

Acknowledgments

By James Hober

The history of music is now and again littered with audacious, posthumous tinkering with great composers' works. Hugo Riemann, Donald Tovey, and others attempted completion of J.S. Bach's unfinished Contrapunctus XIV from *The Art of Fugue*. Joseph von Eybler and Franz Xaver Süssmayr tried to finish W.A. Mozart's Requiem. Nikolai Rimsky-Korsakov re-orchestrated and reworked Modeste Mussorgsky's opera *Boris Godunov*. And now here I am corrupting and polluting Ted Greene's wonderful V-System. Well, Ted's original pages and notes continue to exist in the digital archives so you can always pry out my contributions and have pure Ted unadorned. I take responsibility for any errors introduced in these V-System explanation chapters.

I want to thank many people.

First and foremost, I want to thank Ted Greene for creating the V-System, for teaching me and many others, and for being the incredible, talented, generous, inspirational musician that he was.

Barbara Franklin welcomed me into the tedgreene.com family and allowed me access to the complete digital archives of Ted Greene's papers. I only met her once in person, at a Ted Greene memorial picnic, and she was most kind and friendly to me then.

People at tedgreene.com

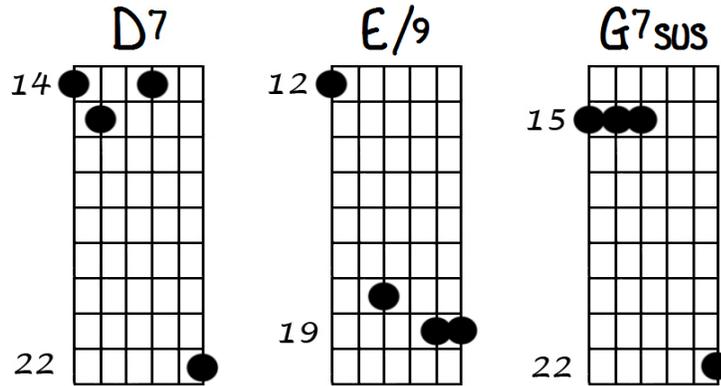
There is one individual who, every month, helped me enormously. He turned my crude drawings into beautiful graphics. He tirelessly transcribed Ted's V-System teachings and notes, and continues to do so. He gave me invaluable feedback and encouragement. I call Paul Vachon my friend, even though I have never met him in person and wouldn't recognize him on the street. But I have worked so closely with him by email for the past year that he truly has become my friend. Thank you, Paul!

David Bishop proofread and edited every single chapter. He is an absolute genius at attention to detail and corrected all my lapses in punctuation and grammar and set me back on course when I strayed from clarity. His deep knowledge of music and music theory assured me that these V-System explanations were on track. Thank you, David!

Leon White gave me the go ahead and has given me the freedom to write about the V-System as I felt best. Thank you, Leon, for your ongoing leadership of the Ted Greene team.

I am grateful to the web masters, Dan Sindel and Jeffrey D. Brown, for posting my chapters and reposting them when corrections had to be made. Recording engineers say you never finish mixing a record; you just stop. I would never be done tidying up little things in these chapters, but since the most egregious mistakes have been fixed, I must just stop.

Thank you to Mike de Luca, also known as Kontiki in the Forums. He spurred me to use proper Ted-style chord naming, that is, the triangle for major and parentheses only for omitted tones. He located mistakes I made in my enormous list of homonyms for the 43 four-note qualities so that I could correct them. And he discovered several reachable, four-distinct-note chords that fall outside of the fourteen voicing groups of the V-System:



Students

I want to thank a student of mine who wants to remain anonymous. He read my chapters, took quizzes before anyone else, and gave me excellent feedback and suggestions. He has studied with me for decades and is now my friend as much as my student.

In fact, I'd like to thank all my guitar students. (Now go practice some more!)

Professors

The V-System falls within a huge category called music theory. Deep thanks to my music professors at Cornell University (all of whom are now retired or deceased):

D.R.M. Patterson
 Andre Barbera
 Edward Murray
 William Austin
 Marice Stith
 Karel Husa
 Thomas Sokol

The musicianship of these teachers was awe-inspiring. Just to take one of them: Edward Murray was a scholar of music theory, directed the orchestra and opera, could sight read just about anything on the keyboard, had unbelievable relative pitch, and in his off hours played amazing jazz piano with his trio.

I'd also like to thank certain graduate students who were mentors to me when I was at Cornell and who are now all outstanding music professors themselves:

David Conte
Byron Adams
Jennifer Brown
Matthew Brown

Lastly

Thanks to the Los Angeles Music and Art School where I have taught guitar for more than thirty years.

Thanks also to the many musicians I've had the honor to play with. That includes Bridget Risemberg and Steph Morales, members of my current classical guitar trio, who have been patient while my V-System work has postponed my composing and arranging for our ensemble.

Thank you, thank you, thank you to my family for their love and support.

And Nina is the love of my life. Love, way beyond any possible thanks, to Nina.

Bye!

And that, my friend, is a little thing called the V-System.

- James Hober
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