

Ted Greene Guitar Lessons with Kevin Griffin

Two Discussion about Ted's Voicing Groups System

1989, September

- Kevin:** Quick question: Did we get into those papers on V-1 and all that stuff? You were going to pull that stuff out. Did you grab that?
- Ted:** I wasn't going to...I just thought if we...I can tell you an entry level about it if you'd like, you know. V-1 has to do with cluster chords. Have I ever given you any papers on close harmony chords?
- Kevin:** That *Bluesette* comp.
- Ted:** Ah, okay. Sure enough, yeah. Do these sounds draw you in a lot, the closer? Or are they just like any other chords? They're just good but not better than the rest? Some guys are real drawn in to V-1; some guys are like, "Yeah, they're all right."
- Kevin:** Oh, I like the sound a lot.
- Ted:** Okay.
- Kevin:** But it's all beautiful, you know.
- Ted:** If you were to take D maj7, say [?] and try to find the next closest together sound that you could make for D maj7, say with a parameter of this note still being in soprano, but you couldn't double any voices...
- Kevin:** And they have to be a stacked thirds?
- Ted:** Well, they can't be because you got it already. That is a stacked thirds. You got the 7th on top.
- Kevin:** Right. So like this?
- Ted:** Okay, now that's the same voicing, so it's just another string set.
- Kevin:** I'm not quit clear what the request was.
- Ted:** Sorry about that. If you were to take it on the staff—forget the guitar—and write out the 4 notes, then you try to look on the staff and say, "What's the next smallest way to voice...?"
- Kevin:** First inversion you mean?
- Ted:** No. Still the 7 has to be on top, so we don't know what will happen. All we know is we want the next possible—in Nature—closest arrangement of tones after this initial closest possible thing where 7, 5, 3, 1 happens. How would we go about that, Kevin?
- Kevin:** And I want to hold on to this note on that?
- Ted:** And there can be no doubling.
- Kevin:** I can go anywhere?
- Ted:** Let's stay there. There's no reason to jump all over the neck first. I mean, let's stay roughly in the, you know...
- Kevin:** Well, I'm thinking about things like this, or...
- Ted:** It's not about the "guitar" as much as it is about logic, so that you can know that you've actually found the next smallest one. It's not about....say you didn't know that chord, in other words, and you just had to use your mind to say, "How can we find the next one?"
- Kevin:** The next one? It's combining all these intervals; it's keeping that on top...
- Ted:** And it's the next smallest arrangement. Meaning, it'll be larger than this arrangement in its overall compass, you know, like some chords are larger than others.
- Kevin:** Oh, it's the next smallest in increasing size.
- Ted:** In Nature that exists, yes. It's larger than what we are on, but it will be the smallest thing besides this.

- Kevin:** Larger in number of notes?
- Ted:** No, still 4-voice. No doubling.
- Kevin:** 4-note chord with...
- Ted:** What methodology would one...?
- Kevin:** I'm thinking of this:
- Ted:** Well, that's a different string. We're not...we're going to fix this string.
- Kevin:** It's a string set?
- Ted:** Well, not in Nature, but we'll stay there just to make it so you're not jumping all over the board. I mean, you could play anywhere in here as long as we...but it's not about playing so much as it is about thinking. Once you think it through then you'll know where to put the fingers.
- Kevin:** Well, I'm not looking at the same notes, so I go....
- Ted:** But how do we know what notes to put next? How do we know what order they should go in, or anything?
- Kevin:** We don't.
- Ted:** But we can think it through and find out.
- Kevin:** If we know where we're trying to go, I think.
- Ted:** You know, all we know is we want the next available thing that Nature offers us.
- Kevin:** The next available thing? I'm keeping a 4-note chord. I'm keeping the same note names, basically.
- Ted:** Yeah. Not necessarily in that order, of course, or we're just still going to have the same thing. But we do know one thing: we've decided to—so we won't be overwhelmed with possibilities of zillions of voices—that we're going to freeze the top note. Not necessarily that we'll always play with that finger, but that we are going to still have the 7th on top. Again, you're playing as a guitar player, and it's beautiful that you know some chords like this, it really is. But how do you know if that's the next smallest size in Nature.
- Kevin:** I don't have a clue! [*he laughs*] I'm not sure I'm...
- Ted:** You're not sure what I'm asking.
- Kevin:** I'm not going it the right direction. I'm kind of just wandering...
- Ted:** You're out there on a mountaintop, man, and got lots of time, and you're just thinking, "What voice does Nature really have for us?" On any instrument—you just use staff paper, for instance. I didn't do it that way, but suppose you did. And so you just say, "Hey, I don't know. Let's find out." So you got a new world. In this world you've got three friends and yourself. Let's call you "7." You're "Lucky Seven." And you got three pals; one of them is "Big R." Another cat's called "Hey, Mr. Five." And another one is a "Three Spot." You know? And these are the only four guys that can live there. But these cats can live in all kinds of different ways, you know? Some cats...'cause they build tree houses, and one guy's living down on the ground. So we want to know...we got them.... The first thing they did just for fun: they all lived real close to each other to see if they could stand to live next to each other. You know! [*they laugh*] For privacy they must...they go, "Well, that's fun, but maybe next year we'll live as a little larger, farther apart." But they can't bring in their cousins, they can't have girlfriends over—just these four guys, you know? Just pals for the summer, just kind of palling around playing baseball and so on.
- Kevin:** The next larger....

