

Keys To The Highway

Session 2

“Subtle Tonalities”

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RandyAdamsMusic.com

Subtle Tonalities

(1)

I've been returning to "Key To The Highway" as a song to study over a fairly long period of time. First in maybe 87 or 88. ~~I wanted~~ I wanted to learn how to have my playing reflect the chord changes and have better melodic direction. I don't think I was articulating that thought in my mind clearly. It was more of an intuitive feeling. I was sure that something I felt was important was missing in my improvisation. I'm not sure why this tune caught my interest. I had not really listened to it and I was not studying any particular version.

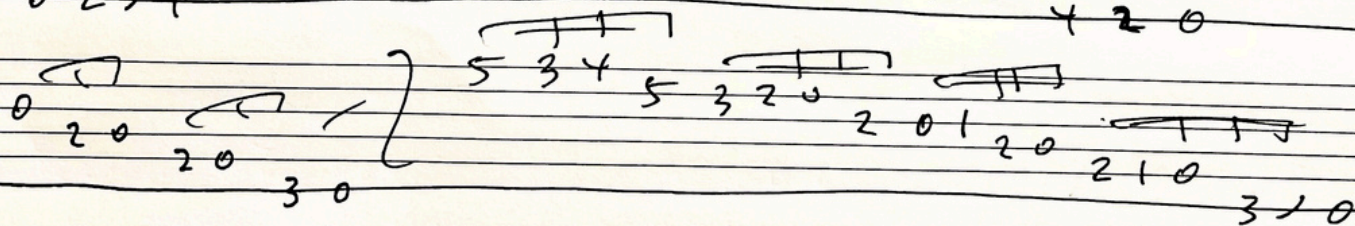
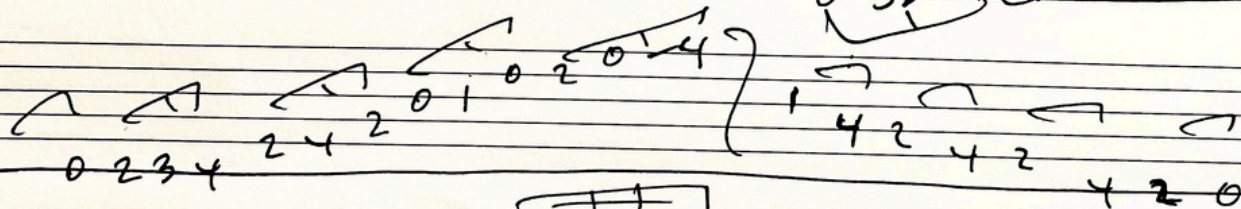
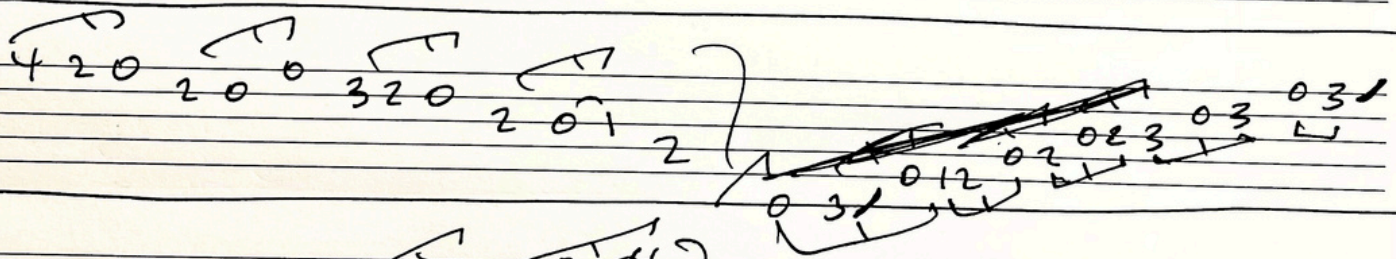
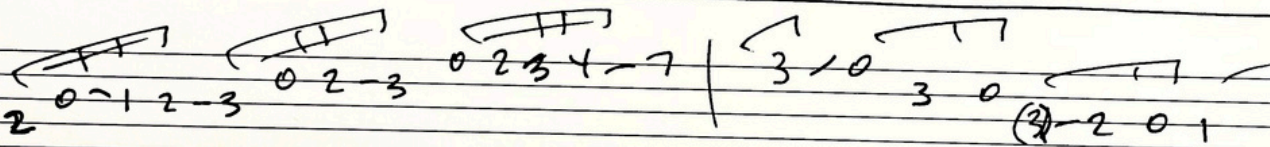
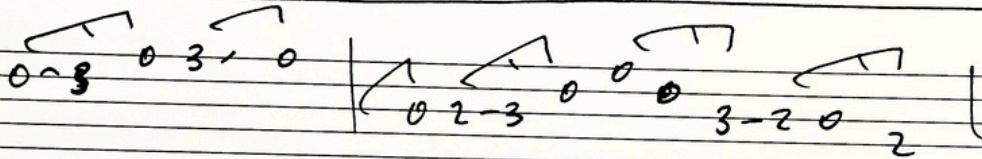
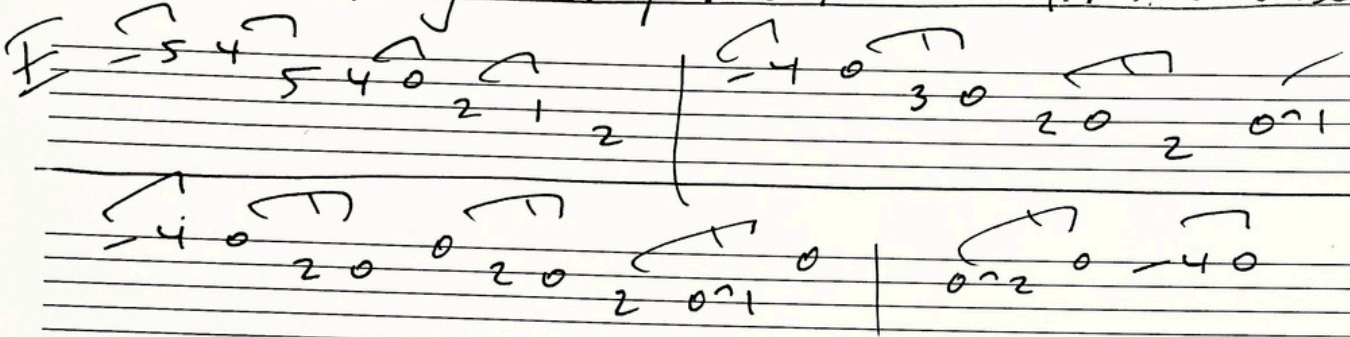
Maybe it's because bluesy tonalities were a bit familiar and the chord progression ~~is~~ is a bit different than a standard 12 Bar so it offered a unique opportunity to express the ~~extra~~ changes.

