Girl Talk

Arr. Ted Greene
Copied by David Oakes

A note from David Oakes: This is one of the earliest chord melody arrangements that Ted shared with me during the time I studied with him. The date is marked 12/19/1974. I was a senior in high school in northern Virginia at that time dreaming of making a living as a guitarist. I knew of Ted. I had purchased the original edition of "*Chord Chemistry*" in 1971. That book drove me crazy back then as it did for many players. The notation on this arrangement is similar to the notation in that book. The reason I wrote this out was to give the music some space. His notation was very cluttered to read. I still liked it better than the chord box notation. (Ted's manuscript is on the back page.)

Ted really wanted to get me out of my "classical guitar head space" and wanted me to start seeing the guitar in terms of being more "shape oriented". Much of our lesson time was centered on conversations dealing with fingering a chord, inversions of that chord and the alternatives to that fingering. My classical technique and training tended to not want to make some of the chord shapes that Ted wanted me to play. He kept telling me that I "will" get it. Just be patient and keep working on it. He was right. It did come but certainly not as fluid as Ted's masterful playing. Ted used his little finger on his right hand to pluck five note chords quite often. I would always try and find an alternative way to use four fingers and either leave out a voice or change up the right hand to get the voice in there. He would never let that go without some comment and/or a knowing smile.

This arrangement reminds me of many of those lessons. There are five note chords all throughout this arrangement. Many times they are spread over two beats. I tended to play the root, 3rd, 7th and the melody on the first beat that the chord appeared on and then the note that I left out on the next beat. We talked about the F#7(b5,b9) chord in bar 6. Ted wanted me to wrap my thumb around the neck. Very taboo for classical guitarist or use a 2nd finger bar between the F# and the E on the 6th and 4th strings which was equally difficult for me to grab quickly and easily. I ended up swallowing my classical guitar pride and wraping my thumb around the neck to get that F#. Finally the first chord of both the first and second endings is the same voicing with different fingerings. Here is where we would look at some of the alternatives and how they might affect the fingering of the next chord. If you look on his original score, you will find the chords in the first ending are written to be played in a different position. Maybe I won that conversation with Ted, but I doubt it.

