**Solo Guitar Strategies and Concepts**
A Collection of Miscellaneous Notes from Ted Greene’s Personal Study Papers

**Solo Guitar Strategies When Working Out Arrangements**
Ted Greene 9-21-1992

1) I try to see (and hear) the *melody* on the board. [fingerboard]
2) I think of the chord names and add (to the melody):
   a) the low roots first
   b) inner voice(s)
   c) inverted basses too, if desired
      i) with the roots (i.e. in succession)
      ii) just the inversions
3) I also think of the *texture*: where (in which parts) should the motion be.

**Solo Guitar Tips**
Ted Greene, undated

1) Tone
2) Let chords, chord tones RING under the melody
3) PHRASE like the singers you admire…nuances of inflection too.
4) Use varied REGISTER to add excitement and fight boredom.
5) Use varied BASS chord tone when walking. Remember: walking bass is optional.
6) Use IMITATION for intros, interludes.

**Chord Melody Concepts**
Ted Greene, 11-26-1980

1) Play melody with some general melodic contour but from different degree for whole chorus or just as teaser for one verse.
   Example: “Lady Be Good” in C ➞ Cmaj9\DCB  F#9+ \D  F13sus\D {or just think in another key.
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 finger-picking 3/4.
3) Try every tune with 1/2 time melody against very up-tempo 4/4 or 3/4 double-time walking bass.
For Solo Guitar — Teaching Concepts

Ted Greene, 8-4-1990

1) Transpose…find the favorable keys and wonderful juxtapositions.
2) Larger and/or more powerful voicings
3) Rubato with active, increased amount of chords
4) Long-meter cool medium tempo from very slow ballad tempo
5) Chime chords
6) Harp-harmonics
7) Moving any voice in any chord
8) EMBELLISHING any (or all) voice(s) from 1/2 step (or?)
9) Build progression from BASS lines: (start from any degree)
   Ascending, descending, mixed
   Diatonic, chromatic, or mixed
   Low, medium, or even start a “bass” line on the 3rd or 2nd string
10) TEXTURES: Lots of variety here, including especially conversations or dialogues,
    “delays” & “entrances”
11) Harmonic Rhythm

Conceptions for Solo Guitar

Ted Greene 8-6-1981

Improvisation on Harmonic Structure

a) 2 voice counterpoint:
   i) 4th and 5th strings (mainly) (some 6th and 3rd strings)
   ii) Free Question & Answer with sustains, using whole instrument – with or without other
       sustained voices above or below.

b) 2 voice “blocks” (intervals): one of about 4 or 5 densities (or mixed densities)

c) Bass solos in up tempo tunes

d) Free single-line solo

e) Bass solo with other voices basically frozen

f) Walking chords and other chord solos

g) Walking bass with chordal punctuations on sustains

h) Pick-style driving full style – with or without a steady 4 feel of chords
   (with or without polyrhythm of 3; or \( \frac{5}{3} \) and with or without a walking bass line).
   Harmonics Rubato; in time; “pinch”-Rubato; Pinch-in time;

Improvisation on Melody

a) Ascending diatonic and/or chromatic (or semi-chromatic) bass in any one of many Tonality Types.

b) Parallel Movement (ascending, descending or broken) in any structure, chromatic, semi-chromatic,
   diatonic in any tonality type or other.
Solo Guitar Strategies: 9-21-92

1. Think of the chord names & add to the melody:
   a) the low root
   b) inner voices
   c) inverted basses too if desired
   i) up the roots (i.e. in succession)
   ii) just the inversions
   d) in which parts

Solo Guitar Tips:

1. Tone
2. Set chords, chord tones, lines, under the melody
3. Phrase like the singers you admire... nuances of
4. Use named registers
5. Low close friends (but inner) w/ melody on top
6. Use imitation w/ intros, interludes

Chord Melody Concepts: 11-25-80

1. Play melody w/ all good melodic content but from different degree.
   ex: Larry Carlton in C - capo 5th F major
2. Establish some melodic and rhythm figure in the intro, and keep using
   variations of it in the fills, interludes, etc.
   ex: Moving tonalities in 3rd-7th you can from III, vi, I, V, i, ii, V7 for fuse.
3. This two needs hold is all the passes.
4. 2nd choice: segments w/ subtle muting to a fingerpicking
5. Try every time w/ entire melody against very up-tempo & in the time
CONCEPTIONS for SOLO GUITAR

IMPROV on HARM. STRUCTURE
a) 2 VOICE COUNTERPOINT:
   i) 4th & 5th STRAINS (same chord) (many)
   ii) free association - layering
      with other sustaining voices above or below
b) 2 VOICE "BLOCKS" (INTERVALS): one or about 4 or 5 densities (or mixed densities)
c) BASS SOLO w/ other voices periodically present
d) FREE single-line solo
e) BASS SOLO w/ other voices principally present
f) WALKING CHORDS + other chord sounds
  (with chordal punctuation or sustain)
g) PICK-STYLE DRIVING FILL STYLE (without a steady 4-voice chord + without a walking bass)
   HARMONICS; RUBATO; IN TIME; "PUNCH-RUBATO"; "PINCH-IN-TIME"

IMPROV on MELODY
a) use diat. + chrom. (or semi-chrom.) bass in any one of many TONALITY TYPES
b) STRONG MOTION in any structure, chrom., semi-chrom., diat. in any polarity.