Now we are looking at it together. In 12 different Keys if we can. The fact that this song is still teaching me after all this time shows the depth that seemingly simple relationships can have when explored deeply over a long period of time.

②

The Big Bill Broozy version is in "E" (Kind of 😊)

Let's freely explore a few sounds against an F chord. Play each phrase several times and listen.



* Hear the subtle shades between Major and Minor tonalities? Learn to flow through Major and minor

MUSIC PARTS blues scales and pentatonics. \neq mixolydian (A major)
Try and discover how intervals can be transferred freely

between them.

Subtle Tonalities

3

The next chord in our progression is B⁷. Let's try some more sounds. Play the chord before each melody

B⁷ 5 4 2 0 4 2 0 3 1 | 0 3 1 0 2 5 2 3 1 0

2 3 1 4 2 4 2 (0) 1 | 3 0 3 0 2 0 2 0

0 1 2 0 1 2 1 4 0 1 2 | 5 5 5 3 4 2 4 5 1 2

2 3 0 3 1 0 3 0 2 0 } 2 0 1 4 1 4 2 (3) 4 2 (3) 2 0

3 2 0 3 2 0 4 3 4 2 0 2 } 4 2 4 7 5 4 2 4 0 1 4

2 0 2 4 2 4 3 4 2 4 5 } 3 2 0 2 0 1

~~3 0 3 0 2 3 1 0~~ } ~~3 0 2 0 2 2 1 0~~ } x 2 0 2 0 2 2 1 0

2 4 0 1 4 1 4 2 3 4 } x 4 3 2 4 3 2 0 1 2 0 2 2

3 2 4 2 3 2 0 } 7 0 2 0 1 2 } 4 2 5 2 3 4 3 4 4 5 4 4

4



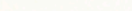

A 2 4 5 3 0 3 2 2 0 2 3 4 0 5 2 5 2 (5) 4 2 2 (3) 2 0

$\overbrace{30}^{(1)}$ $\overbrace{30}^{(1)}$ $\overbrace{(3)20}^{(1)}$ $\overbrace{2021}^{(1)}$ $\overbrace{2}^{(1)}$ $\overbrace{24}^{(1)}$ $\overbrace{25}^{(1)}$ $\overbrace{25}^{(1)}$ $\overbrace{23203}^{(1)}$





$\overline{30}$ $\overline{30}$ $\overline{30}$ $\overline{3-20}$ $\overline{20}$ $\overline{20}$ $\overline{20}$ $\overline{3-4}$

Handwritten musical notation on a five-line staff, featuring various rhythmic values and accidentals:

- First measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Second measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Third measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Fourth measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Fifth measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Sixth measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Seventh measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).
- Eighth measure: Quarter note (C4), quarter note (D4), quarter note (E4), quarter note (F4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5).

