then proceeds to play an example where he incorporates the bII:

An important note Greene makes about modulation is “any time you flat the 2 in a minor key you’re going to the IV.”

At 6:30 he says that it could have “opened up into the secondary relative major.” He is unclear about exactly what he means, but the chord progression he follows with, containing Gm, Cm, D, Gm, Ab, Eb, and Bb chords, gives the idea that he was likely referring to Eb major.

Greene refers to “decorating” the triads at 7:30, which is not something you hear jazz musicians say often, and again highlights his background studying classical music theory. He also mentions practicing dialogue textures, at 7:50, using the soprano and the bass to create a back and forth question and answer.
Looking at the tempos of several of Greene’s contrapuntal improvisations reveals that he did not often vary widely in tempo. Compare the following tempos to their average, 73.5 bpm.

<table>
<thead>
<tr>
<th>Piece</th>
<th>Year</th>
<th>Tempo</th>
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<tbody>
<tr>
<td>Autumn Leaves</td>
<td>1993</td>
<td>60 bpm</td>
</tr>
<tr>
<td>Out of Nowhere</td>
<td>1996</td>
<td>62 bpm</td>
</tr>
<tr>
<td>Bewitched, Bothered and Bewildered</td>
<td>1998</td>
<td>98 bpm</td>
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<tr>
<td>Improvisation 7</td>
<td>2001</td>
<td>47 bpm</td>
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<tr>
<td>Improvisation 18</td>
<td>2001</td>
<td>91 bpm</td>
</tr>
<tr>
<td>Improvisation 19</td>
<td>2001</td>
<td>83 bpm</td>
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</table>

In video four of the *Baroque Improv* series (at 3:30), Greene, clearly showing some signs of hand fatigue, states that if he were to practice improvising in the contrapuntal style for two to three hours a day for a week, he would build up the needed strength and not suffer from the fatigue.

**Theorizing Ted Greene’s Schedule**

Based on Greene’s statement about how much time he would need to devote to avoid hand fatigue, it would seem like he has put that kind of time in previously and he knows what it would take to build up the required strength. That he has spent this much time in the past, and that he knows himself and his technique well enough to gauge what it would take to get a result he is looking for, is a testament to his determination and work ethic.
Considering the information that exists about Greene’s daily habits, it appears he did not sleep as much as the typical person, at least less than the usual eight hours per night. However, best estimates for how he generally allotted his time can be formulated with the few known pieces of information that are available.

Based on Barbara Franklin’s book, *My Life with the Chord Chemist*, Greene generally taught three days per week, around ten students per day, with Sunday also being a possible fourth day for students. If it was figured that Greene taught for nine hours on the three days, to allow for some short breaks, and four hours on Sunday, that makes 31 hours per week spent teaching.

If saying he did not sleep that much means, for instance, five hours per night, that would be 35 hours of sleep per week. That leaves about 14.5 hours per day on average for Greene to devote to music. He clearly enjoyed reading about music, analyzing music and writing new studies, which would take time. So even if you took around half of the 14.5, Greene could have, at a minimum, been practicing on average about seven hours per day.

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17 Sleep deprivation is another thing that could have contributed to Greene’s poor health.
Seen another way, the average Greene week, when he was mostly immersed in music, could have looked something like this.  

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Evidence of this as factually-based is that he performed infrequently, had a fairly regular teaching schedule, worked on music while he ate, did not travel and even when he was watching TV or doing something recreational, he was often practicing or writing something to do with music.

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18 Fully immersed in music, meaning that if Greene was on a baseball card kick, for instance, he may have been spending time that he would usually devote to music at a baseball card shop.
Chapter 2  Harmony and Voice Leading

A great place to to get a glimpse of Greene’s harmonic mind at work is his improvisation on the structure to The Beatles song “Eleanor Rigby.” Consult the following non-continuous composite sketch, continued on the next page, which contains some material culled from various things he played during his 1993 Musicians Institute workshop:
Greene’s performance of “Eleanor Rigby” stands out in the lexicon of his work for a number of reasons. As has already been discussed, the line between arrangement and improvised arrangement when Greene plays a piece can sometimes be blurred. However, “Eleanor Rigby” stands out because it is one of the few times that Greene works his way into a piece in a sort of searching way. In this case he clearly does not know what he is going to play, and he states, “Definitely want to play something like this now, I can feel it.” But he has not settled into the groove that he eventually will. At the point he says that, he is playing more of a samba feel, and ultimately slows the tempo.

Harmonically, it is interesting to watch Greene work in a more barren landscape than he is used to, a general Dm tonality. He methodically introduces non-diatonic pitches and implies chords. He also mixes single line arpeggiations, diads and fuller voicings, which proves to be a valuable orchestrational decision; the variety in this work is not found in many of Greene’s other performances, where he is often playing dense chords and progressions.

He spends time hinting at a D Aeolian tonality in various measures and uses that to expand further harmonically. What is interesting about his choice to use Aeolian as a harmonic base is that, earlier in the workshop he was discussing modes, the difference between Dorian and Aeolian, and throughout the early part of the workshop he was playing Aeolian-type sounds.
One thing that emerges is that the performance undergoes three distinct tempo changes. It is not clear if Greene slows down because he started to hear “Eleanor Rigby” as a potential place to go, or if he decided to slow down for some other reason and then the possibility of playing “Eleanor Rigby” emerged due to the new tempo, and the groove he was playing.\textsuperscript{19}

The performance, which last about six minutes, could be represented the following way to show the tempo changes:

\begin{center}
\begin{tabular}{lll}
0:00 & 0:30 & 1:40 & ca. 6:00 \\
| & | & |
\end{tabular}
\end{center}

| ca. 168 bpm & ca. 160 bpm & ca. 112 bpm |

Another feature of this performance is the lack of continuous, complex chord movement. It shows another side of Greene, that he is still able to play in a complex way, but without the need to shift chords with every melody note.

An example of Greene’s voice leading, which also sees him weaving the material in an improvised state, is his performance of “Autumn Leaves”, from the same workshop as “Eleanor Rigby.”

\textsuperscript{19} Greene’s original piece “Blues Colors” also has instant tempo changes.
One particular section shows Greene using brilliant voice leading and reharmonization, and, due to his being tuned up a half-step, doing it in the unusual key of Ebm.\(^{20}\)

![Chord Diagram]

The first consideration to make is to look at how the inner voices of the chords connect and also the carryover of the total voices as things progress from voicing to voicing. Consider the following voice matrixes, which read chord horizontal, progression vertical.

<table>
<thead>
<tr>
<th>Measures 1-4</th>
<th>Measures 5-8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voiceleading</strong></td>
<td></td>
</tr>
<tr>
<td>Db Eb Gb B</td>
<td>F A C# (Eb)G#</td>
</tr>
<tr>
<td>Db B Eb F</td>
<td>Bb Ab B D</td>
</tr>
<tr>
<td>Gb D F (Bb)</td>
<td>Eb Bb D Gb</td>
</tr>
<tr>
<td>B Bb Eb F</td>
<td>(A G B) C#</td>
</tr>
<tr>
<td></td>
<td>Ab Gb Bb C</td>
</tr>
</tbody>
</table>

Additionally, it is important to note Greene’s reharmonization. In the first measure, for Abm, he actually plays a Badd2 voicing (can also be a B/C#). In measure three, he makes the GbM7 chord an augmented M7, and the major 7th (F) of that Gb chord carries over to the next

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\(^{20}\) In jazz, guitar detunings are fairly uncommon. And in general, tuning the entire guitar higher than normal in very uncommon. Greene made the comment that tuning the guitar higher than normal was good for a harpsichord-type sound. Greene was so sensitive that it is also possible that he felt that particular guitar responded better when tuned up a half-step. So while it was sounding in the key of Ebm, on the guitar, he was playing it in a less unusual key of Dm.
measure, altering that chord to a B major with a flat 5. Greene may actually not keep the F note ringing from the Gb chord to the B chord, but the way he plays it implies the F if even it does not ring against the B chord.

Greene cleverly plays an F7 Alt. chord as a substitute for Fm7b5, which increases the amount of tension normally in that measure. The F7 Alt. to Bb7b9 movement leads to the tonic, Ebm. However, Greene makes an adjustment and raises the typical 7 of the chord from Db to D, adding a particularly unsettling quality. The D in the Ebm chord then resolves down a half-step to C#, which is joined by an A7 chord (resulting in an A9 sound), the whole structure then resolves down a half-step to Ab9. This resolution is unique because of the minor/dominant relationship of Ebm and Ab7, and also because Ab is the typical root of the first chord of the second A section, Abm7.

Greene was always full of surprises, even on very familiar pieces, a good example being his performance of “The Girl from Ipanema” on March 4, 1989. In measures two of the example below, he plays substitutes i before the traditional I, then raises I to bII.²¹

²¹ Some single notes have been omitted from measure one of the example. Measure one of the example starts at about 1:54 on the video. https://www.youtube.com/watch?v=x-1R9ZNVsNM
Greene also used contrary motion to great effect, and seemed to be able to improvise in that way thinking intervally and stepping outside the diatonic realm. During his 1993 Musicians Institute workshop, he mentions contrary motion and plays the following:

![Contrary Motion](image)

The above matrix compares intervallic movement from chord to chord, showing variety.

The 1993 workshop also shows Greene in a heightened state of sus chord implementation. The following passage he plays is typical of some of the things he does throughout the workshop:

![Chord Progression](image)

Looking at Greene’s lesson sheets from around this time to does not indicate he was working on any type of suspended type voicings.\(^{22}\) Those sounds permeate the video and are unique in that he does not use them in such a concentrated way in any other document. His bright, ringing tone could have something to do with it and could have influenced what harmonic choices Greene decided to make.

Chapter 3  The Blues

Throughout his career Greene used the blues as a vehicle for improvisation in his music. Toward the end of his career the blues became even more of a dominant force, becoming a major part of his teaching, specifically several of his 2003-2005 workshop videos. His sound also underwent a change, though not a complete one. While Greene had always played solidbody and hollowbody guitars, the late 1990’s and 2000’s saw an increase in his hollowbody use. His tone when using hollowbody guitars did deviate from his normal sound. The sound was noticeably grittier and earthier, with a bit less sustain and a bit more edge.

Greene’s use of the blues as a teaching vehicle was prolific, and deservedly so. The simplicity of the harmonic movement of the blues makes it a great tool with which to superimposed concepts of voicings, chord substitution and rhythm.

On his recording Solo Guitar, while certain moments have the feeling of the blues, there is not a blues piece that cycles through the traditional 12 bar blues form. This is not to say that Greene was not using the blues early in his career, his book Chord Chemistry has an entire section devoted to the blues.23

Greene was also an enthusiastic fan of blues music in general, not just jazz-blues. Greene’s affinity for the blues can also be to connected to one of his major compositional influences,

23 See section 18 of Chord Chemistry.
George Gershwin.\textsuperscript{24} Gershwin’s work features elements of the blues and Greene even commented that Gershwin’s music was a combination of classical and blues.

Greene’s various versions of playing the blues are also important because of his rhythmic approach. While Greene clearly displays a mastery of feel and groove in a jazz vein, he also does the same when playing the blues in a more traditional, non-jazz feel. The \textit{Rare} lesson set of two videos show Greene displaying a number of different types of blues chord playing, including what he defines as Chicago-style.

A very special piece in Greene’s documented work is his 1978 recording of an improvisation called “Blues Colors.” The work is important for a few reasons, including:

1. It appears to be improvised
2. Possibly his lowest tuning, guitar tuned down a fourth
3. You can hear a harmonic/melodic Gershwin influence
4. Multiple, instant tempo changes
5. His guitar taking on an organ-type sound
6. Very smooth and relaxed feel

The piece is incredibly interesting from the outset. Right from the beginning three distinct voices emerge, which is noteworthy because Greene has just started the piece and he is improvising.

\textsuperscript{24} Ronald Greene commented that he and Ted enjoyed the Gil Evans/Miles Davis version of \textit{Porgy and Bess} as well as the Gershwin version.
The opening section and other components, including the tempo changes, sound as if the work is a composed sketch, a rare sound in Greene’s discography. It is also a very impressionistic use of the blues for Greene, which is singular; other blues pieces he plays are much more traditional.

The introductory material is listed below, and is separated by parts, top, middle and bottom. The top part is divided into six pitched groups, which occurs in the form of six separate phrases. The middle part is a continuous string of quarter notes, and follows an unusually slippery path for a blues. The bottom part, a low B, is only played once, but rings against the other two lines.

{pitch group 1} {pitch group 2} {pitch group 3} {pitch group 4} {pitch group 5} {pitch group 6}
(top line)

A Bb B C Db D Eb E Eb D Db C B Bb A A Ab G Gb F E Eb D Db C B Bb A Ab G Gb
(middle line) - quarter notes

B ---------------------------------------------------------------
(bottom)
The multiple, instant tempo changes produce a very complex form, one of the most complex forms that Greene plays.

<table>
<thead>
<tr>
<th>start time</th>
<th># choruses</th>
<th>tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>4 choruses</td>
<td>100 bpm</td>
</tr>
<tr>
<td>2:00</td>
<td>7 choruses</td>
<td>90 bpm</td>
</tr>
<tr>
<td>5:20</td>
<td>6 choruses</td>
<td>90 bpm (semi-rubato)</td>
</tr>
<tr>
<td>8:26</td>
<td>3 choruses</td>
<td>145 bpm</td>
</tr>
<tr>
<td>9:36</td>
<td>ca. 3.5 choruses</td>
<td>95 bpm</td>
</tr>
<tr>
<td>11:20</td>
<td>½ chorus</td>
<td>92 bpm</td>
</tr>
</tbody>
</table>

Greene’s harmonic sound in this piece, influenced by George Gershwin, as well as Debussy, is a good place to address Green’s philosophy about blues tonality.\(^{25}\) “Blues Colors” is, in the most primal sense, a B blues, though through various chromatic gestures and harmonic superimpositions, Greene opens up an entire new tonal landscapes for himself.

In his teaching, Greene breaks down tonality into three main categories, two of them, major and minor, are of course common. His third defined key, which he says a large amount of American music exists in, is what he calls a blue tone key.

\(^{25}\) Further relationships between Debussy’s music and Green include Greene’s performances of “The Girl with the Flaxen Hair” and the comments at http://forums.tedgreene.com/post/debussy-and-ted-1803281.
The following blue tone scales are possible variations based on Greene’s principals, with major and natural minor scales listed first for comparison.26

C Major: C D E F G A B C
C Minor: C D Eb F G Ab Bb C
**C Blue Tone:** C D# E F F#/Gb G Bb C
C Blue Tone (variation): C D# E F F#/Gb G A Bb C
C Blue Tone (variation): C D D# E F F#/Gb G A Bb C
C Blue Tone (Prime Set): C D D# E F F#/Gb G A Bb B C

Greene hints at his blue tone key theory during his 1993 Musicians Institute workshop at around the 45:00 mark. He does not specify what type of minor scale should be used, so for the purposes here the natural minor, or Aeolian scale, is listed on the previously listed blue tone scale chart.

