

DIATONIC PATTERNS MAJOR, MELODIC MINOR, HARMONIC MINOR, HARMONIC MAJOR

BEN PORTNER

So far through these lessons we have been focusing on chords and scales. It is now time for the student to focus on patterns and language that will guide them through chord changes and keys. One way to accomplish this is to practice scale and chord patterns using each of the different main scales. The Major, Melodic Minor, Harmonic Minor and Harmonic Major. Practicing these diatonic patterns will give you more variety of choices when improvising as oppose to just playing the right scale. Later we will focus on actual language and licks used over 2-5-1 patterns.

NOTE: It is recommended that the student practice these patterns in every key. At this point in the curriculum from having done so many scales and chord exercises in every key, it is expected that the student be able to transpose each pattern in every key without my help. This may take a while at first but through practice it will become easier to transpose each pattern. We will be demonstrating each pattern in the key of C.

PATTERN 1

MAJOR

C E D F E G F A G B A C B D C C A B G A F G E F D E C D B C

PATTERN 1

MELODIC MINOR

5 C E^b D F E^b G F A G B A C B D C C A B G A F G E^b F D E^b C D B C

PATTERN 1

HARMONIC MINOR

9 C E^b D F E^b G F A^b G B A^b C B D C C A^b B G A^b F G E^b F D E^b C D B C

PATTERN 1

HARMONIC MAJOR

13 C E D F E G F A^b G B A^b C B D C C A^b B G A^b F G E F D E C D B C

Now let's take the same pattern but invert it. You'll notice on the ascension of the pattern the thirds were moving in an upward direction. Descending the thirds were moving in a downwards direction. Now we'll switch places.
 2 As the pattern ascends the thirds will move in a downwards motion and when the pattern descends the thirds will move in an upwards motion. We will call this pattern the inversion and will use this concept for the future patterns as oppose to writing the pattern out fully. NOTE It is expected at this point in the curriculum that the student be able to figure out the inversion of the pattern without me having to write it out.

PATTERN 2 MAJOR

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17 E C F D G E A F B G C A D B C C E B D A C G B F A E G D F C

PATTERN 2 MELODIC MINOR

21 E^b C F D G E^b A F B G C A D B C C E^b B D A C G B F A E^b G D F C

PATTERN 2 HARMONIC MINOR

25 E^b C F D G E^b A^b F B G C A^b D B C C E^b B D A^b C G B F A^b E^b G D F C

PATTERN 2 HARMONIC MAJOR

29 E C F D G E A^b F B G C A^b D B C C E B D A^b C G B F A^b E G D F C

PATTERN 3 MAJOR

next pattern, triads

33 C E^G D F A E^G B F A^B C G B D A C E B F C C E^B G D F A C E G B D F A^C C E^G B F A^C

PATTERN 3 MELODIC MINOR

37 C E^b G D F A E^b G³ B F A³ C G B D A C E^b B D F C

39 C E^b G B D F A C E^b G B D F A³ C E^b G³ B D F³ A C

PATTERN 3

HARMONIC MINOR

BEN PORTNER 3

41 C Eb₃ G D F₃ Ab Eb G₃ B F Ab₃ C

42 G B D AbC EbB D F C C EbG B D F AbC EbG B D

44 F Ab₃CEb G₃ BD F₃ Ab C

PATTERN 3

HARMONIC MAJOR

48 C E₃ G D F₃ AbE G₃ B F Ab₃ C G B D AbC E B D F C

50 C EGBDF AbC EG B D F Ab₃CE G₃ BD F₃ AbC

PATTERN 4

MAJOR

Now let's invert the same exercise

52 G E₃ C A F₃ D B G₃ E C A₃ F D B G E C A F D B C

54 G E C F D B E C A D B G

55 C A₃ FB G₃ EA F₃ D G E₃ C

PATTERN 4

BEN PORTNER

MELODIC MINOR

59 G Eb C A F₃ D B G₃ Eb C A₃ F D B G Eb C A F D B C G Eb C F D B Eb C A D B G

62 C A₃ F B G₃ Eb A F₃ D G Eb₃ C

PATTERN 4

HARMONIC MINOR

66 G Eb C Ab F₃ D B G₃ Eb C Ab₃ F D B G Eb C Ab F D B C

68 G Eb C F D B Eb C Ab D B G C Ab₃ F B G₃ Eb Ab F₃ D G Eb₃ C

PATTERN 4

HARMONIC MAJOR

70 G E₃ C Ab F₃ D B G₃ E C Ab₃ F D B G E C Ab F D B C G E C F D B E C Ab B G

73 C Ab₃ F B G₃ E Ab₃ F D G₃ E C

PATTERN 5

This pattern takes the previous pattern of triads but adds an embellishment outside of the scale.

