

Meditation

Ted Greene, 1980

Transcription by Anders Hagstrom

This transcription of Ted playing Antonio Carlos Jobim's tune *Meditation*, is from a recording that was made during a private lesson with Nick Stasinis in 1980. The recording is available in the Audio section of tedgreene.com website here: TedGreene.com/audio/audio - Lessons with Nick Stasinis

Be sure to listen to it before you attempt to play this transcription. Ted also wrote a basic chord-melody arrangement for this tune that you might first want to learn before you tackle this "advanced" version.

[Meditation – Ted Greene Arrangement, 1977-02-22](#)

Ted's playing on this recording is just stunning. It's packed with fills, moving bass lines, rhythmic punches etc. Ted also had his own way of ending songs, and this is no exception. Just when you think it cannot get much better Ted begins to play through the cycle of fourths and then ends with a beautiful contrary-motion move.

If you study this piece, you will have lots of tricks and ideas that you can use in other songs. Just take it very slowly and go through a few bars at a time until you have mastered them. Focus on the difficult parts. The only way to play a piece like this (or any piece) effortlessly, is to not make mistakes while practicing. So take your time, because it is worth it in the end.

I have added chord diagrams above the notation. Use them for reference and visualization purposes. You may want to move some chords to different string sets if that's more comfortably for you.

Fingering suggestions:

- **Measure 1-6 (intro):** The Abmaj7 chord in measure 6 can either be played using George Van Esp 5th finger technique (1 4 3 2 1) or you can use your thumb to fret the low Ab.
- **Measure 7:** In order to perform this fill, you must fret the low C with your 3rd finger and use a 1st finger barre across the 5th fret. Ted repeats this idea in measure 23 and 45.
- **Measure 17:** I find it easiest to play the bass line with just my 2nd finger and hold the Fm7 chord with my 1st and 3rd finger. Alternatively, you can fret the top notes as 1, 4, 1 and play the bass line with your 2nd and 3rd finger.
- **Measure 31:** Play the Dm and then hammer-on from G to A with your 3rd finger. Roll your 2nd finger across the G and B string to get the notes C# and F. Try to hold a 1st finger barre across 5th fret. The "Finger Rolling Technique" is frequently used in this arrangement.
- **Measure 63-64:** The chords in the third round of the turnaround are very nice. Try to play only the bottom two notes with the top note if they are too difficult.
- **Measure 65 (ending):** I have added fingering suggestion to the single-note line in the first two bars. Hold a barre across 8th fret. This way you can start the line while the C note is ringing.

I hope that you will learn something from this transcription.

Anders

MEDITATION

ARRANGED AND PLAYED BY TED GREENE

A.C. SOBIM

Dm⁹



Dm⁹/A



Dm⁹



A^b7(#5)



A^b7(b5)



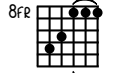
C⁵



E^b9

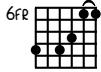


A^bMAJ7

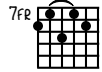


Musical staff for measures 1-3. Measure 1: Dm9. Measure 2: Dm9/A. Measure 3: Dm9. Measure 4: Ab7(#5). Measure 5: Ab7(b5). Measure 6: C5. Measure 7: Eb9. Measure 8: AbMAJ7.

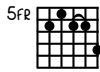
D^b13



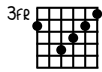
CMAJ9



E^b13



A^bMAJ7

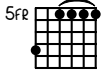


G7(13)

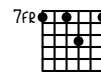


Musical staff for measures 4-6. Measure 4: Db13. Measure 5: CMAJ9. Measure 6: Eb13. Measure 7: AbMAJ7. Measure 8: G7(13).

C⁶



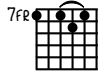
B7(SUS4)



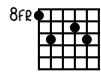
Musical staff for measures 7-9. Measure 7: C6. Measure 8: B7(SUS4). Measure 9: B7(SUS4).

LET RING-----

B7



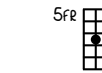
C⁶



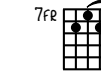
Dm7



E^m7(ADD11)

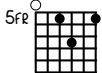


F9(#11)

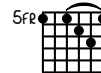


Musical staff for measures 10-12. Measure 10: B7. Measure 11: C6. Measure 12: Dm7. Measure 13: Em7(ADD11). Measure 14: F9(#11).

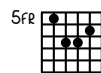
E^m7(ADD11)



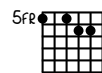
A7(13)



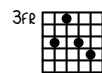
Dm



A7(#5)



Dm7



Musical staff for measures 13-15. Measure 13: Em7(ADD11). Measure 14: A7(13). Measure 15: Dm. Measure 16: A7(#5). Measure 17: Dm7.

16

Dm7 3fr

Fm9 6fr

Fm7 6fr

Bb9 3fr

19

C(ADD9) 5fr

A7(#5) 5fr

Dm7(ADD11) 3fr

Dm7(ADD11) 3fr

22

G13

C6 5fr

LET RING-----

25

F#m7(ADD11) 7fr

F#m7 7fr

B7 7fr

C6 8fr

Dm7 10fr

Em7(ADD11) 5fr

28

F9(#11) 7fr

Em7(ADD11) 10fr

A7 10fr

Eb9(#11) 6fr

31

Dm 5fr

Fm⁹ 6fr

34

Bb13 6fr

C(ADD9) 5fr

Em7 5fr

A7(#5) 5fr

A7 5fr

37

Dm7(ADD11)

Dm7(ADD11)

G13

F(ADD9) 5fr

C9 5fr

40

Dm/F 7fr

F9(#11) 7fr

Fm7(ADD13) 8fr

Fm7 8fr

Bb13 6fr

Bb13(b9) 6fr

43

Em7 7fr

C9/Eb 10fr

Dm7 10fr

LET RING-----

46

G7 9FR

C6 8FR

G+ 8FR

C6 7FR

C 8FR

LET RING-----|

49

F#m7(ADD11) 7FR

F#m7 7FR

B7 7FR

C6 8FR

Dm7 10FR

52

Em7(ADD11) 10FR

F9 10FR

Em7(ADD11) 10FR

A7 10FR

Eb9(#11) 10FR

55

Dm7 10FR

A7(#5) 7FR

Dm7 7FR

Eb9 5FR

Dm9 6FR

Fm9 6FR

Fm7 10FR

58

Bb13 3FR

E7 5FR



A7(#5) 5FR

Ab7(b5) 5FR



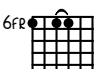
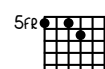

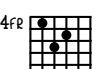


G7(13) 5FR

Bb7(b5) 5fr  A7(#5) 5fr  Ab7(b5)  G7(13)  E7(#9) 11fr  A7(#5) 10fr 


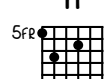






61 

D7(#9) 9fr  G13 8fr 


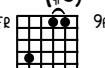


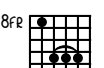

64 

Cm7 8fr  Bm7 7fr  Bbm7 6fr  A7 5fr  Ab 4fr  Dbmaj7 4fr  Gb  B5 

67 

E  A 5fr  D7 4fr  G  C5  Db9(#11)  Cmaj7 5fr  A7(b9) 6fr 

70 

D 7fr  G7(b9) 8fr  Cmaj7(b13) 9fr  Ab13(b9) 9fr  Db6(4) 8fr  Cmaj13(#11) 7fr 

73 

Pull-off from C to open E with your 2nd finger, then tune open E down to C!