Greene is slightly unclear about exactly what notes are included in the blue tone key. He does stress that a raised 2/9 and the major third are needed, but he does not say the major second is excluded. Also, he does say the a flat seventh is needed, but he does not say that a major seventh is excluded.

In his performance during the 1993 workshop, he actually includes a minor seventh and a major seventh while playing an A blues. Historically, another example of incorporating a major

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26 The first blues tone scale listed, C D# E F F#/Gb G Bb C, is specifically what Greene talks about. The two variations include additional notes that can be considered usable in a blue tone environment. The Prime Set includes all notes from the three blues tone scales.
seventh and minor seventh in a blues occurs in the work of Charlie Parker. Parker told Miles Davis that the major seventh could be included over the tonic chord in the blues.

Other points Greene makes or demonstrates about blue tone keys are: 

- Defined as 1 #2 3 5 b7
- Chords can be made by stacking tones
- Tonicizing the #9 chord (built on I, not on V)
- Gypsy Scale, adding two notes, half-step above the 1 and 5
- A six note version leaves out the #5th/b6

27 For more information about Greene’s work on the blues form, see the second half of chapter 4, regarding “Cisco.”
Chapter 4  Single Line

An unusual but very welcome entry into Greene’s discography is his (mostly) single note solo labeled “Improvisation #8 - Distortion Rock lead.” Aside from his playing on 1969’s The American Metaphysical Circus, there is no documentation of Greene playing with a distorted sound. In addition to that, this is Greene’s most aggressive work, and shows was was able to improvise in a manner bordering atonality, drawing from non-traditional scales and using a more intervallic approach. The following sketch is based on the beginning of “Improvisation #8”:

![Musical notation](image-url)
While the excerpt here is not really in a key, a few tonal zones can be derived for analytical purposes. In fact, if looking for a broad view harmonically, the entire first ten and half measures could be put under the umbrella of D whole tone.

The opening statement, uses the 1, 2 and b7, with the b6 being introduced in the third measure, which begins to hint at a whole tone tonality. The whole tone tonality is more fully realized in measure five, and the appearance of the Ab.

The following measure, six, has the appearance of Gb, and that completes the D whole tone scale, the sixth note now in existence and completing the hexatonic property.

The whole tone key center is not broken until the second half of measure 14, with the appearance of an F. The following measures, 15 and 16, hint and a C tonality, or an F tonality if including the pitches from measure 13.

Cleverly, Greene’s motif in measure 16, using F and Db, is in line with the possible C or F tonality, as those notes hint at a Bbm, iv in the key of F, or Db, a bII chord in the key of C.

In measure 17, Greene hints at a variation on the intervallic structure from the very beginning motif of the solo, though the potential whole tone tonality, this time the opposite of the beginning, is broken when he plays a Bb and an Ab. This signifies a Db tonality, though before those two notes he could have been building toward Db whole tone. The B, toward the end of measure 17, creates some ambiguity and is the first gesture at a more chromatic spin, which will develop with the rest of the solo excerpt.
Measures 18 through 22 have Greene shifting through various tonalities, including Db, C and F. The excerpt culminates with a brilliant passage starting in measure 23, where the line splits into high and low voices. The high voices play a mostly descending chromatic figure while the low voice moves in a slightly wider pattern with more specific harmonic implication, resulting the phrase ending in F.

**Duets with Emily Remler**

Mentioned in a tedgreene.com newsletter in 2014 and linked to an Emily Remler tribute site, these recordings are an incredible document as they show Greene improvising with extended periods of continuous eighth note passages, a way he is not heard on any other available recording.\(^{28}\) Both guitarist sound great, playing very clearly in the Wes Montgomery style, but Remler more so, playing quite a few Montgomery-esque lines, if not direct ones.

The first two pieces, called “Cisco Part 1” and “Cisco Part 2”, are actually one piece that was edited into two. Part 1 ends with a fade out, and as part 2 begins, with a fade in, you can hear the same material that ended part 1.\(^{29}\)

\(^{28}\) allthingsemily.com

\(^{29}\) An important note is that the blues they play, a Pat Martino composition called “Cisco”, was originally listed as “Ted and Emily Cuttin Up the Blues Part One and Two”. “Cisco” is a 24 bar blues with an interesting chord progression, specifically the turnaround.
“Cisco” chord changes

G7 | F7 | G7 | F7 | G7 | F7 | G7 | F7 |
C7 | Bb7 | C7 | Bb7 | G7 | F7 | G7 | E7 |
Bbm7 | Eb7 | Am7 | D7 | G7 | F7 | G7 | F7 |

Remler begins playing first. It is not clear how much, if at all, they rehearsed the piece. It is conceivable, because of Greene’s expansive knowledge of the jazz guitar tradition and great ear, that they did not discuss exactly how to play it and that Green simply knew the tune.

Hearing Greene use a pick is very rare. On these recordings, however, the pick is clearly being used to play lines. Additionally, listening to Greene’s comping shows that he is still using the pick and does not switch to picking with his fingers.

At times it sounds like there is a third musician, performing on electric bass, however this phenomenon is only present when Greene is comping. This can be explained by watching Greene show a student an interesting tuning technique in one of the online lesson videos.\(^{30}\)

In an attempt to simulate a seven string guitar, the fifth string, usually tuned to A, is tuned down to E, the typical pitch and octave of the sixth string. The sixth string is then tuned down to A, the interval of a fifth lower than normal. The benefit of this method is that one only needs

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\(^{30}\) While Greene does mention the tuning in a lesson video, it can actually be seen in print at http://tedgreene.com/teaching/other.asp. See the Original Tunings section, Original Tunings Overview & Excepts, tuning 1, under George Van Eps.
to reverse the fifth and sixth string in their head and voicing will work. Single line soloing could become an issue as lines running down to the fifth string would essentially skip the normal fifth string pitch range and be in the pitch range of the normally tuned sixth string. Since low notes are not part of Greene’s solo lines on these recordings, Greene must have avoided using the lowest two strings and only improvised his solos on strings four through one, save for the end of his solo where you can hear him transitioning back to the low strings.

He still shows signs of hesitation even in the informal setting; he gives Remler the first solo on every piece. After the melody statement on “Whistle While You Work”, it is clear that Remler wants Greene to solo first. Their exchange is:

Remler: “No, no.”
Greene: “Yes. Go ahead Emily, come on.”
Remler: “I’m bored.”

Remler’s comment, referring to being bored, must mean she is bored with her own playing and she would rather not solo or solo first. While Greene solos on the blues Remler cheers him on several times though he does not seem to buy it, he makes disapproving noises and comments several times as he plays.

Rhythmically, Greene’s eighth notes have an incredible evenness and it is one of Greene’s most consistent sounds on record, though darker than normal. Greene can typically be heard switching between pickups when playing, however his sound here remains similar throughout and shows no signs of frequent pickup switching.
There is no way to tell what guitar Greene using, a solidbody or some type of hollowbody, though Greene generally used solidbody guitars. If that is the case here, it is further proof that Greene is able to extract very full, warm jazz tones from a solidbody instrument.\textsuperscript{31}

These intimate tapes provide the listen an opportunity to hear Greene comment on his own playing while playing. He makes the following comments:

“Ted eats his lunch”

“You live with what you can do”

With the knowledge of these recordings and the clear documentation of Greene’s exceptional ability at eighth note playing, one might ask why Greene does not use single line eighth notes in his other work. For example, on the recordings with Pisano, they play two tunes and Greene does not play a single eighth note line.

Greene is also audibly pleased with Remler’s playing. He can be heard comments “yeah” and, “that’s the stuff”, while Remler is soloing.

While Remler’s playing is very strong she does have a tendency to overplay at times, perhaps being a bit too exuberant. On her comping she really digs in and it is harder to hear Greene, though part of that may be a hesitation by Greene to turn up. Since this is a home recording, it

\textsuperscript{31} During Greene’s comping toward the end of the “Cisco Part 2”, on the melody out, you can hear some harmonic tendencies that Greene does not often employ.
also stands to reason that one aspect affecting the recording balance may be that the mic may be closer to Remler.

They both do not leave a lot of space in their respective solos. This could have to do with propelling the time and not wanting to leave excess space that will cause the time to suffer. Rather than leave it to the accompanying guitarist to continually supply the time, by continually playing eighth notes lines they are contributing to the propulsion of the music.

Greene claims that he is not a jazz guitarist, but he appears to have been well-versed in jazz performance terminology and practices. For example, he knows enough to say “trade 4’s” on “S’Wonderful”, and he says “bridge” on another tune, indicating that they go to the song’s bridge.

Remler offers an enticing comment as after one tune ends she says, “before we listen to it let’s”, however the audio ends before she finishes the sentence.

Also, in terms of examples of Greene’s single line playing, which is a rare phenomenon, consider his solo line on “Just Friends” from Solo Guitar, which connects the rubato section to the in-time section. The line clearly shows a Joe Pass influence.

\[ \text{\footnotesize\[32\] Ca. the 1:30 mark.}\]
Chapter 5  Rhythm and Tempos

In analysis of Greene’s entire formal and informal recorded audio and video output, some fairly definitive conclusions can be made in regard to his use of tempos, rubato playing and evolution of feel.

Greene’s somewhat stiff feel up until around the early 1990’s is curious due to the fact that he himself claims to be very much into black American music, and based on hearing him speak, he clearly listened to a lot of this music and is well-educated on the subject.

Greene himself stated that he preferred to perform in settings where he was not formally concertizing, such as at restaurants. In fact, a fair amount of documentation of Greene’s playing comes in the forms of videos which show him playing in restaurants, at private events and in several workshops that he approached informally.

An interesting fact about Greene’s legacy is that, due to the popularity of Chord Chemistry, he is mostly thought of as someone focused on harmony and voicings. While it’s true that Greene has an “impeccable sense of voice leading”\(^{33}\), repeated listening to his playing, especially from the 1990’s and 2000’s, reveals a deep rhythmic feel.

On the duet recordings with Emily Remler, a noticeable change occurs when Greene and Remler switch roles as accompanist. While Remler is a very competent and energetic accompanist, Greene is smoother and more even, more relaxed and subtly, more swinging.

\(^{33}\) Phone interview with Ben Monder, 2014.
Another source highlighting the breadth of Greene’s feel is in the *Rare Lesson* videos. Among other important things, Greene illustrates some early rock guitar rhythmic playing. His feel is incredibly solid and yet it has some softness to it, just enough so that it is not overly edgy. He provides a tour-de-force history of early rock music playing examples in the style of Chuck Berry, Jimmy Reed, Buddy Holly, Little Richard, and discusses the influence of Everly Brothers on The Beatles and Smokey Robinson.

In fact, as one explores his documented work, it becomes clear that Greene ability to play his best is reliant not on the number of voicings he knows, but on his sound and feel, his comfort being the thing most needing to be settled in able to allow for harmonic freedom.

While Greene’s feel is at times very swinging, a curious trend that emerges is that Greene, when playing in time as an accompanist, almost always plays 4/4 quarter note time.34

Some things to consider along this line of thinking, are who Greene listened to:

- George Van Eps, a quarter note player
- Lenny Breau, not a quarter note player
- Wes Montgomery, not a quarter note player
- R & B, which contains more steady comping, unlike jazz

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34 Remler, on the other hand, does not comp exclusively in a quarter note-style on their duo recordings.
By evaluating Greene’s time feel on many of the major works analyzed in this document, the evolution of Greene’s feel is able to be put into at least some perspective.

**Observations on Ted Greene’s Time Feel Over the Years**

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>rock</td>
<td>↓</td>
<td>time looser</td>
<td>not as loose</td>
<td>loose feel</td>
<td>↓</td>
</tr>
<tr>
<td>↓</td>
<td>solo/trio</td>
<td>as ‘80</td>
<td>↓</td>
<td>loose feel,</td>
<td>↓</td>
</tr>
<tr>
<td></td>
<td>solo, somewhat stiff</td>
<td></td>
<td></td>
<td>more mistakes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>trio, stiff at times</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Ted Greene’s unofficial trio recording from 1977, called *Special Recording Session* on tedgreene.com, suffers partially from the opposite of what Greene’s music would exemplify in his later career, a great feel. By comparison, on the trio recording, Greene generally takes a fairly rigid approach to time and feel, and even having the great Shelly Manne on drums does not help much.

A comparison of tempos, and other features, gives some insight on why the recording comes across as somewhat underwhelming. There are some pieces do come across as lively, namely the opener “They Can’t Take That Away from Me”, “Our Love is Here to Stay” and “Once in a While.”
### Special Recording Session, Analysis of Tempos and Keys

<table>
<thead>
<tr>
<th>Song</th>
<th>BPM</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>They Can’t Take that Away from Me</td>
<td>117</td>
<td>(Eb)</td>
</tr>
<tr>
<td>My Funny Valentine</td>
<td>109</td>
<td>(Eb)</td>
</tr>
<tr>
<td>Yesterdays</td>
<td>121</td>
<td>(Am)</td>
</tr>
<tr>
<td>Our Love is Here to Stay</td>
<td>148</td>
<td>(F)</td>
</tr>
<tr>
<td>The Nearness of You</td>
<td>62</td>
<td>(F)</td>
</tr>
<tr>
<td>The Look of Love</td>
<td>128</td>
<td>(Em)</td>
</tr>
<tr>
<td>Watch What Happens</td>
<td>165</td>
<td>(Eb)</td>
</tr>
<tr>
<td>Dancing in the Dark</td>
<td>118</td>
<td>(Eb)</td>
</tr>
<tr>
<td>Once in a While</td>
<td>105</td>
<td>(Eb)</td>
</tr>
<tr>
<td>As Time Goes By</td>
<td>rubato/94</td>
<td>(Eb)</td>
</tr>
</tbody>
</table>
Greene appears to be using a hollowbody-type guitar, without audible reverb, which could be adding to his slightly anonymous, dry sound on the recording, something not associated with his signature solidbody tone. Tone was so critical to Greene’s performance that any difficulty in getting a sound he wanted in the studio could have yielded a situation that affected his ability to play.
Another possible theory about the trio record is that when it was recorded, around 1977, it is possible that Greene had not been playing regularly with rhythmic sections, or other instrumentalists in general, since the late 1960’s or early 1970’s.

Sometime around the late 1960’s or early 1970’s Greene heard guitarist Jay Lacy playing solo chord melody-style at Dale’s Ernie Ball Guitars, where Greene taught. According to Dale Zdenek, he was instantly intrigued, and he began studying with Lacy.35

Because of Greene’s focus on studying chord melody, it is perfectly reasonable to come to the conclusion that he phased out playing with rhythm sections and concentrated on playing solo.