1-2 2 4 5 2 3-4 0

4-5 4-3 1 2 0 2 1 0 3 1 0

$$\begin{array}{ccccccc}
 \triangle & \triangle & & \triangle & & \triangle & \triangle & \triangle & \triangle & \triangle \\
 2-1=2 & -5 & 5 & 4 & 0 & 3 & 2 & 2 & 5 & 3 & 5 & -3 & 1 & 2 & 3 & 4 & 1 & 3 & 1 & 2 & (1) & 2
 \end{array}$$

$-4 \quad 2 \quad 4 \quad 2 \quad 1 \quad 3 \quad 1 \quad 2 \quad 0 \quad 2 \quad 1 \quad 0 \quad 3$

5

$\begin{array}{ccccccc} \nearrow & \nearrow & \nearrow & & \nearrow & \nearrow & \nearrow \\ 0 \sim 3 & 0 & 3 \sim 0 & 1 \sim 0 & 3 & 0 & 3 \end{array}$

$\begin{array}{ccccccc} \nearrow & & \nwarrow & & \nearrow & & \nwarrow \\ 2 & 0 & 4 & 3 & (1) & 2 & 5(1) & 2 & 5 \end{array}$

Handwritten musical notation for the second staff, showing a sequence of notes and rests with fingerings and slurs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The piece is divided into two measures by a double bar line. The first measure contains a sequence of notes and rests, while the second measure continues the melody with a final cadence.

Handwritten musical notation on a five-line staff. The notation consists of a sequence of notes and rests, with some notes beamed together. The notes are mostly eighth notes, and there are some rests. The notation is written in a cursive style.

$\begin{array}{cccccccccccccccc} \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow & \nearrow \\ 0^{\wedge}3 & 0^{\wedge}3 & 0^{\wedge}2 & 1^{\wedge}0 & 2 & 0^{\wedge}2 & -4 & 0 & -4 & 2 & (3) & -2 & 0 & 2 & 0 & 0 & -2 \end{array}$

Subtle Tonalities

(6)

Moving into "D" we will add the 6th.

Handwritten musical notation on a 10-staff system. The notation consists of numbers (0, 1, 2, 3, 4, 5, 6) and symbols (arrows, triangles, brackets) indicating fingerings and phrasing. The notation is spread across five lines of the staff system.

Don't worry too much about the timing. The idea here is to get used to the way tonality can flow from note to note and then eventually chord to chord.

Handwritten musical notation on a 10-staff system. The notation consists of numbers (0, 1, 2, 3, 4, 5, 6) and symbols (arrows, triangles, brackets) indicating fingerings and phrasing. The notation is spread across five lines of the staff system.

Subtle Tonalities

7

Moving into "6" we will add C.

