



# ***Forming a Tonal Center***

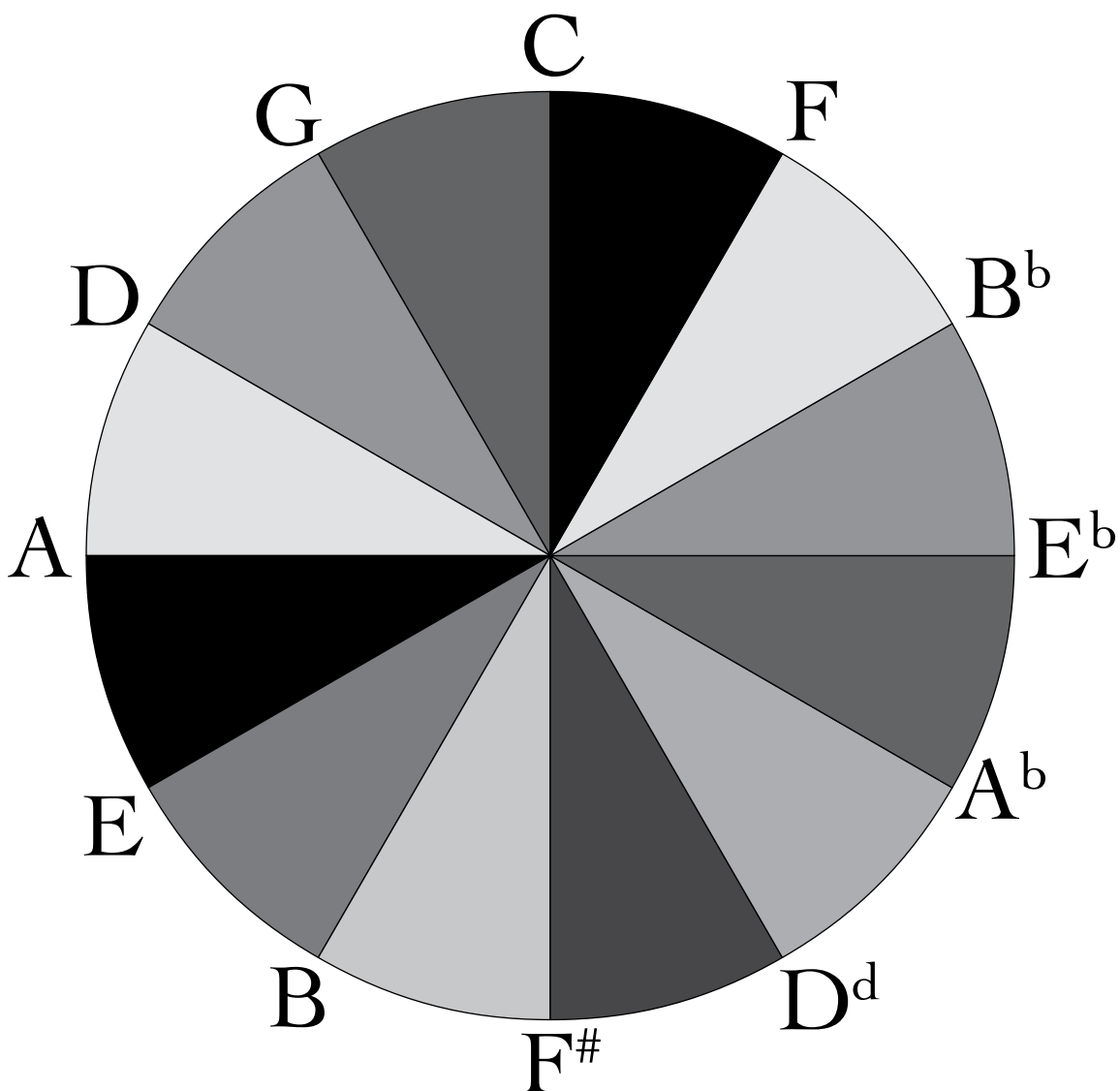
## Tonality in Western Music

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.”