Because of the possibility that Greene had not been playing with others regularly, or at all, in a while, he could simply have been nervous during the trio session and had not been used to playing with a rhythm section.

Greene’s lone recording as a leader, 1977’s Solo Guitar, is highly regarded among many people that know about it.36 Though it does not suffer as much from the aforementioned issues that the trio recording deals with, it does not show Greene as his best and most inspired. Looking at the tempo and key information, when compared to the trio recording, does show that the solo recording contained a bit more variety.

35 Phone interview with Dale Zdenek, 2014.
36 For specific quotes from Steve Vai and others, see http://www.artofliferecords.com/tedgreene.html.
**Solo Guitar, Analysis of Tempos and Keys**

<table>
<thead>
<tr>
<th>Song</th>
<th>BPM</th>
<th>Key</th>
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</thead>
<tbody>
<tr>
<td>Watch What Happens</td>
<td>140</td>
<td>Eb</td>
</tr>
<tr>
<td>Summertime/It Ain’t Necessarily So</td>
<td>rubato/106-110/106</td>
<td>Db</td>
</tr>
<tr>
<td>Danny Boy</td>
<td>rubato</td>
<td>Eb/D/B/D</td>
</tr>
<tr>
<td>Send in the Clowns</td>
<td>rubato</td>
<td>Eb</td>
</tr>
<tr>
<td>Ol Man River</td>
<td>150-170 w/rubato</td>
<td>C</td>
</tr>
<tr>
<td>They Can’t Take That Away from Me</td>
<td>rubato/110</td>
<td>Db/E</td>
</tr>
<tr>
<td>Just Friends</td>
<td>rubato/187</td>
<td>Db/Eb/A</td>
</tr>
<tr>
<td>A Certain Smile</td>
<td>rubato</td>
<td>Db/D/Eb</td>
</tr>
</tbody>
</table>
Solo Guitar Key Chart
Chapter 6    Sound and Influences

Greene’s expanded use of reverb can be considered in a few different ways. For instance, Greene mentions sounds hanging in the air. As a fan of film music and classical music, he must have been familiar with orchestrational techniques and sounds. Greene’s use of reverb is very effective in his contrapuntal improvisations, as he is able to create a concert hall atmosphere and add to the resonance of the moving lines.

Greene also used reverb to get the previously described hanging sounds, by which he must mean a sound sustained past the point of a new sound being created. The technique Greene mostly like used to achieve this is to accent a chord and cut it off, or slightly mute it, so the reverb sound is left ringing, and then play the following chord at a slightly quieter level, allowing the still ringing reverb sound to intermingle with the now held, second chord.

Another technique Greene uses to expand his tonal palette is vibrato. The vibrato under discussion here though in not in the form of the electronic effect guitarists often use, but a manipulation of the actual instrument. Greene’s vibrato seems to be achieved two ways, and the separate ways can also be used simultaneously.

One way Greene achieves vibrato is by putting pressure on the neck of the guitar to change the pitch. For instance, a chord or single note can be stuck and, while sustaining the note, the forearm of the picking hand presses the guitar into the player’s body, leaving the fretting hand free to put pressure on, or bend, the neck.37

37 Many guitarists use this technique, but not often jazz guitarists. One notable jazz guitar practitioner is Bill Frisell.
Using this technique, the bending can change the pitch in either direction. Pushing the neck away from the player’s body will result in the lengthening of the string, lowering the pitch. Pulling the neck toward the player’s body results in shortening the length of the string, raising the pitch.

The second vibrato effect is subtle and does not lend itself to clearly being able to be seen on film, but the effect can be heard when used. This effect comes from pressing the strings into the frets harder than needed. The added pressure actually makes the strings sound sharp, because the string length is decreased. So by quickly alternating between enough pressure and too much pressure, a vibrato-type effect can be created as the pitch subtly rises and falls.38

The sound is fairly quick, so it must be assumed that this type of vibrato is likely not achieved through bending the neck because it would take longer to repeatedly put the hands in a position to create the needed pressure than speed of the notes going by.

In general, due to the heavy string gauges he used, the fact he played mostly chord melody and the fact that standard string bending is not part of the traditional jazz guitar vocabulary, Greene does not often bend notes. One notable exception is his solo on “Cisco Part 2”, one of the duo pieces with Emily Remler.39

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38 Evidence of Greene using this particular technique would be the fluctuating, organ-like sound he often gets. He also commented that he pressed hard into the frets.
39 Specifically the bend at ca. 2:28, though he does some clear note bending before that, starting at ca. 1:57, though that is preceded by what could be a very subtle bend at ca. 1:52.
Dale Zdenek Publications offered three sets of strings under Greene’s name, in gauge groupings that Greene selected based on his tone preference. Each set of strings had a brief description stating the size of each string and in what setting each string set might be useful.\textsuperscript{40}

A close study of Greene’s contribution to sound and technique, when compared to other guitarists of the past and present, results in a clear understanding of Greene’s expansion of the instrument in a jazz setting.

\textbf{Comparison of Ted Greene with the Typical Jazz Guitarist}\textsuperscript{41}

\textsuperscript{40} See http://tedgreenebookeditions.com/Dalezdenek/Strings/TedGreenguitarStrings/index.html. And see an add, toward the bottom left part of the page, at http://tedgreenebookeditions.com/TedAds/index.html.

\textsuperscript{41} Values were determined by accessing use historically by the typical jazz guitarist.
Throughout the available texts and audio/video documents related to Greene, references to his influences are are mentioned, some repetitively and some infrequently. One name that populates documents related to Greene’s influences is George Van Eps.

The main component often thought of linking the two is, typically, their complex approaches to harmony and voiceleading. Van Eps’s influence is most notable in Greene’s early documented jazz work.

Although Greene does not specifically mention Van Eps, that type of 4/4 quarter note approach to comping is the style Greene is referring to when he says, “I used to play a lot of this one hit per chord stuff.” Greene almost never approaches jazz comping in a rhythmically varied sense, from a pianistic or rhythmically diverse approach, like for instance from guitarist Jim Hall.

Another name that is often closely associated with Greene is the guitarist Lenny Breau. Greene mentions Breau frequently, and one point as one of his two main influences, the other being Van Eps.

While Greene’s admiration for Breau is clear, the actual influence of Breau on Greene is less audible, though many consider the influence a foregone conclusion. A study of Breau’s recordings, when compare to Greene’s, yields little direct influence.

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42 Van Eps described what he did as playing lap piano.
43 The Van Eps influence is noticeable in the 1970’s and 1980’s but is mostly gone by the 1990’s.
44 See the California Vintage Guitar video series, video 4, from May 18, 2003, ca. 13:50.
45 Strangely, Greene never mentions Hall anywhere.
Some differences between Breau and Greene include:

Breau:
- extensive use of single lines in solo setting
- more frequent use of smaller (less notes) voicings
- more frequent use of rootless voiceings
- more direct, less lush sound
- not a quarter note player

Similarities between Breau and Greene include:

- extensive performance in solo setting
- use of harp harmonics
- extensive settings playing without a traditional guitar pick

Some influences that are apparent, but somewhat subtle include, Joe Pass, Johnny Smith, Ed Bickert and Pat Martino.46

While Greene generally played fingerstyle, there is evidence that the Wes Montgomery influence went beyond phrasing and feel, and into sound.47 Greene can be heard using his thumb only briefly on occasion, however during a workshop video Greene plays for extended

46 For Pass, see “Just Friends” line, p. , for Martino, see “Cicso” performance.
47 While Greene does use his fingers, in the Baroque Improv lesson videos Greene says he does not use nails. However, Barbara Franklin wrote that Greene did use his thumb nail on is right hand, http://forums.tedgreene.com/post/debussy-and-ted-1803281.
periods of time with only his thumb.\footnote{Based on the type of warm sound Greene gets with his thumb, if he did occasionally use the nail on his right hand thumb he may have been angling it in these instances in order to only use the flesh and not the nail.} This, coupled with the fact that the 2000’s saw him playing a lot of blues forms and on hollowbody guitars, shows Greene reaching back a bit to his past, to Montgomery and some of the early blues music he listened to.

Greene also wrote an article on Montgomery for the August 1998 issue of \textit{Guitar Player}.\footnote{“Greene on Montgomery: Movin’ Wes Track by Track”} The article analyzed Montgomery’s 1964 recording \textit{Movin’ Wes}. Greene discusses most of the tunes, though the article is truncated, apparently by the publication, leaving out the last several pieces. There are also two YouTube video that focus on Greene explaining various elements of Montgomery’s style and the fact that his article was edited down.\footnote{See https://www.youtube.com/watch?v=zrDB2g5BYZY and https://www.youtube.com/watch?v=1rE30VP1LUE.}

Pat Martino’s name does not come up when Greene discusses his influences, yet a fair comparison can be made between the two guitarists. Martino is a direct descendant of the Montgomery style, so based on Greene’s love of Montgomery, and of the jazz guitar lineage, it would make sense that he studied Martino at least somewhat.\footnote{To hear an example of the Montgomery influence on Martino, listen to the original version of “Cisco.”}

The concept of the interchangeable minor and dominant chords and scales is something that Greene discusses as a Montgomery vehicle, but that is also known theoretical concept that Martino talks about, what he calls conversion to minor.
Green mentions the concept in several places, including the 1980 guitar instructional video *A Session with the Stars*, where he refers to it as companion minor.\(^5^2\)

Another possible link with Greene’s familiarity with Martino is the duet recordings with guitarist Emily Remler.\(^5^3\) The duo plays a version of Martino’s “Cisco”, which he recorded on his 1967 album *El Hombre*.

In addition to Greene knowing the tune (though it’s possible Remler showed it to him), the examples of his eighth note playing, which are very rare, sound quite a lot like Martino, probably more so than Montgomery.

Greene’s lines, like Martino’s, are very even. They do not have the peaks and valleys in dynamics and articulation that are common in Montgomery’s lines. Greene’s lines move between the octaves much more methodically and slowly; there are very few registral jumps. Greene’s tone on the duo recordings with Remler, like Martino’s, is much darker than Montgomery’s. Martino is known to use a very heavy string on his top string.\(^5^4\) Similarly, Greene said he has used up to a .013 or .014 on his top string. That is not as uncommon as a .015 or .016, though it is slightly more uncommon that the more modern standard of .011 or .012. While information about the diameter Montgomery’s first string is not widely known, it is unlikely that it was as heavy as Martino’s, more likely it was around a .014.\(^5^5\)

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\(^{5^2}\) See *A Session with the Stars*, ca. 11:10.

\(^{5^3}\) Undated, likely 1980’s.

\(^{5^4}\) patmartino.com lists Martino as using either a .015 or .016 top string.

\(^{5^5}\) [http://www.jazzguitar.be/wes_montgomery_guitar.html](http://www.jazzguitar.be/wes_montgomery_guitar.html)
Greene typically used a solidbody electric guitar and on the duo recordings with Remler, and was similar to Martino in tone. Coincidentally, over time Martino transitioned to more of a solidbody and/or thin hollowbody guitar, versus the more traditional type of hollowbody guitar he used earlier in his career.

Greene’s sound, like Martino’s, is often very thick, similar in many ways to the sound of an organ. This differs from Montgomery in the fact that his tone was much more light, even though he used thick strings, and though many contemporary jazz guitarists play with a dark sound, Montgomery actually had a fairly bright sound. At times Montgomery’s sound was bright enough to hear the strings buzz against the frets in a way that one does not hear much in the sound of Greene or Martino. Many of the lines that Greene plays in the duo with Emily Remler parallel what one might expect to hear from Martino.

Lineage/Influence Sphere

A close look at Ted Greene’s work as a performer, specifically his focus on solo playing, raises some questions about the general history of jazz guitar playing. Greene’s recording Solo Guitar yielded a tremendous amount of praise from guitarists, though it is not his best work.

When considering this document and Greene’s work as a guitarist, one also considers Greene’s influences, where his style came from and how Greene’s work fits into the larger body of the jazz guitar lineage.

Interestingly, while Montgomery was admittedly an influence on Greene, and Martino seems to have been, there are no recordings of Greene with organ-based group, a setting that Montgomery and Martino both recorded in. The organ trio also offers potentially more harmonic options as voicings may not contain as many notes as a pianist might use, do to the left hand often playing bass. Also, the dark sound some organists use allows for more harmonic flexibility for the soloists, when compared to the very clear, crisp sound of acoustic piano.
While it may not seem apparent at first because of the 1977 date, *Solo Guitar* is important because at that point an entire album of recorded solo jazz guitar music was rare. Jazz guitarists had recorded solo in the past, Django Reinhardt’s 1930’s recordings being some of the first, but in general not entire albums and not at the level of complexity of *Solo Guitar*. *Virtuoso*, a very important solo guitar album by Joe Pass, was recorded in August of 1973. So Greene’s album is an early contribution to a new direction in guitar recordings.

Two players Greene was quoted as being influenced by are George Van Eps and Lenny Breau. While Van Eps’s influence is clear and Breau’s influence is apparent, but perhaps less so than is commonly thought, one begins to question what other guitarists may have influenced Greene, to what extent, and how those players fit into the solo jazz guitar lexicon.

The influence sphere represents Greene’s influences visually. The general design is that the positioning of the names in relation to Greene’s, and each other, represents stylistic similarity and the amount of influence on Greene.

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57 In addition to looking at mainly jazz guitar, a survey of other styles would likely prove to be helpful in terms of the history solo guitar recordings, specifically classical guitar, country, folk and blues. But for the purposes here, even though Greene was knowledgeable of many styles of music, it is more appropriate to focus mainly on jazz.
Ted Greene Influence Sphere

Jay Lacy
Joe Pass
George Van Eps
Johnny Smith
Pat Martino
Wes Montgomery
Lenny Breau
Ed Bickert
Dominic Troiano
Ted Greene
Chapter 7  Interview Excerpts

Interview Excerpts with Ben Monder

Ben Monder is a New York City-based guitarist and composer. He is known for his prodigious technique, complex chord voicings and intricate compositions. For more information visit www.benmonder.com.

Terrence McManus: I saw this interview that somebody did with you an, and I was lookin at it and you were talkin about book like Chord Chemistry, the interview is around from 2012 or something.

Ben Monder: Oh.

T: But, yeah, I guess so is Chord Chemistry the only one of his books you looked at or did you look at the other three?

BM: Uhhh, there are three others? I looked at, at Modern Chord Progressions.

T: Yeah.

BM: And, not to the same degree as Chord Chemistry.
T: You looked at *Chord Chemistry* more?

