

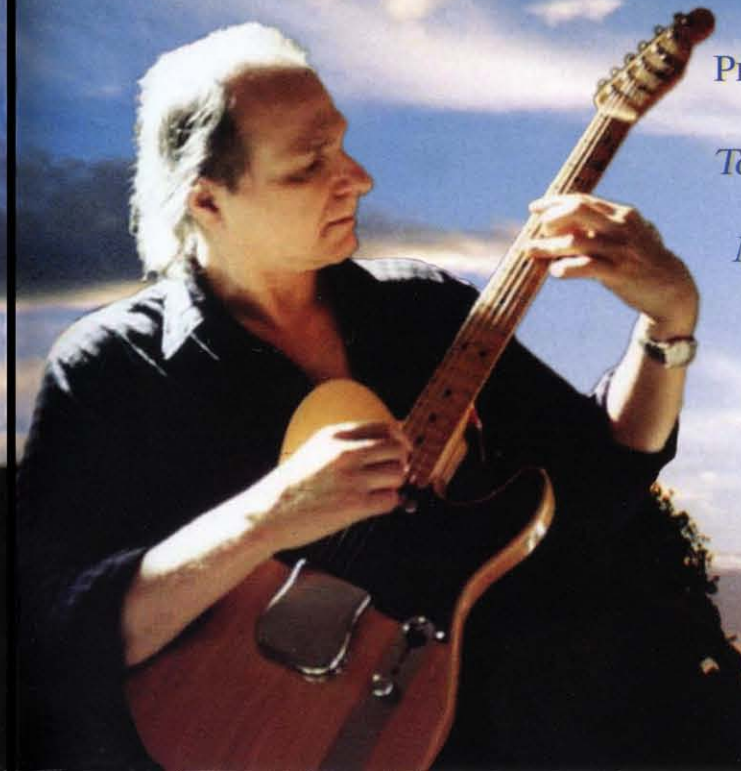
1. *Watch What Happens*Tommy Emmanuel
2. *A Foggy Day*Laurence Juber
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4. *It Had To Be You*Dan Sawyer
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TED GREENE

Remembered

PERFORMANCES BY:

Stephen Bruton
 Tommy Emmanuel
 Steve Ferguson
 Mark Goldenberg
 Jay Graydon
 Phil de Gruy
 Laurence Juber
 John Pisano
 Lee Ritenour
 Dan Sawyer
 Anthony Wilson
 George Winston
 Tom Bocci



TOMMY EMMANUEL, CGP.

“Watch What Happens”

(M. LeGrand, J.Demy, N. Gimbel)

Guitar: Maton BG808

Tuning: Standard

All Instruments played by Tommy.

Recorded by Eddie Mattingly for Trinity

Productions at Forkhill Studios, Buffalo, KY.

Tommy Emmanuel appears courtesy of

Favored Nations Entertainment.

www.tommyemmanuel.com



LAURENCE JUBER

“A Foggy Day” (G. Gershwin, I. Gershwin)

Guitar: 2005 Martin OMC28M Laurence Juber Model

Tuning: DADGAD

Produced and Engineered by Hope and Laurence Juber

Recorded by Jimmy Hoyson at Capitol Studio B,

Hollywood, CA May 26th 2007

www.laurencejuber.com

I never had the experience of studying with Ted, but “Chord Chemistry” was an epiphany in my musical development. His fearless harmonic concepts proved invaluable to my explorations in altered tunings.

“A Foggy Day” is one of my favorite Gershwin songs and quite personal, too, as I was born in London during the worst fog in the city’s history. I came upon the suggestion by Ted to play it in the keys of F, D and Bb. In DADGAD tuning, those keys present some cool “chord chemistry” that neatly integrates with my “Folk-Baroque” fingerstyle approach. ~ Laurence Juber

LEE RITENOUR

“For Ted” (Lee Ritenour)

Guitar: 1974 Yamaha Classical Guitar

Tuning: Standard

Produced, Arranged and Recorded by Lee Ritenour

Production Coordinator: Heidi Kristine Meyer

Additional Engineering and Mixing: Eric Ferguson

Lee Ritenour appears courtesy of Universal/Decca Records

www.leeritenour.com and www.myspace.com/leeritenour

I was always struck by Ted’s commitment to his students and to teaching. He was a rare human being that always gave his knowledge, wisdom and love of music and the guitar to his students.

