

Hey there!

This “Five Scales Over Thirty-Five Qualities” document is meant to introduce your hands and ears to both the sounds of Ted Greene’s V-2 chord qualities as well as the sounds of 5 common scales which fit over them.

Source of these V-2 Qualities

These V-2 chord qualities were converted from Ted’s 35 V-9 qualities found in the lessons section of this site. [V-9 Voicings for the 35 Chord Types](#) To convert a V-9 shape to V-2 shape just move the highest note (soprano) in the shape down an octave. In a few cases, after converting a quality, I ended up with only 2 or 3 shapes instead of the full 4, so I had to figure a few of them out on my own.

Why Did I Overlay Modes?

“Wow, these shapes sounds cool...I wonder which modes work over these mathematically?”

The Overlaying of Five Scales

Because each note in each of the 35 qualities can be considered a “root,” you may have found deep in Ted’s published documents that we generally end up with at least 4 possible chord names per quality! So, what does this mean for the modes which work over these qualities? Well, in a nutshell, it means that we can name at least 4 modes for each shape. That’s a total of at least 16 modes per quality! Multiplied by 35...my brain is melting just thinking about it! However, just like the chord names, many of these mode names are describing the same few scales.

So, what I did was highlight a root note for each quality, giving us a single chord name, and then worked out the modes based on that root. This limits the number of mode names, yet gives our hands and ears the opportunity to experience playing all of the diatonic scale/chord combinations which exist over them.

To figure out which modes work with each quality, I sat down with a fretboard print out of each of the 5 common scales (Natural Major/Minor, Harmonic Minor, Melodic/Jazz Minor, Diminished/Octatonic, and Whole-Tone) and then looked for the first pattern of each quality within each scale at every degree of the scale along the low E string.

How to Use This Document

- 1) Select a quality.
- 2) Check out its mode list to the left and pick one. (If you don’t know what Lydian #2 looks like on the guitar, check out the “Mode Index” at the end.)
- 3) Line up the chord root with the mode root and start jamming!

For those traditionally trained, you’ll see that: Mixolydian #7 #1 = Locrian $\flat 4$ = Super Locrian.

Crossing Strings with V-2 Shapes

Some of these shapes are not easy or are impossible to play on the bottom four strings, but they are more approachable when you transfer them to the middle or top four strings.

Follow these steps for crossing strings with these shapes:

- 1) Take any listed V-2 shape and move it down a string.
- 2) Next, take the note which crossed from the G string to the B string and move it UP a fret.
- 3) Next, move the new shape down a string again.
- 4) Once again, take the note which crossed from the G string to the B string and move it UP a fret.

In conclusion:

- When a note passes from G string to B string, move it UP a fret.
- When a note passes from B string to G string, move it DOWN a fret.

Any reported errors or omissions of modes following this schema are greatly appreciated!

Have fun exploring and I hope you find some inspiring sounds!

Gareth

Ted Greene's V-2 Chord Shapes for 35 Qualities (Bottom Set) + Modes

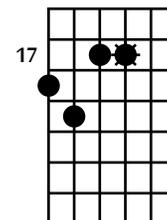
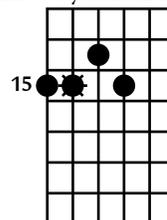
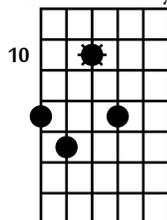
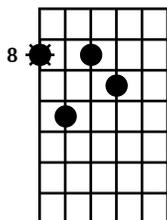
"Five Scales Over Thirty-Five Qualities" by Gareth Rixton

☼ = chord and mode root

(Quality 34)

Mixolydian
Phrygian #3
Dorian #3 #4
Phrygian #2 #3
hW Diminished

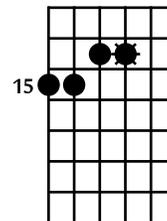
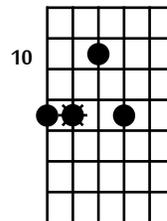
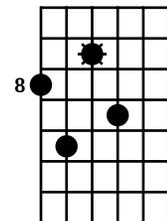
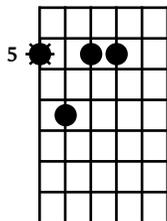
C7