BM: Oh yeah, I went through that a couple times. You know it’s not the most organized book as you know but, um, I just would go through it, and for each chord type, I would, take like, six, that I didn’t know … and learn those and circle and learn them. And maybe a year later I’d go back and do the same thing again six more that I, you know, ones that, you know, got harder, to actually finger.

T: Yeah.

BM: So I probably went through the whole thing four times.

T: Mmm.

BM: At least like that. And just learning stuff out of that giant, giant encyclopedia.

T: Yeah.

BM: And then I started lookin at chapters about voice leading, and, alternate progressions and stuff really great too. It’s kinda like an, unsung goldmine, people don’t really refer to that book too much. Just maybe cause it’s so, intimidating at first to see all these random chords not really presented in any organized way.
T: Well that’s the thing, cause you, I thinkin the same interview you might have mentioned Van Eps, book, I mean I think he has a couple books, uh …

BM: Van Eps has, yeah he has well he has Harmonic Mechanisms, three volumes. The first one. And there’s one that I have a, copy of, I don’t know if it’s an actual book, it’s a little, it’ kinda condensed, but it’s mainly triads and triads and stuff. So … actually just recently I went through the Van Eps you’re not here to talk about Van Eps.

T: No but I am a little say anything about Van Eps because they’re so connected.

BM: Did Ted Greene actually study with him?

T: Yeah, yeah. What I read was umm, maybe I’ll mention it later but there’s I don’t know how much you’ve looked at that Ted Greene dot com website but there, same as Ted there’s so much information but it’s not organized that well.

BM: Mm hmm.

T: But there’s an entire, um, there’s thing I think it’s in four parts interviewing Van Eps He studies with Van Eps for, a few weeks in mid to late 70’s.

BM: Oh.

T: Umm, but they do this interview, which is …
BM: Wow.

T: … really, really interesting.

BM: I did not know about that.

T: There’s a ton, w, I’ll, as we talk I’ll, I found a bunch of stuff useful. But, I have I have *Chord Chemistry*. I have *Chord Chemistry* and *Modern Chord Progressions* and I have the Van Eps book and about the Greene books is that, they are, sort of unorganized when you look at Van Eps book it’s laid ut a little better.

BM: Yeah.

T: Myself I kind of, I really haven’t gone through them in any organized way I got a lot out of them but just possibilities um, but that’s something I noticed. Greene’s book is just like, you know, w- it’s just like him, where do you supposed to do with it, you need help kinda going through it, figuring out. But somehow I got a tremendous amount out of it even though I don’t think I went through it like you did. You kinda went through it four times. But, umm …

BM: Yeah it was try to make it as systematic as I could you know organize the chaos a little.
T: Yeah. He did study with him, you were asking, I think I read a few weeks but, I can email
you too. links to, the uh, thers audio files, the interview and then, I think the reason he was
interview him was he wrote an article about him and I think its on the website too so

BM: Ted wrote an article?

T: About Van Eps …

BM: Yeah.

T: … that’s why he was interviewing him.

BM: Right. Wow. Well that’s great I gotta check that out.

T: Yeah.

BM: So I actually started I started going through the Van Eps thing years ago and didn’t only
got through maybe the first few pages cause playing triads all over the place different scales
and different inversions. And that for so long I didn’t even bother going further but that I
noticed there were, just in the last couple months, umm, I, I was looking at it again and noticed,
there like 80 or 100 in volume one where all he’s doing is, what he calls, like upper, middle and
lower voice sub, where he’s just playing triads up the scale, anticipating, umm, one of the notes
by a step. Umm, and, he’s just has all those pages devoted to it he goes through every scale,
which is a little bit overkill I guess you know.
T: This is volume one?

BM: Yeah in volume one. And all in close and all in open every inversion so it takes all these pages where really all you need is the principal.

T: Yeah.

BM: So … so I actually was workin on that, a bit.

T: Yeah.

BM: I suppose I could say that (laughs) officially worked out of Van Eps book volume one.

T: Yeah I don’t know how you ever, aa- , everybody’s different, just going through that that’s even the Van Eps books I think for Christmas a few years ago Lucy had gotten me uh *Chord Chemistry, Modern Chord Progressions* and the Van Eps book all in one Christmas (laughs) so ...

BM: Wow. Had you not had those before?

T: No, no, I hadn’t. But, but you know just the Van Eps book I probably got through, you know ten pages like, that’s it for now. It was just …

BM: Yeah.
T: … so much information that you could just go … I was like there’s not really a reason to … to go much further I just got so many ideas. That’s why when, I haven’t me-, beside you I don’t really know, that many people that have through those books umm … . I was gonna ask you, you know Rick Herter I think he took a lesson with Ted, right?

BM: Yeah he did. He’s got, uh he’s got pictures of the lesson I could send them to you if you want.

T: Yeah. Do you know if it was just, did he just take one lesson or did he … .

BM: it was just one. Yeah he went out there from what I remember it was just one.

T: Did he say anything about it what any specifics?

BM: You know Rick is man of not that many words.

T: Yeah.

BM: He didn’t describe it in much detail.

T: Oh that’s fine but I did remember that he said something. But, you never took a lesson with him?
BM: No and I regret it you know. Uh, I, I’d entertained the idea of flying out there an an meeting him an an also Jimmy Wyble for that matter. And I just never, I never did it. I never felt like I was, felt like it was e enough of a justified trip (unintelligible).

T: Did you say Jimmy Wyble?

BM: Yeah.

T: He’s great. Have you seen those YouTube videos of him?

BM: You mean when he’s like 80 years old little cafe?

T: Yeah.

BM: Yeah So we had a mutual friend going to introduce us actually talked to Jimmy on the phone for quite a long time I never made it out there.

T: Do you know who Roger Borys is, the guitar maker?

BM: Yeah. Yeah I mean I I’ve heard of the Borys guitar an an an I don’t know the guy.

T: Um, he’s got, I, I don’t know about now but he had his shop in Hoboken and so I went down there one day and um . . . I don’t know maybe Paul Meyers told me to go, and Paul was there and Bertoncini was there and and Jimmy Wyble was there.
BM: Oh wow.
Interview Excerpts with Cathy Segal-Garcia

Cathy Segal-Garcia is a singer and voice teacher based in the Los Angeles area. She met Ted Greene in the 1970’s and performed with him at various times from the 1970’s through 2000. For more information visit www.cathysegalgarcia.com.

Cathy Segal-Garcia: I met Ted … in … ‘76 and that was when we started working I think it.

Terrence McManus: Mm hmm.

KS-G: Cause what we did was we got together we started, umm, rehearsing together, working up things, and uh we had gigs, the first time we had played. we had a gig, in Studio City, and we had that gig for, a year actually. And … probably, I’m thinking within that time we went over to, umm, at the time it was GIT, instead of Musician’s Institute, MI, which it is now.

T: Yeah.

KS-G: There was GIT and I think, that was where we went over to GIT and we gave, a few, you know clinics. That was what the rec the early recording was from
T: Right, right. How, how did you … did you, how did you meet I mean was it just like on the scene or, you know, do you remember anything about how you first, like, kinda got to know each other?

KS-G: Oh yeah totally.

T: (laughs)

KS-G: (laughs) First of all, I, I’ve always been kind of a musician-type of singer you know I I played a few instruments, not well but I played uh, guitar and flute when I was younger in fact when i went to Berklee they didn’t have vocals at the time so, I was, a flute player at the time, and umm … . And then, but, at the time Berklee, since it didn’t have vocals you know, and it was relatively small it had a lot of guitar players.

T: Yeah (laughs).

KS-G: And umm, Ted Greene was, well-known, amongst the guitar players. So I’d heard about him. And when I moved to California I started working at umm, Donte’s which was, one of the old jazz clubs you know?

T: Yup.

KS-G: And uh one evening, umm … Ted was there, and he had a strange intoleran intolerance for, louder music.
T: Mm hmm.

KS-G: Uh, which he didn’t start with that cause I know he, you know he played rock.

T: That’s what I read yeah.

KS-G: But at that time he did have an intolerance and he fainted. (laughs)

T: Oh my god.

KS-G: So, I didn’t know who he was at the time um, but uh he fainted and I was a waitress there an, so … I uh, leaned over him to, you know see how he was an, he finally opened his eyes an, so there we were. And I and then, you know I got him up, asked him how he was, tur-found out he was Ted Greene, and I was like oh wow, I just kind of innocently said, oh I’d love to get together and play a little, you know and he said, yeah that would be very nice. I didn’t realize that he was, kind of reclusive, and, didn’t really do that.

T: Wow …

KS-G: (laughs)

T: … that’s an amazing story.
KS-G: Yeah.

T: That’s really interesting about, about guitar players at Berklee knowing about Ted cause, (clears throat) excuse me, because if you were there from ‘72 to ‘75, the only thing I could think of that they would have known about is *Chord Chemistry* which I think was published in ‘71, and …

KS-G: Yeah.

T: … for that to, it’s, one thing that I’m trying to figure out through all his research is, you know if they knew about him, f- via the books in seventy, in the mid, the early to mid-70’s, you know did he ever, travel and perform because I can’t find any …

KS-G: I don’t think so.

T: … ev- I can’t find any evidence that after nineteen, I think it was the mid to late-60’s when he moved back to California from Atlanta but after that time I can’t find any evidence that he even left the LA area, from the 60’s onward. So, I didn’t know if he ever traveled, performed, maybe he was afraid to fly and he drove but I just, I don’t, I don’t know if you know if he ever, if he ever even left the greater Los Angeles area.

KS-G: I, I don’t, know that, umm though I can imagine that there would be, guitar players here, umm who would actually know about that you know? I mean …
T: Yeah.

KS-G: … there’s like a, there’s a lot of guitar players here who, were who had studied with him for years, and, they were, uh, you know really good friends and they know, that kind of information, like Dan Sawyer probably knows a lot of information like that.

T: Um hmm.

KS-G: Umm, an, hold on one second would you?

T: Uh, so, at that point, I mean did you, did you played regularly at in the 70’s, the mid to late-70’s and 80’s, or was it just ss- sporadic?

KS-G: Well we had this one gig for a year.

T: Mm hmm.

KS-G: So we played, umm, I can’t remember if we played every week or every month, but at this one place called the Sound Room.

T: Mm hmm.
KS-G: And umm, we did a few interspersed during that time I mean I guess we, played at GIT that time and also I remember, I remember two gigs that we did … (laughing). Umm, one gig was just at a home in Encino, hold on one second my husband’s calling.

T: That’s ok.

KS-G: Ok. So umm, this home in Encino which, it’s funny cause we were in this living room and people it was a party and people kind of kept coming in and out. And later we found out that it was actually a swingers party.

T: (laughs)

KS-G: And people were coming in and out cause they were coming in and out from …

T: Yeah, bedroom.

KS-G: … doing whatever they were doing. That was a weird gig an (laughs)

T: That must have made .. I mean did you find that out on the gig while you were playing or after?

KS-G: I think kind of towards the end. You know I’m …

T: And did Ted say anyth- like how much did at all did is disposition change?
KS-G: Not not at all.

T: He was ok?

KS-G: He was oh yeah, he was totally, he was one of the coolest guys, ever.

T: Yeah.

KS-G: I mean that’s why people adored him cause, ya know he he was the only the real judgemental part was on himself not on others.

T: Mm hmm.

KS-G: You know? And um, he was just very kind and, yeah he couldn’t have been kinder. He was a kind, he was a really kind soul.

T: Mm hmm.

KS-G: Um, so that was one gig we did, uh, another actually three gigs I remember we did another gig … in, some kind of a store, where um, let’s see. (singing) High low e, high low e, high low. The people who wrote that, I’m, I’m gonna pull that up on my computer. Living oh, Living ston, Ray Livingston or something. Lemme just, check that out.
T: Mm hmm.

KS-G: Um, I think it was, um, Livingston and Evans or something.

T: Mm hmm.

KS-G: Um, the composer, which one of the composers was there in the audience?
And Ted of course, you know, knew … that wasn’t it I guess. Anyway … Evingston and something Evingston and … well who did I say Evingston and who?

T: Uh uh-, I uh oh, I thought you said Livingston and someone.

KS-G: Oh, Livingston (unintelligible).

T: Maybe I misheard you.

KS-G: Composers … . Well I might have to look that up an …

T: Sure that’s ok, yeah.

KS-G: But anyway these guys who I thought they had written High Low E High Low E High Low but apparently not. Umm, anyway they had written, some very famous um, Great American Songbook stuff and, at least one of them was in the audience and Ted was, you know, playing the songs for them.
T: Mm.

KS-G: And, uh, we also did this party in the Hills, the Hollywood Hills, which was really, cool because what happened was … he and I were just playing out kind of, you know, kind of quiet interesting little stuff. Right?

T: Mm.

KS-G: And they were having this party, and while we were playing, like within about an hour, people started sitting down and listening and then, and then finally the party wasn’t even a party anymore it was a concert.

T: (laughs)

KS-G: (laughing) And, somebody even came, across, they drove from across from the Hills, and followed the music cause they could hear the music, kind of coming out through the hills.

T: Yeah.

KS-G: You know? (laughs)

T: Wow.
KS-G: So, he he was pretty powerful in just, what he did, you know it wasn’t like he was trying to sell it you know he was just doing what he does you know?

T: Yeah. Th- and that was was also, in, the 70’s?

KS-G: Yes.

T: Yeah. Um, and ...

KS-G: After that we just, we, let’s see there was some point, where, uh Ted decided you know, he didn’t want to do it, he didn't want to perform anymore. And um, he was very funny about that, I’ll I’ll go into that afterwards I'll j- I’ll just tell you about the gigs. But, so, let’s see the 80’s and um … so, my I am so bad about years. But, uh, there was one period of time around ‘98, when we did, uhm, a restaurant in Encino that people were playing at called Papichon?

T: Mm hmm.

KS-G: That was um, part of my recording, um that I put out recently, um, it was from that gig. So we did th- we did a gig there once or twice and then, the last gig we did was at Rocco’s which was um, up on, up on Mulholland Drive. Um, which is now, uh, Herb Alpert’s place called Vibrato but, before it was Rocco’s and Rocco is this really, really cool, modern jazz, modern art, kinda guy, who, lived here for a while and had this place, that, all the modern jazz, would play, at his place, only his place I mean there was no other establishment really here. He kind of helped, the Blue Whale get going which is which has been around now for about four
years. And then Rocco moved to San Francisco, and he manages two restaurants, um one of which has music in it.

KS-G: That was the last time we played yeah we um, he um I still remember getting together and rehearsing. He was, he was um, I remember, it was just kind of a funny little remembrance was, that um, for some reason he, y-, you know how, different this is ss- kind of stupid but, (laughs), and different people dress different ways you know at that time he was into just wearing these, uh, button down shirts but open down, to his chest ..

T: Yeah.

