

Forming a Tonal Center

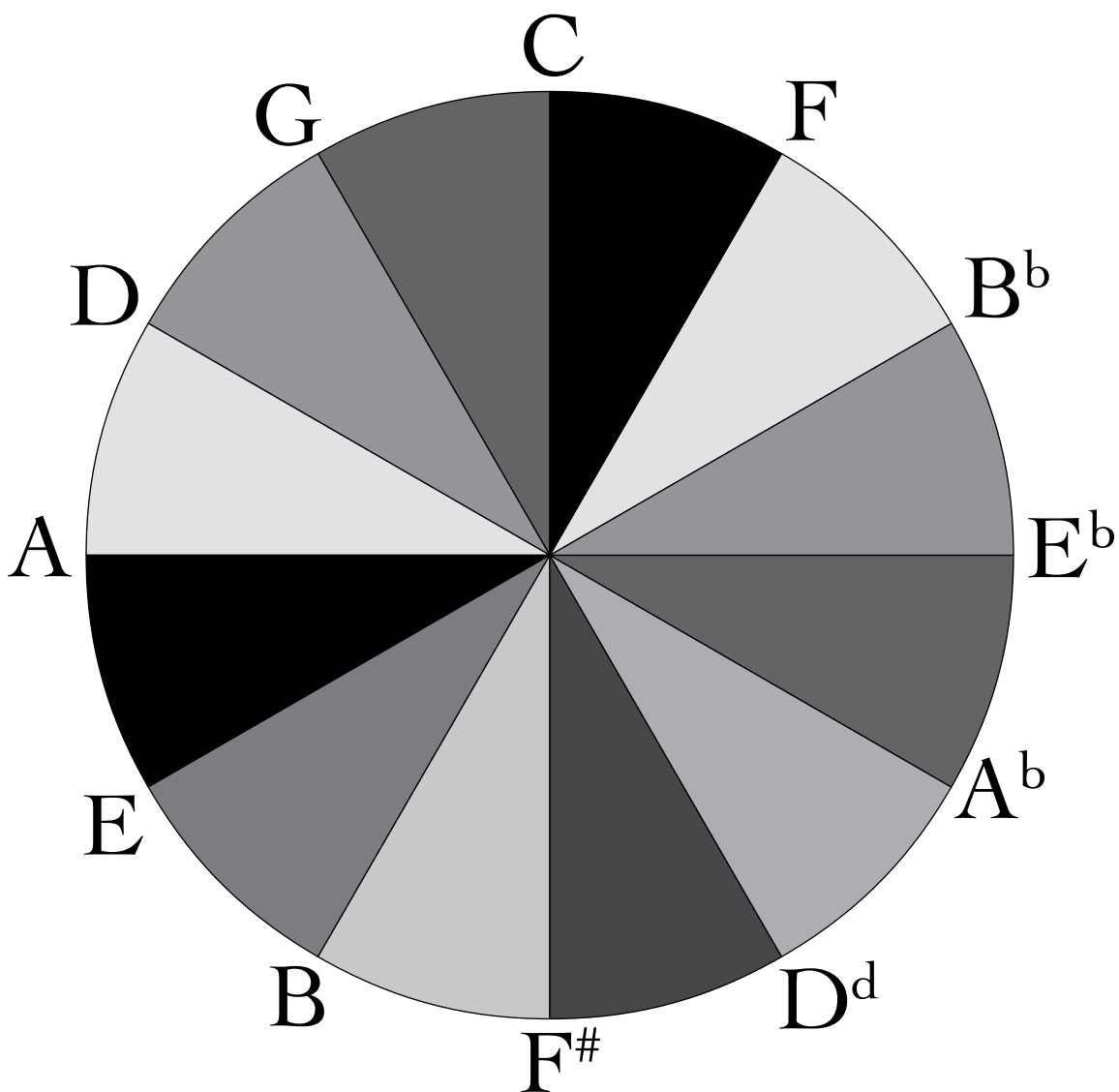
Tonality in Western Music

How do we establish 1 of the 12 notes in western music as the most important note or tonal center?

Here is the way it happens!

The 12 notes in music can be equally divided
When the pitch goes higher, the interval of a 4th is the result →
← When the pitch goes down, the interval of a 5th is the result

C F B^b E^b A^b D^b F[#] B E A D G



The Importance of Rhythm in Tonality

“Beats are sounds that occur in time and space.”

