#### "SUMMERTIME"

### Ted Greene Comping Lesson Walk-Through (June 7, 1990) By Nick Stasinos

When you strip the song down into its absolute basics, "Summertime" is fundamentally a blues with a little bit extra. I divided the lesson into two parts on the recording:

- 1. "Rehearsed Accompaniment" Ted scouts out what to play (0.00 0.51), and
- 2. "Accompaniment" what he settled on. (1:02 End).

I didn't stick to a strict adherence to Ted's symbology (dot, X, box, triangle) he used on many other chord grid sheets since Ted arpeggiated most of the chords. This was done so I could hear the individual notes of the chords for transcription purposes. Ted started out in the key of A minor, vamping between Am6 and E9, still a challenging six fret spread for your fingers, but I feel these are more approachable than the V-1 comping sheets that Ted developed for this song only a few months later in 1990 (available for download at www.tedgreene.com in the "Comping" section).

The "Accompaniment" Chords are added to this song's lead sheet with exception to the first measure, which chords are inserted from the "Rehearsed Accompaniment," Ted inadvertently started late in the song the second round. Give special attention to your 2nd finger for E9sus to E+/b5. It is your "guide finger," do not lift it as it glides down to C, while your 1st finger bars the 5th and 3rd strings. This makes the transition between chords smooth.

Measure 4 is a shoutout to Dan Sawyer "circa 1970" for Ted's two-hand tapping, the side of his right-hand index finger to be exact, as it taps out an A note, 6th string! For A7#9+, double-stop both the 2nd and 3rd strings with the 3rd finger. You can experiment with fingering for alternatives here.

<u>In measure 5</u>, the Dm6/9 chord shape (the same shape for Cm6/9 twice on page 3) has become my lifetime goal, to flatten down my 4th finger over strings 1 and 2. Next is Bb<sup>Δ</sup>9 ala George Van Epps "5th finger" technique. That is where one finger, the index, gets two notes on both sides of a fret. This is even more challenging since Ted adds the 9th on the 4th string, 10th fret. All that on a long-scale Tele neck!

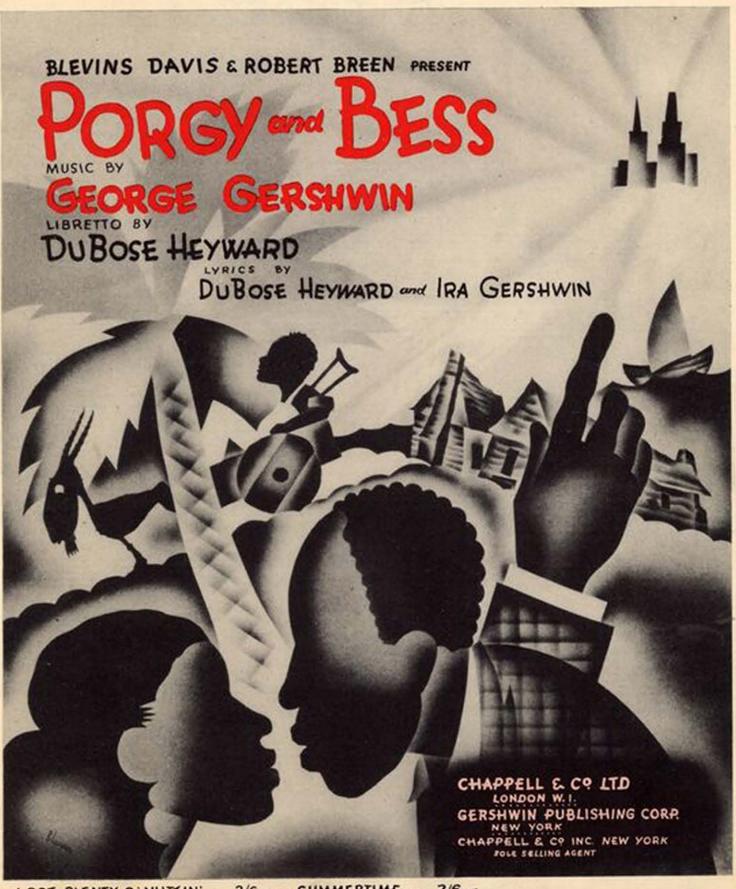
My favorite part of this lesson is the ascending/descending Am6 chord stream played in intervals that begins in measure 11, page 1. Ted creates this dramatic crescendo before launching into the last "major" section of the stanza. First practice these 4-note chords up and down the neck, giving each chord one beat. Once familiarized, play the two intervals in each chord, dividing that beat in half. Experiment with moving this chord stream to a different set of strings, creating a new path.