KS-G: … you know an uh with no underwear type of shirt underneath you know like my husband wears you know. And um, he was, I remember him dragging his, h- you know his, his amp, he was really particular about his guitar and his amp of course.

T: Oh yeah, yeah.

KS-G: And, so he dragged it over and, uh we sat there an, an he said let’s do some, you know like Motown, stuff like that you know an (laughs). So I said, sure, ok that’s fine so, we rehearsed an we played an that, that was just such a nice gig I’m so glad we have, a record of that too because, you know as nice as it was now I can see it an relive it over and over again you know.
KS-G: yeah well like I said earlier he was most critical of himself
Interview Excerpts with Dale Zdenek

Dale Zdenek published Ted Greene’s four instructional method books, and Ted taught at a store Dale owned, Dale’s Ernie Ball Guitars. Dale is also a guitarist and has published several of his own instructional books.

Dale Zdenek: Most everybody was buying the Mel Bay beginner books things of that nature and, Ted one day walked into my store the Ernie Ball store …

Terrence McManus: Mm hm.

DZ: … and, he brought in the manuscript.

T: Mm hm.

DZ: And uh Andy Summers was uh teaching there at the time. He wasn’t with The Police at that time he was teaching there and he looked it over and it was just amazing, uh, we asked Ted what he was going to call it and he said *Chord Chemistry*.

T: Mmm, wow.
DZ: He left he went back into his teaching room and Andy said you’ve got to publish that book.

T: Yeah.

DZ: I said how do you publish a book. Anyway that’s how it started.

T: And you had known Ted for not quite 10 years but, you had known him since like ‘63 I think and this was when was do you remember what year he showed you the manuscript?

DZ: You know I believe we we published it in in um ‘72, …

T: Mmm.

DZ: … do you have a copy by the way?

T: Yea uh yeah I have uhm, I ha I have, like I guess it’s an Alfred version. Yeah.

DZ: Oh, ok

T: Yeah.

DZ: Well um, I think the publishing date says ‘72 he brought it in, in 1971.
T: Mm hm. Ok.

DZ: ‘70 or ‘71 I’d actually have to look at the book cause i- if the books says it was published in ‘72, he brought it in in ‘71.

T: Yeah uh, I I think the book that I have it says copyright 1971 copyright renewed Dale F. Zdenek so …

DZ: Yeah, yeah …

T: Yeah.

DZ: So I so he brought it in in ‘70.

T: Oh ok. Did he say how long he was working on it for before that?

DZ: You know he was always writing material for his for his students.

T: Yeah.

DZ: Constantly writing all the time an, he didn’t, I can’t remember if he told us he was workin on a book you know if he was always doing something. (Unintelligible) he was constantly writing.
T: Yeah.

DZ: So uh …

T: (coughs)

DZ: … he wasn’t real proud, of that book, he was more proud of his uh, Ted Greene uh, *Jazz Guitar Single Note Soloing Volume One and Two.*

T: Um hm.

DZ: Yeah.

T: Yeah I have …

DZ: So also you …

T: No, noo I was I have, um, I was able to get volume one from the library and uh and look at it it’s funny that I read that y- you know you had said in the article with Eric that he was most proud of those an and it’s funny because, I’ve I’ve tried to dig up as much audio of Ted as I can just to transcribe and study and to analyze for this project and, he had these two books *Single Note Soloing* but hardly any of his material has single note soloing I mean he never plays single lines, except for …

DZ: No he never did.
T: Yea- except for the fact that and maybe you know about this recently online uh, somebody put out some duets with Ted and Emily Remler, and finally it was like a lot of material of him playing single notes so now I’ve got something to kind of …

DZ: Uh huh.

T: … yeah s- to kind of look at, but …

DZ: When uh, uh, Terry lemme tell ya when when I first met Ted and he was 17 he just I think he just got out of high school we walked into Ernie Ball store and an I was workin for Ernie at the time, uh I was 19, and he was a heavy, heavy rock player.

T: Mm.

DZ: He could play as well as any r- rock guitar m- player at that time.

T: Mm.

DZ: And he was very popular, already, just from high school and so (unintelligible), and he had packed the place …

T: Wow.
DZ: … (mumbling) at that age. He had packed the place. And then there was a you might read this already in uh, that article they did, but uh, one day I think he was around 19 at the time, and uh a gentleman walked in, well actually he was teaching there, Jay Lacy.

T: Mm hmm.

DZ: And uh, and, he was playing chord melody. And Jay went wa- I mean Ted went (laugh) I can’t believe this and …

T: Yeah.

DZ: … that was it he took one a- or two lessons from Jay, and then that was the beginning of it and you never heard him play single line again …

T: (laugh)

DZ: … except, with Tommy Tedesco at one of the NAMM shows. Um, Tommy back then play (unintelligible) single lines and boy did it sound good. And and Tommy you know he’s a fast player and he just kept upping the tempo upping the tempo (unintelligible) he was skatin right up with him. H- he was great uh, great musician all, all way around.

T: Yeah

DZ: He just loved that chord melody.
T: Yeah. Well you’re saying so many things that are, that I have questions about. Uh the NAMM shows that you did, were those all, were those all in California or did you travel? Out of...

DZ: You know in the very beginning before I started the NAMM show and we were trying to get the book going, umm, I did several to uh, to Europe, and I went in to a few show and I displayed his books in somebody else’s booth.

T: Mm hmm.

DZ: (laughs) I was lookin for European distribution at that time. But um, we did go to uh, MANN show, I guess they call it uh, the Summer show once but everything was in California. That’s where, k- where Tommy was and Joe Diorio, all the players at that time.

T: Ok.

DZ: The ha- have you seen the site, uh, tedgreenebookeditions.com?

T: Oh yeah I’ve been all o- I’ve been, all over it ...

DZ: Mmm.

T: … up and down front and back it’s great I know you that’s your site right?
DZ: Yeah, the reason why I put it up is they were selling *Chord Chemistry*, calling it a first edition, when in fact it was a third, fourth, fifth a sixth edition.

T: Hmm.

DZ: And it’s because you know I had I wasn’t (unintelligible, laughs) I mean I w- I didn’t, I wasn’t actual publisher I didn’t know it was gonna be that, famous, so I should put the editions down.

T: Yeah.

DZ: And so and they were selling, uh, fifth editions for, 80 bucks, you know so I just, want that’s how that got started I just uh, started it and it just, carried on with all those photographs and everything.

DZ: But when the book first came out Ted and I we went we actually went into the music stores in California …

T: Mm hmm.

DZ: … uh, selling it you know like … (laughs).

T: Yeah.
DZ: And that isn’t Ted’s gig you know but uh …

T: Yeah.

DZ: … we did that an, I remember one thing that was kinda funny, uh, you might have read it already I don’t know if I mentioned it in that article or not but uh, one, uh music store, sent the book back, said he -d never buy, a book with a freak on the cover.

T: I did read that yeah. Yeah no I s- …

DZ: (laughs)

T: … I saw that.

DZ: (unintelligible)

T: (laughs) An an ...

DZ: We all laughed (unintelligible).

T: (clears throat) The original one, w- may- , I think I read somewhere, um, like that you had moved on to, uh, color, but that just means the cover right?
DZ: That just means the color. No one did it I remember Mel Bay came up to me an said now we all gotta do it.

T: (laughs)

DZ: (unintelligible)

T: Yeah.

DZ: Yeah, idn’t that funny? But ...

T: Yeah.

DZ: … prior to that it was yeah … .

T: Y- y- ...

DZ: (unintelligible) so uh but the first one we did was just one cover, and it was the beige an, (unintelligible) ...

T: Yeah.

DZ: … brown around it.
T: Yeah.

DZ: But after that uh, I don’t know if you’ve ever seen this well you’ve probably seen it cause you were on the site the very first cover of, *Modern Chord Progressions* what it looks like is a home and garden magazine. (laughs)

T: N- yeah, yeah, yeah.

DG: S- y- (laughs). Yeah did you see all the uh all the guitars there with all the switches and everything? Man they didn’t have w- you know (?) or all these devices they have today (and so?) Ted, he was the greatest when it came to uh, rewiring guitars. He could get about 3000 different tones out of his guitar. He did it to mine too we were playin the 355’s then the Gibsons.

T: Mm hmm.

DZ: And um, I remember Fender called him a couple times uh, askin some wire questions, r- rewiring things of that nature.

T: Yeah.

DZ: (unintelligible) ... 

T: That th- …
DZ: ... as a person you mentioned it uh, a- anybody who knew Ted, only has good things to say about him he was an extraordinary, human being, when it comes to being a, a person. I mean you could see it in his eyes, you could, you could sense it, ah when you was ta- spoke with him. And, it was just amazing there is uh, uh, a site out there, I’ve s- I've seen it an that, it had to do with, after his death, they, all did a memorial ...

T: Mm hmm.

DZ: ... all the guitar players were talkin about him the kind of person he was they were tryin to explain it. And they made t-shirts Be Like Ted.

T: Yeah I- d- ...

DZ: (unintelligible), not as the player but as the person he was an it was just amazing. He he died young you know?

T: Yeah, I know. Yeah, yeah.

DZ: An he only, an he only did the one album.

T: I know, I ...

DZ: An that album ...
T: Yeah.

DZ: … he did in his young 20’s.

T: Yeah.

DZ: Mid-20’s.

DZ: But um, he, he never, you asked if he got on a plane, no he never did.

T: Mmm.

DZ: I don-, he he was asked to play in the Sinatra Orchestra once and they were in uh, Chicago an he wouldn’t do that. He was everybody asked him to play.

T: Yeah.

DZ: And he just wouldn’t do it. He, he was devoted to uh, teaching.

T: Right.
DZ: And, and playing that chord melody.

T: How long was he ther- how long did he, stay with you teaching at, at the, at the Ernie Ball, store?

DZ: Well I th- I believe I owned uh that store for 10 years and I think he was there for seven or eight and then he left, and started his teaching out of his home.

T: Yeah, ok.

DZ: (unintelligible) If you ever, walked into his apartment it was, like the most amazing thing you would ever see because, there was only trails. In other words …

T: (laughs)

DZ: … when you walked in, ov’r to the right was nothing but a stack (unintelligible), high as you can get them they weren’t in any kind of um, cabinets, of maybe albums. He had every album you would ever think of and he was into baseball cards and he had every baseball card. So you had to be real careful when you walked in. You could hardly, walk in to the, the kitchen. I remember the. the bathroom I went into the bathroom not the master bath but the secondary bath, and, you you barely get in there an the whole tub was filled with music, that he had written. And it, was, you know and then it then, h- he would sit, on a, uh a small mattress,
on the, on the ground, on the floor. (unintelligible) with his legs folded, you’d sit in in a chair ... and then that’s how he would give you the lesson.
Interview Excerpts with Ronald Greene

Ronald Greene, called Ronnie by his sister Linda, is the older brother of Ted Greene. He was born in Los Angeles, California in 1943.

______________________________________________________________

Ronald Greene: I have awareness of our family going back a couple generations on my mom’s side ...

Terrence McManus: Mm hmm.

RG: … (for?) sure. U uh we knew our great grandfather.

T: Ok.

RG: Aaand, on my dad’s side, we technically never knew his father we knew his mother. But we found out, as adults, we once met our grandfather our paternal grandfather and that’s as far back as it goes …

T: Ok.

RG: … on that side.
T: And …

RG: But she may have tracked it down because we may have somebody else on my mom’s side, who’s a fanatic about that stuff, who lives up in, Pacific Northwest someplace. I’ve never met her face to face, but we’ve all had contact with her by email. She may have done some type of family tree and provided it. And then you know I’m second guessing myself I have a book …

T: (laughs)

RG: … that I inherited from my, mom’s father my maternal grandfather. This book has to do with a family called the Pritzgers, who are the owners of the Hyatt Corp. …

T: Mmm.

RG: … in America among other things. Aaand my grandfather’s mother was a Pritzger, in Russia.

T: Wow.

RG: And there is I believe some type of family tree in there but we’re an obscure, twig on a branch of that tree.

T: (laughs)
RG: But I do have that as a matter of fact I haven’t looked at it for years but I’m the proud owner and keeper of that book and my kids get it from me so.

T: Wow that’s really interesting, part of your family’s from Russia?

RG: A all of it is from Eastern Europe part of it is from the Ukraine, and part is from, Latvia, uhh Estonia my father was never sure.

T: Oh ok. Wow.

RG: And and Linda may have gotten (unintelligible) out of it ...

T: Yeah I’m gonna.

RG: … never was able to.

RG: My sister by the way is an avid astrologer and she got that from, Liz Greene, who was my brother’s only, woman he ever married.

T: Oh I was going to ask you about that (laughs).
RG: Liz is in England I just saw her I was in England and Scotland for a couple weeks, late August early September with my girlfriend and uh, I contacted Liz through Linda’s contacts (unintelligible) haven’t seen Liz in 45 years so we got together and had a wonderful time, reunion and whathaveyou, and she kept the family name.

T: Wow.

RG: She became a famous astrologer in England with, many published books, she lives in a villa, in (?) built by the Romans …

T: Mm hmm.

RG: … when they invaded England it wasn’t called England back then. And (laughs), she lives in a Roman villa (laughs).

T: Wow that’s unbelievable.

RG: (unintelligible) actually they were she and a significant other were looking to move someplace but, it was a lovely place and, built by the Romans.

T: Wow, and …

RG: Everything has old roots.
T: Yeah (laughs), I know I know and wow but I was gonna ask you about, I get to that eventually because I I had spoken with Dale Zdenek, and, I I hadn’t seen anywhere that Ted was ever married and then he mentioned that an, uh he didn’t …

RG: (Oh yeah.?)

T: … and he didn’t I don’t know if he didn’t remember her name or he said (stutters) …

RG: Liz Greene her real name was Elizabeth but she never used it, aaand we all lived together in a commune in Laurel Canyon I don’t know if you know about this (laughs).

T: No, no p-.

RG: (?) mid-60’s, aaand actually Liz and her then boyfriend and another good friend of their’s and I, hooked up, aaand decided to live together and and we formed kind of a community thing up in Laurel Canyon. (Coughs) And my brother came to visit, decided he wanted to live there, he and liz fell in love and her old boyfriend left, umm until we left that place we all lived happily ever after some other people moved in with us. This was in about, ‘67

T: Ok I was gonna ask you

RG: Uh I don’t even know ‘68 maybe.

T: Sss …
RG: And when they moved back to my parent’s house, and um I moved on to other things.

T: Wh …

RG: But that’s how they met.

T: Do you remember her maiden name?

RG: Uh Leigh L - E - I - G - H.

T: Oh ok. (quietly) L - E - I - G - H. Wow.