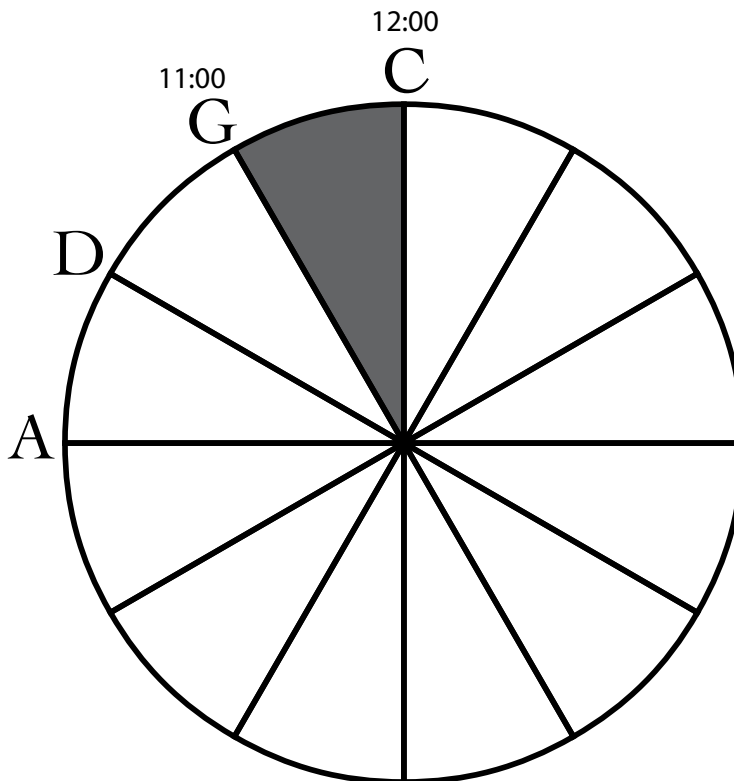
If they occur in regular intervals they create a pulse. This pulse is called a BEAT... it can be slow or fast. A steady beat creates natural accents that result in the formation of rhythm patterns, measures and all types of basic song forms.

**“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.





*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

CONCERT INSTRUMENTS

WILLIE THOMAS

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

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes of the F major scale are written as half notes: F, G, A, Bb, C, D, E, F. Above each note are its letter name and an Arabic numeral (1-8). Below each note is a Roman numeral (I-VII-I). The notes are placed on the following lines: F (1st), G (2nd), A (3rd), Bb (4th), C (5th), D (6th), E (7th), F (8th).

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

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes of the F major scale are written as half notes: F, G, A, Bb, C, D, E, F. Above each note is its letter name. Below the first note (F) is a Roman numeral 'I' and a chord symbol 'F7' with fingerings 5, 3, 1. Below the fifth note (C) is a Roman numeral 'V' and a chord symbol 'C7' with fingerings 7, 5, 3, 1. The notes are placed on the following lines: F (1st), G (2nd), A (3rd), Bb (4th), C (5th), D (6th), E (7th), F (8th).

3. THE C DOMINANT SEVENTH SCALE IS RENUMBERED

A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The notes of the C dominant seventh scale are written as half notes: C, D, E, F, G, A, Bb, C. Above each note are its letter name and an Arabic numeral (1-8). Below each note is a Roman numeral (I-VII-I). The notes are placed on the following lines: C (1st), D (2nd), E (3rd), F (4th), G (5th), A (6th), Bb (7th), C (8th).

# *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 - TREBLE CLEF

The musical score is written for C instruments in treble clef, 4/4 time, and B-flat major. It consists of three staves. The first staff begins with a repeat sign and contains four measures with chord symbols Bb7, Eb7, Bb7, and Bb7. The second staff contains four measures with chord symbols Eb7, Eb7, Bb7, and Bb7. The third staff contains four measures with chord symbols F7, Eb7, Bb7, and F7. The piece concludes with a double bar line and repeat dots.