Ted's "interlude" played at <u>measure 15</u>, page 2, consists of a chromatic voice ascending and descending quickly, mostly involving two notes, and then holds briefly as Ted whistles the melody pickup notes to the next stanza in the new key of C minor.

The end tag beginning in measure 31 has the same descending chromatic inner voice, restated again in measure 32 with a barred Cm7 chord which you will need to quickly shift to the 2nd and 3rd fingers to free up the 1st finger, which plays the chromatic line from Bb note down to the Ab note. The Cm6 in measure 33 is an 8th note arpeggio in which you will need to move your 2nd finger from the 5th string over to the 1st string, to play G. Then the D harmonic note on the 4th string, 12th fret, is struck while holding this chord shape. The last chord is a simple bar at the 12th fret. I called out, "#11?" which I labelled as a 'Ted tag' from bygone days, but he just stuck to the Cm6.

Fun Fact: Fingerstylist Adrian Legg installed "Keith Banjo Tuners" on his guitar for precise, instantaneous pitch drops.

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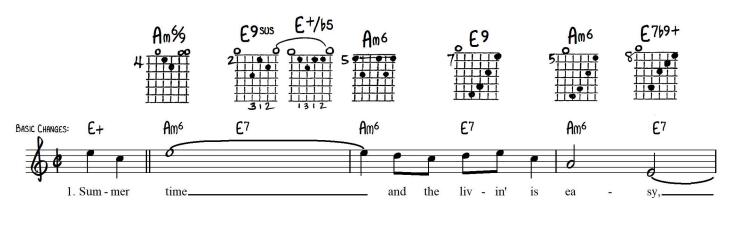


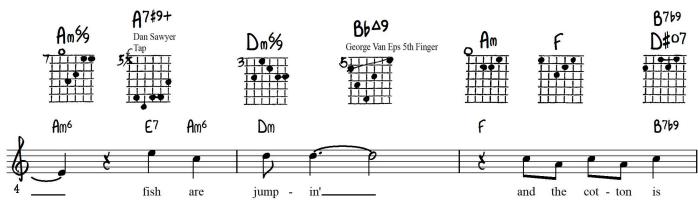
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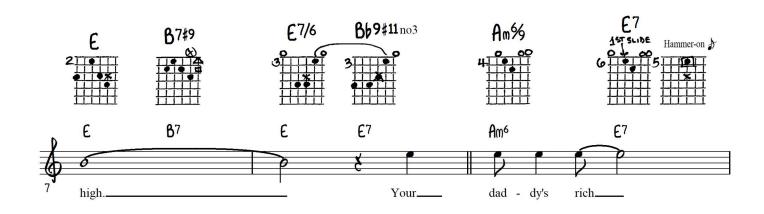
I GOT PLENTY O' NUTTIN' ... 2/6 MET. SUMMERTIME ... 2/6 MET.
IT AIN'T NECESSARILY SO ... 2/6 MET. BESS, YOU IS MY WOMAN ... 2/6 MET.
PIANO SELECTION .... 4/- MET.

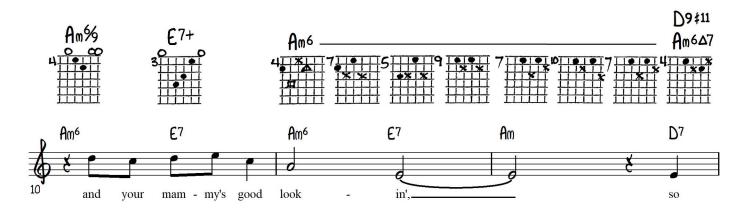
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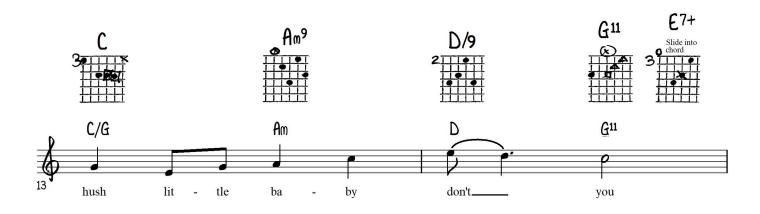
Ted Greene Comping from private lesson for Nick Stasinos, 1990, June 7