(Quality 32)

Dorian
Phrygian
Aeolian
Dorian #4
Locrian #5 #6
hW Diminished

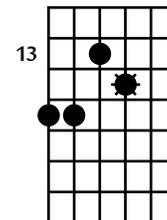
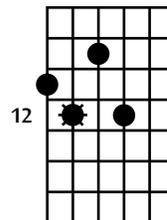
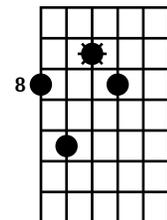
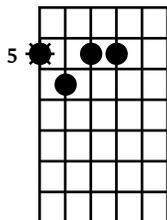
Am7



(Quality 31)

Locrian
Dorian #4
Locrian #6
Lydian #1 #2
Mixolydian #7 #1
hW Diminished

Aø7

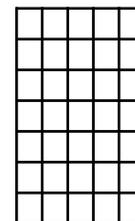
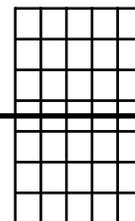
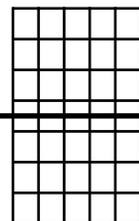
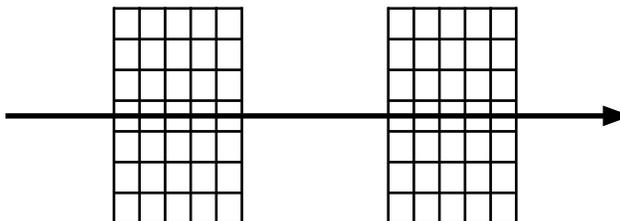
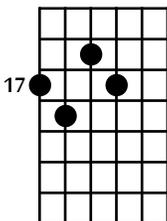


(Quality 35)

Dorian #4
Lydian #2
Mixolydian #1
Locrian #6
Wh Diminished
hW Diminished

C°7

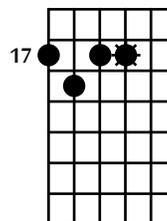
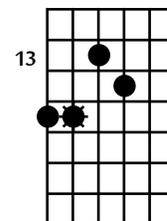
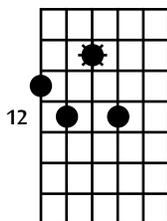
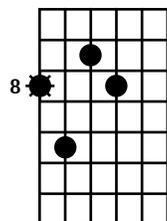
8, 11, 14, 17



(Quality 31)

Dorian
Dorian #4
Lydian #2
Aeolian #6 #7
Locrian #5 #6
hW Diminished

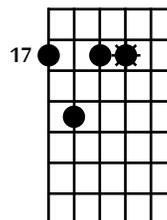
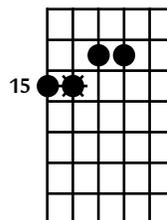
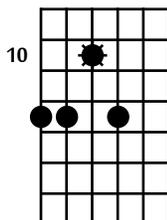
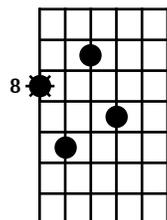
Cm6



(Quality 32)

Ionian
Lydian
Mixolydian
Lydian #2
Dorian #3 #4
hW Diminished

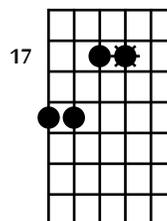
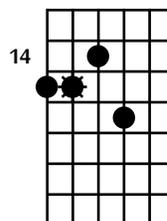
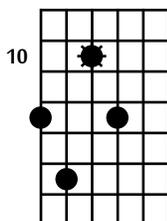
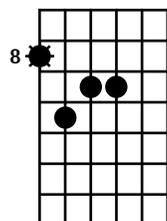
C6



(Quality 16)

