



**SWING SETS**  
New Jazz Releases



**Jay Geils *Jay Geils Plays Jazz* (Stony Plain)** Here, the rocker returns to his first musical loves—jazz and blues.



**Grant Green *Feelin' the Spirit* (Blue Note)** Deluxe RVG edition with pianist Herbie Hancock, bassist Butch Warren, and drummer Billy Higgins.



**Oz Noy *HA!* (Magnatude)** A new kind of funk-punk-jazz fusion from the eccentric New York guitarist.



**Kurt Rosenwinkel *Deep Song* (Verve)** The expatriate guitarist is joined by saxophonist Joshua Redman and pianist Brad Mehldau. —AP

**JAZZ JOINT**

**Solo Flights**

**Ted Greene**

I've been branded as a jazz guitar player and a recluse," says Ted Greene. "But I'm out there all the time playing all kinds of beautiful music. At this gig the other day, I did a fantasy on 'The Beat Goes On.' Where's the jazz in Sonny and Cher?"

Reared in White Plains, New York, Greene was first drawn to jazz and pop upon hearing his mother play piano tunes from the Great American songbook—the Gershwins, Cole Porter, and others. Then, as a teenager, having picked up guitar rudiments from Mel Bay books, Greene got into rock 'n' roll. "In the early '60s," he says, "the sounds of the ghetto started crossing into White Plains, and I played in as many rock and R&B bands as I could, with an ES-345 through a cranked-up Bassman."

Later, after moving to California, Greene built a roster of students and became known as a guitar guru. To stay on top of things, he would write out exercises to be used in multiple contexts, for different students. It eventually occurred to him that he should

write a book. "At first I was skeptical," he says. "Growing up, I was a big troublemaker, so I asked myself, 'Are you gonna write a book before you go to the electric chair, or will you be coming back from the grave?'" Still, Greene went ahead with it; he gathered his exercises into *Chord Chemistry*, which, along with his *Modern Chord Progressions*, became an essential method.

When he wasn't teaching, Greene concentrated on solo-guitar arrangements, incorporating his rock and R&B roots into jazzy lines and impressionistic harmonies.

"I've always tried to capture the vibe that a piece suggests," Greene says of his approach. "I also consider texture and register—important topics that are often overlooked in the books. Lately, I've been revisiting the rhythms that I first heard as a kid—New Orleans piano, with conversational, or straight-8ths, bass—and I've found that they work well with lots of different tunes."

Greene's clever arrangements can be heard on *Solo Guitar*, his reissued 1977 debut, which was recorded with a Telecaster plugged straight into the board. While Greene's take on standards like "Just Friends" and "Summertime" are undeniably jazz-influenced, *Solo Guitar*, with its myriad influences—Celtic, rock, blues, among others—cannot be neatly categorized as a jazz record. "I don't really fit in," admits Greene, "but I've come to accept that. —ADAM PERLMUTTER

**ON THE CD » Track 5 AT THE IMPROV Ted Greene Line**

Moderately (♩ = ♩♩)

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**GEAR BOX** ALBUM *Solo Guitar* (Art of Life) AXES Fender Telecasters, Guild archtops, Gibson semi-hollow and hollowbody electrics, GHS strings AMP Fender Vibrolux