Some Ways to Make Music with Triad Chord Scales
Ted Greene, 1974-09-26

Besides giving you something musical to play with, these patterns will improve your musical ear, finger dexterity, visualization of the fingerboard, and knowledge of harmony. Let all the notes sustain as much as possible. Do in all keys and positions eventually.

Do all examples in descending order too:

Notice that #1a is the inversion (reverse) of #1. Practice combining the patterns and their inversions (see #1b below for an example of this technique). Some patterns won't have inversions, though; also some inversions aren't exact reversals of the original idea (but they sound good anyway). Many examples sound better in higher registers.

Patterns Using Close Triads (Root in Bass)

To save space, patterns will only be shown on one degree (instead of two) from now on:

Try delaying some notes in triads. Example:
Make up similar patterns in close triads in 1st and 2nd inversion where practical.
Patterns Using Open Triads or Combinations of Inversions
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Here's giving you something musical to play with, these patterns will improve your understanding of the fingerboard and knowledge of musically related finger dexterity, visualization of the fingerboard, and knowledge of possible fingerings. Combine the patterns and their inversions (see below) for an example of this technique. Sometimes one of the notes will have inversions, though the beginning and ending inversions are shown for clarity. The original idea was to play the patterns in any way you like.

Patterns Using Close Triads

Patterns Using Open Triads or Combinations of Inversions

Make up similar patterns in close triads in 1st and 2nd inversions where practical.