C 3 1 3 0 3 1 4 1 1 3 0 3 1 3 3 2 0 2 1 3 4 0 3 1 4 0 1

3 4 1 5 4 5 5 3 2 3 6 5 3 4 5 3 4 0 1

1 3 1 3 1 4 1 1 3 0 3 1 3 (1 7 2) X 5 2 5 2 5 4 1 4 1

8 6 8 6 4 5 2 6 4 5 3 4 3 6 3 3 1 2 1 3 1 1

3 0 3 1 3 3 0 1 3 3 1 3 3 1 3 2 1 3 2 0 3 0 1 3

5 4 5 6 4 5 5 2 3 8 7 8 4 5 3 5 6 5 3 6 5 3 5 5

6 5 3 6 5 3 (4) 3 1 3 2 0 3 2 0 2 1 3 4 1 5 5 3 2 3

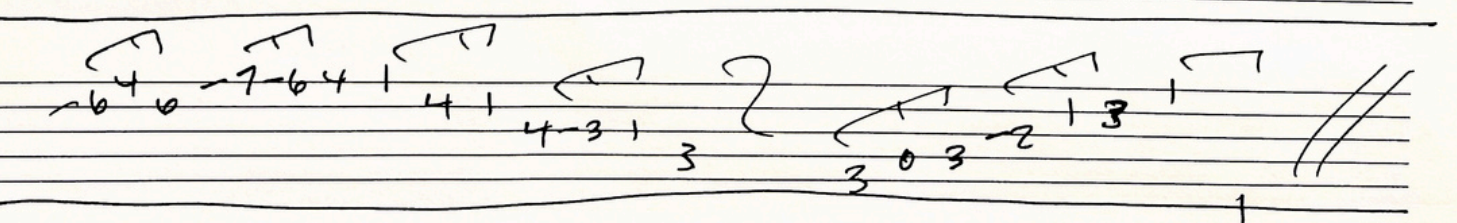
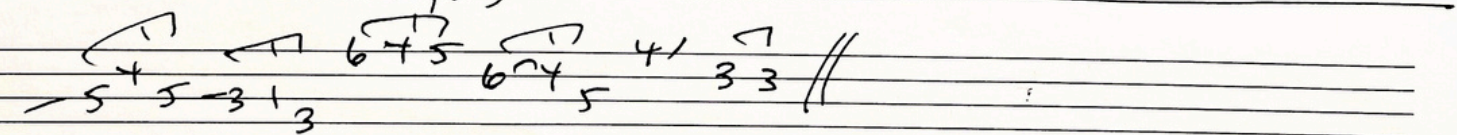
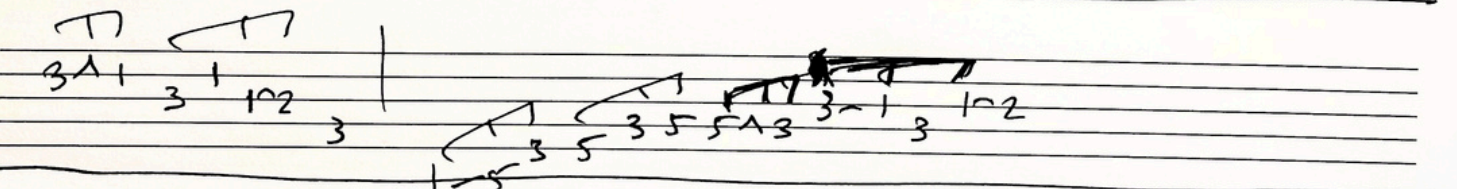
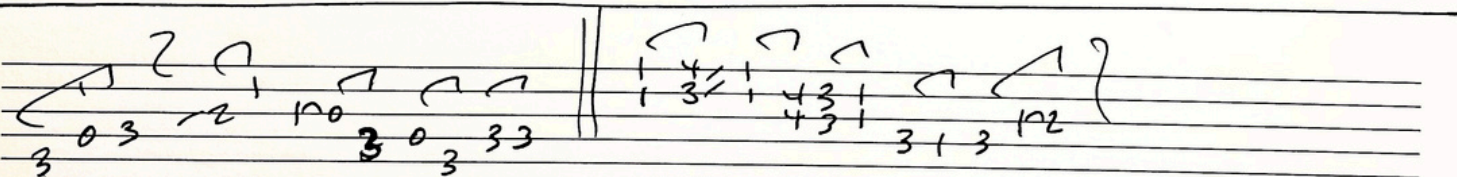
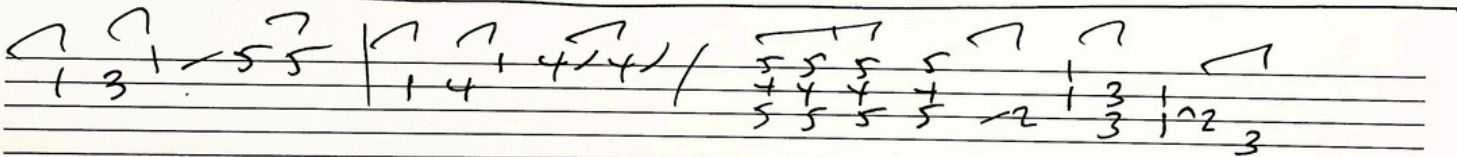
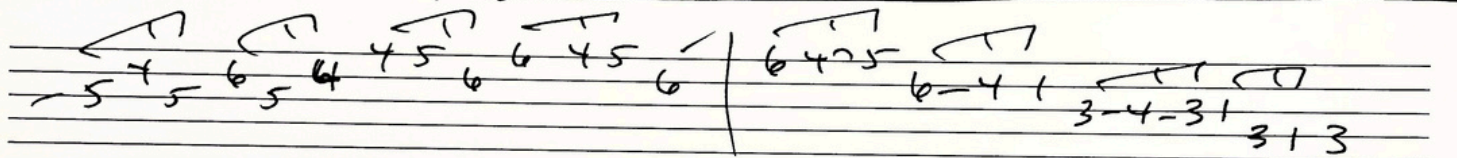
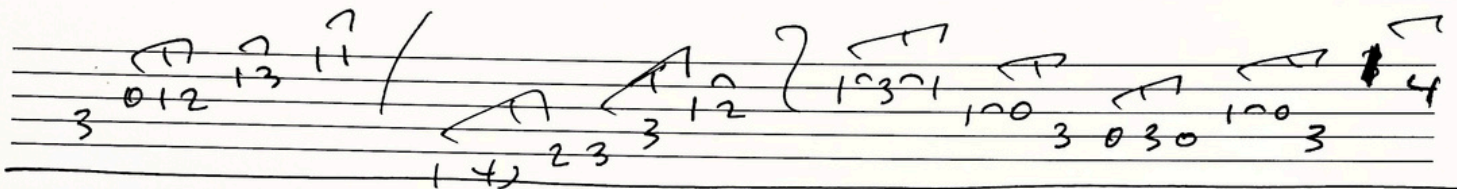
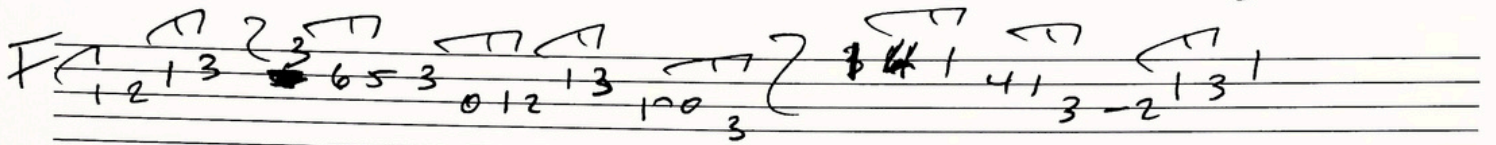
6 3 6 3 6 5 3 5 3 5 3 1 5 1 (4) 5 5 5 5 3 6 4 5 5

