

# ***Forming a Tonal Center***

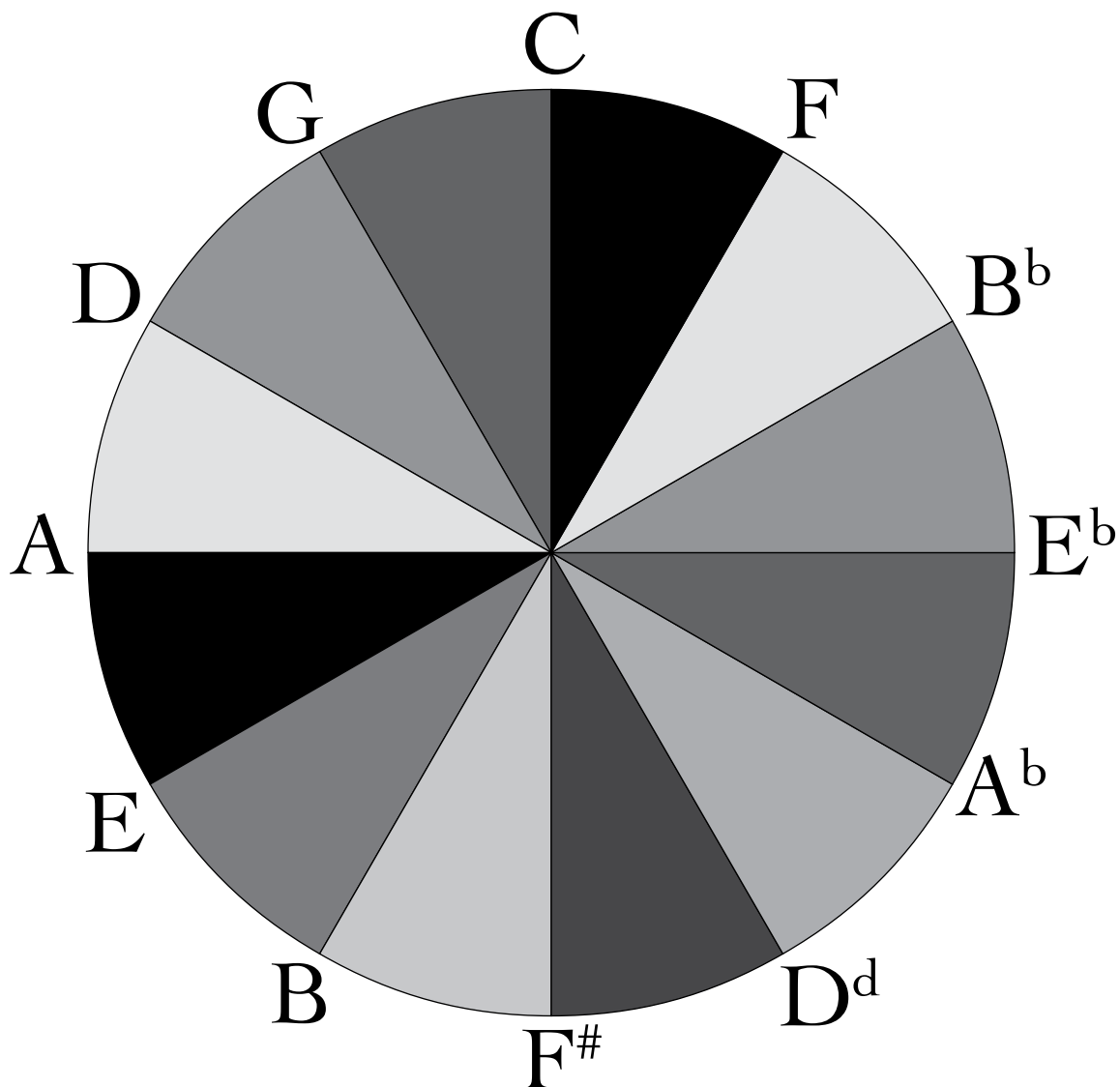
## Tonality in Western Music

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<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> F<sup>#</sup> B E A D G**