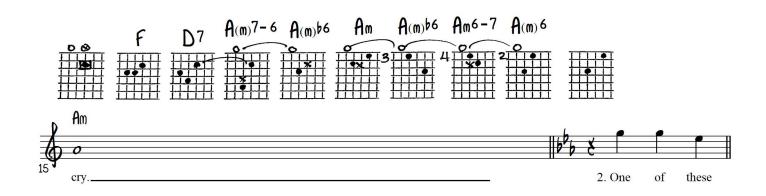


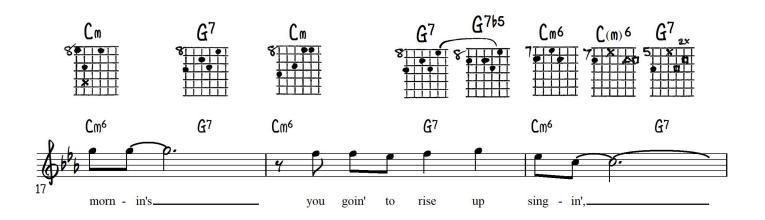


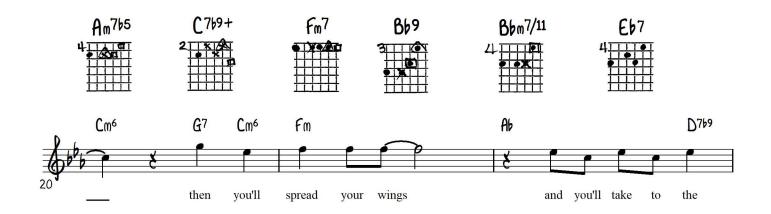


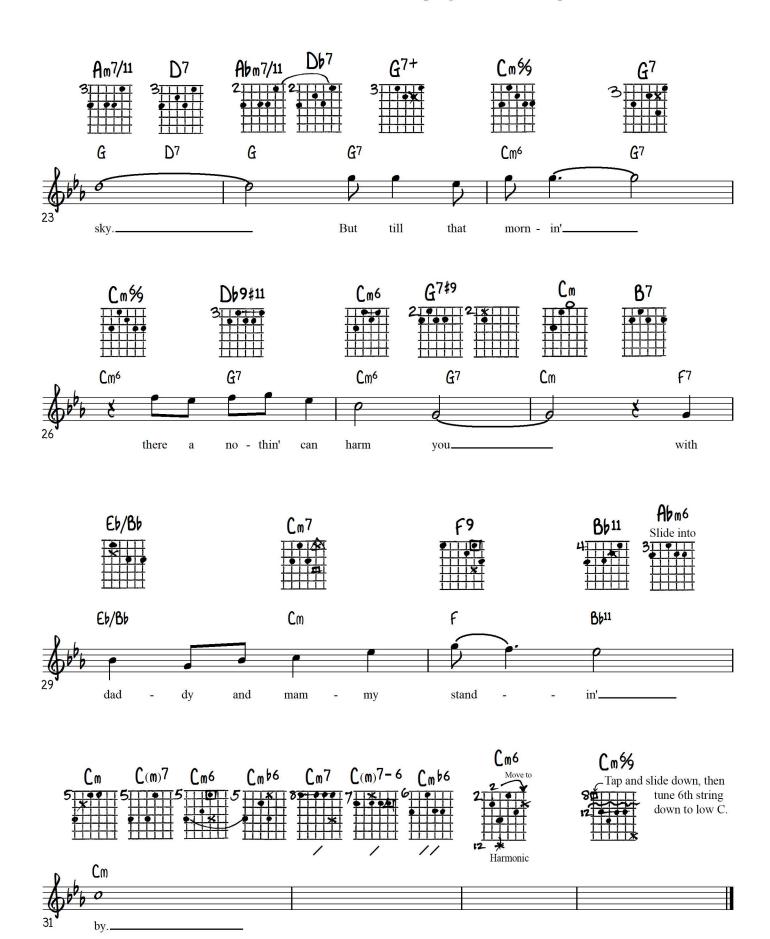












# AMINOR "SUMMERTIME" (REHEARSED ACCOMP.) 0:00-0:51

