

Solo Guitar Concepts and Reminders

A Collection of Miscellaneous Notes from Ted Greene's Personal Study Papers

Chord Melody Concepts

Ted Greene 1980-11-26

- 1) Play melody with same general melodic contour but from different degree.
Example: "Lady Be Good" in C → C^Δ9\D, C, B – F#9+\D – F13sus\D.
(Or just think in another key for whole chorus or just as teaser for one verse)
- 2) Establish *some* melodic and/or rhythmic figure in the intro and keep using variations on it in the fills, interludes, and such.
Example: Moving tenths in 3-note diatonic ascending from iii7 all the way up to iv7 – bVII7, ii7 – V7 for "When I Fall in Love." This tune needs help in all the pauses. This will give life to it at these places.
For 2nd chorus: segue into a subtle waltz to a fingerpicking 3/4.
- 3) Try every tune with 1/2-time melody against very up-tempo 4/4 or 3/4, double-time, walking bass.

"Pinch" Harmonics (with or without 6th string [5th?] pedal) right in tune at beginning.

Example: "When Sunny Gets Blue" in E of F.

"Cute" improvisation, key of Gb, driving walking bass:

Time: 3 4 &

15 12 11

5th visual anchor

Chord Melody (and Accompaniment also) Reminders on Songs

Ted Greene, 1980-12-13

- 1) “Autumn in New York” in F: optional in 2nd Bridge (C section):
 Bbm – Abm11 – G7#9#11 – C13b9 – Fm6 ||
 Also: Db/9\5 – Gb9#11 or Gb13#11 Fm7 etc. at end of Bridge.

* * * * *

Key of E: Harry Warren Tune in “Affair to Remember” in “Wouldn’t It Be Lovely” feel:
 High F#/3 – Am6 – E/3 – E^o/3 – B7/5 – A^Δ7/5 or C#m/3 – B/3 – D7b5 – C#m – Am/3
 E/5 – F#7 or F#9/3 – E/5 – B7 – E

* * * * *

In Db tuning:

French Anthem: Gb – E – D^Δ9 – Db11 Gb/Db – E/Db – D^Δ7/Db – Db11/Db – Cb^Δ7\7.5/R – Ab

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“As Time Goes By”

- 1) Descending bass (from ii/3) opening of a verse (to iii7 – VI7 in this passage) to bII/5
 - 2) F#m descending bass opening of a verse (to Em6\11/5 – C7/7 – in phrase) to Am7 – D9 imit., Cm7 – F9, G/D...
 - 3) Descending bass opening of a verse to key of VII.
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Reminders for Solo Guitar

Ted Greene, 1984-07-17

Start with Bridge/or last section of tune.

“Indiana” as in Chet [Atkins]

“Sweet Lorraine” in happy march or 1/4 with chords.

important chord fills

G B^b7/F E7^b E7[\]_{/R} A7[\]_{/R}³

or then:

“Anthropology”

“Shake, Rattle, and Roll” in E with boogie bass in Bridge.

“Love is Good for Anything that Ails You”

G7

Bb7

Db7

F

II7

IV7

bVI7

I

twice

“piano” 12/8 ala doo-wop ballad

Bass solos

Bebop or other 2- & 3-part counterpoint solos

“Indian War Dance”: what pop feels is this related to?

Solo Guitar Concepts [original page is untitled]
 Ted Greene 1985-04-20

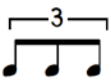
1) Slow Blues Intro (stronger feel): (in Ab for “Blues in the Night”)

IV VII7
 Db/9⁵ – G13b9^{b9} – C7#9+^{\#5} – F7#9+^{\#9} – Bb9^{b7} – A^Δ9\7 – Ab ? ← very satisfying to start vamps on IV

Rhythmic figure:
 (jazz eights)

(Optional: include some triplet figures in the bass as fillers)
 (Also try in F)

2) Try all applicable songs in 3 or 4 tempos of walking bass improv. And “chord melody.”

- 1) Very fast (as fast as  in slow blues bass fills –
 Reminder: don't forget rhythmic transition.
 Usually with long-meter chord changes.
- 2) Reasonable up-tempo ala old “Cute” arrangement.
- 3) Medium-up strong.
- 4) Slow bluesy.