RG: They were married and lived together, a couple years and then, fell apart the marriage fell apart they got divorced. I don’t think they ever had contact Linda an Liz kept in contact, because of the common interest in astrology and and just cause they all, Liz was like her big sister.

T: Mm Hmm.

RG: Liz was between Linda and I in age, Linda’s six years younger than I am, Teddy was, three years younger.

T: Ok. I w- n- …
RG: Aaand, he an Liz were born in the same year I think. Teddy was born in ‘46 … and I was born in, ‘43 and Linda in ‘49 I think Liz, and Teddy were in the same year close to it, if not.

T: Ok. Well when I speak to Linda since, I think you mentioned that she keeps in touch with her maybe she’ll, even have some contact information and maybe …

RG: Yeah.

T: … maybe she’ll wanna …

RG: (unintelligible)

T: … you know speak, you know if she feels like she would like to. Umm … . Well that’s yeah that’s really … so th- so they so they lived, uh where did they lived before they moved back tooo, your parent’s house, they lived in the commune?

RG: (unintelligible) We, we all, well I don’t know if I’d call it a commune.

T: I mean, w- yeah.

RG: I had lived in a commune up in San Francisco this wasn’t really. It was just a house, with a bunch of people ...
T: Mm hmm

RG: … (unintelligible) who were into music an art an literature an, culture an getting high an all that stuff back then in the mid-60’s.
Interview Excerpts with Linda Greene Jainchill

Linda Greene Jainchill is the younger sister of Ted Greene. She was born in Los Angeles, California in 1949.

Terrence McManus: Ron told me I think he told me your birthday I think he said 1949.

Linda Greene Jainchill: Yup yeah.

T: Would you, I know it’s not polite to ask but, w- are you comfortable at all, giving me any more information about your birthday, month or anything like that?

LGJ: Oh I’m fine with that …

T: (laugh) Ok.

LGJ: … yeah. As long as I don’t give you my social.

T: (laughs)

LGJ: That’s all I care about.
T: Ok.

LGJ: Yeah I’m October 25.

T: Ok.

LGJ: And it’s 1949. I just started my Medicare, so … .

T: Yeah, he might …

LGJ: (laughs)

T: … have even mentioned that but I just wanted to type it down anyway

LGJ: And I don’t know if Ronnie told you about Liz, very much.

T: Well …

LGJ: (unintelligible)

T: … that’s I y- actually, ya know it’s really funny that um, (clears throat) when I interviewed Dale Zdenek, he, uh, at some point he said, that Ted was married when he was really young I was totally shocked because I had no idea, and, then when I spoke to, spoke to Ron, he yeah he mentioned he mentioned it and he gave me sort of, um I forget if he told me about when they
were married, or when they were divorced I can’t remember but he, he told me, uh that he was married and who it was and I looked her up and I found a little bit of information on her and uh … I was gonna ask you if you know he he wasn’t totally sure but I was gonna ask you if you, thought that she would be interested in saying anything about, ya know Ted or. Cause Ron said I don’t know ya know she might not want to say anything and, um. Do you think she would be interested in, speaking at all about him?

LGJ: I don’t know.

T: Yeah.

LGJ: Because sometimes she’s private, but, you know, she may want to.

T: Right.

LGJ: Um, I could, I could ask her. I’m, you know, sh- they were kids.

T: Yeah.

LGJ: (unintelligible) they were still you know, they were, I don’t know if Ronnie told you the years but I believe they were together about, I don’t know two and a half three years, maybe. I don’t know if that’s correct.

T: Mm hmm.
LGJ: But I do know that, um, when I was 16, (that?) means 19 they moved home, to our home our family home.

T: Mm hmm.

LGJ: Before they, after they lived in Laurel Canyon with Ronnie. They moved home. And um, and then they got married later. And uh, at our home. And then, they moved out and lived in their own place, and then they broke up.

T: Mmm. Umm, did I- you know I think Ron told me hw th-, (clears throat), how they met, uh … I can’t remember because we we had a long conversation but did they me- meet through mutual friends. of uh …

LGJ: Ronnie.

T: Yeah.

JGJ: They met through Ronnie.

T: Yeah.

LGJ: Ronnie was living at a house and she was with somebody else, and Teddy came, and, I guess it was, you know, a very l-, you know love at first sight kind of thing and, Liz was, just,
booming with this gift of astrology and psychic ability and intuition, putting it all together and she started doing reading in our home our family home.

T: Mm hmm.

LGJ: And, she totally changed my life, and, you know I was very close with Ted. I was actually closer with him than I was with Ronnie maybe cause Ronnie was gone a lot. But, I was really close with Teddy. And, um, she just changed our whole house, because of, her knowledge and wisdom and, everything.

T: Wow.

LGJ: And, changed my life forever about astrology and (unintelligible) showing me how it works and all of that cause, she’s, she’s so gifted with that. And I felt like they were both, these, you know, without using that, overused word geniuses but they were so, matched with their gifts of talent in different ways. I always felt like, you know, if they meet again I believe in reincarnation if they met again that, maybe the timing would be better but they were really suited for each other but it was just they were too young.

T: Yeah. But there was no, I mean they s- they didn’t split up for any particular reason it was just maybe they, they just couldn’t handle being married at a young age or something like that? There wasn’t …

LGJ: Well, I think there was more to it than that but I, didn’t get all the details …
T: Mm hmm.

LGJ: Um, so I think, now Teddy was already, playing in bands and people thought he was really talented and all that, and, he was more involved in rock music at that time.

T: Mm hmm.

LGJ: And he had friends coming over to our house, you know like knocking on the window and just coming in and hanging out kind a of thing.

T: Mm hmm.

LGJ: (laughs) So, I I don’t know maybe Liz was a little more mature than he was at that time.

T: Hmm.

LGJ: But, once they broke up, and we moved, I know that’s when, he, kept his door closed or whatever but he was in his room a lot.

T: Hmm.

LGJ: And he was listening to music, he was studying and analyzing classical and it all kind a came to, ok here’s a book.
T: Mmm.

LGJ: And that’s, that happened after they broke up.

LGJ: I have a different recollection actually that Ernie Ball owned it and he started playing, when he, started off going to school, I believe he was, a math major, something to do with math he was so bright in math. And um, extremely bright in math and, the first year, I remember he, he telling my parents, I don’t want to go to school, I wanna teach guitar, and I’m gonna teach at Ernie Ball’s, store, it’s a guitar store. And a course my parents had this, you know idea that he was gonna, you know, send the first person to, Venus or something …

T: (laughs)

LGJ: … you know with his, mathmatic gifts so, e- between my brother’s each going off in a different direction than what my parents hoped for. I remember it being, (unintelligible) surprise let’s just say.

T: Hmm.

LGJ: And thank God they didn’t shame him and say oh my God what are you doing, you know they coulda gone that route.
T: Hmm.

LGJ: And they didn’t. And I believe Ernie owned the store at that time and I I I wanna say, that, let’s see … (unintelligible) ‘64, uh I think it was ‘63 or ‘64. Yeah. And, and I don’t know that, that Dale had bought it yet.

T: Mm hmm.

LGJ: But it was, you know somewhere pretty quickly after he got there but Ernie still owned it at the time.

T: Mm.

_____________________________________________________________________

T: Uh so wha- ha- so then, ya know he’s playing in rock bands and things and then he sort of changes his motivation to playing jazz and teaching, and I was talking about this to Ron just, what were the 70’s like because he was, you know the first book was such a hit, and he was working on you know he had th- three other books and the CD, umm, w- what do you remember about the 70’s in terms of, jut his career and what he was doing and, you know, things that, in terms of music or or whatever people don’t know about just because there’s not a l- record of it?
LGJ: Well, the one thing like I said that I remember was this, springboard, into him, wanting to, study, all of music.

T: Mm hmm.

LGJ: Everything. And he basically, went into hibernation, while he was accumulating all the knowledge and writing his book, and he lived you know at our family home. And I wasn’t there unfortunately all the time cause I was here or I was in (unintelligible) so, I do remember when I’d come home he had a purple room …

T: Hmm.

LGJ: … in this one house where he wrote Chord Chemistry. And, that’s where he just, took off and, from that, he got more and more serious, about his teaching, devised his teaching systems and, that was really, what he was focusing on.

T: Mmm.

LGJ: He, he loved rock, he loved blues, he loved classical, he just loved it all. And he studied, a little bit, on his own um he had studied … oh God what Bud, d- th- s- Spud, I wanna say I can look up the b-, because I have the book still we took a course together.

T: Mmm.
LGJ: And it was about harmonization.

T: Mmm.

LGJ: And atonality an, I wanna, I don’t wanna say it wrong I’m gonna go upstairs and look but I can (text?) it to you (unintelligible).

T: Yeah.

LGJ: But it (unintelligible) Spud Spud technique or Spud theory. And he took it very seriously I I didn’t, I did a little bit of it, but he started doing a lot of clinics an, I think he just got, (unintelligible) one thing got him further in to being, a serious, musician.

T: Um umm.

LGJ: Not just rock, that’s when it started to open up I wanna say.

T: Mm hmm.

LGJ: It was in the 70’s so he was studying a lot, and he was creating his methods, a lot, and teaching. Ya know when we moved, I’m not sure which house he started teaching but I do remember he taught at home, in the last family house we had. And my grandmother was there, and, she loved him so much it was just this perfect setting because my parents were gone most of the time, and he, he watched over her, and would take her to her appointments and whatever.
And, he had people coming and going to study, you know, and it was a perfect world at that time, for him.

T: Mm hmm.

LGJ: Because you know he was doing everything. He was writing, he was teaching, full-time, and he was, taking care of my grandma if she needed anything.

T: Mm hmm.
Chapter 8 Instructional Video and Workshop

Two very important documents that give a close account of Greene’s work, philosophies and style are the 1980 instructional video, *A Session with the Stars*, and Greene’s 1993 workshop at the Musicians Institute in Los Angeles, California. These two documents in particular encapsulate a lot of Greene’s major principles.

Reasons that the 1980 instructional video constitutes as an important document are:

1. It is filmed in around 1980 and there is very little other audio/video of Greene during that time presently available.

2. Unlike many of Greene’s later, more informal workshops, the formal nature and structure of the video presents Greene’s information in a very organized way.

3. Inclusion of clear speech, lack of fidgeting, lack of “guitar noodling”, clear responses/explanations.

4. It is the earliest available video of Greene.

Green was only around 33 or 34 when the video was filmed, a young age for an instructional video.\(^58\) The announcer states that Greene had sold over 200,000 books. That is an incredible

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\(^58\) According to Barbara Franklin, Greene had written “first instructional video” in a journal. While this is an early example of a jazz guitar instructional video it turns out there are earlier ones, for instance a black and white Barney Kessel instructional video (YouTube, undated). So Greene may have meant it was his first video.
number especially considering Greene’s age at the time, and the age when he wrote the books.\textsuperscript{59} At around the point that \textit{A Session With the Stars} was recorded, only \textit{Chord Chemistry} and \textit{Jazz Guitar Single Note Soloing Volumes 1 and 2} were published. \textit{Modern Chord Progressions Volume 1} would not be published until 1981.

Greene opens the video by saying that they will be covering “jazz progressions, some related areas like chord substitution, an, comping, an, walking bass … piano voicings.”\textsuperscript{60} While Greene did not consider himself a jazz guitarist, the subject matter he describes in the opening of the video, and what he is playing before he begins speaking, makes it obvious that it is a jazz-based video.

As happens occasionally in Greene’s teaching style, there are sometimes gaps in his explanations, though this could partly be due to the nature of, and the time limits related to, an instructional video setting. At around the 4:00 mark, Greene discusses the “half step above” approach method relating to harmonic progressions, but he does not explain why it works or what about it makes it work. When discussing the possibility that one can approach a chord from a half step below, a lesser used but very nice approach sound, he does not offer much in the way of contrasting the two half step approach options. At 5:30 he says that “You can approach a chord by the fifth instead of only the half step”, but he does not offer an explanation.

\textsuperscript{59} Around 23 or 24 years old.
\textsuperscript{60} It is interesting to note that Greene discusses piano voicings, yet he almost never plays rhythmically like a piano, instead almost always playing with a 4/4 quarter note feel.
At 9:40 Greene makes an important comment “It’s good to understand the difference between playing stiff and playing with feeling.” He does have a great feel in this video and it is noticeably improved from 1977’s recording *Solo Guitar*.

At around 11:50, Greene makes a statement about an important musical influence, Wes Montgomery, saying, “He’s one of my all-time favorite musical heros.” Greene discusses Montgomery’s use of the minor chord in relation to the dominant 7 chord and how the two can be switched. This is highly related to Pat Martino’s conversion to minor principal.\(^6\) Martino’s playing is obviously influenced by Montgomery and though he formalized the idea more than Montgomery did, Martino likely got the idea, or refined it, based on Montgomery’s usage.

A benefit of the professional setting of the instructional video not present in the videos of Greene’s master classes is the production work that allows for the zooming in of the camera on Greene’s hands. The transitions are much smoother and the zoom on his hands is much tighter.

Greene also appears much more relaxed during the filming of this video, which is in a more much formal and predetermined setting than the live workshops that are on film. He does not meander or digress when he speaks, he speaks clearly and he does not seem overly anxious or nervous. This visual example is also evidence that Greene’s personal disposition may have changed as time went on, as he is noticeably more anxious in the later workshop videos, specifically the 1993 Musicians Institute and 2003-2005 workshops.

\(^6\) See the previously mentioned material about Montgomery, and also Martino.
Noticeable during the video in the background is a second guitar, which would be a theme in Greene’s later workshops and also for his live performances. Apparently even at this early date Greene would bring more than one instrument with him. This is evident in his 1993 and 2003-2005 workshops videos, Barbara Franklin’s memoir and in photos from live performances, but this may be one of the earliest example of this practice of Green’s. It is an example that he was not content to just use one instrument, but that he wanted the tonal variety of two, and it is likely that the two were tuned differently.

At around 38:00 into the video Greene begins to play what sounds like the chords to “Satin Doll.” What he says as he is playing is of great interest, regarding Greene’s seeming lack of playing with jazz rhythm sections, as he mostly played solo or in duos with singers. At 38:20 Greene says “Don’t put any of those bass notes in, if you’re playing with a bass player they’ll kill ya.” The way in which Greene delivers this statement shows that Greene was familiar with playing in an ensemble setting, for example with a bass player. So while very few, perhaps only one, examples of Greene playing in an ensemble exist, in order to make this statement in an instructional setting, he must have had some experience.

Greene also says later at around 22:25, in regard to a chord progression he is playing, “rhythm style playing for when you are with a section.” He is referring to a rhythm section (piano, guitar, bass, drums, or some variation), so again Greene has given a clue that he has been involved in that type of playing environment before. “This is not comping, it's laying down part of the groove itself.” At 23:03 Greene says, “You may have to play real up rhythm at

62 Green must have known the tune as it is on the recording Never Forgotten with vocalist Cathy -Segal Garcia and a student asks him about the piece in a lesson recording.
times.” At that point Green is playing at around 210 BPM, which is possibly the fastest tempo available to hear him play, though it is brief.