5 3 4 5 3 4 5 5

Subtle Tonalities

8

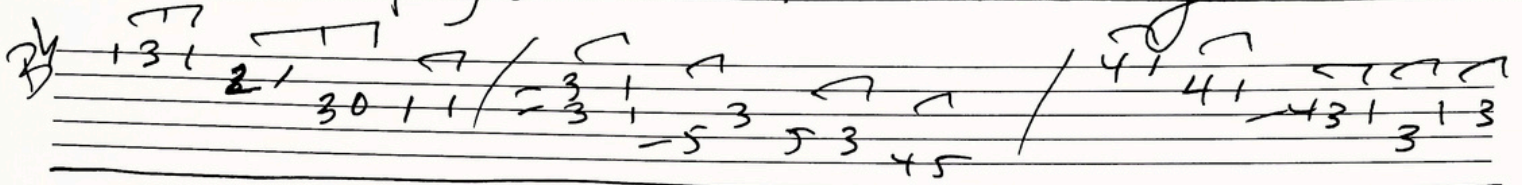
Moving into C we will add F. Notice we are staying on the low end of the neck. You are going to want to explore the entire instrument and find flows for these tonalities across the entire fingerboard.



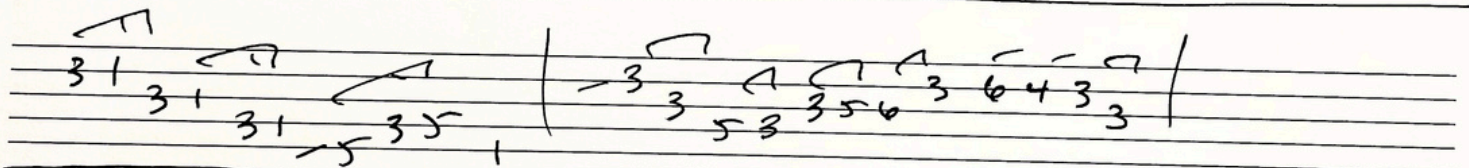
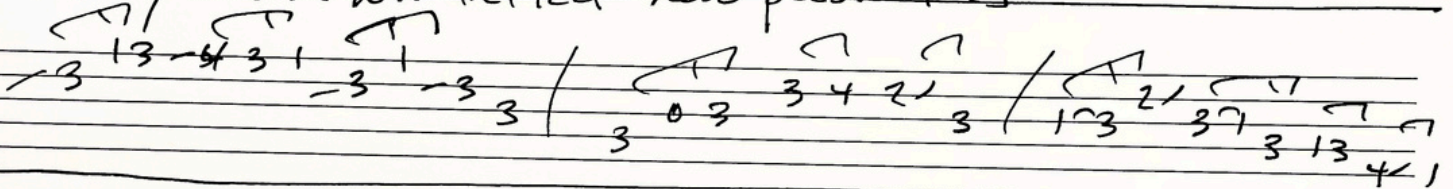
Subtle Tonalities