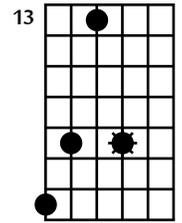
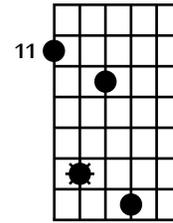
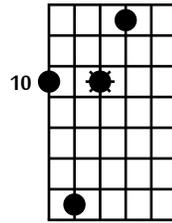
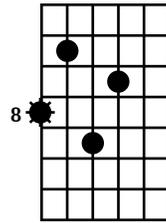
Ionian
Lydian
Lydian #2

CΔ7



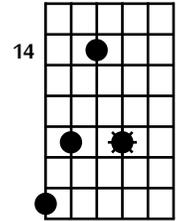
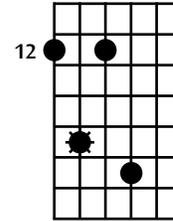
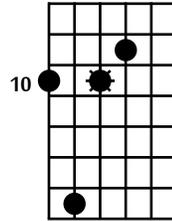
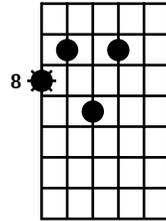
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 Aeolian #7
 Aeolian #6 #7
 Wh Diminished

$Cm\Delta 9$
 no 5



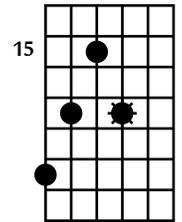
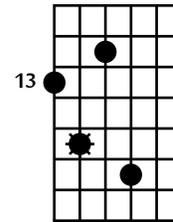
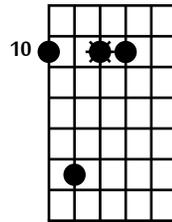
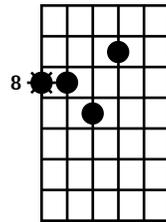
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 Ionian
 Lydian
 Ionian #5
 Ionian #4 #5

$C\Delta 9$
 no 5



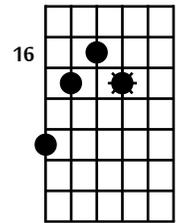
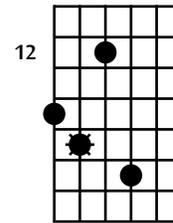
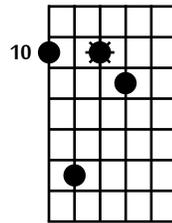
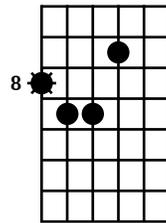
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 Ionian
 Ionian #5
 Aeolian #7
 Aeolian #6 #7
 Wh Diminished

$C\Delta 11$
 no 5 no 3



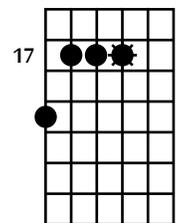
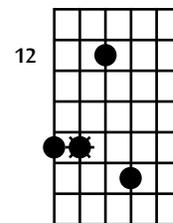
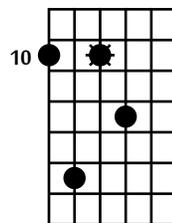
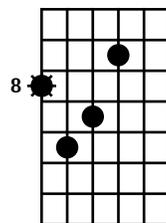
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 Lydian
 Ionian #4 #5
 Wh Diminished

$C\Delta 9b5$
 no 3



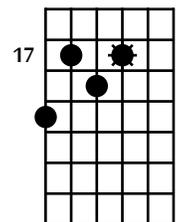
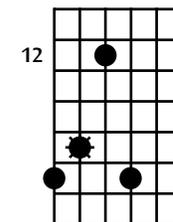
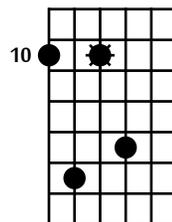
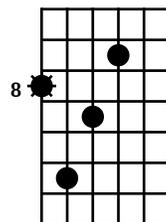
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 Ionian
 Lydian
 Aeolian #7
 Aeolian #6 #7