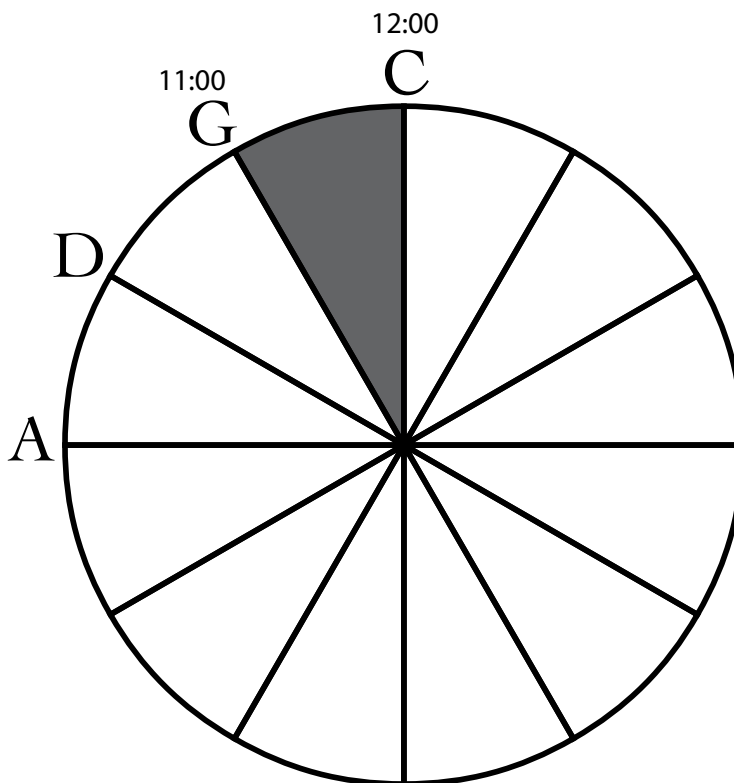
If they occur in regular intervals they create a pulse. This pulse is called a BEAT... it can be slow or fast. A steady beat creates natural accents that result in the formation of rhythm patterns, measures and all types of basic song forms.

“There are 2 kinds of beats”

UP BEATS DOWN BEATS



If the note at 11:00 on the circle is played on the up beat, followed by a note at 12:00 on the down beat, the note at 12:00 sounds like the most important note or a TONAL CENTER when it is repeated.



This page shows you how to...

...play the roots and 5ths of Tonal Center around the Circle of 4ths/5ths without mistakes.

...improvise creatively around the Dominant 7th circle using a variety of rhythms with roots and 5ths.

ESTABLISHING TONAL CENTERS AROUND CIRCLE OF FOURTHS

8 FLAT INSTRUMENTS

Free Lesson - Track 1

WILLIE THOMAS

The musical score consists of 11 staves of music in 4/4 time. The first four staves (measures 1-16) are in one flat (B-flat major). The next four staves (measures 17-32) are in two flats (B-flat major with a B-flat accidental). The next four staves (measures 33-40) are in one sharp (F major with a C-sharp accidental). The final three staves (measures 41-48) are in no sharps or flats (C major). The music features a sequence of roots and 5ths, with some chromatic alterations in the later sections.

This page will show you...

...how to form a major scale.

...how Roman numerals are used to identify chords and their function in a scale.

...how to form and number a Dominant 7th scale.

G MAJOR SCALE

8 FLAT INSTRUMENTS

WILLIE THOMAS

1. LETTERS OF THE ALPHABET, ARABIC NUMBERS AND ROMAN NUMERALS ARE USED TO NAME NOTES

A musical staff in G major (one sharp) and 4/4 time. The notes are G, A, B, C, D, E, F#, G. Above each note are its letter name, an Arabic number (1-7), and a Roman numeral (I-VII). Below the staff are the Roman numerals I, II, III, IV, V, VI, VII, I.

2. CHORDS MAY BE FORMED ON ANY NOTE OF A SCALE BY PLAYING EVERY OTHER NOTE AT THE SAME TIME

A musical staff in G major. Chords are shown on G, D, and G. The G chord is labeled 'I' and the D chord is labeled 'V'. Fingerings are indicated with numbers 1-5. The G chord has notes G, B, D with fingerings 1, 3, 5. The D chord has notes D, F#, A with fingerings 2, 4, 1.

3. THE C DOMINANT SEVENTH SCALE IS RENUMBERED

A musical staff in C major. The notes are D, E, F#, G, A, B, C, D. Above each note are its letter name, an Arabic number (1-7), and a Roman numeral (I-b7, I). Below the staff are the Roman numerals I, 2, 3, 4, 5, 6, b7, I.

Some Facts About the Blues Form

- The Blues is 12 bars long
- The Blues is a 3 part song A-B-C
- The I7-IV7-V7 are basic blues chords
- The Blues Pentatonic scale is basic traditional blues vocabulary
- When repeating the blues form, the V7 is usually used in the final measure
- Slashes show the number of beats a chord is played in a measure.