# Formation of the minor scale and the blues pentatonic

## MINOR SCALE ... BLUES PENTATONIC

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### CONCERT INSTRUMENTS

**D FLAT MAJOR SCALE**

Notes:  $Bb$  (C)  $Db$   $Eb$   $F$  ( $Gb$ )  $Ab$   $Bb$  (C)  $Db$

Fingerings: 1 2 3 4 5 6 7 1

Interval labels: 1  $b3$  4 5  $b7$  1

**MINOR PENTATONIC SCALE**

**PENTATONIC BLUES SCALE**

Notes:  $Bb$   $Db$   $Eb$   $F$   $Ab$   $Bb$

Interval labels: 1  $b3$  4 5  $b7$  1

## BASIC BLUES SCALE IN CONCERT B FLAT

### C INSTRUMENTS

Free Lesson - Track 2

# YO DUDE BLUES

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C VERSION - TREBLE CLEF

5

9

## BLUES PATTERNS FORMED ON TONAL CENTERS

10

11

12

# FORMING PENTATONIC PAIRS

CONCERT INSTRUMENTS

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

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

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

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

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

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

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

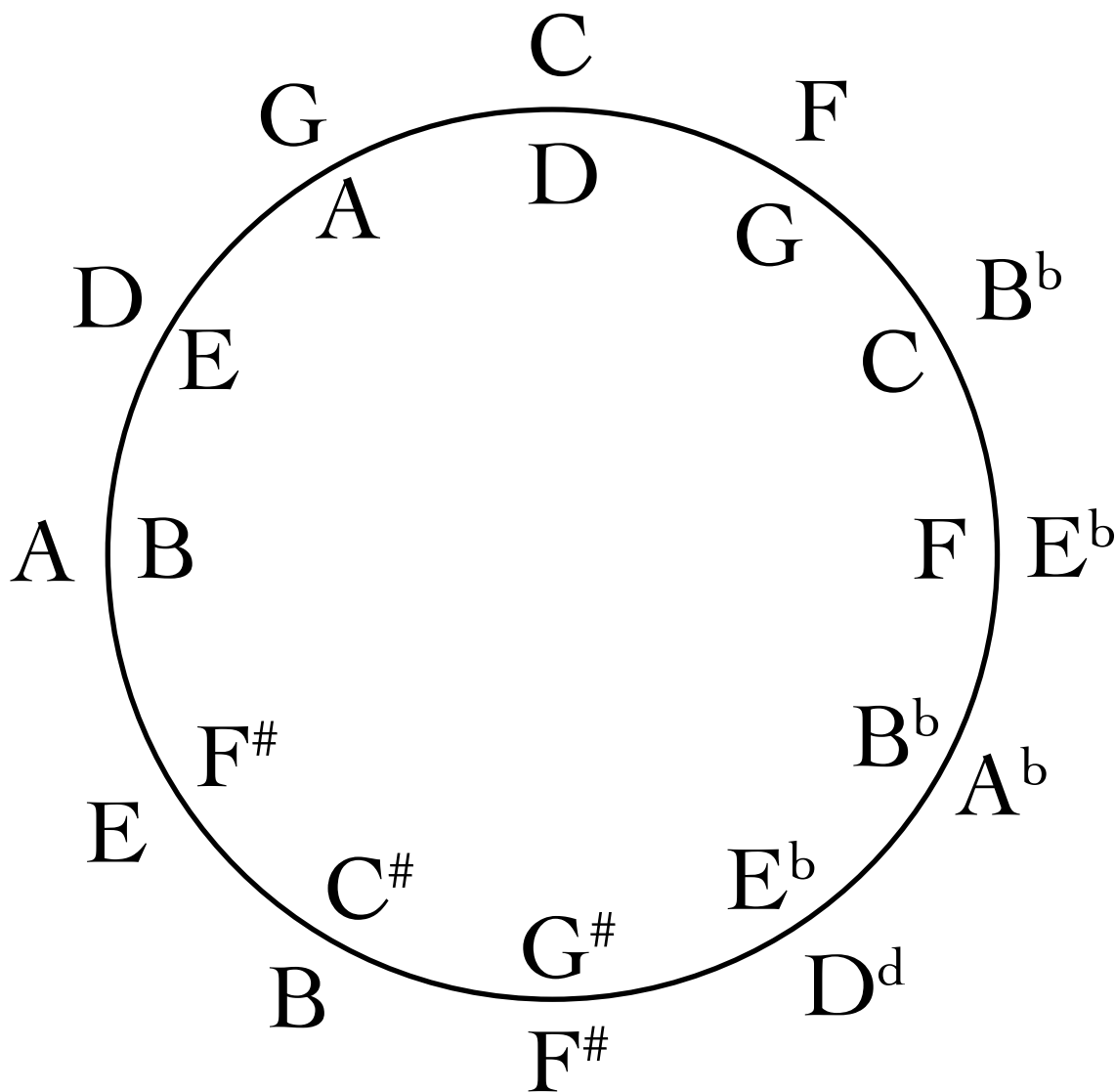
MAJOR PENTATONIC SCALES STARTED ON THE 2ND SCALE STEP CREATE PENTATONIC PAIRS THAT CAN BE CONNECTED AROUND THE CIRCLE OF 4THS

- 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

A B D E G A C D  
 Amin7 Dmin7 G7 Cmaj7

***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

THOMAS

C INSTRUMENTS **C7**

Free Lesson - Track 1

**F7**

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

**Bb7**

7 **Eb7** **Ab7**

13 **Db7**

19 **F#7** **B7**

25 **E7**

31 **A7** **D7**

37 **G7**

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