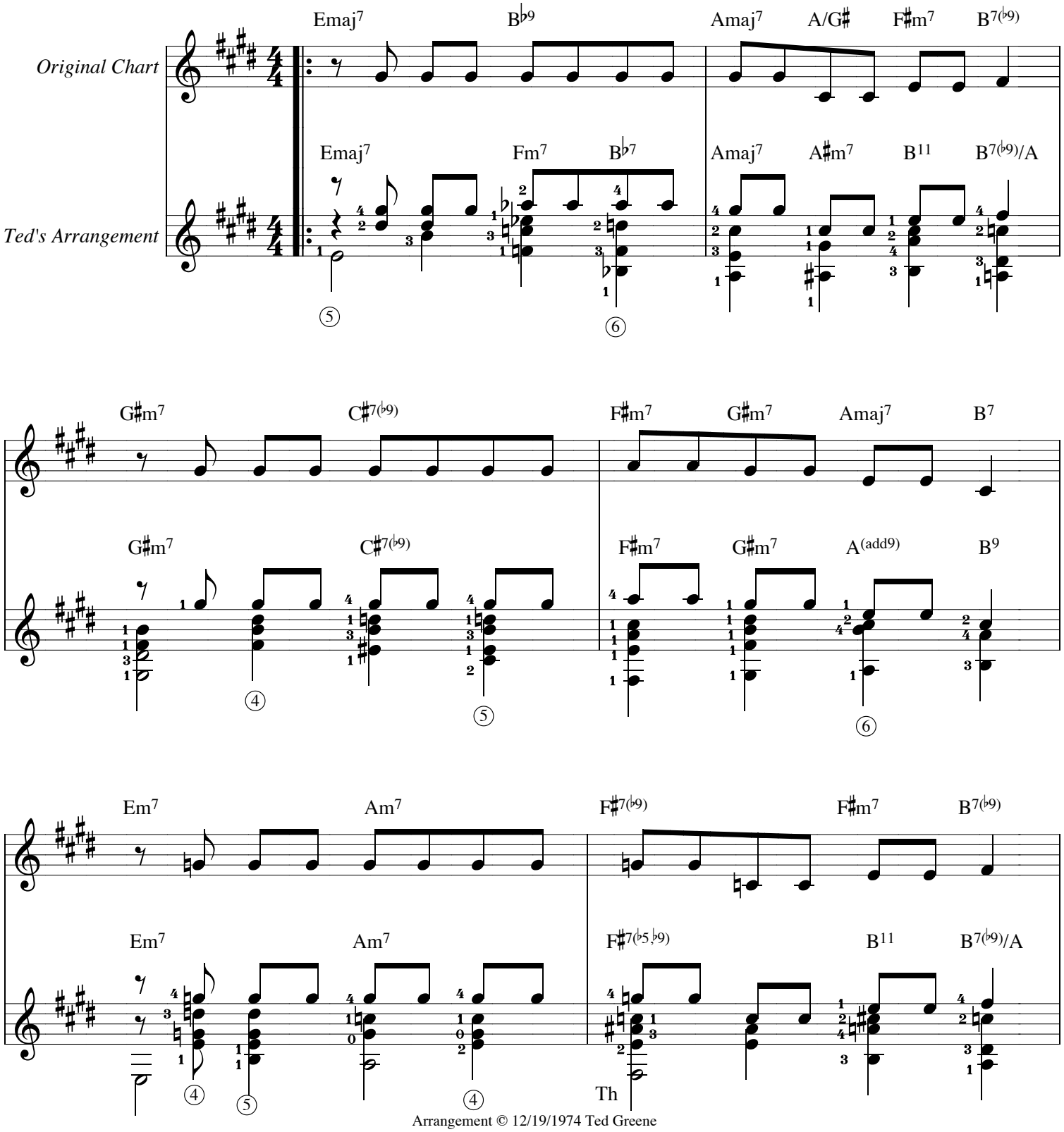
I hope that you enjoy this post,

David Oakes
April 1, 2010

GIRL TALK

Niel Hefti
Arr. Ted Greene

Slow Swing Ballad



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