Another hint that Greene has worked with rhythm section players, specifically pianists, occurs at 15:25 when he says, “Don’t throw in all these things if you are playing with a piano player you may get some dirty looks, to say the least.”

Some more advanced harmonic movement emerges at around the 17:00 mark. The progression sounds very similar to John Coltrane’s “Giant Steps.” Evidence that Greene knew that piece and/or that form or harmonic movement, comes through almost 13 years later, as “Giant Steps” is one of the works Greene plays while performing at the Seashell, a restaurant in the Los Angeles area.

Considerations for Greene’s tone in the video can also be made. At 19:30, he is getting a fairly authentic archtop-type sound using a solidbody guitar, and he is using a pick. At 22:00 you can really hear how thick his sound is.

This video is some of the most swinging playing Greene does. At 39:15 there is a rare use of single lines, and with rare use of a pick. He also follows that up with octaves in the style of Wes Montgomery.

Greene drew heavily from the style of George Van Eps and early on had a somewhat stiff time feel, which would later evolve and become much more open. As can be seen in the video, by 1980 Greene had already begun loosening up his time feel.
A very important aspect of this video is the fact the Greene is often seen using a guitar pick. Two later videos from 1989 and 1993 do not show Greene using a guitar pick at all, so while Greene likely always used his fingers his practice of using a guitar pick likely diminished between 1980 and 1989.

Setting plays a part in Greene’s decision to use a pick. In his duets with Emily Remler, which likely were recorded sometime in the 1980’s, he can be heard using a pick. Yet in a situation playing with a rhythm section on Special Recording Session, it does not sound like he is using a pick. So when Greene was more responsible for helping keep time he must have felt more confident using a pick than his fingers.

A hint at understanding some of Greene’s work that may not be known about is the fact that at around 13:36 Greene says, “For instance, you might be in the studio and the producer says ‘Look, I don’t dig the groove you’re laying down with all the solid stuff’” and then “‘naw, I don’t like that either can you give me something lighter.’” This shows that Greene must have had some studio experience. This would also make sense because of Greene’s location, the Los Angeles area, and his ability to read music, transpose, and his understanding of and ability to play in multiple styles. Unfortunately, there is no record of what Greene may have done in terms of studio work and any contributions he made may have gone uncredited.

Absent from the video, surprisingly, is any discussion about voicleading, one of the things Greene often talked about. What Greene plays in the video does have his trademark,
impeccable voiceleading style, but he never goes into any detail about developing good
voiceleading habits, as he does during other workshops and lessons.

This could partly be due to the fact that since the video is titled *A Session with the Stars*, and it
is filmed in a recording studio, it was aimed at guitarists that wanted to incorporate certain jazz
techniques into their playing for studio work, meaning they would not need to have a handle on
complex voiceleading because they would not need to use it. If this was the case, it is strange
that Greene does not spend any time discussing general soloing fill principles, as that is also a
skill that a studio musician would also need.

The 1993 Musicians Institute workshop stands out among the several available live workshops
by Greene because of it’s combination of complete theoretical explanations and illustration in
performance.

Greene mentions how closely voiced chords were called “Oliver Nelson voicings years ago”, at
9:55. Not only does he understand these voicings from a conceptual point but he also uses them
in practice, and again, he is showing that he has a grasp on jazz history and orchestration.63

At one point, while discussing key centers, Greene puts guitar on lap and begins to hammer
notes on the fingerboard with both hands. It is the most unconventional thing Greene does that
is documented. He says, at around the 12:00 mark, “I like doing this.” This is of particular
interest because it contradicts what he says while interviewing George Van Eps in 1981.64
During that interview, the two seemingly agree that dissonance and experimentation is only

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63 Listen to Greene’s comping on the out melody of “Cisco Part 2.”
64 See http://tedgreene.com/audio/TedGreene_GeorgeVanEps.asp
valid to a point that ends with the breakdown of some particular values in musical logic. The fact that Greene, in 1993, seems to be saying that a form of randomized tapping is valid, would either suggest that he was agreeing with Van Eps in 1981 to be polite or that he did not really believe what he was saying in 1993.

Greene makes a very poignant statement about how to include notes that our ear may not be used to when, at about 13:00, he says, “if a note troubles you bury it in the chord.”

Greene’s also makes a comment that hints at the fact that he had done studio work. When speaking about add 11 chords (Root, 3rd, 4th, 5th) and how they had become popular, he says “certainly producers didn’t like it.”

Greene takes the workshop attendees back in time and discusses the point when music was just fifths. He mentions perfects intervals and the debates that took place about what other notes to include, like the 3rd, which was referred to as a “licentious” note. (15:00)
Previous to adding the major 3rd, Greene has been playing a series of progressions of 5ths.\textsuperscript{65}

Even though 5ths harmony is a very primitive style, Greene still makes it sound good and at one point plays the following:

\begin{center}
\includegraphics[width=\textwidth]{figure.png}
\end{center}

As is clear now, Greene’s knowledge of music and theory extended way beyond the scope of the guitar. At 15:50, while discussing intervals and chords, he brings up the overtone series and the exclusion the minor 9th interval from it, explaining that as the dissonant nature of the interval. At 17:50 he explains that when coming across a dissonant interval, such as the minor 9th, you can add “other notes to soften it.”

\textsuperscript{65} Greene’s ability to create a very strong environment of 5ths sounds really makes the major 3 stand out when he introduces it.
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DISCOGRAPHY

Joe Byrd and the Field Hippies
_The American Metaphysical Circus_
CBS Masterworks MS7317
recorded ca. 1968
clarinet: Fred Selden, Tom Scott
conductor: Joseph Byrd
cornet: Don Kerian
flugelhorn: Ed Sheftel
flute: Dana Chalberg, Fred Selden, Meyer Hirsch, Tom Scott
guitar: Ted Greene
classical guitar: Michael Whitely
organ, synthesizer: Joe Byrd
percussion, drums: Gregg Kovner, John Clauder
piccolo flute [piccolo]: Dana Chalberg
saxophone: Fred Selden, Meyer Hirsch, Tom Scott
tabla: Larry Kass
bass trombone: Chuck Bennett
tenor trombone, tuba: Ray Cappocchi
trumpet: Don Kerian, Ed Sheftel
vocals: Christie Thompson, Joseph Byrd, Susan De Lange, Victoria Bond
Kalyani
You Can’t Ever Come Down
Moonson: Pelog
Patriot’s Lullabye
Nightmare Train
Invisible Man
Mister 4th of July
Gospel Music
The Sing-Along Song
The Elephant at the Door
Leisure World
The Sing-Along Song (Reprise)

Ted Greene
Solo Guitar : Ted Greene (g)
Hollywood, CA, 1977
PMP Records A1510, Art of Life AL1011-2 [CD]
They can't take that away from me
(Porgy and Bess medley)  
Summertime  
It ain't necessarily so  
Send in the clowns  
Ol' man river  
Watch what happens  
A certain smile  
Danny boy [Londonderry air]  
Just friends  

Note: Art of Life AL1011-2 [CD] titled "Solo Guitar".  
All above titles also on Art of Life AL1011-2 [DL] titled "Solo Guitar"; this is a digital download release.  

[Information for this entry comes from The Jazz Discography by Tom Lord]

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Ted Greene  
Special Recording Session  
recorded ca. 1977  
Ted Greene: guitar  
Chuck Domanico: bass  
Shelly Manne: drums  
They Can't Take that Away from Me  
My Funny Valentine  
Yesterdays  
Our Love is Here to Stay  
The Nearness of You  
The Look of Love  
Watch What Happens  
Dancing in the Dark  
Once in a While  
As Time Goes By  

______

Ted Greene and Rowanne Mark  
recorded 1978  
http://www.tedgreene.com/audio/audio_TedGreeneWithRowanneMark.asp  
Ted Greene: guitar  
Rowanne Mark: voice  
Both Sides Now (guitar only)  
Honeysuckle Rose
I Get Along Very Well Without You
Original Theme - Ted’s Spoken Intro
Original Theme (guitar only)
Blues Colors (guitar only)

Ted Greene and Cathy Segal-Garcia
recorded at Guitar Institute of Technology, Hollywood CA, 1978
Ted Greene: guitar
Cathy Segal-Garcia: voice
It Had to be You
Desafinado
Fascinating Rhythm
Lullaby Medley
One Note Samba
Danny Boy (Londonderry Air) - Ted Greene only

[These selections also included on Never Forgotten]

Ted Greene and George Van Eps
recorded ca. 1981
Ted Greene interviews George Van Eps
Disk 1: Part 1
Disk 1: Part 2
Disk 2: Part 1
Disk 2: Part 2
Disk 3: Part 1
Disk 3: Part 2
Disk 4: Part 1
Disk 4: Part 2

Ted Greene
Solo Guitar #2
September, 15, 1981
unreleased
Ted Greene: guitar
Someone to Watch Over Me
Exactly Like You
Exactly Like You Variations
California Here I Come
Harlem Nocturne
Funeral March of the Marionette
Both Sides Now
Lover Man
El Cid Theme
Where is Love
Maid with the Flaxen Hair
Greensleeves fragment
Indiana
Someday My Prince Will Come
Oh Susannah fragment
Love with the Proper Stranger

[Courtesy of Phil deGruy from his lesson with Ted Greene]

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Ted Greene and Emily Remler
unknown recording date (likely 1980’s)
http://allthingsemily.com/jams/
Ted Greene: guitar
Emily Remler: guitar
Cisco Part 1
Cisco Part 2
Whistle While You Work Part 1
Whistle While You Work Part 2
’S Wonderful

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John Pisano
John Pisano (g or el-g) with Ted Greene (el-g)
Hollywood, CA, December 9, 1994
Over the rainbow Pablo 2310-956, PACD-2310-956-2 [CD]
The touch of your lips
Note: All titles from Pablo PACD-2310-956-2 [CD] also on Pablo (Jap)VICJ-216 [CD].

[Information for this entry from The Jazz Discography by Tom Lord]
Ted Greene
Messin Around at Home I
March 23, 1997
Ted Greene: guitar
Part 1
Ted introduction: Playing “Carmelita” guitar, unplugged
I’m Gonna Wash that Man Right Outa My Hair
Swingin on a Star
Red, Red Robin
Que Sera, Sera
Around the World
Wonderful Guy
You’ll Never Walk Alone
High Hopes
Our Love is Here to Stay
They Can’t Take that Away From Me
The Man I Love
Goodbye, Oh Girl
Part 2
Side by Side
Mayberry RFD Theme
There’s No Business Like Show Business
Can Do
If Debussy did “The Dock of the Bay” - improvisation

Ted Greene
Messin Around at Home II
recorded April 4 and 8, 1998
Ted Greene: guitar
Bewitched, Bothered and Bewildered
Improvisation on Bewitched, Bothered and Bewildered
Tea for Two
Baroque Improvisation
Informal Improvisation with Conversation
Informal Improvisations with Lucky

______
Ted Greene
Solo Guitar Improvisation 2001
August 24, 2001
Ted Greene: guitar
Improvisation #1
Improvisation #2 - Jazz Standard Type
Improvisation #3 - Jazz Standard Type
Improvisation #4
Improvisation #5
Improvisation #6 - Minor Jazz Blues
Improvisation #7
Improvisation #8 - Distortion Rock Lead
Improvisation #9 - Ballad Type
Improvisation #10 - Angular Funky
Improvisation #11 - Blues in Bb
Improvisation #12 - Bossa Type
Improvisation #13
Improvisation #14
Improvisation #15 - Shuffle Dry
Improvisation #16 - Shuffle with Delay
Improvisation #17
Improvisation #18
Improvisation #19

John Pisano
Guitar Night: John Pisano, George Van Eps, Herb Ellis, Anthony Wilson, Ted Greene, Peter
Bernstein, Larry Koonse, Joe Diorio, Barry Zweig, Pat Kelley, Frank Potenza, Scott
Henderson, Corey Christiansen (g) Luther Hughes, Chuck Berghofer, Jim Hughart, Dave
Carpenter, John Belzaguy (b) Colin Bailey, Peter Donald, Dick Weller, Tim Pleasant, Ralph
Humphrey, Kendall Key (d) collective pers.
Los Angeles & Van Nuys, CA, 1997-2006
I'll never be the same
The blues
I want to be happy
Good bait
When Sunny gets blue
Rosetta
Whisper not
My one and only love
"Round midnight
Falling in love with love
Autumn leaves
All of you
I thought about you
Minor 6th sense
Footprints
Wee
Note: Mel Bay 10412 [CD] is a 2 CD set.