Ted: Next larger, yes.

Kevin: Larger. But how am I getting larger if I'm keeping the same 4 notes...?

Ted: You're not keeping the same register for all. All you're keeping is one note the same—this one [*the 7th, or C#*]. This D might be in this octave; might be in that octave. This F# could be in this F#...we don't know.

Kevin: Well, I did that. [*plays chord*]

Ted: But how do we *know* if it's the next available larger one? Maybe there's something else in...

Kevin: Oh, I see. Okay. So we take a particular tone and we move it down to the next available tone?

Ted: No, I'm lost. [?] You've got doubling now.

Kevin: Doubling...but I'm just systematically moving everyone down?

Ted: Look how far the bass is now compared to this, because we're looking for the next larger, right? That's a big leap in the bottom!

Kevin: I went too far. Okay. How about: this A is going to become this A?

Ted: And how will we know if that--that's sensible, but how will we know if that's the next smallest thing? We're looking, literally, to find out a method where we can be sure that we have found the next larger thing, I should say, the next larger voicing that Nature holds in store for us.

Kevin: It's got to have something to do with analyzing—say we're isolating this tone—so analyzing these 3 tones and finding which tone can move and stay closest to the remaining 2 tones?

Ted: That's not a bad way of thinking of it.

Kevin: So I thought first this one, just because I'm thinking root first. And that was far. That was a big jump.

Ted: You're getting there. Now keep this procedure up.

Kevin: So then...but then I jumped over to fifth.

Ted: Let me teach you a gem: First you make it a specific and then we can generalize, and you'll see the whole way.

Kevin: So, say I'm...systematically from the third: the next place I could put the third would be down here.

Ted: And how will we know if that's Nature's next larger voicing?

Kevin: Well, that would be it because it's closer to the previous lowest voice than this would be. If I went for that A, there...that's...oh no; this is the next closest one.

Ted: You're sure that's the absolute....

Kevin: ...and then this would be the next one.

Ted: How do we know there's nothing else available? You're on the track, but I want you to be ultra-thorough because it's good for your head, man.

Kevin: Well, then I have to move every voice the same....

Ted: No. There's a simpler way. I want to tell you because time is precious. Here's what you do. You've done well to get this far, okay? Let's say we look at it, we make this empirical thing, only because we want to try and see if that's [?] and say, [?] with another tone as the fixed thing, it would be the bottom one because that determines the outer compass. So you started doing that. And let's say we're a lot...totally systematic and we go: if we go to 7 that's a tone in the chord, right?

Kevin: Yeah, but we got it.

Ted: That's right. So we come down; none of these are available [*the b7, 6, or b6*]. The next available tone has to be in the bass, what?

Kevin: Five?

Ted: That is the next bass note that is available in Nature. Once we got—now take everything away—now we have 5, and 7 is on top. Five is in the bass. Now we start to fill in the root and the third. You might say, “Well, that's easy. We can see them.” But we don't know if that's the next...if that's the only available way. I don't mean guitaristically, but I mean Nature.

Kevin: Right.

Ted: So, first of course you would look here and say, “Well, if I put the root here and the third, that's normal. But if I tried putting the root here and the third there...” then you say, “That's crazy. That just those 2 notes backwards.” So, given this string set it looks like we only have one choice. But then if you move five over here, you say, “Well, maybe there is a different way to put the root and the third in between them.” But when you really check, there isn't. It still ends up with the root inside and the third inside. And they can only live in one place, and you can see it on the staff.

