

Ted Greene V-System Work Sheets

By Matt Lord

Something that really helped me with understanding Ted's V-System was taking a skype lesson with Tim Lerch – he's got a really good Excel sheet with the voicing layouts of each group mapped out in a really easy to understand way (maybe he'll share here?)

Inspired by that lesson I did quite a few sheets trying to investigate V-2 in particular, in an effort to get a kind of global overview of where it all is on the fretboard, and also looking at all the possible options for switchovers to the different string sets. It's probably all a bit over-the-top and obsessive but I'll share a few of them here – not sure how useful they actually are – see what you think.

The first sheet is a view of every V2 systematic inversion on the fretboard, in every key – the red outlines marked "R" are Root position, and are placed to show the connection between each of the three string sets. The second sheet is an investigation of all logical switchover points from one set to another. After doing these sheets I reduced it down and did 2 other versions of each – "Simple" and "Very Simple", trying to work out which were the most comfortable/useful positions. (Like I said: over-the-top and obsessive!)

A really helpful practice approach that Tim showed me in the same lesson was to apply the inversions to different standards, stepping up and down through them, four for each chord. This really helps with what I think Ted referred to as "running the fretboard." I have shared one of these that I did for "All The Things You Are" using just top set V-2.

I would love to see any other sheets that Ted did on chord scales, as I'm still practicing the basic chord forms without experimenting with adding more colors as yet. But I did find a nice set using a chord form not contained in the V-System (as it has a doubled note) – Cmaj7 middle set, starting at 3rd fret: C,E,B,E (X3245X), then D,F,C,F (X5356X), E,G,D,G, then F,A,E,A, then G,B,F,B, then A,C,G,C, and finally B,D,A,D. The only problem is that since there's no 5th you can't get the b5 on vii degree. However, you can switch the root on the 5th string to play the 5th on the 6th string, and it sounds great. I find this really useful for adding little diatonic chord runs in the middle of a song.

Good luck!

~ Matt