MAJOR

81 F#GEC G#AFD A#BGE B C A F C#DBG D#ECA E F DBF#GE C

85 F#GEC E F DB D#ECA C#D G B C A F A#BGE G#AFD F# E C

PATTERN 5

MELODIC MINOR

89 F#GEbC G#AF D A#BG EbB C A F C#DB G D EbC A E F D B F#GEbC

93 F#GEbCE F DB D EbCA C#D G B C A F A#BGEb G#AFD F# EbC

PATTERN 5

HARMONIC MINOR

98 F#GEbC G AbF D A#BG EbB C AbF C#DB G D EbC Ab E F D B F#GEbC

102 F#GEbCE F DB D EbCAb C#DBG B C AbFA#BGEb G AbFD F#GEbC

PATTERN 5

BEN PORTNER

HARMONIC MAJOR

107 F#GE C G AbF D A#BGE B C AbF C#DB G D#EC Ab E F D B F#^G E C

111 F#GECE F DB DE C AbC#DBG B C AbFA#BGE G AbFD F#GEC

PATTERN 6

Now that we've worked on triads, let's take a look at some more linear patterns
After mastering the pattern try inverting.

MAJOR

116 C D E D E F E F G F G A G A B A B C B C D C

118 CBABA₃GAG₃FG₃FE FEDED₃CD₃CB₃C

PATTERN 6

MELODIC MINOR

121 C D EbD EbF EbF G F G A G A B A B C B C D C

123 CBABA₃GAG₃FG₃FEb F EbDEbDCDCBC

PATTERN 6

BEN PORTNER

HARMONIC MINOR

127 C D₃ Eb D Eb₃ F Eb F₃ G F G₃ Ab G Ab₃ B Ab B C B C D C

129 CB Ab B^{Ab}₃ G Ab₃ GFG₃F₃Eb F Eb D Eb C D C B C

PATTERN 6

HARMONIC MAJOR

133 C D₃ E D E₃ F E F₃ G F G₃ Ab G Ab₃ B Ab B C B C D C

135 CB Ab B^G₃ Ab Ab₃ GFG₃F₃E F E D E D C D C B C

PATTERN 7

MAJOR

Now let's do a similar linear pattern but instead of groups of three we will be using groups of four. After mastering the pattern try inverting.

139 C D E F D E F G E F G A F G A B G A B C A B C D B C D E C D E F

143 C D E F B C D E A B C D G A B C F G A B E F G A D E F G C D E F

PATTERN 7

MELODIC MINOR

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148 C D Eb F D Eb F G Eb F G A F G A B G A B C A B C D B C D Eb C D Eb F

152 C D Eb F B C D Eb A B C D G A B C F G A B Eb F G A D Eb F G C D Eb F

PATTERN 7

HARMONIC MINOR

157 C D Eb F D Eb F G Eb F G Ab F G Ab B G Ab B C Ab B C D B C D Eb C D Eb F

161 C D Eb F B C D Eb Ab B C D G Ab B C F G Ab B Eb F G Ab D Eb F G C D Eb F

PATTERN 7

HARMONIC MAJOR

166 C D E F D E F G E F G Ab F G Ab B G Ab B C Ab B C D B C D E C D E F

170 C D E F B C D E Ab B C D G Ab B C F G Ab B E F G Ab D E F G C D E F

PATTERN 8

Now let's do a similar linear pattern but now we will use groups of five. after mastering the pattern try inverting.