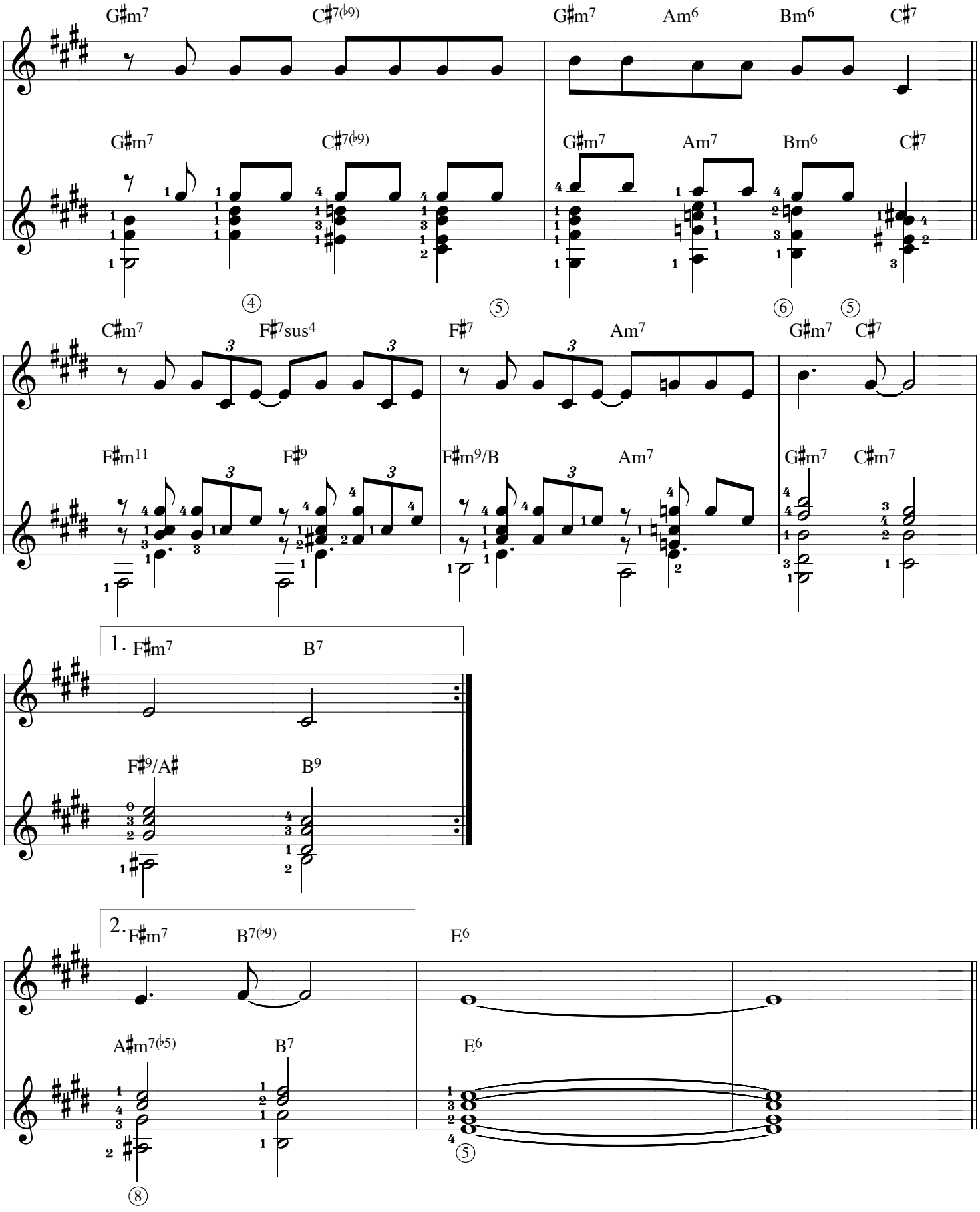
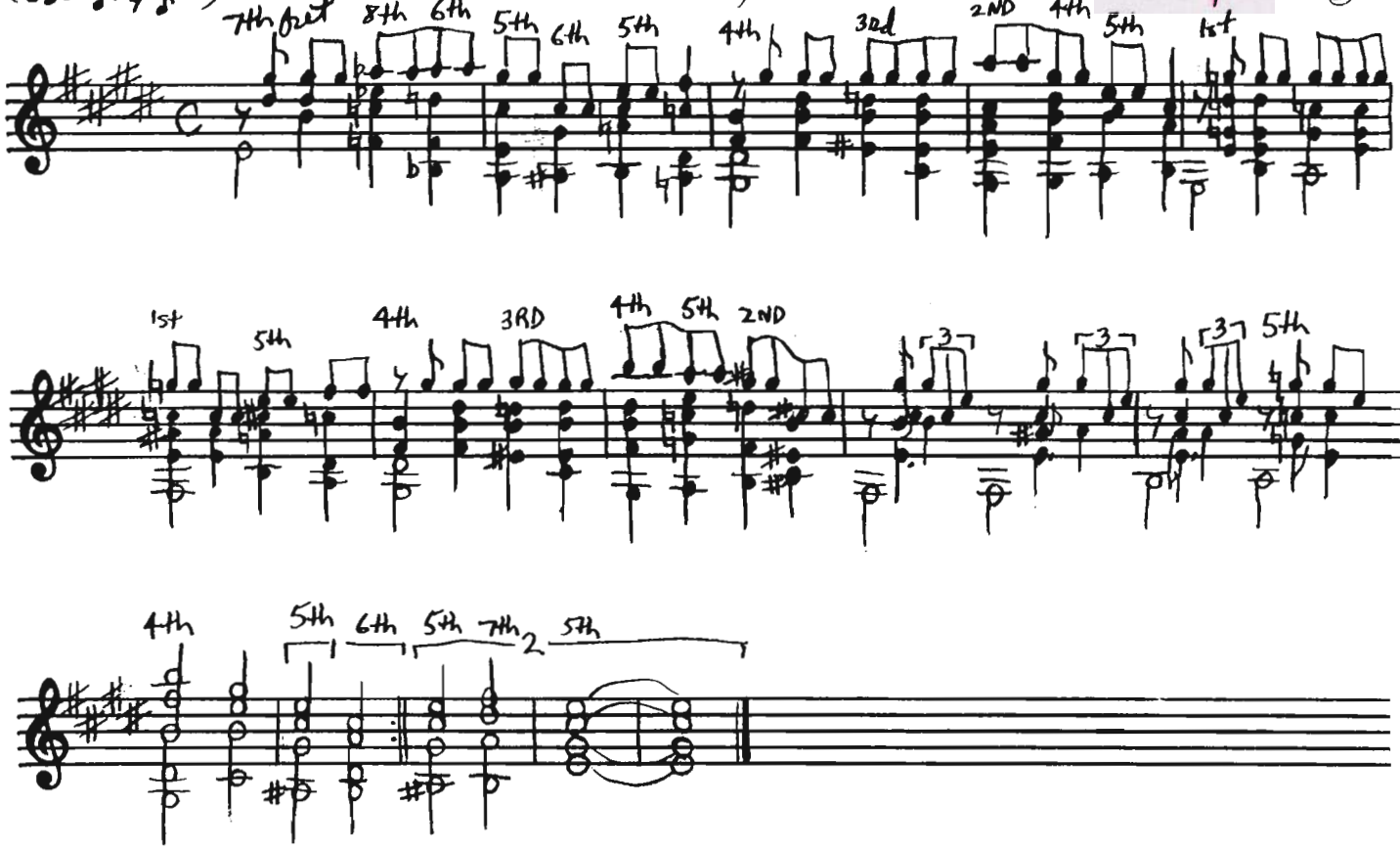
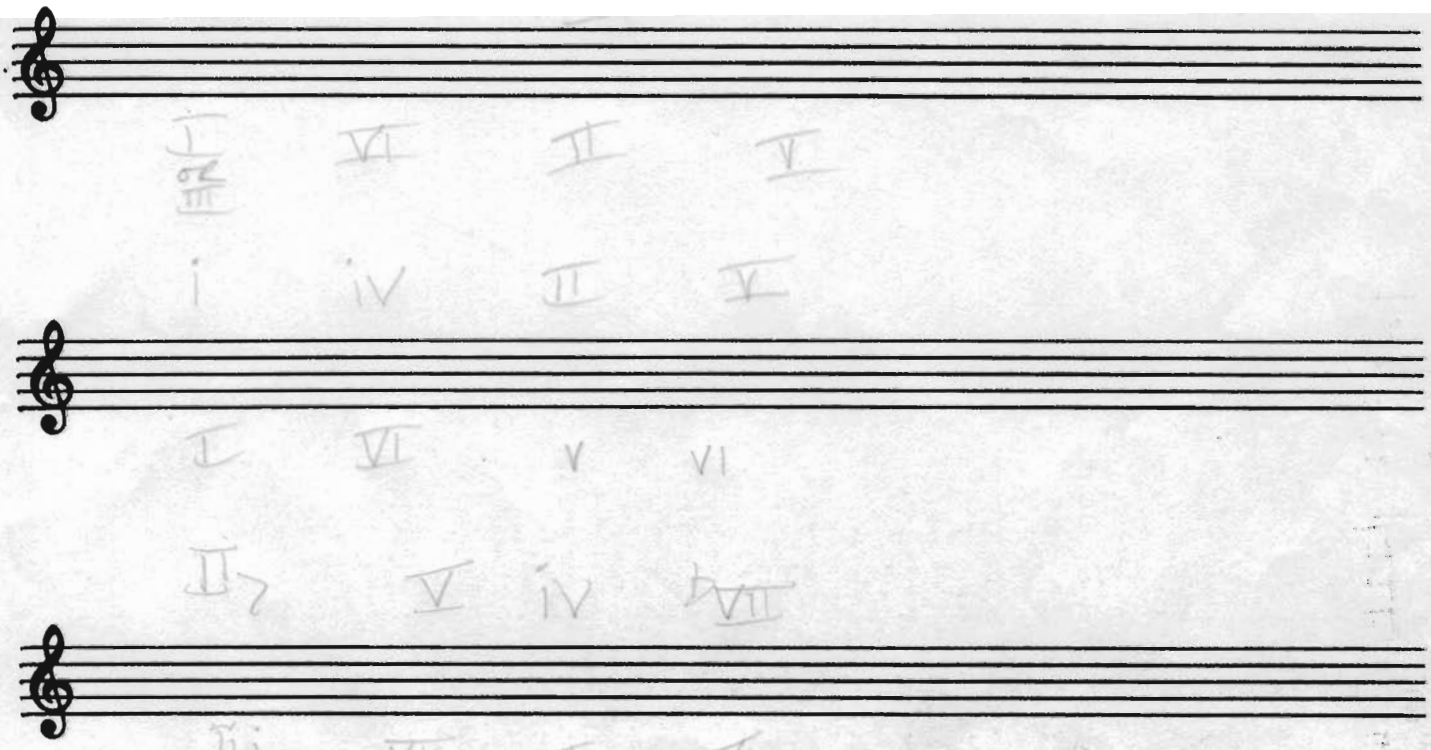

G♯m7
C♯7(♭9)
G♯m7
Am6
Bm6
C♯7
G♯m7
C♯7(♭9)
G♯m7
Am7
Bm6
C♯7
C♯m7
F♯7sus4
F♯7
Am7
G♯m7
C♯7
F♯m11
F♯9
F♯m9/B
Am7
G♯m7
C♯m7
1. F♯m7
B7
F♯9/A♯
B9
2. F♯m7
B7(♭9)
E6
A♯m7(♭5)
B7
E6

PLAY WITH JAZZ FEEL

GIRL TALK by Neal Hefti

NEXT: Aug. 30 Thurs. 1:00

12-14-74 arr. Leg