Kevin: Right.

Ted: So in fact that chord, the one you played here: that one, and the one you played here, and the one that lives right there on the bottom 4 strings (it's okay to switch registers)—all of those are what we call V-2, *Voicing Group 2*. Why? Because that's the next thing in Nature that's available: *Voicing Group 2*.

[*End of lesson recording*]

1989, October

Ted: Okay, now there is such a thing as “close harmony”—that's *Voicing Group* number 1 in the setup of the 14 voicing groups. Right? They're not really “close” okay? It's only on guitar that they look close because they're adjacent.

Kevin: I got that from [*George*] Van Eps' book. He calls it a “closed set” if it's an unbroken string set.

Ted: Closed Set. He's talking about harmony: closed set.

Kevin: Set of strings. Right. Which is what a V-2 seems to be from....

Ted: That's the normal thing. We can on occasion, like, [*Ted plays example*], you know, spread it apart.

Kevin: Okay. I'm not really getting into that yet.

Ted: Don't even think about it until you need it. It'll come out. You'll say, “Gee, I...how do I get that? Wow, I see.” You'll just automatically....

[*a bit later in the discussion:*]

Ted: I probably mentioned before: there's the sounds of Nature, then there are how they appear on guitar, and there are various forms. Right?

Kevin: Right.

Ted: They are the fingerings. The fingerings refer to—I hope I keep trying to use the words distinctly—*forms* and *fingerings*. This is a different form [*Ted demonstrates*] than that [*demonstrates*].

Kevin: Yes.

Ted: When I say, “try a different fingering” though, that might be, like this form now that you have with a different fingering. There are all kinds of fingerings of course, but this is a different *form* of the same chord.

Kevin: Right.

Ted: So you'll know what I mean when I use the two terms.

Kevin: I guess I'm not real clear yet on why we've established that that exists *in Nature* separate from the way we communicate on the guitar.

Ted: Oh, okay. Let's say we have no musical instrument—you and I are flying from Venus. And we've observed the beauty of tones on the Earth. And we have intelligent minds and we figure out that there are patterns and such, and after a while we see that there are major 7 chords, for instance. Or we hear people talking about it and we pick up on it. And we write down on music paper all the permutations we could possibly think of, and then we look for organizational groupings to make it make sense. We would get, for instance, on the staff—try this one: G on the second line up, C above that, E above that—we're still in the staff, right?—and B up outside of the staff. That sounds like: [*demonstrates*] on a guitar; on a piano that's an octave higher.

Then we come to the guitar. One day we cruise in over this field and there's a guy down there with this thing. We don't know what it is, but we find out it's a guitar and we see him doing this wild study, like this: [*demonstrates the same chord on different string sets*]. He's doing all kinds of...you know, he's trying [?] ways to get that same sound that we were just...

Kevin: Right.

Ted: So, there's the sound itself, how it sounds in the air, and then writing it on the staff. That's all one thing. That's the abstraction. Before---it's not really abstract, but it hasn't come to life on an instrument yet. Then there's putting it on your instrument in different *forms*. And then there the fingerings apply to any of those forms at a given moment, depending on what's coming up or what just happened, you choose different fingerings. Yes?

Kevin: That was the tail end of the lesson last time. I don't know if you remember. We discussed it a little bit.

Ted: Is this any clearer now, or is there still a foggy spot after what we said?

Kevin: Well, yeah, I mean the...

Ted: Ask me a question if you need to. Think it through, because I don't want you to be foggy at all about it.

Kevin: V-1 would be the straight stack of thirds.

Ted: That's correct.

Kevin: And I think in the haste of wrapping the lesson up last time when we got into this analysis a little bit I think you might have used a term that you didn't intend to use.

Ted: Okay. What was that?

Kevin: Because you said the next---we want to get the next *smallest* or the next *largest*...

Ted: Let's call it the next largest. How's that?

Kevin: ...the next largest combination.

Ted: Yep. "The next largest" will do the job.

Kevin: And...I'm "fogging out." So that's where I'm hung up, I guess, in the analysis of that. I mean, I can understand that this, [*demonstrates*] and this...but....

Ted: Those are all one thing. They're...I mean, in terms of analysis we don't treat them separately as far as on the staff.