A 1 2 3 4
4 [I7] /// | [IV7] /// | [I]7 /// | [I7] /// |
4

B 5 6 7 8
4 [IV7] /// | [IV7] /// | [I7] /// | [I7] /// |
4

C 9 10 11 v7 12
4 [V7] /// | [IV7] /// | [I7] /// | [v7] /// :||
4

Playing the Blues with roots and 5ths of the I7, IV7 and V7

BASIC B FLAT BLUES

Free Lesson - Track 2

THOMAS

B FLAT INSTRUMENTS - TREBLE CLEF

The musical notation consists of three staves in 4/4 time, each starting with a treble clef. The first staff begins with a repeat sign. The notes and chords are as follows:

- Staff 1: Measure 1 (C7): C4, E4, G4, C5. Measure 2 (F7): F4, A4, C5, F5. Measure 3 (C7): C4, E4, G4, C5. Measure 4 (C7): C4, E4, G4, C5.
- Staff 2: Measure 5 (F7): F4, A4, C5, F5. Measure 6 (F7): F4, A4, C5, F5. Measure 7 (C7): C4, E4, G4, C5. Measure 8 (C7): C4, E4, G4, C5.
- Staff 3: Measure 9 (G7): G4, B4, D5, G5. Measure 10 (F7): F4, A4, C5, F5. Measure 11 (C7): C4, E4, G4, C5. Measure 12 (G7): G4, B4, D5, G5.

Formation of the minor scale and the blues pentatonic

MINOR SCALE ... BLUES PENTATONIC

WILLIE THOMAS

B FLAT INSTRUMENTS

E FLAT MAJOR SCALE

The diagram shows the E flat major scale and its corresponding minor pentatonic scale. The E flat major scale is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The notes are Eb, F, G, Ab, Bb, C, D, Eb. Fingerings are indicated as 1, 2, 3, 4, 5, 6, 7, 1. The minor pentatonic scale is derived from the major scale, consisting of the notes Eb, F, G, Bb, C. Fingerings are indicated as b3, 4, 5, b7, 1.

MINOR PENTATONIC SCALE

PENTATONIC BLUES SCALE

The diagram shows the pentatonic blues scale in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The notes are Eb, F, G, Bb, C. Fingerings are indicated as b3, 4, 5, b7, 1.

BASIC BLUES SCALE IN CONCERT B FLAT

B FLAT INSTRUMENTS

Free Lesson - Track 2

The diagram shows the basic blues scale in concert B flat, written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The notes are Eb, F, G, Bb, C. Fingerings are indicated as b3, 4, 5, b7, 1.

YO DUDE BLUES

Free Lesson - Track 2

WILLIE THOMAS

8 FLAT VERSION - TREBLE CLEF C7

5 9

BLUES PATTERNS FORMED ON TONAL CENTERS

10 5 b7 1

11 1 b3 4

12 1 b3 4

FORMING PENTATONIC PAIRS

B FLAT INSTRUMENTS

WILLIE THOMAS

THREE MAJOR PENTATONIC SCALES CAN BE FORMED IN EVERY MAJOR SCALE.

- MAJOR PENTATONIC SCALE FORMED ON THE TONIC MAJOR SCALE (D)

D E F# G A B C# D E
 (1) 2 3 5 6 1 2

- MAJOR PENTATONIC SCALE FORMED ON THE LYDIAN OR 4TH SCALE STEP (G)

G A B C# D E F# G A
 (1) 2 3 5 6 1 2 -

- MAJOR PENTATONIC SCALE FORMED ON THE MIXOLYDIAN OR 5TH (DOMINANT) SCALE STEP (A)