His book, “Chord Chemistry” originally published in 1971, continues to be the “reference standard” for guitarists wanting to expand their harmonic knowledge of the guitar. I’ve never been able to get through the entire book because I always find some amazing new chord position and fingering within the first couple of pages that keeps me busy for a week.

Ted Greene was truly a one of a kind and a genius at his craft! ~Lee Ritenour



DAN SAWYER

“It Had To Be You” (I. Jones, G.Kabn)

Guitar: Heritage H-575 Custom

Amp: Fender Deluxe Reverb (recorded direct)

Tuning: Standard

Recorded at Beat Chamber Studio, Studio City, CA.

Dan Sawyer appears courtesy of Rhomboid Music Inc.

www.myspace.com/147402717

I’ll never forget the first time I met Ted Greene. It was my first year out of high school and I thought of myself as a pretty hot guitarist. A musician friend said I just had to meet a guy he knew. After a few weeks of prodding I agreed, so we drove up to the hillside home of the Greene family. Ted was still living at home with his parents. We shook hands and went into his bedroom which was littered with guitars and books. Ted was on the floor sitting cross-legged holding a black Les Paul guitar. He asked some friendly but probing questions that

took me aback with their directness. After talking for a few minutes, it was obvious that this man's mind was unique and brilliant. His whole way of thinking seemed different from anyone I had ever met.

Then, he started to play and my mouth fell open. Here was a guitarist who could play everything from Bach and Gershwin to Wes Montgomery and Johnny Smith. More impressively, he understood the music theory behind all of them. He claimed his current favorites were Max Steiner and Albert King; two musicians who wouldn't normally be mentioned in the same breath! My friend urged him to play the Mike Bloomfield solo from "East West." Ted laughed and said he hadn't played it in a while, but soon enough he was tearing up the fingerboard with a very good approximation of the famous solo. So Ted was able to appreciate and play the popular music of the 20th century, but was also able to see the electric guitar as an instrument capable of performing in an orchestral style. This included all the classical music from the European tradition and American film scores! No one had ever played the guitar like this. Not George Van Eps and not Andres Segovia. It was a new way of conceiving what the 6-string electric guitar could do. What an impressive accomplishment. What beautiful music we heard that day.

As Ted and I became friends over the years, he showed me many beautiful chord progressions and techniques. I owe him so much for the musical inspiration and the friendship. "It Had To Be You" is dedicated to Ted who heard me playing it one day and complimented me. I tried to use some of the harmonics that Ted had mastered so well. ~ Dan Sawyer

MARK GOLDENBERG

"Bring" (Mark Goldenberg)

Guitar: 1965 Epiphone Howard Roberts Model
Tuning: C F Bb E Gb C
Played, Arranged and Recorded by Mark Goldenberg
Mark Goldenberg appears courtesy of Bossy Pants
www.markgoldenberg.com

I loved Ted.

Whenever I would play for him at a lesson and would botch some line or chord progression, I would get completely flustered. Ted always had a word of encouragement for me though, and among my favorites was: "Mark, that was an interesting note choice!" ("Ted, it was a clam!") "Well, Mark, remember you're always only one fret away from a good note at any time" (This was for really interesting note choices).

"One Fret Away"..... has become my mantra. ~ Mark Goldenberg



ANTHONY WILSON

"Ted's Tune" (Anthony Wilson)

Guitars: 2001 Monteleone Radio Flyer (accompaniment & main melody)
1958 Gibson Byrdland (guitar solo)
1968 Les Paul Deluxe (alternate melody)
Taylor Nylon String Acoustic (end melody)
Tuning: Standard
All instruments, including voice & sung percussion by Anthony Wilson. Ambient sounds by the birds, roosters, and dogs of Glassell Park, Los Angeles, CA.
www.anthonywilsonmusic.com

