

Forming a Tonal Center

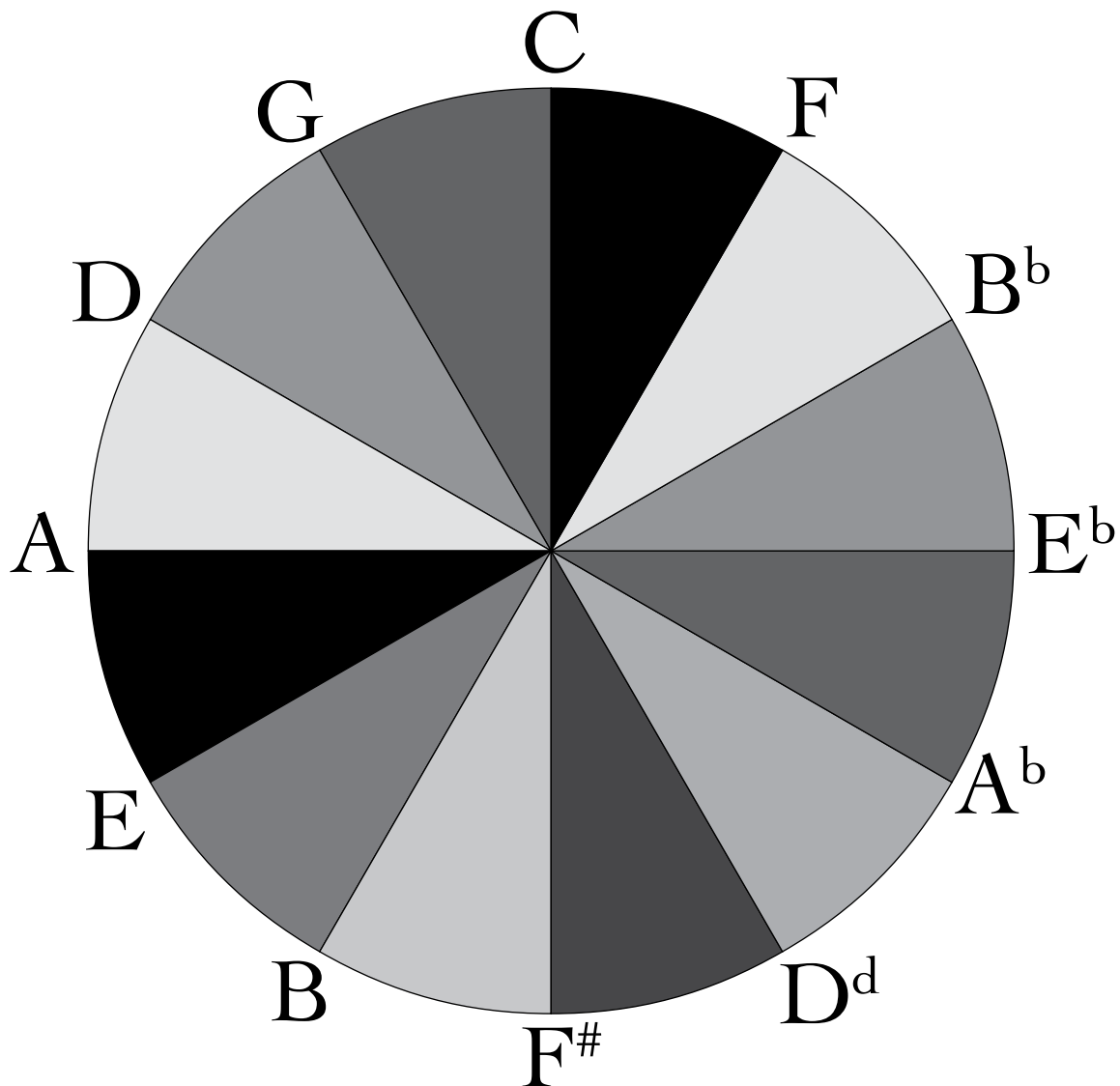
Tonality in Western Music

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.”