A B C# D E F# G A B
 (1) 2 3 5 6 1 2

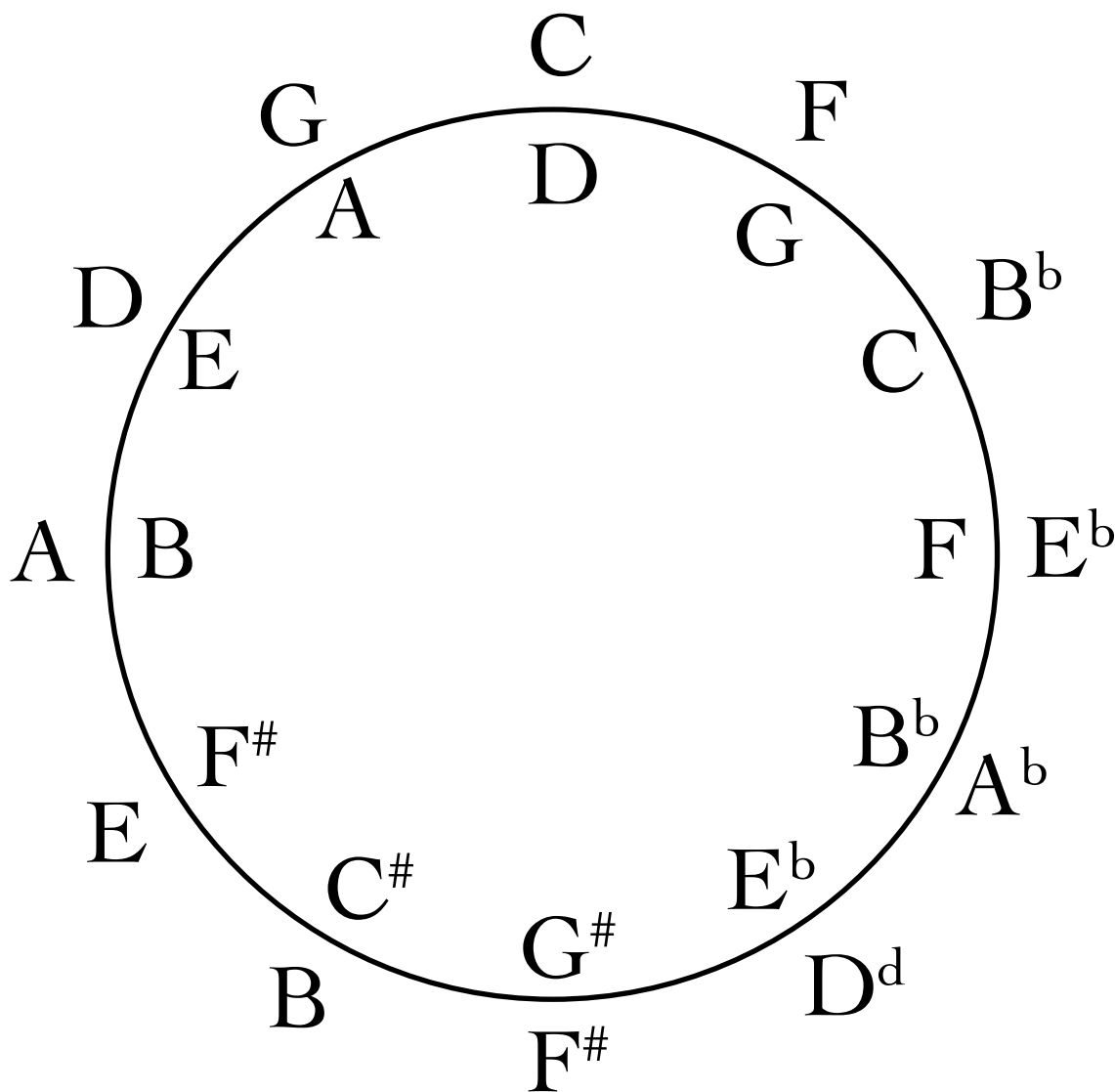
MAJOR PENTATONIC SCALES STARTED ON THE 2ND SCALE STEP CREATE PENTATONIC PAIRS THAT CAN BE CONNECTED AROUND THE CIRCLE OF 4THS

G MAJ PENTATONIC.....A B DE GA
 D MAJ PENTATONIC.....E F# AB DE
 A MAJ PENTATONIC.....B E EF# AB

PENTATONIC PAIRS CREATE MELODY CHAINS THAT CONNECT SERIES OF DIATONIC CHORD CHANGES

B C# E F# A B D E
 1 2 3 4 5 6 1 2
 BMIN7 EMIN7 A7 DMaj

Use the circle to help you visualize the formation of a MELODY CHAIN as the pentatonic pairs move around the circle of 4ths.



Pentatonic Pairs Around the Circle of Fourths

PENTATONIC PAIRS AROUND CIRCLE OF DOMINANT 7THS

8 FLAT INSTRUMENTS - TREBLE

Free Lesson - Track 1

THOMAS

5 6 1 2 1 5 6 1 2 1 6 1

5 7 13 19 25 31 37 43

D7 G7 C7 F7 Bb7 Eb7 Ab7 Db7 F#7 B7 E7 A7

Use your *FREE LESSON* vocabulary now to develop jazz patterns in the blues and around the dominant circle with fixed rhythms.

RHYTHM DRILL

Free Lesson - Track 2

WILLIE THOMAS