$C\Delta 9$
 no 3



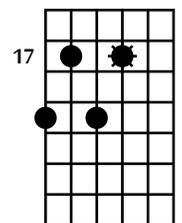
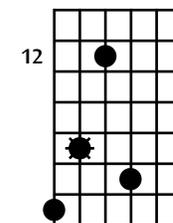
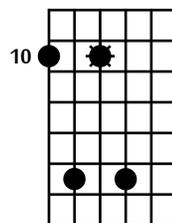
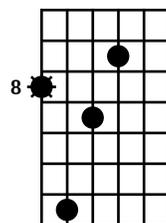
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 Ionian #5
 Aeolian #7
 Ionian #4 #5
 Wh Diminished

$C9+$
 no 3



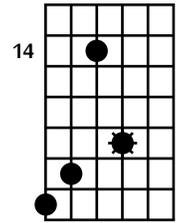
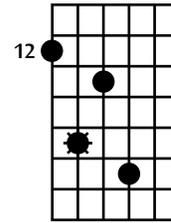
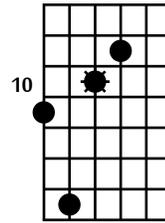
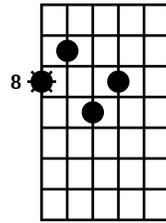
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 Ionian #5
 Ionian #4 #5
 Aeolian #6 #7
 Wh Diminished

$C\Delta 13$
 no 5 no 3



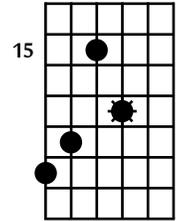
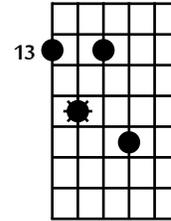
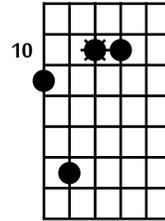
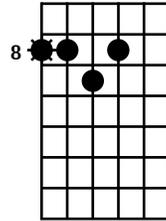
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Lydian #2

$C\Delta 7\#9$
no 5



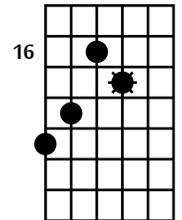
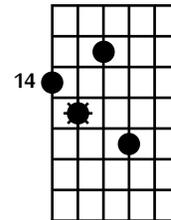
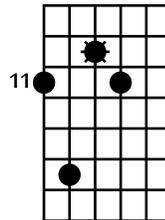
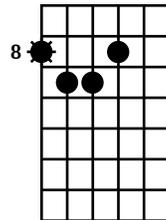
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Aeolian #7
Aeolian #6 #7
Wh Diminished

$Cm\Delta 7\text{add}11$
no 5 no 3



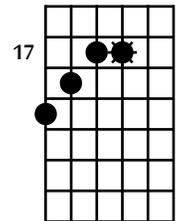
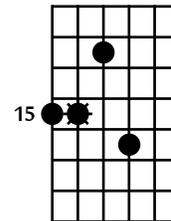
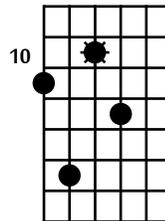
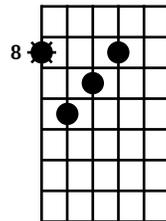
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Lydian #2
Wh Diminished

$Cm\Delta 7b5$



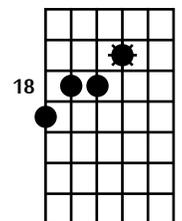
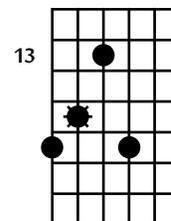
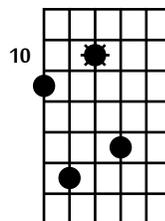
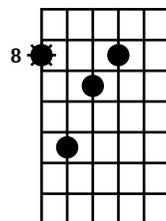
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Lydian #2
Aeolian #7
Aeolian #6 #7