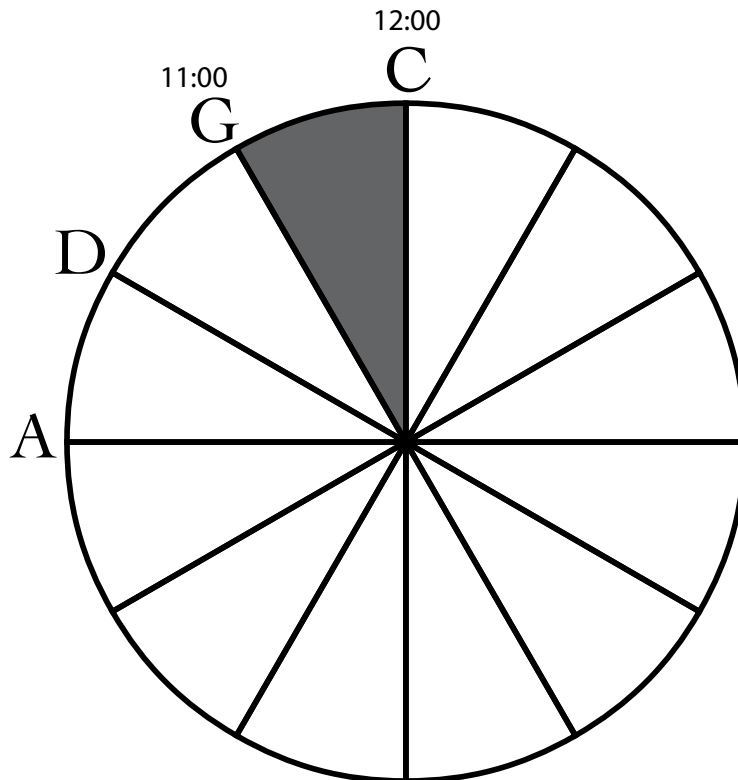
If they occur in regular intervals they create a pulse. This pulse is called a BEAT... it can be slow or fast. A steady beat creates natural accents that result in the formation of rhythm patterns, measures and all types of basic song forms.

“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.



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

ESTABLISHING TONAL CENTERS AROUND CIRCLE OF FOURTHS

Free Lesson - Track 1

WILLIE THOMAS

5

9

13

17

21

25

29

33

37

41

45

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.

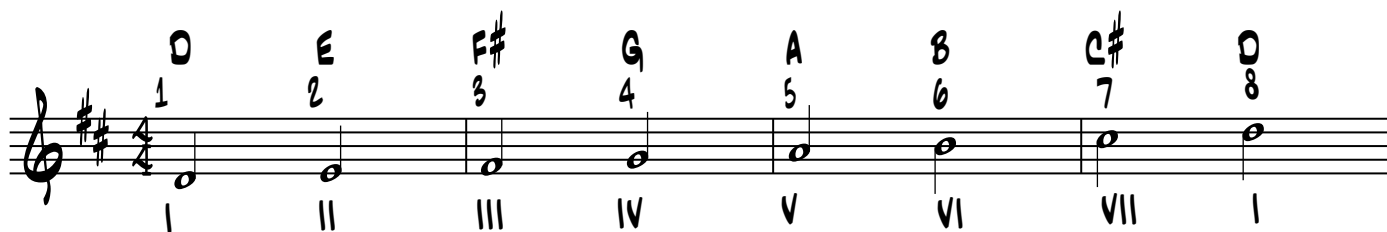
...how to form and number a Dominant 7th scale.