# The Importance of Rhythm in Tonality

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

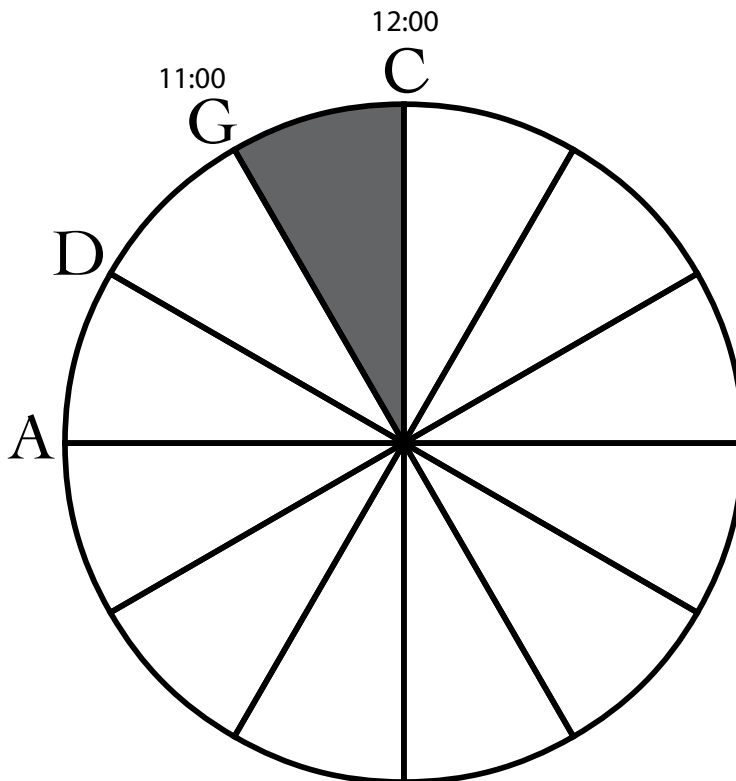
If they occur in regular intervals they create a pulse. This pulse is called a BEAT... it can be slow or fast. A steady beat creates natural accents that result in the formation of rhythm patterns, measures and all types of basic song forms.

**“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

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.*

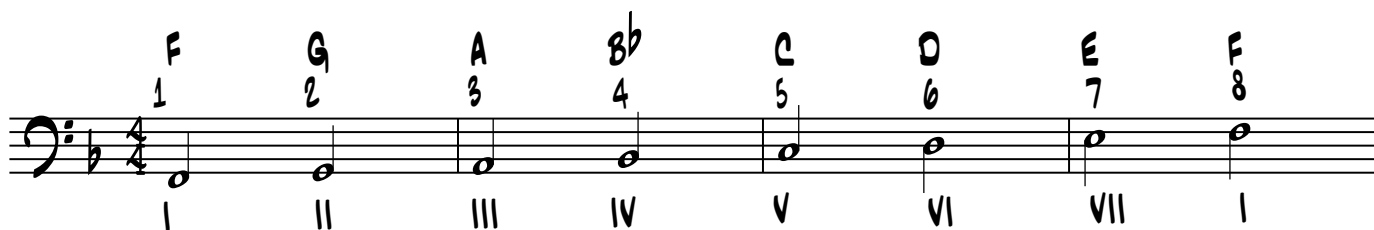
*...how to form and number a Dominant 7th scale.*