3) Blues Riff Theme: treat in many ways. Example: (3-note)

For very fast up-tempo walking bass (and other) feel. Also try slightly slower
 Try all parallels that seem reasonable. Example: D6/5, D7/7
 On G7 try: G7/7 – Dm7/11/G – G7/B – Fm/C – G7/B etc., as well as parallel G7.

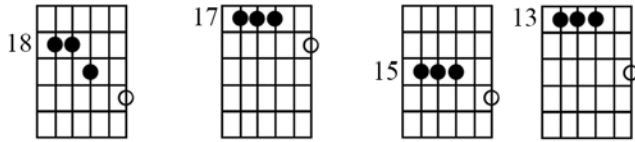
4) At least try, for God's sake! Don't be lazy or forgetful. Use 5th pedal below all of your favorite sounds.

Example:

- 5) Don't underestimate the importance of rhythmic figures – even when mated with simple pitch rows

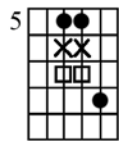
Example: Jazz swing: 

Key of Eb "4ths"

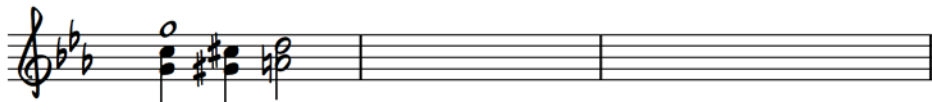



- 6) Or vice versa.

- 7) Soprano pedal of 3rd with chromatic 4ths:

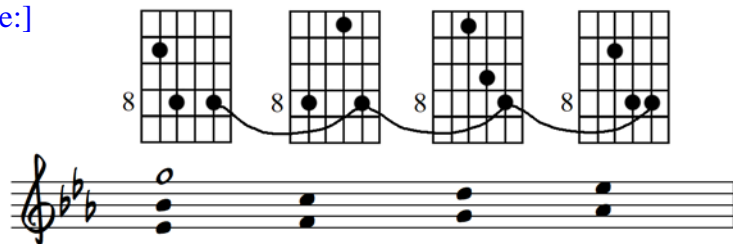


Optional: add Eb and/or Bb bass Also do on next lower set and other fingerings too.

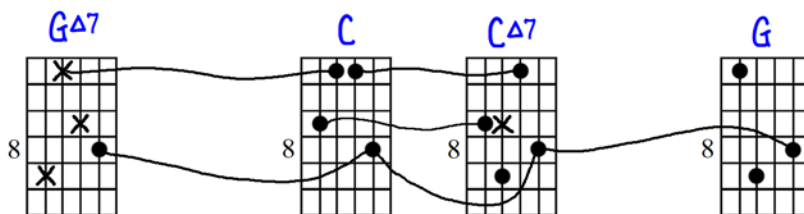


- 8) Soprano pedal of 3rd with diatonic 5ths:
Slide as many of them as you can. Also hammer-ons, pull-offs.

[Suggested example:]



- 9) Tonic End:



And add right-hand low G or F# - G



10) For Tone: Right-hand pinky upstrokes strum over 16th or 17th fret instead of a pick.

Example:

Sounds extra smooth and beautiful this way.

11) in Db:

and down chromatically with soprano pedal

CHORD MELODY CONCEPTS

11-26-80

- ① Play melody with same general melodic contour but from different degree
 ex: Lady Be Good in C → C9, D9, E9, F#9, F13, G9, D9 } or just think in another key
 for whole chorus or just as teaser for one verse
 - ② Establish some melodic and/or rhythmic figure in the intro, and keep using variations on it in the fills, interludes & such.
 ex: Moving tenths in 3rd fret asc from III¹¹ 7¹² to IV¹² 7¹³ bVII¹⁴, II¹⁵ 7¹⁶ for WHEN I FALL IN LOVE
 This two needs help in all the pauses.
 This will give life to it at those places.
 for 2nd chorus: segue into a subtle waltz to a fingerpicking 3/4
- ③ Try every time w/ 2 time melody against very up tempo 4/4 or 3/4 w/ the time walking bass

"pinch" HARMONICS w/ 9, 11, 13, 6th str. (5th?) pedal right in time at beginning ex: WHEN SUNNY SETS OUT in E or F