D MAJOR SCALE

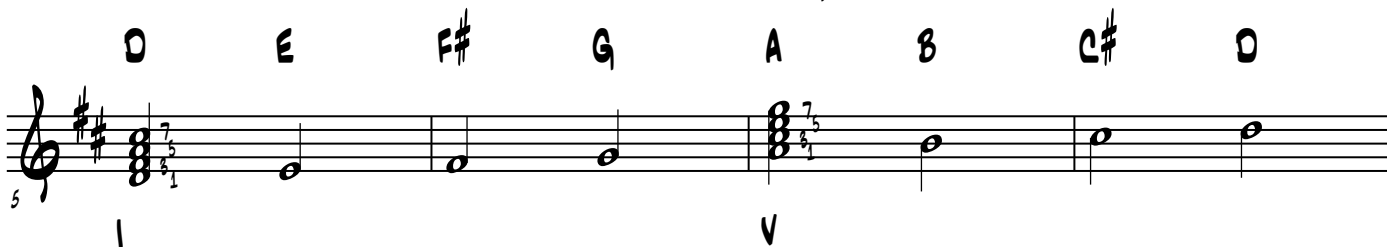
E FLAT INSTRUMENTS

WILLIE THOMAS

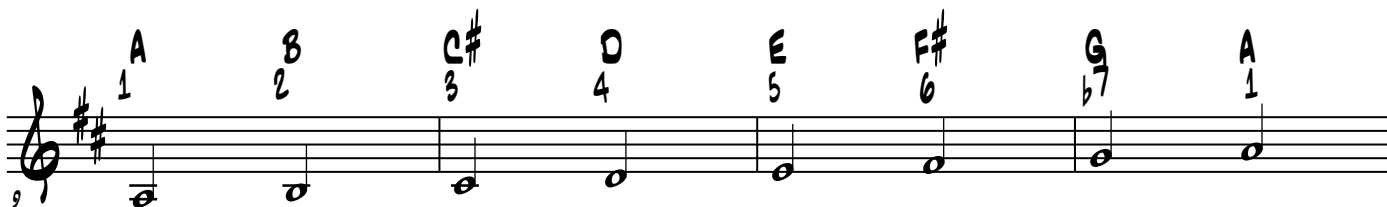
1. LETTERS OF THE ALPHABET, ARABIC NUMBERS AND ROMAN NUMERALS ARE USED TO NAME NOTES



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



3. THE C DOMINANT SEVENTH SCALE IS RENUMBERED



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] / / / | [I7] / / / :||
4

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

BASIC B FLAT BLUES

Free Lesson - Track 2

THOMAS

E FLAT INSTRUMENTS - TREBLE CLEF

5

9

Formation of the minor scale and the blues pentatonic

MINOR SCALE ... BLUES PENTATONIC

WILLIE THOMAS

E FLAT INSTRUMENTS

B FLAT MAJOR SCALE

The diagram shows the B Flat Major Scale on a treble clef staff in C major mode. The notes are G, (A), Bb, C, D, (Eb), F, G, (A), Bb. Fingerings 1 through 8 are indicated below the notes. Below this, the Minor Pentatonic Scale is shown, consisting of the 1st, b3rd, 4th, 5th, b7th, and 1st notes of the major scale. Below that, the Pentatonic Blues Scale is shown, consisting of the 1st, b3rd, 4th, 5th, b7th, and 1st notes of the major scale, with a flat 6th note (Ab) added between the 5th and b7th notes.

MINOR PENTATONIC SCALE

PENTATONIC BLUES SCALE

BASIC BLUES SCALE

IN B FLAT CONCERT

Free Lesson - Track 2

E FLAT INSTRUMENTS

The diagram shows the Basic Blues Scale in B Flat Concert on a treble clef staff in G major mode. The notes are G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G. The scale is written in 4/4 time and includes a key signature of one sharp (F#).