Kevin: Right.

Ted: And we would notate them, fingering-wise, different. But the notes—we're just talking purely the notes at first.

Kevin: G, C, E, and B.

Ted: The reason that that's number 2 [V-2] is---I found it very advantageous---it took me years, man, I'm just—I hope this will save you all that effort—that in organizing it...I didn't do it at first; my mind was just too foggy I guess. At first I was just overjoyed and I would just try millions of things, and I would just, "Wow! There's all this—this whole 'candy store.'" And then finally I would get it into groups. But even then I didn't really see the order of how to number them, or how to think in my head about them for a while. Then it finally got to be, "Think from the bottom up." Organize it all from, you know, small and it gets larger. But I abandoned that because so much of music is more about what we hear in the melody. [*Ted plays chord sequences*] Melody is more primal than bass. Bass generates harmony, but if I said, "Sing that back." You'd [*Ted sings the melody of the chord sequence he just played*]—so it's more important that we have "instant harmonization" than instant ability to harmonize over a bass line. Although both of us need some of that skill for backing up singers. But the other one is more important.

Kevin: So, if we're thinking about the bottom, if we start out in root position of V-1, then the next *largest* possibility....I know we're putting a G there, instead of there....

Ted: The reason we put the G is quite simple.

Kevin: But the next tone would be....

Ted: It can't be B, because that would give us a double thing, and when you double....Let's say we call this C major 7. Right? Because it could be if a bass player played a C. But when we go to invert this to find the next form. Okay: 7 will come to 1, 3 will go to 5, 5 will go to 7, 7 will go to 1. Now we have this form. Okay, we're still in good shape. This is a nice sound. These are hybrid things when you have doubles: we have two roots. You saw, I started here, right?

Kevin: Oh, okay. Yeah.

Ted: Okay. There we go. Now, when we take that up we're going to get the following voicing: 3, 7, 1, 3. That'll look like this: [*demonstrates*] These are all good. Now, here's the big disappointment: the next one is going to be: 3 up to 5, 7 to 1, 1 to 3, 3 to 5. So we don't get major 7s at every stop. I mean, it's not a huge disappointment, but it's just like, you don't get, really, the color that you're after at every stage when you're done with.

Kevin: That's interesting, by doubling you...yeah, okay.

Ted: Because each time we had the...like, here we had 7, 1, 3. And then we're...now we're on two 5s. It's just that the inside voices have finally put us in a position where there's no 7 anymore, because we were constantly leaving out one note. This one had no root, this one had no 3rd, this had no 5th, this one has no 7.

Kevin: Right. And that brings you back to those important tones in a chord: 3s and 7s are important to communicate the quality of the root.

Ted: I mean, if we started this at 8 years old, I would tell people, “Work at every hybrid at the same time and everything,” ‘cause, you know, why not? But life being as...I mean time—you don’t have 10 hours a day to practice, so we might as well give the stuff that’s most usable first, and then later if there’s extra time, work the others.

Kevin: All right.

Ted: So I kind of dispensed with all the double sets at first. I don’t even call those voicing groups of inversions, because you don’t get inversions of the same.

Kevin: Right.

Ted: So, B is not our next largest bass note, nor, of course, is Bb, or A, or Ab. G is our next. Now, the reason that ends up...well, you could still say, “How do we know it’s gonna be this chord? Maybe there’s some other great chord lurking in there.” It’s quite simple. We have 7 and 5. We need to put 1 and 3 inside of that. Yes?

Kevin: Yeah.

Ted: The only place that we can put 1 is on this string, on that string, and then of course we could do it an octave higher. But this note is higher in pitch than that, so this is out. It’s either gonna be here or here. Now, even if we could finger.... Let’s say we do that. Let’s just suppose we have long fingers, cause we’re still after sound first. Maybe be a hip sound up here...it’d be easy. We still need a 3. Now that means the 3 is gonna be only available on this string. So now we certainly need to...both of us acknowledge that that doesn’t...that’s not practical. So we reverse it: we go 1 here, and 3 there, which is where our normal instincts would have put them anyway.

On the staff the simple explanation would be: there’s only one place to draw them. You put G here and B here, and what are you gonna?...there’s only one C in between them.

Kevin: Yeah. Right.

Ted: So that’s what this is. I stress: in Nature. I don’t mean that I make it this way. We’re just observers with this stuff. This is the next form.

Kevin: Right.

