

## A Single Line Solo Based on a Familiar Progression

*Ted Greene*

*Copied and edited by David Oakes*

**A note from David Oakes:** I have spoke in previous lessons where Ted worked with me to expand both my ear and my fingerboard knowledge as well as right and left hand technique in order to break away from my classical background in order to become more proficient as a jazz musician. There were also times where he wanted me to embrace my classical guitar technique and develop it further. For a period of time we worked on playing single line solos fingerstyle while developing both tone production and a natural feel to my phrasing. I have always loved playing with a pick but I will be the first to admit that I am not that proficient at it. I am very good at playing with my fingers.

We spent some time talking about the great fingerstyle jazz players and how they used their right hands. Lenny with his thumb pick and very influenced by the Chet Atkins style. Gene Bertoncini using all three right hand fingers and playing rest strokes but still swinging great. We looked at using the thumb ala Wes and we looked at some Brazilian guitar players as well.

I had been studying the picking techniques of other guitarist. Joe Diorio showed me how he played using mostly down strokes and then “snaking” around on the fingerboard adding lots of legato’s. I also looked at other guitarist that didn’t use alternate picking in their playing. My goal was to combine as many of these techniques together as possible.

Ted wanted me to start by looking at using my thumb and index (free stroke) as an alternative for alternating down and up with a pick. He selected a solo from his book “*Single Line Solos Vol.2*” to work on. My goal was to write in all of my right hand fingerings, add phrasing as necessary. For now, keep the thumb on downbeats and the index on all up beats just to keep it standard and make it feel like I was alternate picking. (by now Ted was getting used to the fact that I was writing everything out whether he wanted me to or not) One of the goals of this lesson was to see if I could learn to play this solo fingerstyle and keep it swinging.

When I noticed that the common progression was the tune “*Just Friends*”, I transposed the solo up a major 3rd to a key that I was more familiar with playing this tune. I also added all of my right and left hand fingerings and phrasing to Ted’s notes. I think that Ted was happy with the outcome of this lesson.

I learned so much about phrasing from this lesson. I loved Ted’s changes in direction of the line in this solo as well as his use of upper and lower neighboring tones and starting phrases on the upbeat. This solo is a must for any student to learn pick or fingers. Since that series of lessons with Ted, many students both at USC and at Musicians Institute have wanted me to help them develop their fingerstyle soloing technique. I always think back to these lessons from Ted for much of my inspiration.

David Oakes - April 2, 2010

# JUST FRIENDS

by Ted Greene  
Single Line Soloing Vol.2 pages 68 an 69

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music, each with a specific chord progression and a corresponding line of notes with fingerings and dynamics. The notes are primarily eighth and quarter notes, often beamed together in groups. Fingerings are indicated by numbers 1-4 in circles, and dynamics are indicated by 'p' (piano) and 'i' (accents). The chords are: Cmaj7, Cm7, F9, Gmaj7, Bbm7, Eb9, Am7, D9, Gmaj7, Em7, A13, Am7, D13, Abm7, Db7, Cmaj7, and Cm7.

Staff 1: Cmaj7, Cm7  
Notes: i p p p p p i i p i p i i i p i p i

Staff 2: F9, Gmaj7, Bbm7  
Notes: p i i p i p p i p p i p i p i p i p i

Staff 3: Eb9, Am7, D9, Gmaj7  
Notes: p p p i p p i i i p i i p i p i i i p i

Staff 4: Em7, A13, Am7, D13  
Notes: p i p i p p p i p p i p i i i p i p i p i p i p

Staff 5: Abm7, Db7, Cmaj7, Cm7  
Notes: p i p i p i i p i p i p p i p p i i i

Just Friends solo by Ted Greene

F<sup>9</sup> Gmaj<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

The first line of music is in treble clef with a key signature of one sharp (F#). It consists of three measures. The first measure has a chord of F9 and contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) and a quarter note (C5). The second measure has a chord of Gmaj7 and contains a quarter note (D4), a quarter rest, a quarter note (E4), a quarter note (F4), a quarter note (G4), and a quarter note (A4). The third measure has a chord of Bbm7 and contains a quarter note (B3), a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), and a quarter note (G4). Fingerings are indicated by numbers 1-4. Circled numbers 3, 5, 4, 3, and 6 are placed below the notes.

*i p i i i p i i p i p i p i i p i i i p*

E<sup>b</sup>9 Am<sup>7</sup> D<sup>9</sup> F<sup>#</sup>m<sup>7(b5)</sup> B<sup>7</sup>

The second line of music is in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a chord of Eb9 and contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) and a quarter note (C5). The second measure has a chord of Am7 and contains a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The third measure has a chord of D9 and contains a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), and a quarter note (A4). The fourth measure has a chord of F#m7(b5) and contains a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (D5), and a quarter note (E5). The fifth measure has a chord of B7 and contains a quarter note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), and a quarter note (D5). Fingerings are indicated by numbers 1-4. Circled numbers 4 and 6 are placed below the notes.

*p i p i p i p i p p i p p i p i p p p p i p i*

Em<sup>7</sup> A<sup>13</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

The third line of music is in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure has a chord of Em7 and contains a quarter note (F4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The second measure has a chord of A13 and contains a quarter note (C5), a quarter note (D5), a quarter note (E5), a quarter note (F5), a quarter note (G5), a quarter note (A5), and a quarter note (B5). The third measure has a chord of Am7 and contains a quarter note (C5), a quarter note (D5), a quarter note (E5), a quarter note (F5), a quarter note (G5), and a quarter note (A5). The fourth measure has a chord of D7 and contains a quarter note (B4), a quarter note (C5), a quarter note (D5), a quarter note (E5), a quarter note (F5), and a quarter note (G5). The fifth measure has a chord of G6 and contains a quarter note (A4), a quarter note (B4), a quarter note (C5), and a quarter note (D5). Fingerings are indicated by numbers 1-4. Circled numbers 2, 2, and 4 are placed below the notes.

*p i p i p i p i p i i p i p i p p i p i p i*