[Information for this entry from The Jazz Discography by Tom Lord]

Cathy Segal-Garcia and Ted Greene
Never Forgotten
Dash Hoffman
Recorded in 1978 and 1998
Cathy Segal-Garcia: voice
Ted Greene: guitar
Satin Doll / Shiny Stockings
Bewitched, Bothered and Bewildered
Cry Me a River
Emily
Autumn
My Funny Valentine
I didn’t Know What Time it Was
Let’s Call the Whole Thing Off
Melancholy Serenade
Here’s that Rainy Day
Sentimental Journey
Summertime / It Ain’t Necessarily So
Somebody Loves Me
Ted Talk
It Had to Be You
Desafinado / One Note Samba
Lullabye Medley: Never Never Land / Feed the Birds / Tender Shepherd / Over the Rainbow
Danny Boy

Various Artists
Ted Greene Remembered
Ted Greene: guitar
John Pisano: guitar (on Theo’s Rhythm ‘n’ Blues)
Tom Bocci: guitar (on Gratitude)
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Gratitude
Videography

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Ted Greene Clinic
June 6, 1993
Musicians Institute, Hollywood, CA
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Ted Greene and Cathy Segal-Garcia at Rocco’s
June 6, 2000
Bel-Air, CA
Ted Greene - guitar, Cathy Segal-Garcia - voice
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Published 2015
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Ted Greene: guitar
Chuck Domanico: bass
Shelly Manne: drums
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8 parts  

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www.youtube.com/watch?v=QZAxwpc00DE&list=UUAvDTSkOQi51n1gsCnVig

“Eleanor Rigby”  
https://www.youtube.com/watch?v=4DjdJi9wkJo&list=UU1Ej8ZMpYgKfVWMccVsE_qA

“Noodling”  
https://www.youtube.com/watch?v=f2t4xD3Ng1A&list=UU1Ej8ZMpYgKfVWMccVsE_qA

“God Bless the Child”  
https://www.youtube.com/watch?v=Su5xtkYOGkg&list=UU1Ej8ZMpYgKfVWMccVsE_qA

“Send in the Clowns”  
https://www.youtube.com/watch?v=tr9XUj8kt70&list=UU1Ej8ZMpYgKfVWMccVsE_qA

**Baroque Lesson Series**  
June 26, 1996  
Encino, CA  
[5 videos]  
https://www.youtube.com/watch?v=Zkuo238u4ZN4  
https://www.youtube.com/watch?v=6xXNORpbQpU  
https://www.youtube.com/watch?v=C880Afx2q_E  
https://www.youtube.com/watch?v=tmNxugj1_AY  
https://www.youtube.com/watch?v=7fBsFr0tPlM
[19 tracks]

CA Vintage Guitar 8 videos
May 18, 2003
[8 videos]
https://www.youtube.com/watch?v=EaddZmtvhdQ
https://www.youtube.com/watch?v=S3yl-3g4uRU
https://www.youtube.com/watch?v=4Kb5VTtuvvc
https://www.youtube.com/watch?v=D-Gt4I2x0vU
https://www.youtube.com/watch?v=t1K_iwXDKFE
https://www.youtube.com/watch?v=nkJvY_jRmy4
https://www.youtube.com/watch?v=IfhSo3N7f8
https://www.youtube.com/watch?v=STApf3qLrVA

CA Vintage Guitar
December 14, 2003
[7 videos]
https://www.youtube.com/watch?v=XGHa_JVw_D0
https://www.youtube.com/watch?v=Mkh7xzzv5eBY
https://www.youtube.com/watch?v=hJ6yKJmGi0O
https://www.youtube.com/watch?v=XwpdULiOzXI
https://www.youtube.com/watch?v=RAS-AuKYMss
https://www.youtube.com/watch?v=5tHEsG751PM
https://www.youtube.com/watch?v=n_SUfXFdIFM

Boulevard Music Seminar
August 22, 2004
[6 videos]
https://www.youtube.com/watch?v=Djdgb6ts4H0
https://www.youtube.com/watch?v=qlvq5TItZOE
https://www.youtube.com/watch?v=Ko4X9Xs4aOM
https://www.youtube.com/watch?v=JGSWvAmCtR2Y
https://www.youtube.com/watch?v=lufk4F1TZM
https://www.youtube.com/watch?v=jQ4v_USZXbg

Private Party
December 19, 2004
“Just a Little Loving”
[1 video]
https://www.youtube.com/watch?v=ZDCSiY4o9mw
Musicians Institute
May 17, 2005
Musicians Institute, Hollywood, CA
[4 videos]
https://www.youtube.com/watch?v=Nk4kEYKxpRo
https://www.youtube.com/watch?v=q3vhOwyovDg
https://www.youtube.com/watch?v=D47xpyKNy8I
https://www.youtube.com/watch?v=kIWe4Rjd09c
Ted Greene’s Tone as Captured on Recordings

Greene’s sound was hugely important to his work. The consistency and quality of his tone, along with his time feel, facilitated the other, seemingly more complex areas of his playing, namely his voiceleading and harmony.

The following is a list of Greene’s highest-quality documented guitar sounds, with brief comments.\textsuperscript{66}

Ted Greene Clinic, June, 1993
- probably his brightest, most ringing tone, might affect how he plays (positively)

Rare Lesson videos, 1996
- very clear, articulate sound, using a big hollowbody

Messin’ Around at Home II, 1998
- “Tea for Two”, low recording quality, but Greene gets a huge, piano-like sound

Private Party, 2004
- “Just a Little Loving”, great archtop sound

Duets with Emily Remler, undated (probably 1980’s)
- very even and slightly dark sound, a la Pat Martino

\textsuperscript{66} This does not necessarily mean the recording quality is good, but Greene’s tone still comes through as noteworthy.
Also of interest:

- a rare chance to hear Greene playing with a heavily distorted rock tone

Messin’ Around at Home I, Part 1, 1997
- a rare chance to hear Greene playing completely acoustic

Solo Guitar, 1977
- very clear sound, recorded direct so missing amp characteristics, no reverb

Notes:
For information on Toru Nitton, a luthier that worked on Ted Greene’s guitars, visit:
http://www.premierguitar.com/articles/The_Shokunin_School_Blending_Art_Nature_and_Innovation?page=6

According to Barbara Franklin, Ted’s first guitar, bought by his father, was a Gibson:

For a list of Greene’s guitars, see My Life with the Chord Chemist, p.255-256.

While Greene often used a reverb effect, his use of other effects is very limited and includes: distortion, delay, reverse sound, various points on The American Metaphysical Circus distortion and delay, various tracks on Solo Guitar Improvisations 2001
chorus on “Danny Boy” from Solo Guitar
Appendix I: Genealogy

Irwin David Greene - Bertha Marilyn Greene (née Schneider)
father - mother
b. 23 Oct 1915, Duluth, MN - b. 21 Sep 1922, Buenos Aires, Argentina
d. 29 Jun 2000, Cathedral City, CA - d. 2 Jan 1990, Palm Springs, CA

Ronald Stuart Greene, - Elaine Greene (née Scheidt)
brother - ex-sister-in-law
b. 11 Nov 1943, Los Angeles, CA - b. ca. 1950
married 27 Jun 1976, divorced, unknown
Andrew Greene, nephew
Matthew Greene, nephew

Theodore Howell Greene - Barbara Dana Franklin
b. 26 Sep 1946, Los Angeles, CA - partner
Elizabeth Greene (née Leigh)
ex-wife - married Oct 1967, divorced, unknown
b. 4 Sep 1946

Linda Greene (Jo) Jainchill (née Greene) - Marshall Jainchill
sister - brother-in-law
b. 25 Oct 1949 - b. 19 Apr 1947
Sarah Jainchill, niece

Genealogy names and dates come from ancestry.com and interviews with Ronald Greene and Linda Greene Jainchill.
Appendix II: Selected Professional Chronology

1963 or 1964: Begin’s teaching at Ernie Ball Music (later named Dale’s Ernie Ball Music)

ca. 1968: The American Metaphysical Circus recorded

1971: Chord Chemistry published

1970’s: Begins Private Teaching Practice

1977: Solo Guitar released

1977: Special Recording Session recorded

1978: Short-term studies with George Van Eps

1978: Jazz Guitar Single Note Soloing Volumes 1 and 2 published

1980: A Session with the Stars instructional video released

1981: Modern Chord Progressions Volume 1 published

1981: George Van Eps interview/article published in Guitar Player

1982 or 1983: Arrangement of “Theme from E.T.” published

1994: Performance/recording with John Pisano

1998: “Greene on Montgomery” article in Guitar Player

2002: Art City: Simplicity (Solo Guitar Improvisation 2001 used in score)

2004: Guitar One “Lesson Lab” subject

2005: Richard Tuttle: Never Not an Artist (score, material likely reused from Art City)
Appendix III: Geographic Chronology

Born, Los Angeles, CA (1946)

Cleveland, OH (1951)

White Plains, NY, house (between 1951 and 1957)

White Plains, NY, apartment (1962)

Atlanta, GA (1962)

Los Angeles, CA, w/aunt & uncle (1963)

Los Angeles, CA, Colonial West Motor Lodge & Motel (1963), possible interim residence

San Fernando Valley, Mulholland Dr (1964)

Encino, CA, Hartsook St (1965)

possible move (ca. 1969)

Encino, CA, Havenhurst St (1970?)

Woodland Hills, Allentown Dr (1971)

Woodland Hills, Penfield St (1978)

possible move (Encino, with family)

Encino, CA, El Dorado Apartments, #9 (1984)

Encino, CA, El Dorado Apartments, #8 (after ca. 1992, until 2005)

This information comes from Barbara Franklin’s book *My Life with the Chord Chemist.*
Appendix IV: Sample Performance Song Lists

Guitar Institute of Technology, 1978

1. It Had to be You
2. Desafinado
3. One Note Samba
4. Fascinating Rhythm
5. Lullaby Medley
6. Danny Boy

Wedding, March 4, 1989

1. The Girl from Ipanema
2. Corcovado
3. Embraceable You
4. Time After Time
5. I Remember You
6. ‘Til There was You
7. Someone to Watch Over Me
8. You’ll Never Walk Alone
9. Our Love is Here to Stay
10. This Nearly was Mine
11. People Will Say We’re in Love
Seashell, 1993

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<th>Song Title</th>
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<td>2</td>
<td>I Remember You</td>
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<td>3</td>
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<td>4</td>
<td>Send in the Clowns</td>
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<tr>
<td>5</td>
<td>Let it be Me</td>
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<td>6</td>
<td>My One and Only Love</td>
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<td>7</td>
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<td>8</td>
<td>Giant Steps</td>
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<td>Surry with the Fringe on Top</td>
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<td>S’Wonderful</td>
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<tr>
<td>19</td>
<td>Prisoner of Love</td>
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</table>
Musicians Institute, June 6, 1993
1. Autumn Leaves
2. Eleanor Rigby
3. God Bless the Child
4. Send in the Clowns
5. Like Someone in Love
6. Noodling (Improvisation)

Rocco’s, June 6, 2000
1. Hey Jude
2. Under the Boardwalk
3. Kansas City
4. Up on the Roof
5. I’ve Grown Accustomed to His Face
## Appendix V: Popular/Traditional Song Index

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<th>Instruments</th>
<th>Musicians</th>
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<td>A Certain Smile</td>
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<td>Always</td>
<td>1993</td>
<td>Seashell</td>
<td>Irving Berlin</td>
<td>solo guitar</td>
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<tr>
<td>Around the World</td>
<td>1997</td>
<td>Apartment of Barbara Franklin</td>
<td>Young, Adamsen</td>
<td>solo guitar</td>
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<tr>
<td>As Time Goes By</td>
<td>1977</td>
<td>Special Recording Session</td>
<td>Herman Hupfeld</td>
<td>guitar, bass, drums</td>
<td>Chuck Domanico (bs) Shelly Manne (dr)</td>
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<tr>
<td>Autumn</td>
<td>1998</td>
<td>Never Forgotten</td>
<td>Kosma, Prevert, Mercer</td>
<td>guitar, voice</td>
<td>Cathy Segal-Garcia</td>
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<td>Autumn Leaves</td>
<td>1993</td>
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<td>Rodgers, Hart</td>
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<td>Bewitched, Bothered and Bewildered</td>
<td>1998</td>
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<td>Both Sides Now</td>
<td>1975</td>
<td>Private lesson</td>
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<td>Both Sides Now</td>
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<td>California Here I Come</td>
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<td>DeSylva, Meyer</td>
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<td>Can Do</td>
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<td>Corcovado</td>
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<td>Wedding</td>
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<td>Cry Me a River</td>
<td>1998</td>
<td>Never Forgotten</td>
<td>Arthur Hamilton</td>
<td>guitar, voice Cathy Segal-Garcia</td>
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<td>Track</td>
<td>Year</td>
<td>Artist(s)</td>
<td>Arranger(s)</td>
<td>Additional Notes</td>
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<td>Dancing in the Dark</td>
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<td>Danny Boy</td>
<td>1978</td>
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<td>Frederic Weatherly</td>
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<tr>
<td>Desafinado</td>
<td>1977</td>
<td>GIT</td>
<td>Jobim, Mendonça / Jobim, Mendonça</td>
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<td>Desafinado / One Note Samba</td>
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<td>Never Forgotten</td>
<td>Jobim, Mendonça / Jobim, Mendonça</td>
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<td>El Cid Theme</td>
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<td>Embraceable You</td>
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<td>Song Title</td>
<td>Year</td>
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<td>Composer(s)</td>
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<td>Honeysuckle Rose</td>
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<td>1998</td>
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<td>I Get Along Very Well Without You</td>
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<td>Hoagy Carmichael (lyrics based on poem by Thompson)</td>
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<td>Year</td>
<td>Instrument</td>
<td>Composer(s)</td>
<td>Vocal(s)</td>
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<td>I Remember You</td>
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<td>I'm Gonna Wash that Man Right Outta My Hair</td>
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<td>The Girl with the Flaxen Hair</td>
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<td>Wedding</td>
<td>Claude Debussy</td>
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<td>There's No Business Like Show Business</td>
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</table>
For more on Ted Greene's repertoire lists see:


and

Appendix VI: Musicians Institute Workshop (June 6, 1993) Outline

0:17 Introduction of Ted
1:45 Ted’s opening remarks
2:48 Keys, What it Means to be in a Key, Modes
8:43 Leaving the diatonic
9:53 Oliver Nelson Voicings
11:09 Buried dissonance
13:50 Fifths harmony
15:27 Dissonant harmony/Overtone series/m9 interval
17:25 Old-style harmony (1950’s/60’s)
18:10 Harmonizing, adding bassline to melody
22:00 Two-voice harmony, implied harmony, Bach
23:55 Neo-Baroque
24:15 Diatonic harmony, Bach
25:15 I IV V
26:05 Harmony of Bach/cycle 4/Autumn Leaves
29:15 Transition jazz to counterpoint on Autumn Leaves (31:50, counterpoint)
35:05 Keys/harmonic rainbow
40:43 Gypsy scales
42:45 Expanded diatonic root tones
43:40 Gypsy tonality
44:45 Blue tone scale
45:58 Altered dominant as tonic
46:30  Gypsy blues scale
47:03  Gypsy blues scale with removed fifth
48:27  Wes Montgomery-type lines
49:35  Issues with harmonic minor in jazz
Appendix VII: *A Session with the Stars* (1980) Instructional Video Outline

0:27 Introduction
0:55 Adding color into chords
1:50 Chord substitution
2:35 Comping
3:10 Half-step approach principal
4:15 Active bass
4:45 Fifth approach concept
5:50 Syncopation
6:45 Quarter note triplets
7:35 Ghost notes (bass lines)
8:15 Broken quarter notes triplets
9:20 Chords with walking bass
10:20 Quality change
11:10 Companion m7 and 7 principal
12:50 Fractured bass (bass note on the “and”)
13:20 Arpeggiated right hand style
14:04 b5 substitution
14:41 Roles/contexts
17:30 Bassline progressions/inversions
19:10 Biographical reflections (speaking overdubbed while playing)
21:28 Pick-style strumming
26:15 3rd substitution principle
26:45 ¾ time
28:57 George Van Eps 5th finger principal
29:44 Comping on the higher strings
30:38 Doublestop concept (fingering)
31:54 Full sounding voicings
32:46 Turnarounds
35:27 Walking chords
35:57 Changing ballad time to double time
37:21 Pianistic voicings
40:46 Guitar and setup preferences
41:52 Closing comments
42:38: Favorite composers/guitarists/pianists
43:42: Film music/Max Steiner
about the author …

Terrence McManus is a guitarist, composer and sound artist.

For more information visit www.terrence-mcmanus.com.