9

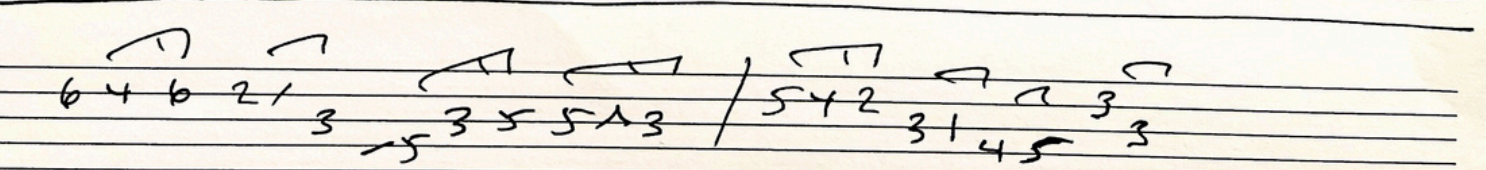
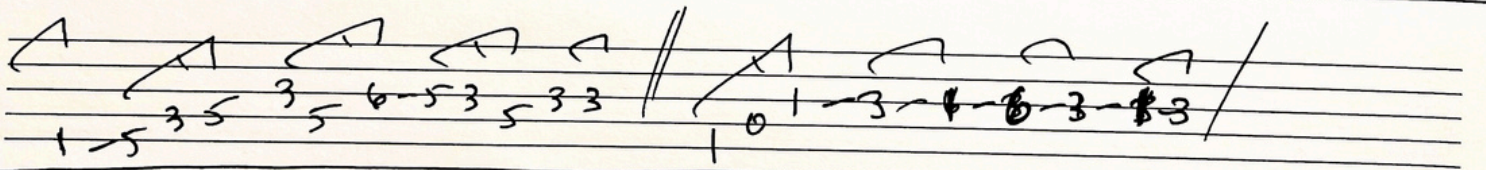
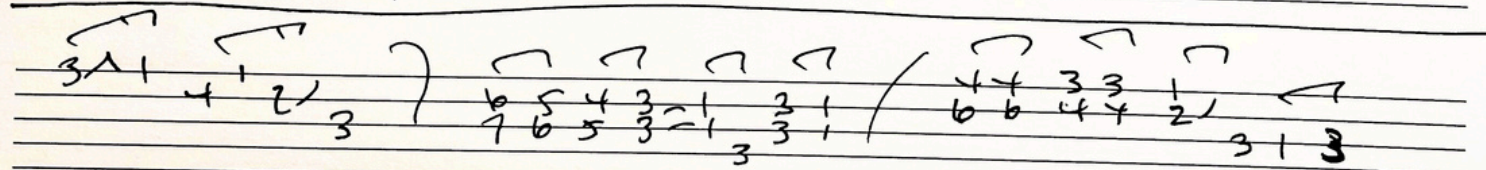
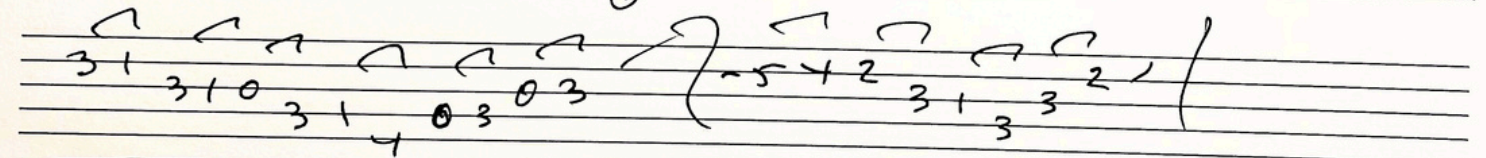
Moving to the key of "F" we will add B^b
Remember play the chord then a melody




Remember to ~~separate~~ put these in context with the key they are in. The Tonality will flow in a different way in each context: in "F" B^b would be the IV in E^b the I in E^b the V. As you progress through each key every chord will reflect new possibilities



①



10

F# 

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of several measures, with some notes beamed together and others marked with accents. The handwriting is in black ink on a white background.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Above the staff, there are several curved lines and numbers (1, 2, 3) indicating fingerings or breath marks. The notes are written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single staff, with notes and rests connected by beams and bar lines. The notation is somewhat informal and appears to be a student exercise or a sketch.