YO DUDE BLUES

Free Lesson - Track 2

WILLIE THOMAS

E FLAT VERSION - TREBLE CLEF

5

9

BLUES PATTERNS FORMED ON TONAL CENTERS

10

11

12

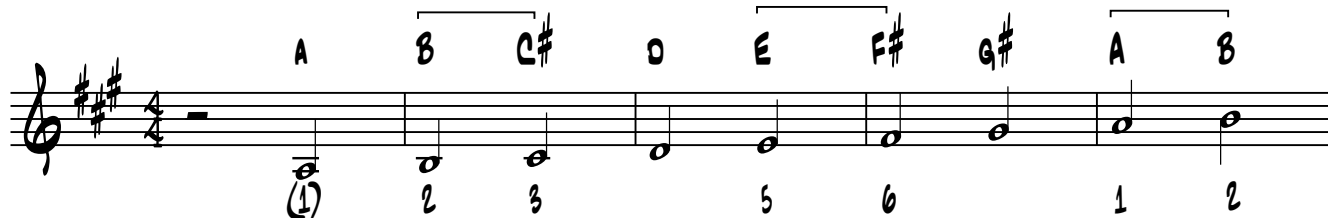
FORMING PENTATONIC PAIRS

E FLAT INSTRUMENTS

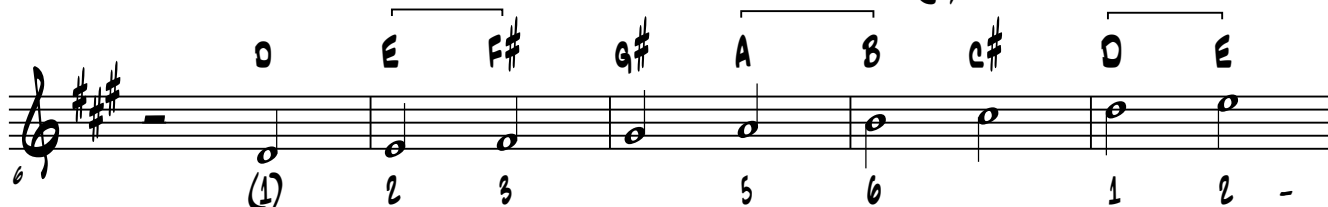
WILLIE THOMAS

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

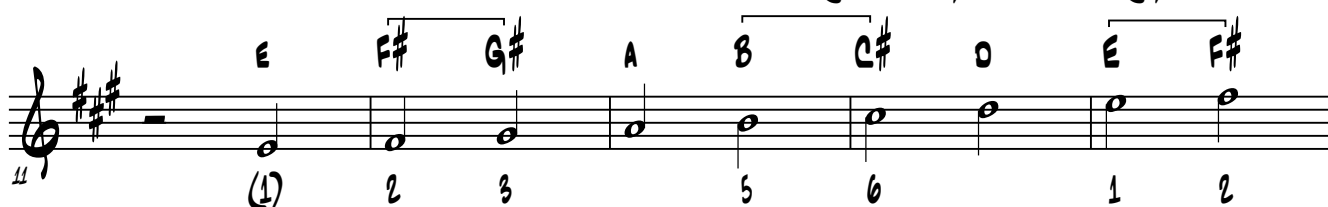
- MAJOR PENTATONIC SCALE FORMED ON THE TONIC MAJOR SCALE (A)



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



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



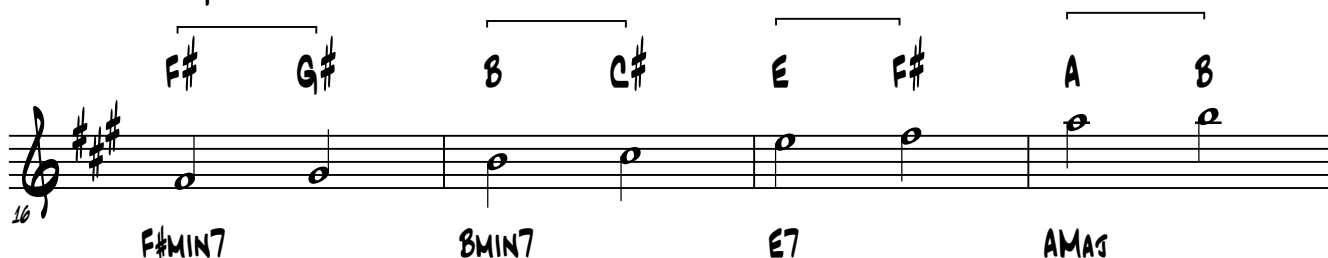
MAJOR PENTATONIC SCALES STARTED ON THE 2ND SCALE STEP CREATE PENTATONIC PAIRS THAT CAN BE CONNECTED AROUND THE CIRCLE OF 4THS

