

## Keyboard Skills II

Week 2 : Relative minor

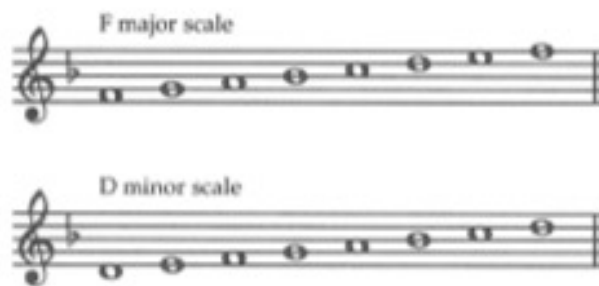
### MINOR SCALES

This unit introduces minor scales, scales of other modes, and the chromatic scale, together with pieces based on these scales.

#### Relative Major and Relative Minor Scales

---

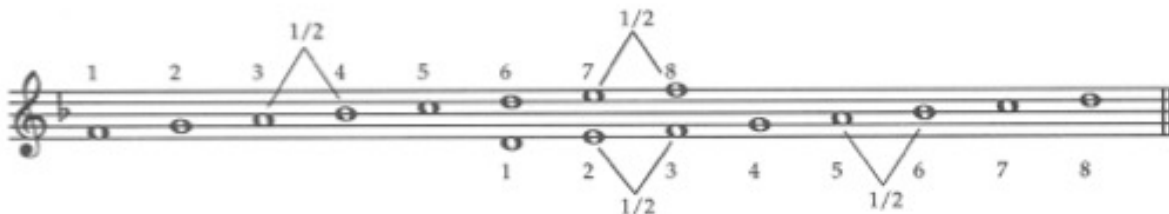
Each minor scale is built from a corresponding major scale with the same key signature; this major scale is referred to as the **relative major**. For example, the F major scale is the relative major of the D minor scale (and the D minor scale is the **relative minor** of the F major scale) because both scales have one flat in their key signatures.



#### Natural Minor Scale

---

The **natural minor scale** is formed by beginning on the sixth tone of its relative major and continuing up an octave. The natural minor scale can also be formed by beginning *three half steps down* from its relative major key (see p. 457).

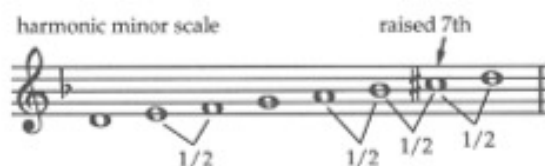


Note that while the half steps occur between tones 3 and 4 and between tones 7 and 8 in the major scale, they occur between tones 2 and 3 and between tones 5 and 6 in the natural minor scale.



## Harmonic Minor Scale

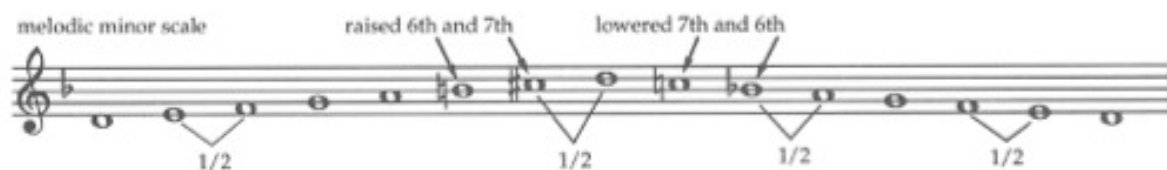
Besides the natural form, there are two other forms of the minor scale—the harmonic and the melodic. The harmonic minor scale is probably the most frequently used form of the three. It is the same as the natural minor scale with the exception of the seventh tone, which is raised one half step with the use of an accidental.



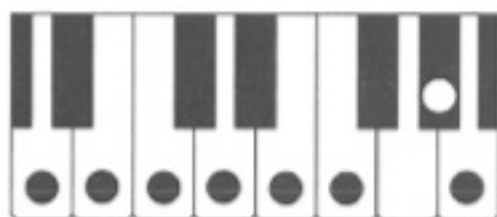
Note that the half steps in the harmonic minor scale occur between tones 2 and 3, between tones 5 and 6, and between tones 7 and 8. The raised seventh tone creates an interval of a step and a half between tones 6 and 7.

## Melodic Minor Scale

The melodic minor scale is the same as the natural minor scale, except that the sixth and seventh tones are raised one half step in its ascending form. The descending melodic minor scale is identical to the natural minor form:

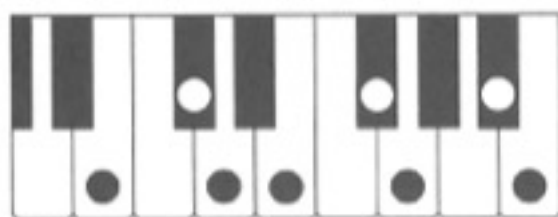


Note that the half steps in the melodic minor scale occur between tones 2 and 3 and between tones 7 and 8 ascending, and between tones 2 and 3 and tones 5 and 6 descending.



Am

Musical notation for the A minor triad exercise. The treble clef staff shows the notes A, C, and E with fingerings 1, 2, and 3 respectively. The bass clef staff shows the notes A, C, and E with fingerings 5, 4, and 3 respectively. The notes are grouped by vertical dashed lines.



Bm

Musical notation for the B minor triad exercise. The treble clef staff shows the notes B, D, and F with fingerings 1, 2, and 3 respectively. The bass clef staff shows the notes B, D, and F with fingerings 4, 3, and 2 respectively. The notes are grouped by vertical dashed lines.



## STUDY

3-7

Ferdinand Beyer (1803–1863)  
Op. 101, No. 42

Andante

*mf*

1.

### Harmonization

Harmonize each of the melodies by playing tonic (i) or dominant (V) on the first beat of every measure.

- Use tonic when most of the melody notes are 1, 3 and 5.
- Use dominant when most of the melody notes are 2, 4 and 5.
- Begin and end each harmonization using tonic.

Dominant almost always precedes tonic at the end of the piece.

3-17

3-19

Spirited

*mf*

3.

*mp*

i V

5