## F MAJOR SCALE

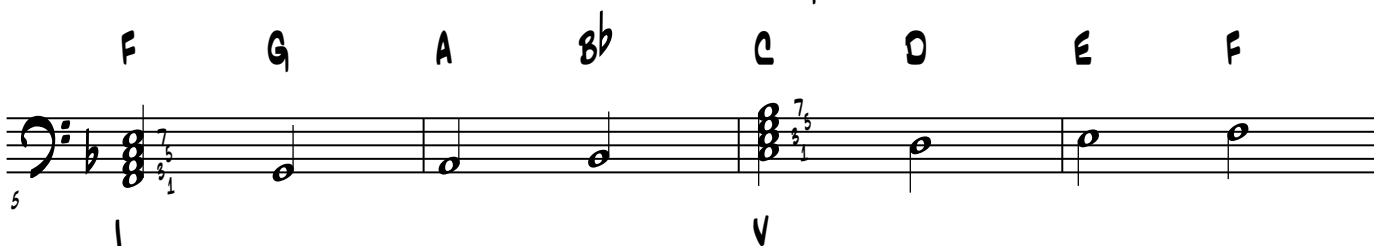
BASS CLEF INSTRUMENTS

WILLIE THOMAS

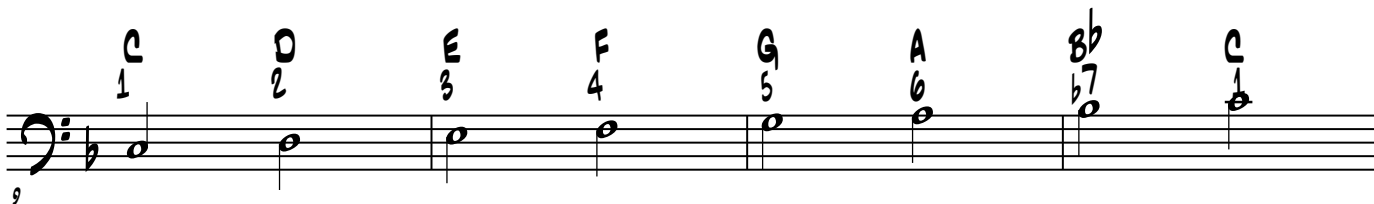
1. LETTERS OF THE ALPHABET, ARABIC NUMBERS AND ROMAN NUMERALS ARE USED TO NAME NOTES