MAJOR

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175 C D E F G D E F G A E F G A B F G A B C G A B C D A B C D E B C

179 D E F C D E F G C D E F G B C D E F A B C D E G

182 A B C D F G A B C E F G A B D E F G A C D E F G

PATTERN 8

MELODIC MINOR
MELODIC MINOR

187 C D E^b F G D E^b F G A E^b F G A B F G A B C G A B C

190 D A B C D E^b B C D E^b F C D E^b F G C D E^b F G B C D E^b F A B C D E^b G

194 A B C D F G A B C E^b F G A B D E^b F G A C D E^b F G

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PATTERN 8

BEN PORTNER

HARMONIC MINOR

219 C D Eb F G D Eb F G Ab Eb F G Ab B F G Ab B C G Ab B C D Ab B C D Eb B C

223 D Eb F C D Eb F G C D Eb F G B C D Eb F Ab B C D Eb G Ab B C D F G Ab B

227 C Eb FG Ab B D Eb F G Ab C D Eb FG

PATTERN 8

HARMONIC MAJOR

233 C D E F G D E F G Ab E F G Ab B F G Ab B C G Ab B C D Ab B C D E B C

237 D E F C D E F G C D E F G B C D E F Ab B C D E G Ab B C D F G Ab B

241 C E F G Ab B D E F G Ab C D E F G

PATTERN 9

Now we're going to try a great diatonic bebop exercise. Masters like Charlie Parker and Coltrane will use this exercise in their lines/runs. Try to do these in two octaves

MAJOR

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249 D C B C E D C# D F E D# E F E F A G F# G B A G# A C B B D C B C

PATTERN 9

MELODIC MINOR

253 D C B C Eb D C# D F Eb D Eb G F E F A G F# G B A G# A C B A# B D C B C

PATTERN 9

HARMONIC MINOR

257 D C B C Eb D C## D F Eb D Eb G F E F Ab G F# G B Ab G Ab C B A# B D C B C

PATTERN 9

HARMONIC MAJOR

261 D C B C E D C# D F E D# E G F E F Ab G F# G B Ab G Ab C B A# B D C B C

PATTERN 10

Now we're going to try a diatonic pattern that incorporates 7th chords. After mastering the pattern see if you can invert it.

MAJOR

265 C E G B D F A C E G B D F A C E G B D F A C E G B D F A C E G B

269 B G E C A F D B G E C A F D B G E C A F D B G E C A F D B G E C

PATTERN 10

BEN PORTNER

MELODIC MINOR

274 C EbG B D F A C EbG B D F A C Eb G B D F A C EbG B D F A C EbG B

278 B G EbCA F DB G EbCA F DB G EbCA F DB G Eb C A F DB G EbC

PATTERN 10

HARMONIC MINOR

283 C EbGBDF AbC EbGBDF Ab Eb GB DF AbCEbG B DF AbCEb G B

287 B G Eb C AbFDB G EbCAbFDB G EbCA F DB G Eb C AbFDB G EbC

PATTERN 10

HARMONIC MAJOR

291 C E G B D F AbC E G B D F AbCE G B D F AbCE G B D F AbCE G B

295 B G E C AbFDB G E C AbFDB G E C A F DB GE C AbFDB GE C

Let's take the same pattern of 7th chords and add an embellishment at the beginning to make it a group of five.

PATTERN 11

BEN PORTNER

MAJOR

300 A#B G E C B C A F D C#DB G E D# E C A F E F D B

303 G F#G E C A G#A F D B A#B G E C A#B G E C G#A F

306 D B F#G E C A E F D B G D#E C A F C#DB G E B C A F D A#B G E C

MELODIC MINOR

PATTERN 11

310 A#B G Eb C B C A F D C#DB G Eb D Eb C A F E F D B G F#G Eb C A G#A

314 F D B A#B G Eb C A#B G Eb C G#A F D B F#G Eb C A E F D B G D Eb C A

318 F C#DB G Eb B C A F D A#B G Eb C

PATTERN 11

HARMONIC MINOR

323 A#B G EbC B C Ab F D C#DB G EbD EbC AbF E F D B G F#G EbC G Ab

327 F D B A#B G EbC A#B G EbC G AbF D B F#G EbC Ab E F D B G D EbC Ab

331 F C#D B G EbB C AbF D A#B G EbC

PATTERN 11

HARMONIC MAJOR

338 A#B G E C B C Ab F D C#DB G E D# E C AbF E F D B G F#G EbC G Ab

342 F D B A#B G E C A#B G E C G AbF D B F#G EbC Ab E F D B G D#EbC Ab

346 F C#D B G E B C AbF D A#B G E C

These patterns are just a starting point. Once you master these it is now up to you to come up with your own patterns and play them across each scale in every key. The possibilities are endless! See how creative you can be and what you can come up with

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