$Cm\Delta 7$



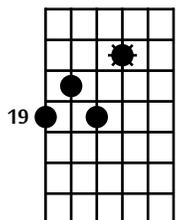
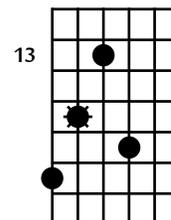
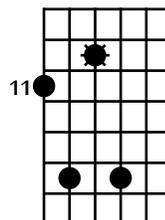
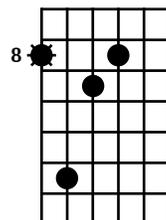
(Quality 12)
Aeolian #7
Wh Diminished

$Cm\Delta 7\#5$



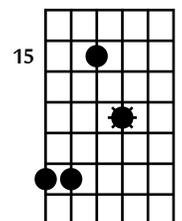
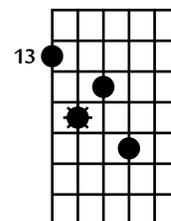
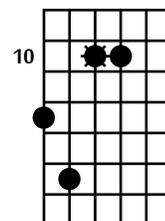
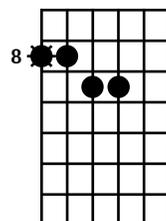
(Quality 13)
Lydian #2
Aeolian #6 #7
Wh Diminished

$Cm\Delta 7/6$
no 5



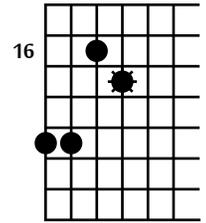
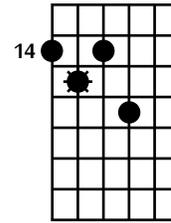
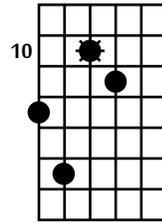
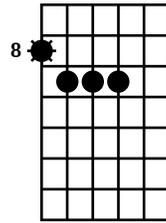
(Quality 14)
Ionian
Ionian #5

$C\Delta 7\text{add}11$
no 5



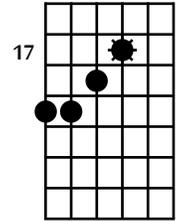
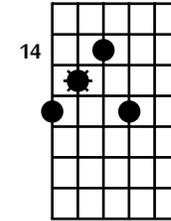
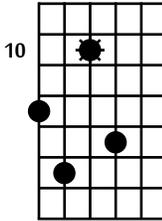
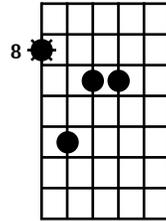
(Quality 15)
 Lydian
 Lydian #2
 Ionian #4 #5

$C\Delta 7b5$



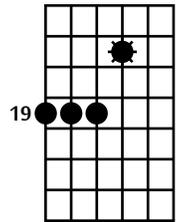
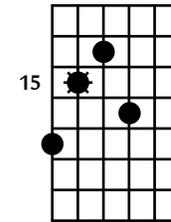
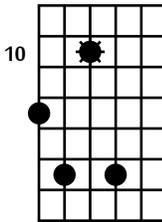
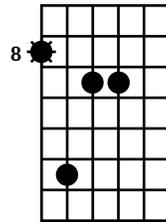
(Quality 17)
 Ionian #5
 Ionian #4 #5

$C\Delta 7+$



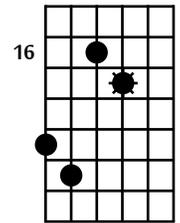
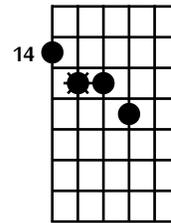
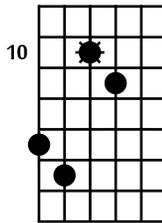
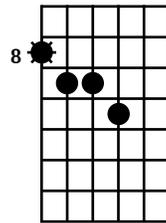
(Quality 18)
 Ionian
 Lydian
 Ionian #5
 Lydian #2
 Ionian #4 #5

