

DIGITAL PATTERNS

JEFF ELLWOOD

WWW.JEFFELLWOOD.NET

Digital Patterns are essential in the development of Jazz Improvisation. They teach us to correctly hear the harmony as well as giving melodic material.

There will be 2 sets of Digital Patterns


1235 for Major & Dominant Chords

1345 for Minor Chord Types

A 4 note shape can be arranged into 24 melodic combinations

(1235, 5213, 3125, 5321, 2351, etc...)

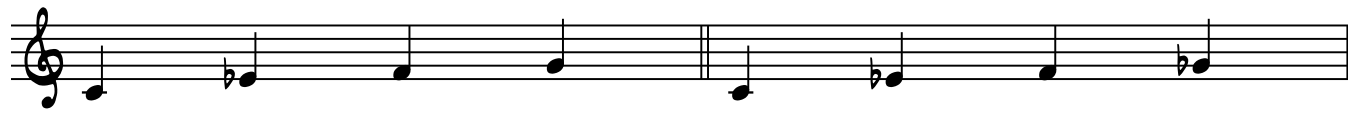
CMA⁷ **C⁷**



1 2 3 5 | 1 2 3 5

Detailed description: This block shows two musical staves. The first staff is for CMA7 and C7, with a 4/4 time signature. It contains two measures of music. The first measure has notes C4, E4, G4, B4. The second measure has notes C4, E4, G4, B4. Below the notes are the scale degrees 1, 2, 3, 5 and 1, 2, 3, 5.

Cmi⁷ **Cmi^{7(b5)}**



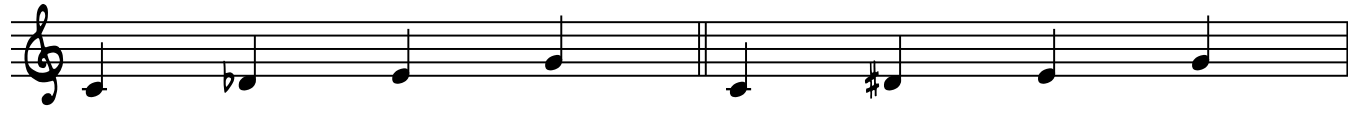
1 b3 4 5 | 1 b3 4 b5

Detailed description: This block shows two musical staves. The first staff is for Cmi7 and Cmi7(b5), with a 4/4 time signature. It contains two measures of music. The first measure has notes C4, Eb4, F4, G4. The second measure has notes C4, Eb4, F4, Bb4. Below the notes are the scale degrees 1, b3, 4, 5 and 1, b3, 4, b5.

For Dominant chords with altered 9's the Digital Pattern can still be applied.

Scale degree **9** is the same as scale degree **2**. (**9=2**)

C^{7(b9)} **C^{7(#9)}**




1 b9 (b2) 3 5 | 1 #9 (#2) 3 5

Detailed description: This block shows two musical staves. The first staff is for C7(b9) and C7(#9), with a 4/4 time signature. It contains two measures of music. The first measure has notes C4, Eb4, F4, G4. The second measure has notes C4, F#4, G4, B4. Below the notes are the scale degrees 1, b9 (b2), 3, 5 and 1, #9 (#2), 3, 5.

Don't forget to rearrange the patterns

CMA⁷ (C7) **Cmi⁷** **C^{7(#9)}** **C^{7(b9)}** **Cmi^{7(b5)}**



3 1 2 5 | b3 1 4 5 | 5 3 #9 1 | 5 b9 1 3 | b5 b3 4 1

Detailed description: This block shows a single musical staff with five measures of music. Each measure corresponds to one of the chords listed above. The notes and scale degrees are: 3 1 2 5; b3 1 4 5; 5 3 #9 1; 5 b9 1 3; b5 b3 4 1.

Apply Patterns to chord changes (1235 or 1345)

F_MA⁷ **E_MI^{7(b5)}** **A^{7(b9)}** **D_MI⁷** **G⁷** **C_MI⁷** **F⁷**

(3125 or 4135)

F_MA⁷ **E_MI^{7(b5)}** **A^{7(b9)}** **D_MI⁷** **G⁷** **C_MI⁷** **F⁷**

A whole new set of Digital Patterns can be created to help give us the upper extension chord sounds. For this we will build digital patterns from the 5th.

There will be 2 sets of digital patterns
5679 for Major and Dominant chord types
5789 for Minor chord types

There are 24 combinations of these shapes as well

C_MA⁷ **C⁷**

C_MI⁷ **C_MI^{7(b5)}**

C^{7(b9)} **C^{7(#9)}** **C^{7(b13)}**

Apply patterns to chord changes (5679 or 5789)

FMA⁷ EMI^{7(b5)} A^{7(b9)}_(b13) DMI⁷ G⁷ CMI⁷ F⁷

(7965 or 8975)

FMA⁷ EMI^{7(b5)} A^{7(b9)}_(b13) DMI⁷ G⁷ CMI⁷ F⁷

Mixing up all the patterns (figure out the shapes being used)

FMA⁷ EMI^{7(b5)} A^{7(b9)}_(b13) DMI⁷ G⁷ CMI⁷ F⁷

FMA⁷ EMI^{7(b5)} A^{7(b9)}_(b13) DMI⁷ G⁷ CMI⁷ F⁷

Remember:

*You must earn the right to be creative,
you must play right notes first.*

*Without a good foundation of harmonic chord sounds,
you will always be lost. Do the work to learn it so you
never have to learn in again!*