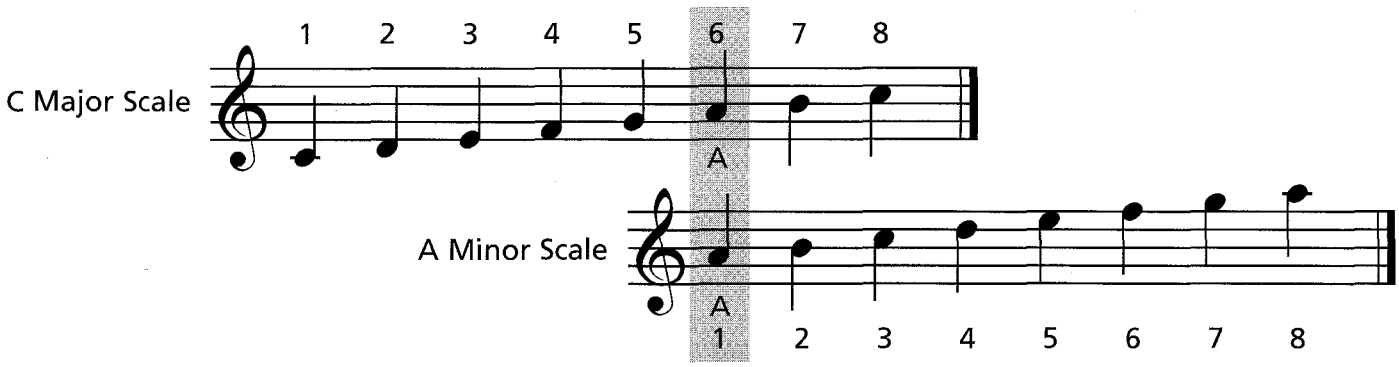
UNIT 14 LESSON 56

Minor Scales

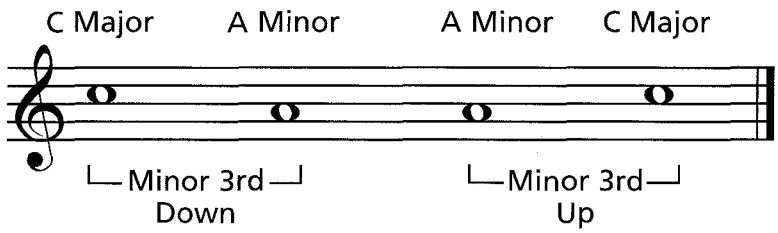
Remember, there are 15 major scales with unique key signatures—see Book 2, page 50.
For every major key, there is a RELATIVE MINOR KEY that has the *same* key signature.

Each relative minor scale begins on the 6th note of the RELATIVE MAJOR SCALE.
The 6th note is the keynote of the minor scale and the note from which the scale gets its name.



The keynote of a relative minor scale may also be found by *descending* a minor 3rd from the keynote of the major scale.

Conversely, the keynote of the relative major scale may be found by *ascending* a minor 3rd from the keynote of the minor scale.

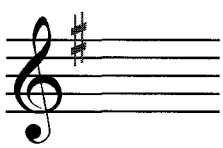


The keys of C major and A minor are relatives because they have the same key signature (no ♯s, no ♭s).

Exercises

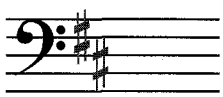
1 Write the relative minor key name and the key signature for each major key.

G major: E minor

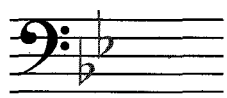


F major: D minor

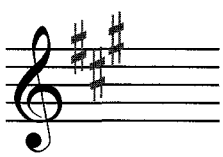
D major: B minor



B♭ major: G minor

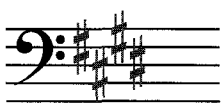


A major: F# minor

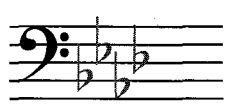


E♭ major: C minor

E major: C# minor

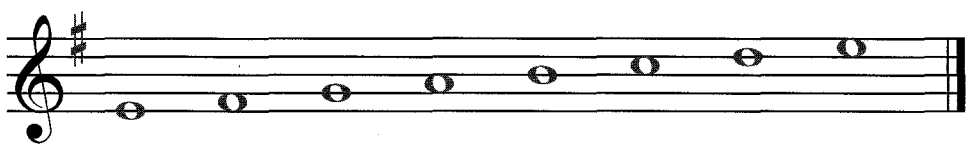


A♭ major: F minor

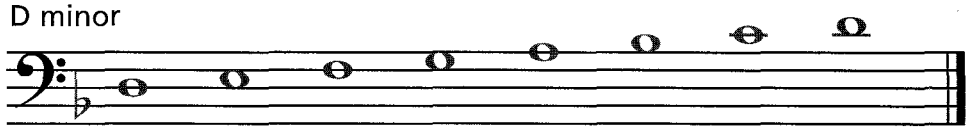


* **2** Write the following minor key signatures and scales.