$C\Delta 7/6$
 no 5



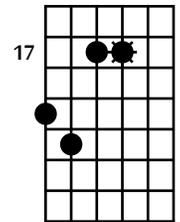
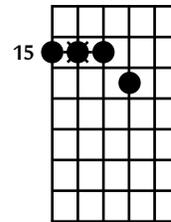
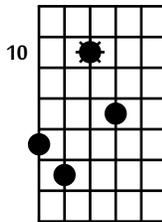
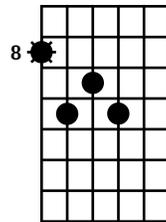
(Quality 19)
 Wh Diminished

$C\Delta 7b5add11$
 no 3



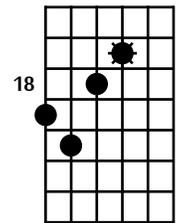
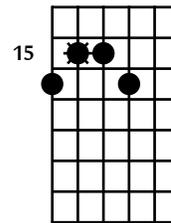
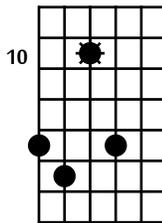
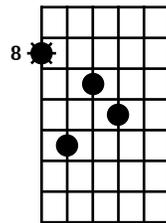
(Quality 20)
 Ionian
 Aeolian #7
 Aeolian #6 #7

$C\Delta 7add11$
 no 3



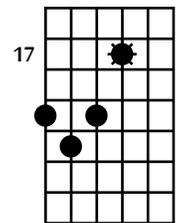
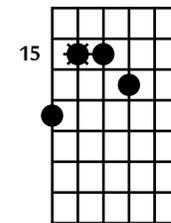
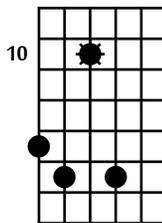
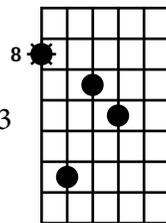
(Quality 21)
 Ionian #5
 Aeolian #7
 Wh Diminished

$C\Delta 7+add11$
 no 3



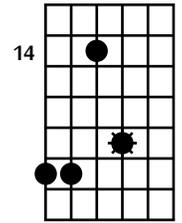
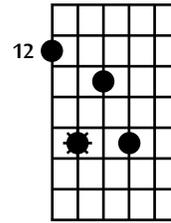
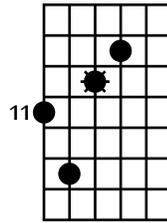
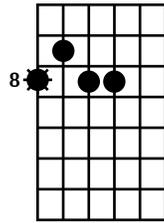
(Quality 22)
 Ionian
 Ionian #5
 Aeolian #6 #7
 Wh Diminished

$C\Delta 7add11add13$
 no 5 no 3



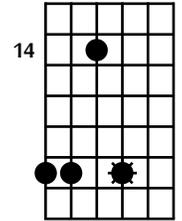
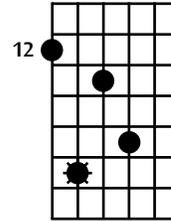
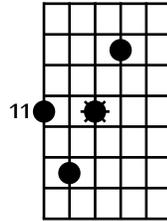
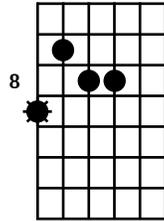
(Quality 23)
 Mixolydian #7 #1
 hW Diminished

C7#9
 no 5



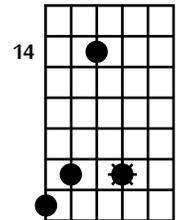
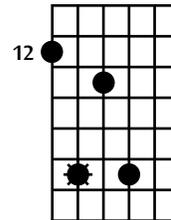
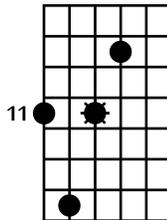
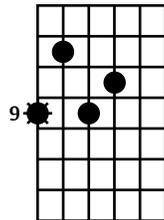
(Quality 24)
 Dorian
 Dorian #4
 Aeolian #6 #7
 Wh Diminished

