

Forming a Tonal Center

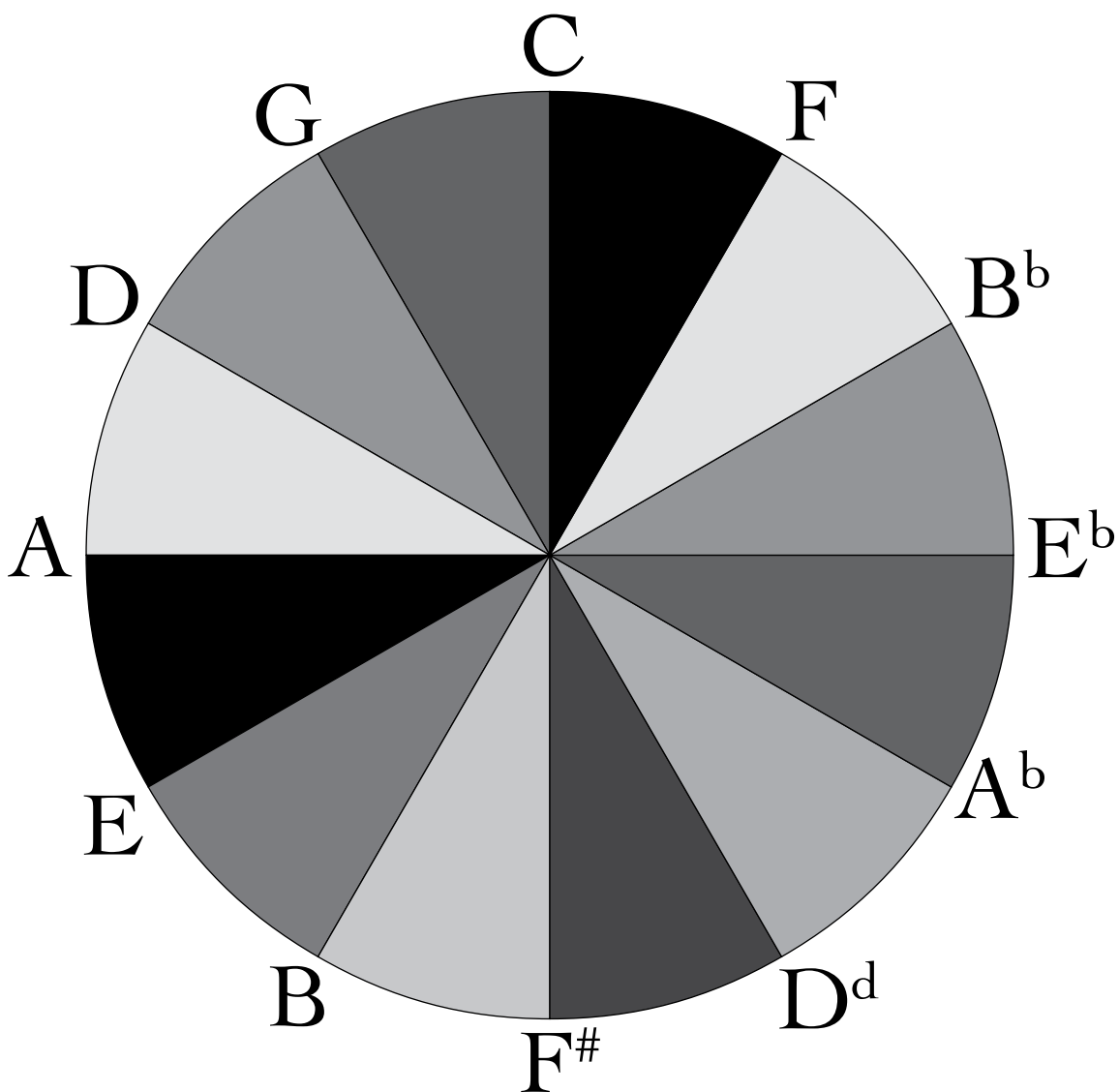
Tonality in Western Music

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.”