① ① ③

6 5 3 5 4 2 1 3 1 3 (4) 3 1

3 1 3 1 3 3 1 3

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and fingerings. The notes are: 3, 1, 3, 5, 3, (5), 3, 1, 5, 3, 5, 4, 7. There are also some additional markings like 'x' and '7' above the staff.

$\begin{array}{r} \text{16} \\ \text{5} \end{array} \begin{array}{r} \text{4} \\ \text{5} \end{array} \begin{array}{r} \text{65} \\ \text{71} \end{array} \begin{array}{r} \text{4} \\ \text{71} \end{array} \begin{array}{r} \text{4} \\ \text{4} \end{array} \begin{array}{r} \text{87} \\ \text{87} \end{array} \begin{array}{r} \text{65} \\ \text{65} \end{array} \begin{array}{r} \text{35} \\ \text{35} \end{array} \begin{array}{r} \text{1} \\ \text{3} \end{array} \begin{array}{r} \text{21} \\ \text{21} \end{array} \begin{array}{r} \text{31} \\ \text{31} \end{array} \begin{array}{r} \text{5} \\ \text{5} \end{array}$

Play and explore the tune in context.
Are we playing scales ???

Subtle Tonalities

11

Moving into Eb we will add Ab

Ab 1 3 1 3 5 4 (5) 3 1 } 4 2 4 2 0 1 1 }

1 0 1 1 2 3 4 4 3 2 } 4 2 4 2 0 1 1 4 1 1 1 3 4 }

4 6 5 4 6 1 4 6 4 4 5 6 } 6 4 6 4 2 4 6 4 }

7 1 4 7 4 7 6 4 5 7 4 6 (4) 5 }

6 4 6 4 4 3 6 } 6 3 6 5 4 6 4 8 }

4 1 4 3 1 3 1 3 4 3 1 3 1 } 4 3 2 1 1 2 3 3 4 }

8 7 7 8 4 6 5 4 3 2 | 4 2 4 2 2 4 2 4 1