I remember meeting Ted Greene at Norm's Vintage Guitar Shop in Reseda, CA sometime in 1999. I can still see this odd fellow in a flannel shirt approaching me and commenting not only about the sound of the 1970s Gibson Johnny Smith guitar I was taking for a test-spin, but also offering fond and knowledgeable reflections about the blues tune I was playing, Freddie King's "Hide Away". I noodled a bit more on some standards while we talked. He then mentioned that I might like an old Epiphone, and did I

know John Pisano? Had I ever seen Pisano's inherited Epiphone Deluxe from the 1930s? I remember that he held a crumpled paper bag in his hand; inside it was a bottle of Diet Coke. He introduced himself as "Ted" and left the store immediately after our brief chat. I didn't know who he was, so one of the shopkeepers—pulling a book called "Chord Chemistry" off the shelves for emphasis—explained that my visitor had been Ted Greene, one of the greatest guitarists and guitar teachers alive, and asking if Ted had shown me anything.

That day at Norm's was the first in a series of (chance? fate?) meetings that led to my studying with Ted. Though I can remember and execute only a small percentage of the things I was fortunate enough to learn from Ted over the following years, my mind is full of memories of that great friend and teacher: searching through drawers of hardware to find a rare part for my Gibson Byrdland; reminiscing about old episodes of "Columbo" (we were fans); transcribing (on paper) a live George Van Eps performance (in real time); showing me a rather foul-smelling collection of antique cellulose guitar picks; considering the genius of Wes Montgomery; raising his lesson rate by two dollars; accompanying Cathy Segal-Garcia on "Ode to Billie Joe" as though the song had been written by an ultra-soulful J.S. Bach, and following it up

with a devastating solo version of “White Christmas”. There are so many moments to remember and I am honored to bring those memories of Ted to the music I contributed to this collection. ~ Anthony Wilson

JOHN PISANO AND TED GREENE “Theo’s Rhythm ‘n’ Blues” (John Pisano)

Guitars: Gibson ES 175 and 1952 Fender Telecaster
Tuning: Standard
Recorded by John Pisano
Mixed by Tom Bocci and Aaron Anderson
John Pisano appears courtesy of The Flying Pisanos
www.flyingpisanos.com

Probably my closest encounter with a musical genius was Ted Greene. On the other hand, he was the most compassionate and loving human being I have ever known. He left me with a lifetime of musical information. I still don’t like that I have to use my nose for some bass notes for some of his beautiful but painful chords. I will always be grateful for the privilege of working with him in my lifetime. ~ John Pisano



JAY GRAYDON “The Star-Spangled Banner” (John Stafford Smith/Francis Scott Key, arr. by Jay Graydon)

Guitar: Bossa 24 Fret Guitar
Tuning: Standard
Produced, recorded and mixed by Jay Graydon in a recording studio on planet earth.
Jay Graydon appears courtesy of New Music Inc.
www.jaygraydon.com

Ted will always remain my mentor. He was such an incredible guitarist in so many styles. I first heard Ted play in a rock band in the early 70s. He floored me by “slurring” notes together in his solos playing such musical notes over the stock rock chord changes. I then started taking lessons from Ted and he changed my life big time musically and personally. He had the best of every great attribute a person could have. I am one of so many people he educated and am sure they feel the same as I do about “The Master”. I am honored to have known Ted and I miss him very much. ~ Jay Graydon

PHIL DE GRUY “Who Can I Turn To?” (A. Newley & L. Bricusse)

“My Romance” (R. Rodgers & L. Hart)

Guitar: Guitarp™
Tuning: EADGBA - Harp in Db
Jim Augustin-Engineer, assisted by Mark Walker

Phil de Gruy appears motivated courtesy of Ted Greene consciousness.
www.guitarp.com

The first time I heard Ted’s “Solo Guitar” record I cried and laughed. It was one of the most meaningful experiences of my life, as was meeting the gentle Greene giant a couple of years later. His was a world of beauty, free from category and limitation. The Tao flowed through Ted—through his music, his teaching and every facet of his colorful, compassionate life. One of my favorite Ted quotes is, “I’m not complaining, just explaining.” The focus was never on him; it was always on a divine sense of connection. To me, he was like a Gandhi in spirit, looking for the perfect Tele and tone—an artistically loquacious purveyor of wit, humor, drama and truth. Ted was humble enough to see the broad horizon of ignorance set against the field of his vast knowledge. He was a full-time dealer in illumination. Our world is darkened by his loss. ~ Phil de Gruy