C7#9b9
 no R



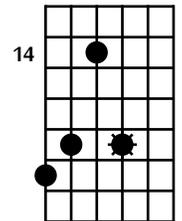
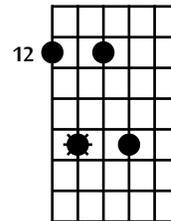
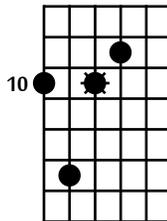
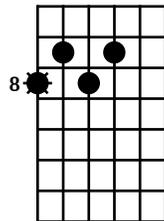
(Quality 25)
 Dorian
 Aeolian
 Dorian #4
 Lydian #1 #2

C#m9
 no 5



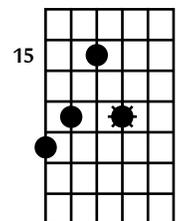
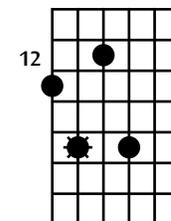
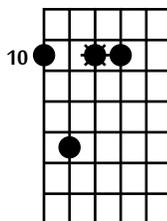
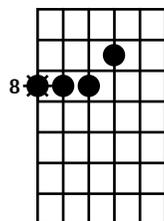
(Quality 26)
 Mixolydian
 Dorian #3 #4
 Phrygian #2 #3
 Whole-Tone

C9
 no 5



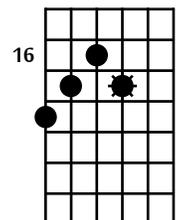
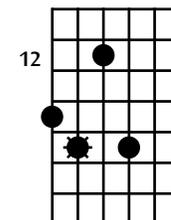
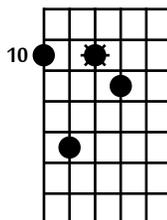
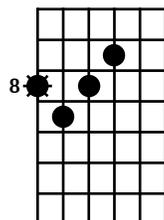
(Quality 27)
 Dorian
 Mixolydian
 Aeolian
 Phrygian #2 #3
 Lydian #1 #2

C11
 no 5



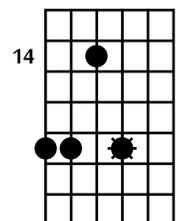
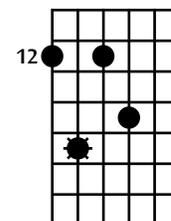
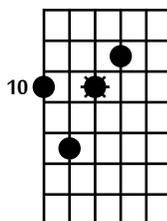
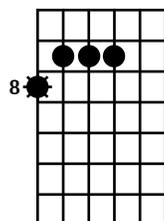
(Quality 28)
 Dorian #4
 Dorian #3 #4
 Lydian #1 #2
 Whole-Tone

C9b5
 no 3



(Quality 29)
 Ionian
 Lydian
 Mixolydian
 Ionian #5
 Ionian #4 #5
 Dorian #3 #4

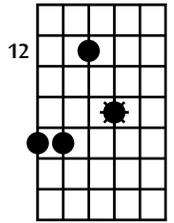
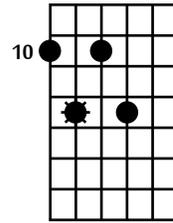
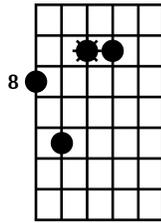
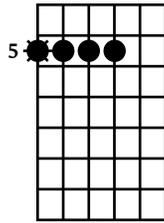
C6/9
 no 5



(Quality 30)

- Dorian
- Phrygian
- Aeolian
- Locrian
- Locrian #6
- Lydian #1 #2
- Locrian #5 #6

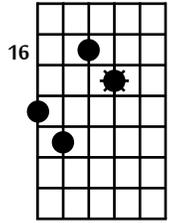
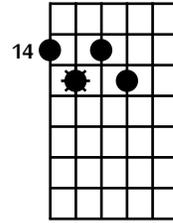
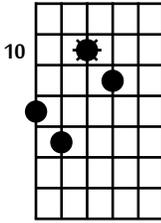
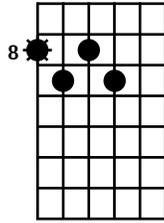
Am7/11