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

C INSTRUMENTS - BASS CLEF

5

9

## Formation of the minor scale and the blues pentatonic

### MINOR SCALE ... BLUES PENTATONIC

WILLIE THOMAS

BASS CLEF INSTRUMENTS

**D FLAT MAJOR SCALE**

**MINOR PENTATONIC SCALE**

**PENTATONIC BLUES SCALE**

### BASIC BLUES SCALE IN CONCERT B FLAT

BASS CLEF INSTRUMENTS

**Free Lesson - Track 2**



# YO DUDE BLUES

Free Lesson - Track 2

WILLIE THOMAS

C VERSION - BASS CLEF

5

9

## BLUES PATTERNS FORMED ON TONAL CENTERS

10

11

12

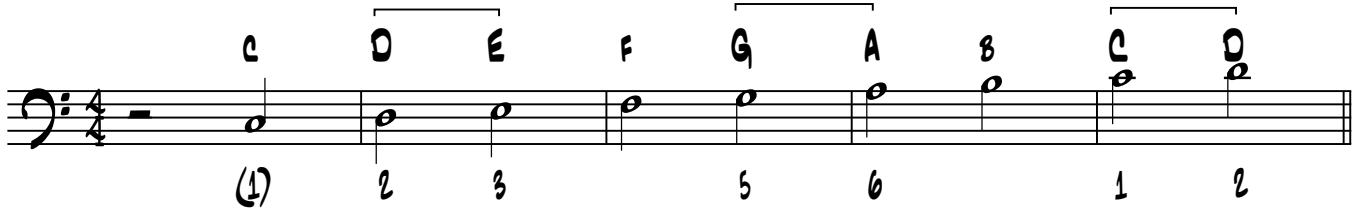
# FORMING PENTATONIC PAIRS

BASS CLEF INSTRUMENTS

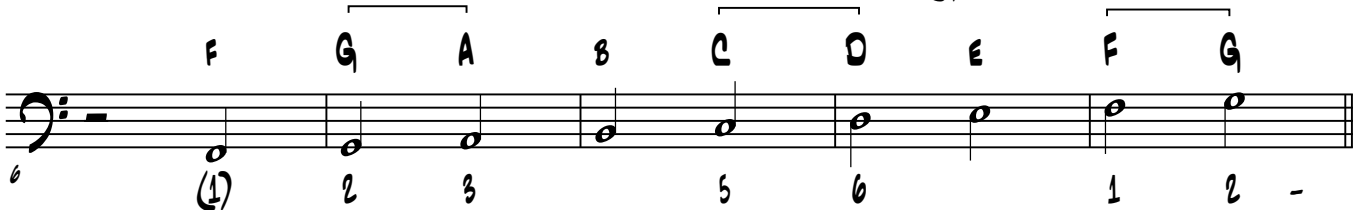
WILLIE THOMAS

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

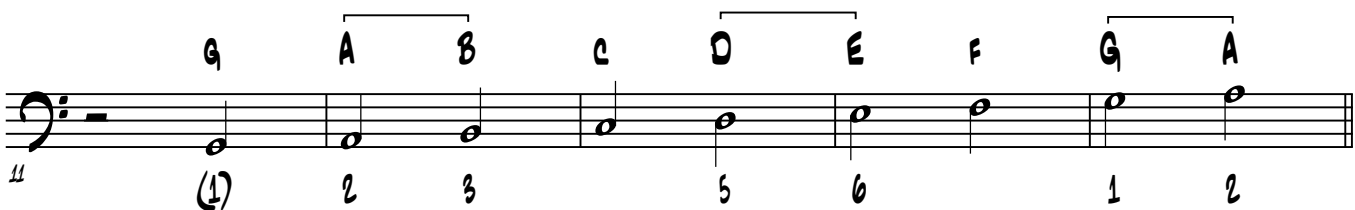
- MAJOR PENTATONIC SCALE FORMED ON THE TONIC MAJOR SCALE (C)



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



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



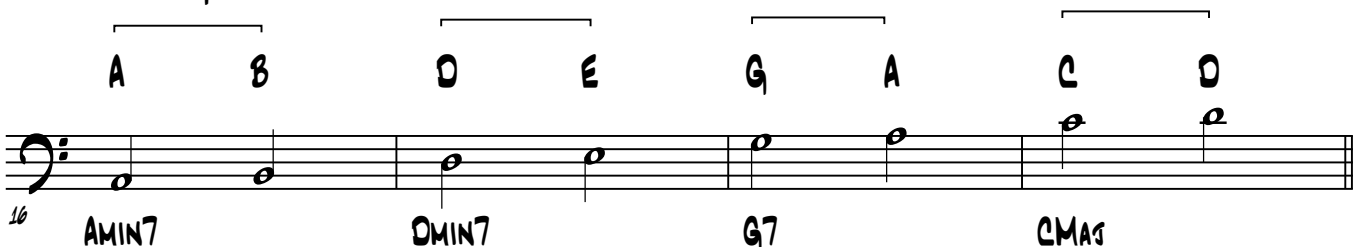
MAJOR PENTATONIC SCALES STARTED ON THE 2ND SCALE STEP CREATE PENTATONIC PAIRS THAT CAN BE CONNECTED AROUND THE CIRCLE OF 4THS