Ted: The next forms, when we ever get to V-3, you’ll see, there are two options when we get down to your next bass [*note*]...more than two.

Kevin: Well, since we’re on this path of...

Ted: V-2 is [*a*] good path.

Kevin: ...reasoning. If I’ve found this, [*demonstrates*] or this, say...one string set, the next logical thing to do would be to go down to the next tone.

Ted: That’s correct. Now, once you’ve done that—look at the options. That’s good, that’s an option. Is there anything else? I mean, staying right there?

Kevin: Ah...I could grab this G. [*demonstrates*]

Ted: That’s V-3, and the one you played prior is V-4.

Kevin: This is V-4 because it’s a “broken set” or?

Ted: No, ‘cause it sounds...let me say this clearly: V-1 is the “cluster” sound, right? That gives you sounds like this: [*Ted demonstrates*]—it sounds all “packed-in.”

Kevin: Now, is that “close harmony”?

Ted: Close harmony. Cluster, close harmony, 4-way close, third stacks, V-1—they’re all the same.

Kevin: Okay. Beautiful sounds, too.

Ted: Yes. Right. So, say we're playing...this is V-1, okay, and this has a real "packed-in" sound. [*Ted demonstrates*] Here's Abmaj7 in V-3, with 7 in the bass: [*Ted demonstrates*] See how it still has the sound of that V-1 influence, that cluster in there?

Kevin: Right.

Ted: Okay, here's the same thing in what I'm calling V-4: [*Ted demonstrates*] There's no "cluster" influence. It's like 3 tones hanging around here and a bass note. You hear [*Ted demonstrates*]...like, this is a V-4. There's no "cluster" aspect to it. Something like this [*Ted demonstrates a tone cluster*]...with the 9...if I heard that chord and didn't know this stuff first, I would say, "Ooh, nice cluster chords," you know? I would assume it was one of these. The bottom 2 tones are clustered, the next 2 are not. It's an illusion that it all sounds clustered up. So V-3 produces some "clustery" sounds. V-4 has virtually none. The clusters come in the top, like this kind of thing. [*Ted demonstrates*] I wouldn't hear that as a cluster.

Kevin: It's a 2nd interval that creates that.

Ted: That's right. And when you have 2nds at the top of the chord, they're not as potent as when they're in the bottom. [*Ted demonstrates*] You feel their weight more, so. Because one has a closer sound more often than the other, I've called it a lower number, because the lowest number is the "most close" sound.

Kevin: Sure.

Ted: This is the best anybody's ever understood me on this so far. [*they laugh*] I've tried to explain that before and....

Kevin: So, to get that from where we're starting....

Ted: There are many, many tricks to create V-3 from either V-1 or... Let's say V-2, as the stringboard to everything, because V-2 is the one you know the most now.

Kevin: Right.

Ted: You want to create V-3. The simplest way is you raise the tenor. Is that correct? No, this is not correct. We have to go backwards. That's a shame. Lower the alto an octave and you'll get V-3.

Kevin: So...I'm here, and I want to be here. [*Ted and Kevin play*]

Ted: That's correct.

Kevin: There's a gap.

Ted: Which gap?

Kevin: Between...now, is this always gonna be the case, between the alto and the soprano?

Ted: Yes. It's a pretty big gap.

Kevin: But there's also a gap between the tenor and the alto.

Ted: That's correct. It's not the same; it doesn't feel like it's as much of a magnitude for the simple psychological reason that we see it on an adjacent string. This looks like, you know....

Kevin: Right.

Ted: We could hold it like this on adjacent strings sometimes, too, but there's no need. Right now there's no need.

Kevin: Yeah.

Ted: V-3 has some gems, some real gems, and quite a few unwieldy fellas too, for the hands. But this is fine, there's no problem with this. There are some ones that are kind of tough.

Kevin: Does Van Eps get into this at all?

Ted: It's not his way. His way is "string sets." He did so much groundbreaking work. You know, I want to be properly...I want to use the correct propriety in this: Isaac Newton is considered, you know, one of the all-time geniuses in the world. None of us will probably ever be Isaac Newton. I certainly have no pretenses on that, but I like his quote. It says, "If I've seen farther than others it's because I've stood on the shoulders of giants." He built upon his predecessors' work. I'm not claiming genius to have done something that George didn't do, because he was busy laying the work that I would have still had to do to get to where I would even think about that. That's why, you know...and the next generation will...