Key of G# DAWNING WINDING BASS : 15
 CUTE IMPRO

5th. VISUAL ANCHOR

CATCH MEALDY (w/ ACCOMPANIMENT ALSO)
REMINERS ON SONGS

① AUTUMN IN N.Y. in F : opt. in ^{2nd (C section)} ~~the key~~. Gbm Abm11 G7#11 C13 b9 Frimla // ^{alop} D7/9 5 Gb9#11 or B#11 Frim etc stand ^{12.13.80} ~~alone~~

Key of E HARRY WARRON TUNE in 'AFFAIR TO REMEMBER'
 in 'wouldn't it be lovely for': HIGH F#7/5 Amb E/3 E°/3 B7/5 A7/5 or C#m/5 B/3 D7b5 C#m Am/5
 E/5 F#7m/3 E/5 B7 &

in No TUNING

From the Anthem:

Gb E D#9 Db11

Gb E D#9 Db11 Eb7/5 Ab
~~Gb Db Db Db~~ /R

No Time Goes by

- ① desc bass ^{chrom ii/3} opening of a phrase (to iii, III, in this passage) to (bII)
- ② desc bass " (to Em6/5 C7/5 in phrase) to Am7 D9 susT, Cm7 F9, G/D, ...
- ③ desc bass " to key of [VII]

7-17-84

Start w/ bridge for last section often REMINDERS TO SOLO GUITAR

INDIANA in A C#EY

SWEET LORRAINE in HAPPY MARCH of $\frac{4}{4}$ w 4 chords

G Bb F E7b9

IMPORTANT CHORD FINGS

ANYWHERE

***** SHAKE RATTLE ROLL in E with Boogie Bass in bridge

LOVE IS GOOD FOR ANYTHING THAT AHS YOU

II 7 IV 7 V 7 I

"PIANO" $\frac{12}{8}$ ala JOO WAP BAKAD

BASS SOLOS

tribal or other 2/3 part counterpoint solos

Indian War Dance: what pop feels is this related to?

① SLOW (STRONG FEEL.)
BLUES INTRO:
in A^b for
BLUES IN THE NIGHT

IV 5 VII^b b9
D^b9 G13b9 C#9 F#9#9 Ab9^{b7} A49⁷ Ab?

RHYTHMIC FIGURE: JAZZ BEATINGS
p p. p. p. p. p. etc.

(OPTIONAL: INCLUDE SOME TRIPLET FIGURES in the bass as filler)

Also try in F
VERY SATISFYING TO START VAMP ON IV

② Try all applicable songs in 3rd tempos of WALKING BASS IMPROV. and "CARED RELAY"
usually w/ LONG NOTE CHANGES

① VERY FAST (as fast as 5 5 5's in slow blues)
② REASONABLE UP TEMPO ala old "COTE"
③ MED-UP STRONG
④ SLOW BLUESY

REMEMBER: DON'T FORGET RHYTHMIC TRANSITION

③ ALWAYS RIFF THEME: TREAT in many ways. Ex:
VERY FAST within slightly slower
BASS (with other) feel

TRY ALL PARALLELS that seem reasonable, ex: D^b₈, D^b₇

Chords: D^b F7 G7 Ab G7 F7 D^b

on G7 try: 3 NOTE D^b7₉ G^b7₉ F^b7₉ G^b7₉ etc. as well as PARALLEL G7

then WALK BASS: 1 2 3 4

④ at least 1 time, for God's sake, don't be lazy or forgetful!
USE 5th pedal below all of your favorite sounds EX:

Chord diagrams for I, i07, ii7 (sus) with 5th pedal.

⑤ DON'T UNDERESTIMATE THE IMPORTANCE OF RHYTHMIC FIGURES even when mixed w/ SIMPLE PITCH ROWS ⑥ or VICE VERSA

JAZZ SWING EX: application → key of E^b 4ths

also do this over low 5th pedal

⑦ Soprano pedal of 3rd w/ chrom 4ths: 5

⑧ " " " " " DIAT 5ths

⑨ TONIC END: 5

and add Rt. Hand low G or F#G

⑩ FOR TONE: UPSWROKES

and down chrom w/ SOP PEDAL

EX: 3

↑ SOUNDS EXTRA SMOOTH + GRAVITY FULL THIS WAY