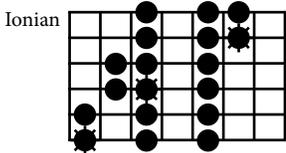
(Quality 33)

- Dorian #3 #4
- Mixolydian #7 #1
- hW Diminished
- Whole-Tone

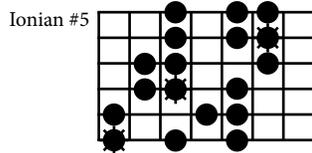
C7b5



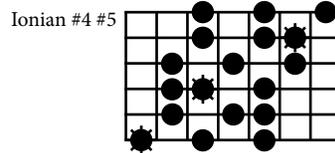
Natural Major/Minor



Harmonic Minor



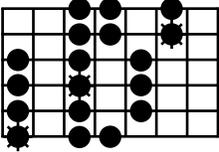
Melodic/Jazz Minor



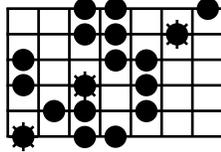
Mode Index

☼ = mode root

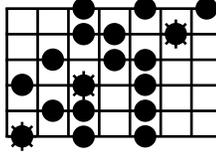
Dorian



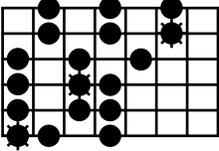
Dorian #4



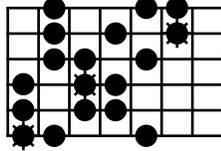
Dorian #3 #4



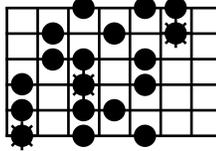
Phrygian



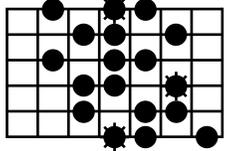
Phrygian #3



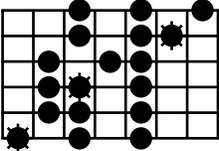
Phrygian #2 #3



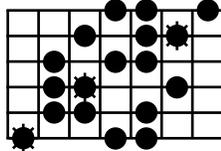
hW Diminished



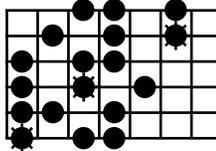
Lydian



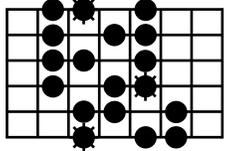
Lydian #2



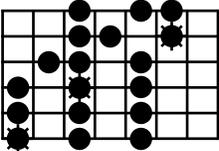
Lydian #1 #2



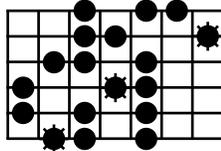
Wh Diminished



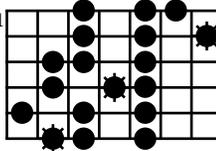
Mixolydian



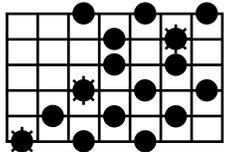
Mixolydian #1



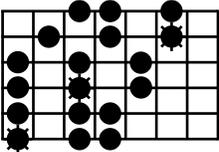
Mixolydian #7 #1



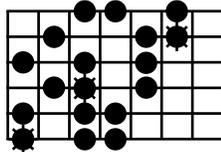
Whole-Tone



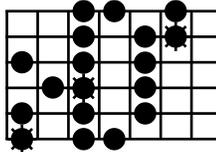
Aeolian



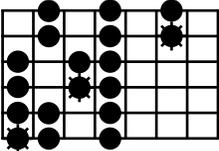
Aeolian #7



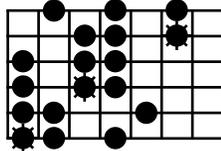
Aeolian #6 #7



Locrian



Locrian #6



Locrian #5 #6