STEVE FERGUSON “Midnight Greene” (Steve Ferguson)

Guitar: Late ‘40s Gibson L7 archtop with a Johnny Smith pickup.
Tuning: Standard
Recorded by Steve Ferguson at his home studio in Topanga, CA.
Steve Ferguson appears courtesy of Gypsy Hollow Music
www.cdbaby.com/Steve Ferguson

Ted was a master musician and a guitarist’s guitar player, but it’s Ted enthusiasm for life and excellence, his smile and voice, his curiosity and generosity and his infectious probing to discover if there isn’t a further layer to any seeming reality that I miss most. That and his brilliant Baroque improvisations on an electric guitar. ~ Steve Ferguson

GEORGE WINSTON – solo guitar “Farewell” (Bob Dylan)

An early Bob Dylan song composed around 1963, and popularized by Judy Collins, backed up by Roger (then Jim) McGuinn on 6 string guitar

Guitar: Martin 7 string guitar
Tuning: C-D-G-D-G-B-D (from the lowest pitched string to the highest)
Produced by George Winston,
Engineered by Howard Johnston
George Winston appears courtesy of Dancing Cat Productions and Windham Hill Records.
www.georgewinston.com

Ted Greene has inspired and influenced me so much in so many ways musically and personally, and he always will. I was so blessed to have known him and his music. ~ George Winston

STEPHEN BRUTON

“Spirit Lake” (Turner Stephen Bruton, S. Barber)

Guitar: 1946 Martin 000-28

Tuning: Standard

Keyboards: Stephen Barber

From the CD “Nothing But The Truth”
on New West Records

Stephen Bruton appears courtesy of New West Records.
www.stephenbruton.com

A lesson with Ted was a very inspirational event for me. I remember leaving his apartment one afternoon so excited, that I went to my car, rolled up the windows to keep the street noise out even though the temperature was in the 90s, and worked on what we'd been discussing during the lesson while it was still fresh. This song wrote itself right there on the spot in my car but the inspiration was pure Ted. ~ Stephen Bruton



TOM BOCCI AND TED GREENE

“Gratitude” (Tom Bocci)

Guitars: 1980 Gallagher G-70 & 1952 Fender Telecaster

Tunings: Open D capoed at 3rd fret

high-strung and Standard

From the CD “Vanishing Voices, A Musical

Celebration” Used by permission: Big Secret Music.

Ted was kind enough to drive forty miles round trip from his Encino, CA apartment to a studio on Malibu Lake to record this duet with me for a CD that integrated sounds of endangered species and habitats with instrumental music. As we began to experiment with recording levels, a noticeable hum could be heard coming from Ted's direction. After much trial and error we still couldn't identify the source even after ruling out his guitar and amp. So in desperation a ground wire was attached with duct tape under Ted's shirt from his solar plexus to the floor. Presto! The noise vanished. I guess this tends to prove once and for all that Ted Greene wasn't wired like the rest of us. However, his connection to music and the planet was extraordinarily unique and evident everytime he played the guitar. His friendship was a gift for which I will be eternally thankful. ~ Tom Bocci

MORE GRATITUDE:

To this great gathering of “cats”, as Ted might have put it, who have given their time, talent and spirit, generously and unconditionally in the best way possible to someone they admired and loved. The performances contained in this tribute to the legendary guitarist and beloved teacher are each artist's way of saying goodbye to a special friend, whose musical and personal influence can be felt and heard in each selection. Thank you all for answering the call.

And heartfelt appreciation to Barbara Franklin, who loved and cared for Ted and made the last dozen years the most wonderful and joyous period of his life.

To my dear wife, Wendy, whose love, insight, wit, and cheerfulness inspire all who know her to keep reaching higher with

intention. Ted thought she was special, too.

And finally a salute to Ted Greene, himself. A dear friend for thirty-five years, a beautiful “old soul” whose exceptional musical talents were only surpassed by his compassion and humility. “Be Like Ted” has become the catchphrase for all those who knew him.

Special Thanks for continued support to: Jay Bocci, Ellen and Walt Kreimann, Joan Ecclesine, Cathie and Dave Fital, Bill Straw and Lois Girard, Larry and Chris Brown, Dean Kay, Peter and Viviane Coplon.