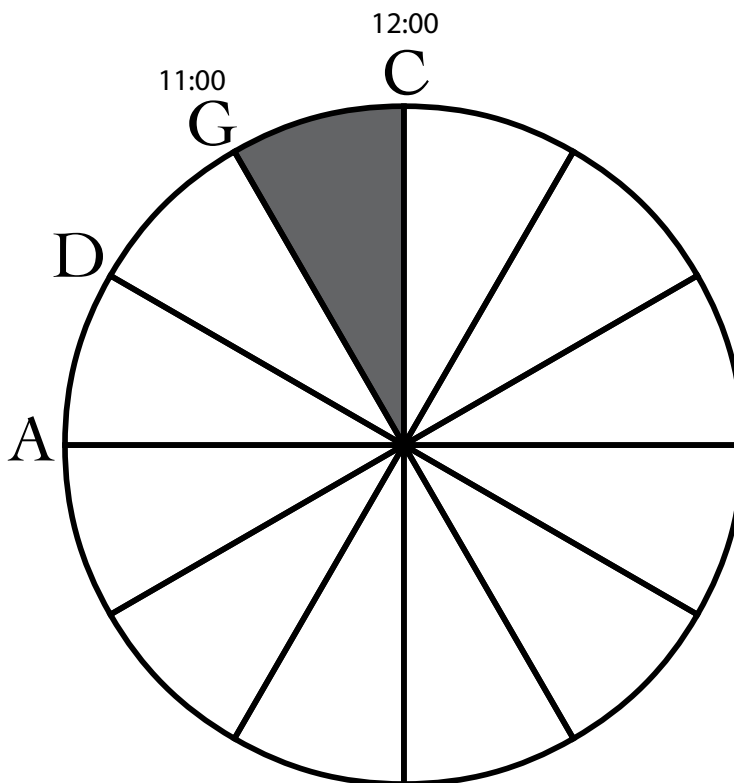
If they occur in regular intervals they create a pulse. This pulse is called a BEAT... it can be slow or fast. A steady beat creates natural accents that result in the formation of rhythm patterns, measures and all types of basic song forms.

“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 the key of B-flat major (one flat). The fifth staff (measures 17-20) changes to the key of E-flat major (two flats). The sixth staff (measures 21-24) changes to the key of A-flat major (three flats). The seventh staff (measures 25-28) changes to the key of D major (one sharp). The eighth staff (measures 29-32) changes to the key of G major (two sharps). The ninth staff (measures 33-36) changes to the key of C major (no sharps or flats). The tenth staff (measures 37-40) changes to the key of F major (one flat). The eleventh staff (measures 41-48) changes to the key of B-flat major (one flat). The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, 37-40, 41-44, and 45-48.

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 above the notes G, A, B, C, D, E, F#, G. The G chord is labeled 'I' and the D chord is labeled 'V'. The G chord is shown as a triad (G, B, D) and the D chord as a triad (D, F#, A). Arabic numbers 1-7 are above the notes, and Roman numerals I and V are below the staff.

3. THE C DOMINANT SEVENTH SCALE IS RENUMBERED

A musical staff in C major with a dominant seventh chord. The notes are C, E, G, A, B, C, F#. 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, 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] /// | [I7] /// :||
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, all using treble clefs. The first staff begins with a repeat sign and contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are four chord symbols: C7, F7, C7, and C7. The second staff contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are four chord symbols: F7, F7, C7, and C7. The third staff contains the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff are four chord symbols: G7, F7, C7, and G7. The piece concludes with a double bar line and repeat dots.