D MAJ PENTATONIC..... E F# A B D E

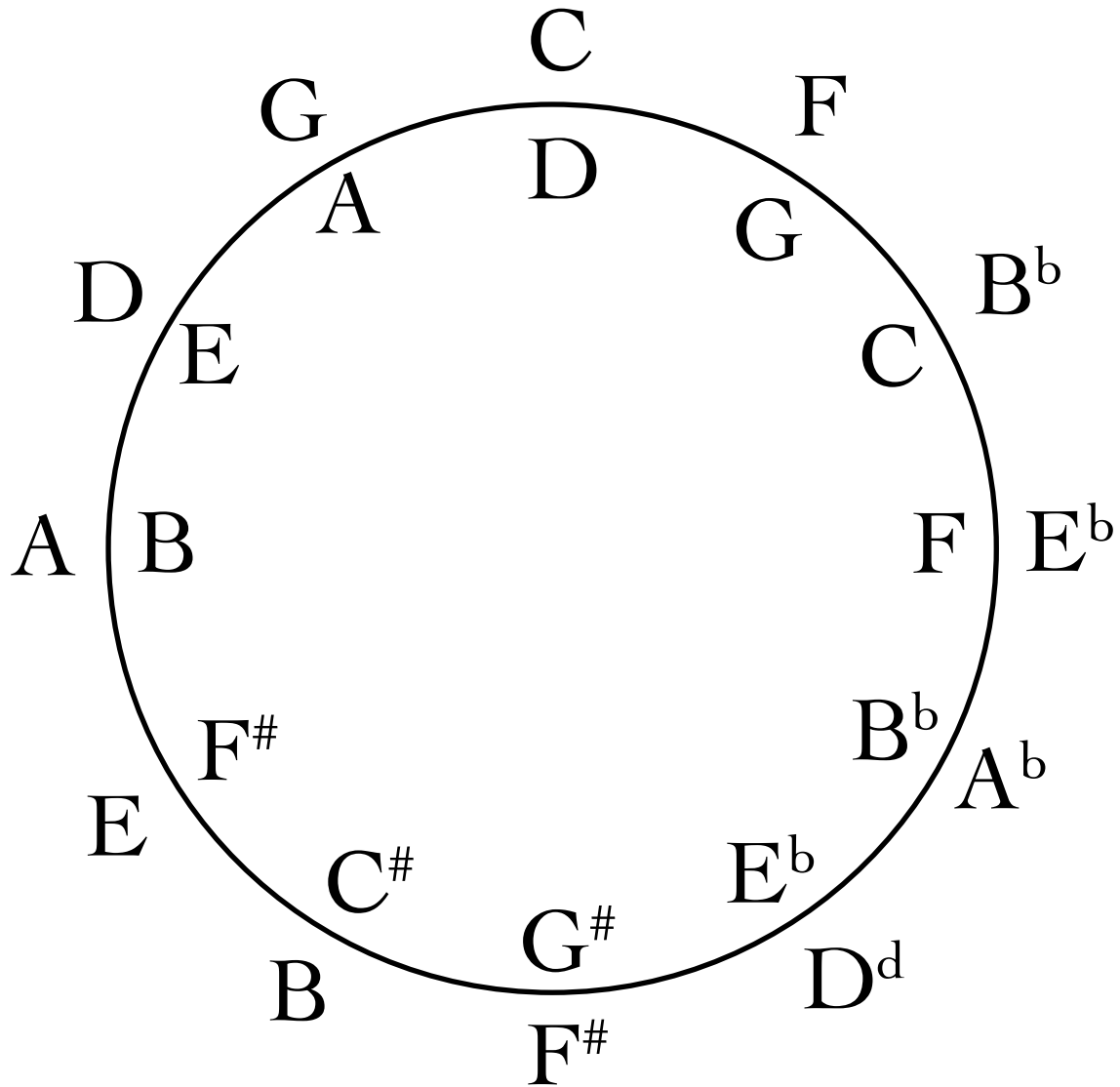
A MAJ PENTATONIC..... B C# E F# A B

E MAJ PENTATONIC..... F# G# B C# E F#

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



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

E FLAT INSTRUMENTS - TREBLE

Free Lesson - Track 1

THOMAS

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

A7 D7

G7

C7 F7

Bb7

Eb7 Ab7

Pb7

F#7 B7

E7

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