Kevin: That's how it works.

Ted: Okay. Glad you understand that.

Kevin: Did you actually study with him?

Ted: Oh sure. God, yes. It was one of the thrills of my life.

Kevin: How much time did you spend with him?

Ted: Well, time felt different back in 1972, I must say. It was only 8 weeks, but boy, it sure seemed like 8—I mean, I don't mean like the interminable, "Gee, when will this end?"—but it seems like I knew him so much longer than that 8 weeks, you know?

Kevin: Time is strange. It's bendable that way, isn't it?

Ted: Yeah. It lasted longer in those days.

[a bit later in the discussion:]

Ted: Do you want to work on V-2 on your own, rather than me giving you sheets? Would you be more comfortable just doing more...?

Kevin: It's inevitable that I'm gonna be doing that. You know, I think, now that I've bitten off a chunk of that.

Ted: Okay, then what you'll do is ask me when you need help on that. And we'll just leave it on the side, rather than me just giving you material.

Kevin: Do you think it's appropriate to get into material on V-3?

Ted: Anything you like, man.

Kevin: Yeah, I'd like to check it out.

Ted: Sure. Just take what you know [*about V-2*] and drop the alto, is that what we noticed? Yeah, drop the alto an octave. Do not expect them to be as workable. It's not your fault, it's just that way.

Kevin: Yeah. It's funny though: I find that if I assimilate information that seems beyond or outside of what I would consider useable, playing every night, it helps back in the area where I am comfortable. It seems to push that area that I am comfortable forward a little bit. It's kind of like, I don't know, drawing what I consider my comfort zone forward, rather than just chewing on stuff that.... I guess that's just the process.

Ted: That's wonderful. All the more reason....

When you start getting into the extensions in V-2, consult with me and let me save you time with some material that's---as far as how to---I mean, above the regular 7th type chords that you're working with now.

Kevin: Okay. Broken string sets, you mean extensions?

Ted: No. I mean like, you know, say you start working out major 9s and add 9s and stuff like that.

Kevin: That's another thing I wanted to ask you about. Yeah. Because you got to decide whether you're gonna drop the root or the 5th, right—if you're gonna keep it a 4-note chord?

Ted: Yes.

Kevin: Is that considered a 4-note triad? That seems a strange term to use.

Ted: Why do you say 4-note triad? I'm not criticizing, I just don't understand.

Kevin: Well, I've heard that term used and I'm trying to understand...

Ted: 4-note triad is what we got when we did this....

Kevin: Doubling?

Ted: Yeah.

Kevin: Oh, that's doubling. Okay. So what do you call a 4-note chord? Isn't there a shorter term?

Ted: You know, some guys say dyad and triad, and I guess someone might say, "quadad" or something. I'm happy to just say V-1, V-2. It's easier for me. "I'm working on my V-2" you know.

Kevin: Is anyone gonna know that, though?

Ted: No, not at all. I just hope someday to standardize it a taste, you know. Even for other instruments. That's my biggest pretension of any claim to having any larger sphere than provinciality, you know? Because it's sensible to organize things, you know, and it's sad that it's not organized. It can be organized, you know.

Kevin: Well, it's what you call "the way of the Tao."

Ted: I mean...it's saying to keyboard, for everybody, you know, "Why don't we talk about...?" Because they have their terms, "drop-2." You know this stuff where they drop a voice? They call this—if they lower this voice an octave, they sensibly refer to that as "drop-2." That's nice; it's easy to say.

Kevin: Why "2"?

Ted: Well, it's the second. They call this voice 1, 2, 3, and 4, so they call this "drop-2." It's just that out of the 14 voicing groups on the guitar some of them have like, "drop-2 two octaves," and "drop-3 one octave." So you'd have to say "drop-2 squared and drop-3."

Kevin: So there's a V-14?

Ted: Yes.

Kevin: My goodness! I better get V-3 from you today! [*he laughs*]

Ted: I'll just give you one worksheet on it.

Kevin: I'm not getting any younger!

Ted: Well, luckily the most important ones for playing with bands, at first for you, will be V-2 for a long time. And that they are the most facile on guitar. There's nothing even close. V-4 has a lot of hand-friendliness. V-3 is not that friendly to the hand in a lot of the forms. You'll see. I mean, I'll give you the paper and you'll work with it.

[*The lesson ends shortly thereafter.*]