YO DUDE BLUES

Free Lesson - Track 2

WILLIE THOMAS

8 FLAT VERSION - TREBLE CLEF C7

5 9

BLUES PATTERNS FORMED ON TONAL CENTERS

10 11 12

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

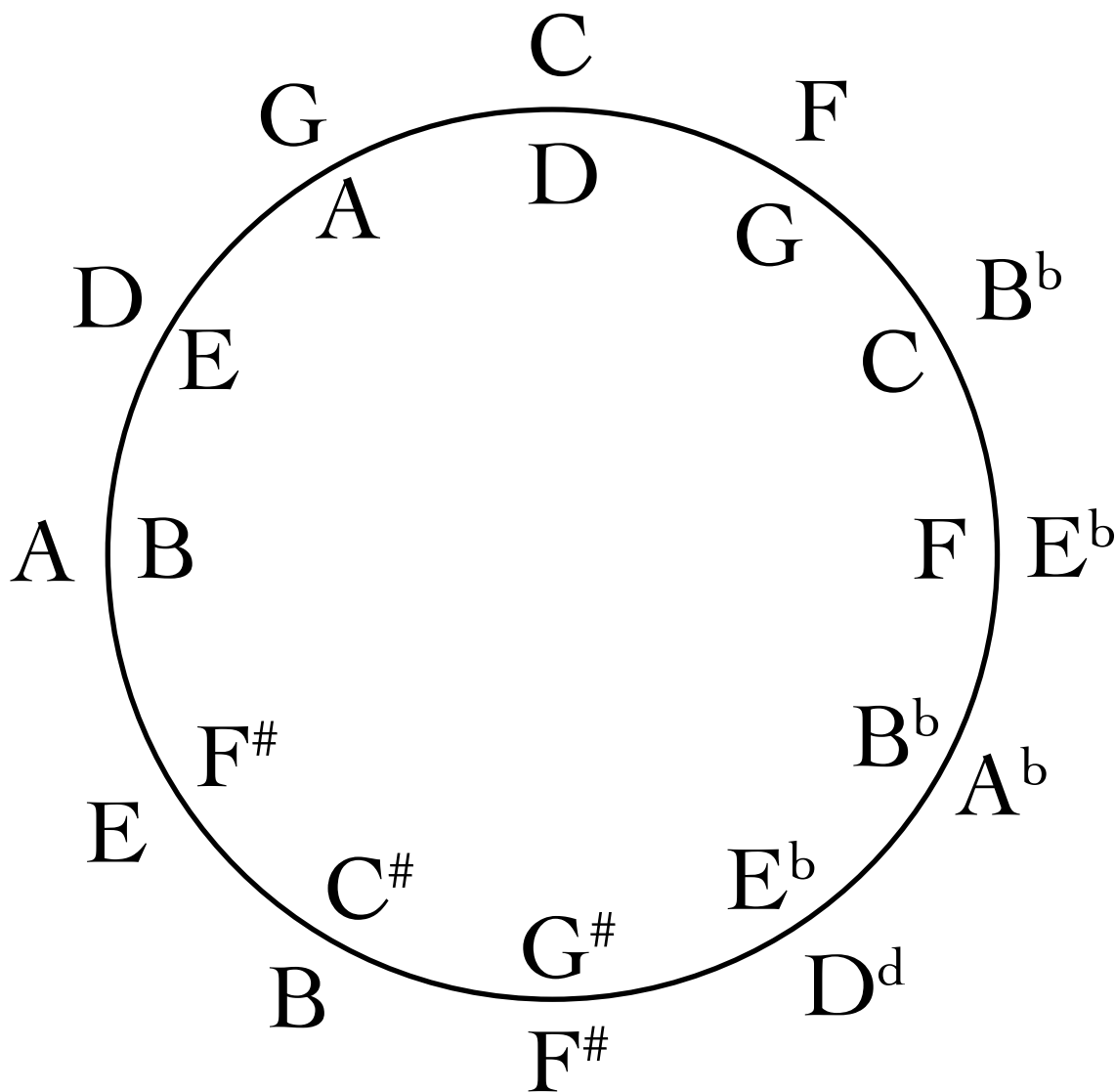
MAJOR PENTATONIC SCALES STARTED ON THE 2ND SCALE STEP CREATE PENTATONIC PAIRS THAT CAN BE CONNECTED AROUND THE CIRCLE OF 4THS

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
Bmin7 Emin7 A7 Dmaj
1 2 3 4 5 6 1 2

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

The musical score is written for 8 flat instruments in treble clef, 4/4 time. It consists of 10 staves of music, each containing a pentatonic pair of notes. The notes are written as half notes. The chords and fingering are as follows:

- Staff 1: **D7** (5 6 1 2 1) | **C7** (5 6 1 2 1 6 1) | **G7**
- Staff 2: **F7** (7) | **Bb7**
- Staff 3: **Eb7** (13)
- Staff 4: **Ab7** (19) | **Db7**
- Staff 5: **F#7** (25)
- Staff 6: **B7** (31) | **E7**
- Staff 7: **A7** (37)
- Staff 8: **A7** (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