Much Appreciation to Jennifer Gallacher, Peter Jespersen, Ken Kushnick, Gina Mendello, Heidi Kristine Meyer, Jean Pisano, and Bill Robe.

~Tom Bocci



*Proceeds to benefit
www.tedgreene.com, a
website devoted to sharing
Ted's guitar teachings
worldwide. Please visit
to learn more about Ted
Greene and his life's work.*

THE MANY FACETS OF TED GREENE

by Barbara Franklin

TEACHER

Ted had the rare gift of insight into how to connect with people. First, and most importantly, he took a genuine interest in each student's general preferences in life. For that reason Ted was able to choose the best method of learning suited to everyone's personality and work habits. As a result, Ted's personal focus and caring was woven into every lesson combined with maintaining a friendly and casual atmosphere, which made the learning experience feel uniquely special.

MUSICIAN

Ted's musical instincts are difficult to explain. Although gifted with an abundance of natural ability, he eventually recognized that the necessary skills for application would need to be developed. This he did at full throttle.

Ted's musical path evolved through long hours of exploration; listening, reading, studying, practicing and experimentation. His highly developed sense of tone quality recognition bears testimony in many ways to his exquisite use of chords and amazing improvisations. This led to the knowledge of how to determine and utilize the best aspects of ANY guitar, coupled with the

specialized amplifier settings he perfected for each individual piece he played.

He preferred teaching to performing for many reasons. In teaching there was inherent learning, personal challenges, one to one exchanges, and much happiness derived from successful lessons. For live performance Ted's preference was a small, quiet venue where he could simply fill the room with melodic beauty. Ted was uncomfortable giving concerts due to the direct attention focused on him, which he found much too intense.

PERSON

Ted was ultra-sensitive to the inequities of the world. He would always strive to do some good deed, sometimes to the point of self-sacrifice, often helping friends, students, or even strangers in need.

Ted was a vegetarian not for health reasons, but due to the empathy for what he deemed was the cruelty animals raised for slaughter were subjected to during their lives. Although music encompassed much of his time by preference, he did have many other interests such as studying human behavior, cars, basketball and baseball. The latter two sports he watched avidly and collected the vintage cards from his youth, arranging them by colors and background rather than numerical order. His was a curious and child-like enquiring

nature, never satiated. Almost everything and everyone fascinated Ted on some level.

MY TED

Ted was the love of my life and fortunately I the love of his life. We were best friends and playmates as well. Basically, ours was a diad, a world of two. In the sanctity of home we spent most of our time sharing our love of languishing in every aspect of music (listening, playing, studying, and learning), watching sports or movies, being entertained by our cats, reading, doing jigsaw and crossword puzzles, and simply experiencing the joy of just being together.

Ted was magical and had a way of changing the ordinary into an adventure of sorts. For example, one New Year's Eve we went to Tower Records to spend the very generous gift certificates given to each of us by my parents. We made ourselves at home in the Classical section of the store and since there were no employees around we began assisting the customers ourselves. When closing time finally came around, an employee came in and found us behind the counter and was absolutely astonished! We were really just changing the CD in the player but were booted out of there so fast despite our explanation, that we couldn't help laughing all the way home. Nevertheless, on many occasions we did venture out; mostly to music

stores, guitar stores, book stores and necessary errands. We were not really reclusive, but rarely were we "social".

However one particular New Year's Day (1996) Ted asked me to come with him to meet some friends of his. I was somewhat reluctant, but he said "Barb, I promise you, you will love them." That was the day I met Tom & Wendy Bocci and Ted was so right. Yes, this delightful duo added a new beautiful dimension to our lives, and forever my life will be blessed with their friendship, thanks to my dearest Ted.

When Tom suggested this wonderful project I was so grateful and appreciative of his desire and dedication to create this extraordinary Tribute CD, because he possesses the sensitivity and insight to incorporate the love and reverence from others that reflect Ted's beautiful spirit.

Many thanks to Tom and to everyone who so generously donated their time and effort to participate in creating this incredible musical tribute which will further imbue the world with the essence of Ted's soul.