F MAJ PENTATONIC.....G A C D F G

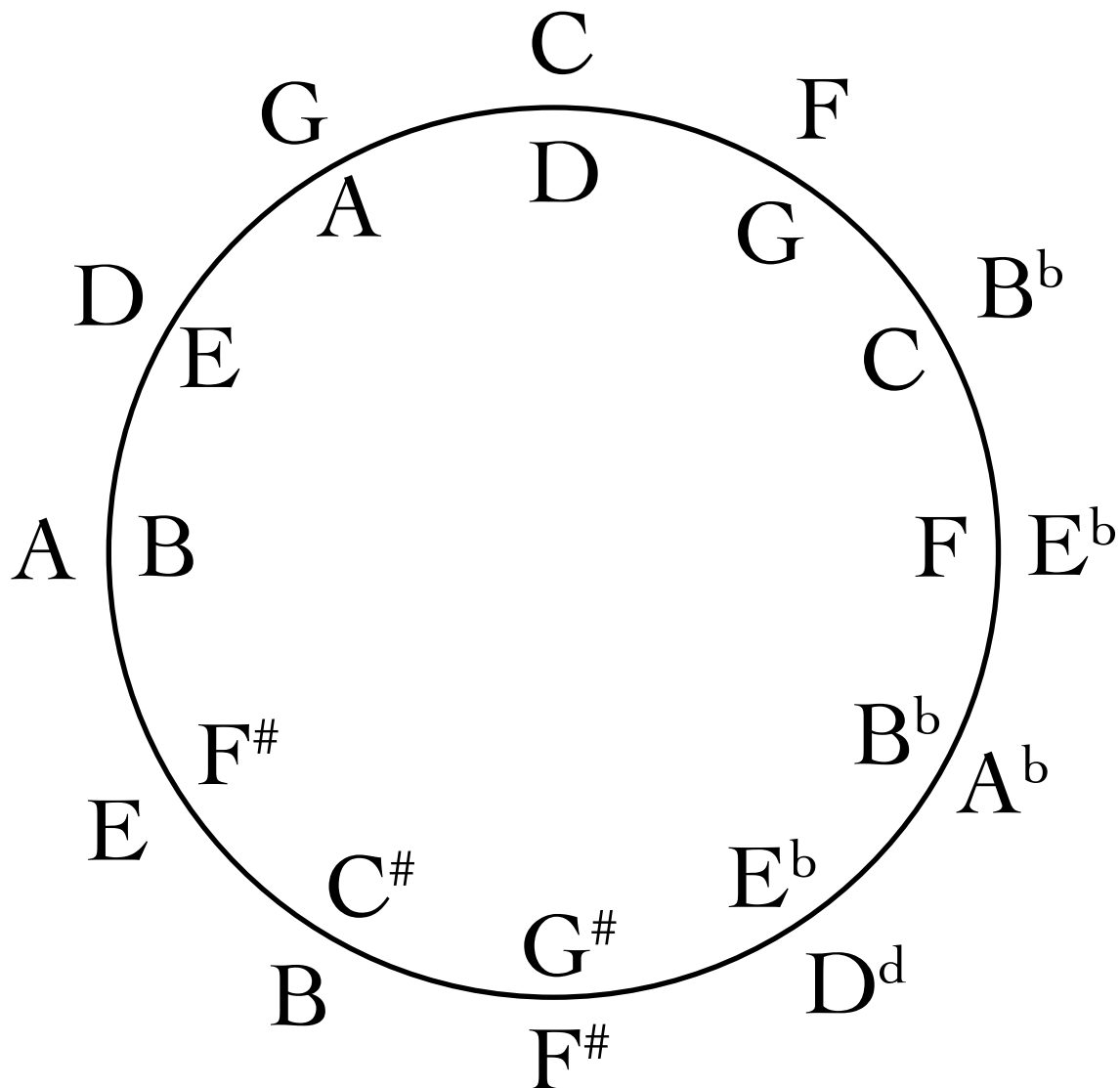
C MAJ PENTATONIC.....D E G A C D

G MAJ PENTATONIC.....A B D E G A

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

BASS CLEF INSTRUMENTS

Free Lesson - Track 1

THOMAS

The image displays a series of ten musical staves, each representing a different dominant 7th chord. Each staff contains a pentatonic scale pair (two ascending and two descending lines) and a set of fingering numbers (1-6) below the notes. The chords and their corresponding scale pairs are:

- C7**: C4, D4, E4, F4, G4 (ascending); G4, F4, E4, D4, C4 (descending). Fingering: 5, 6, 1, 2, 1, 5, 6, 1, 2, 1, 6, 1.
- F7**: F4, G4, A4, Bb4, C5 (ascending); C5, Bb4, A4, G4, F4 (descending).
- Bb7**: Bb3, C4, D4, Eb4, F4 (ascending); F4, Eb4, D4, C4, Bb3 (descending).
- Eb7**: Eb3, F3, G3, Ab3, Bb3 (ascending); Bb3, Ab3, G3, F3, Eb3 (descending).
- Ab7**: Ab3, Bb3, C4, Db4, Eb4 (ascending); Eb4, Db4, C4, Bb3, Ab3 (descending).
- Db7**: Db3, Eb3, F3, Gb3, Ab3 (ascending); Ab3, Gb3, F3, Eb3, Db3 (descending).
- F#7**: F#3, G#3, A#3, B#3, C#4 (ascending); C#4, B#3, A#3, G#3, F#3 (descending).
- B7**: B3, C#4, D#4, E#4, F#4 (ascending); F#4, E#4, D#4, C#4, B3 (descending).
- E7**: E3, F#3, G#3, A#3, B#3 (ascending); B#3, A#3, G#3, F#3, E3 (descending).
- A7**: A3, B3, C#4, D#4, E#4 (ascending); E#4, D#4, C#4, B3, A3 (descending).
- D7**: D3, E3, F#3, G#3, A#3 (ascending); A#3, G#3, F#3, E3, D3 (descending).
- G7**: G3, A3, B3, C#4, D#4 (ascending); D#4, C#4, B3, A3, G3 (descending).

Staff numbers are indicated at the beginning of each line: 7, 13, 19, 25, 31, 37, 43.

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