8 5 7 8 5 6 5 4 8 4 3

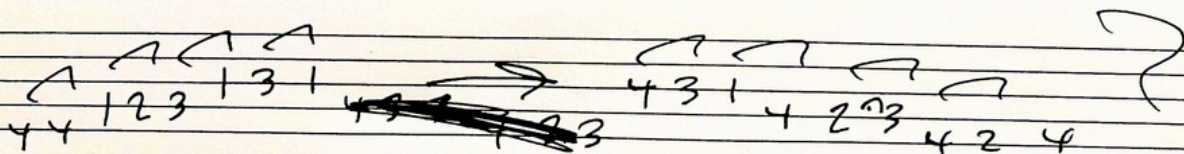
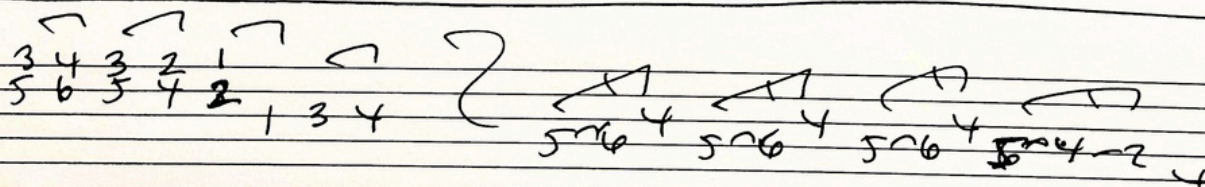
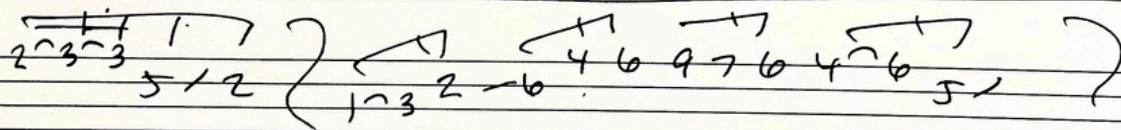
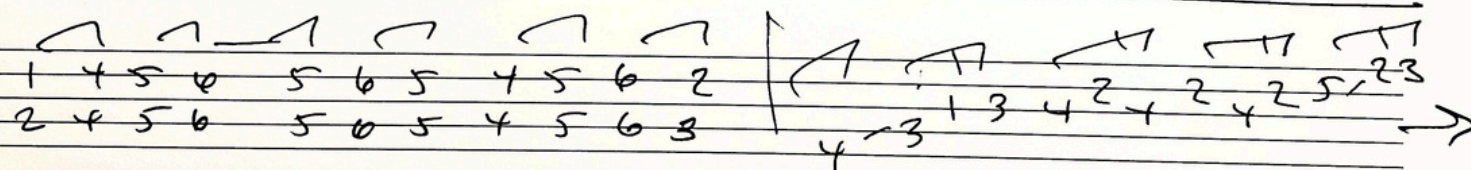
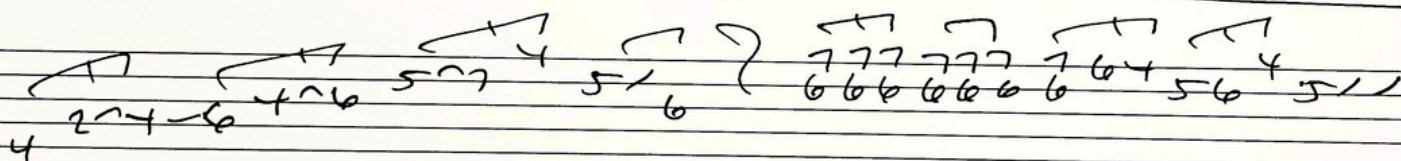
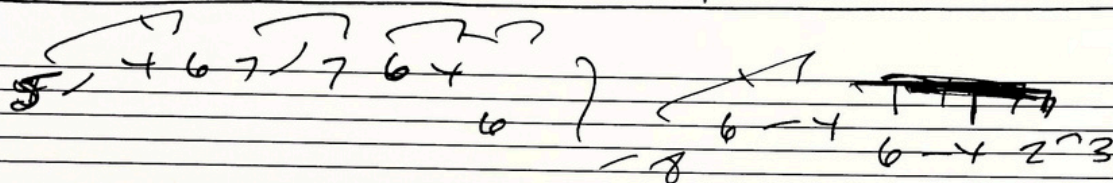
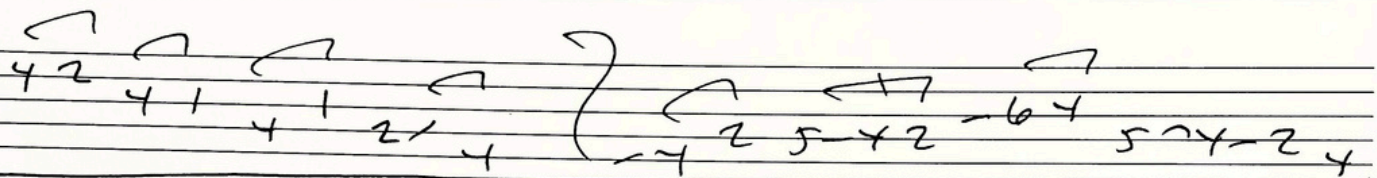
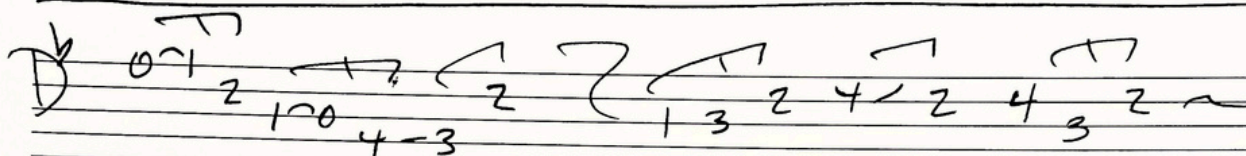
6 4 6 4 6 4 6 4 6 4 6 4 7 7 4 }

6 3 6 3 4 5 4 7 6 4 7 8 4 6 4 1 6 }

Subtle tonalities

10

Moving into A \flat we will add D \flat
Remember these are just short phrases that
explore flows of tonality.



Subtle Tonalities

13

Moving into the key of D \flat we will add 6 \flat

6 \flat 6 \flat 4 2 5 4 2 2 3 5 2 5 6 2 5 1 2 2 1 4 2 4

0 1 4 2 4 2 3 2 4 5 2 4 2 1 0 2 3 4

7 8 7 5 7 5 5 4 7 4 5 7 7 7 7 6 5 4 3

4 1 2 4 4 2 4 2 5 4 3 4 0 3 2 0 4 2 3 2 0 2

4 1 4 (2 7 3 2 4 (2 3 4 5 4 3 0 4 2 1 0 2 4 2 4 4

2 3 2 4 2 7 2 0 2 5 2 5 2 0 2 5 4 2 5 4 2 5 4 2 4

Remember to work in every area on the neck.
No reason to be in a hurry. Notice we
haven't talked much about scales? Focus on
flows of tonality. Try different grooves
as you explore the keys. Have fun 😊

If you would like to study privately with me click the active link below and fill out the blu form at the bottom of the page.

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