E minor



D minor

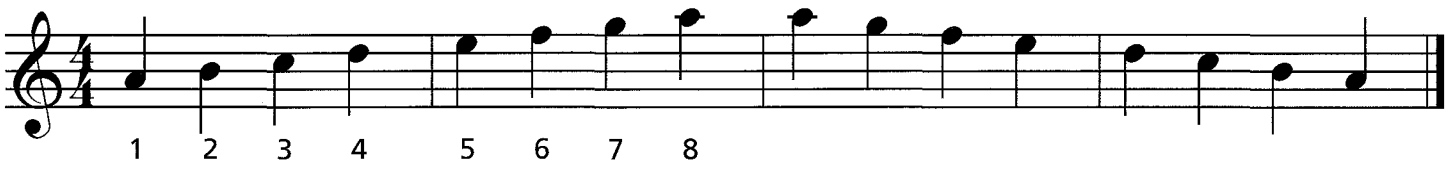


*Correct student answers may vary.

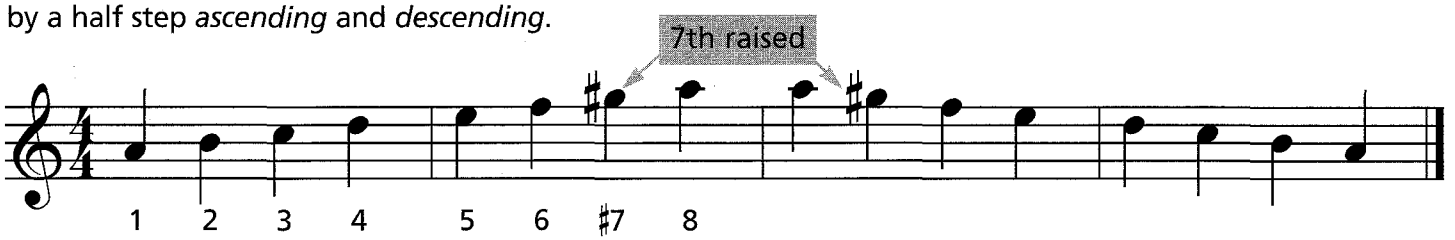
Natural, Harmonic and Melodic Minor Scales

There are three types of minor scales: the NATURAL, HARMONIC and MELODIC.

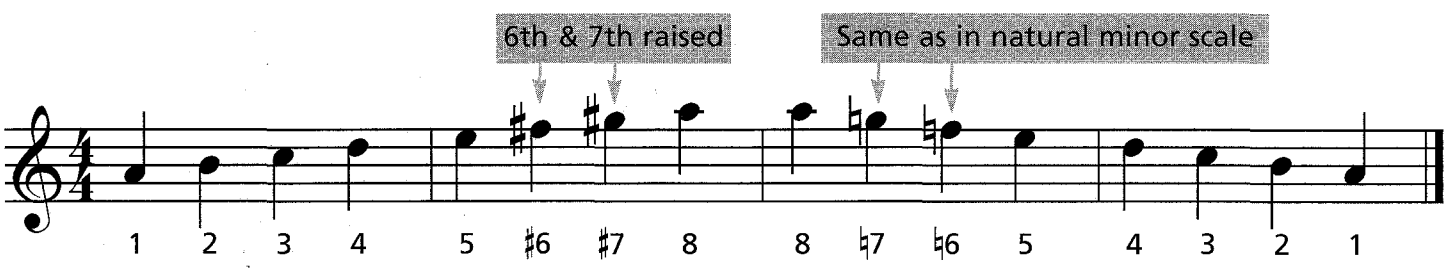
The NATURAL MINOR SCALE uses *only* the tones of the relative major scale.



The HARMONIC MINOR SCALE raises the 7th tone (G) by a half step *ascending* and *descending*.



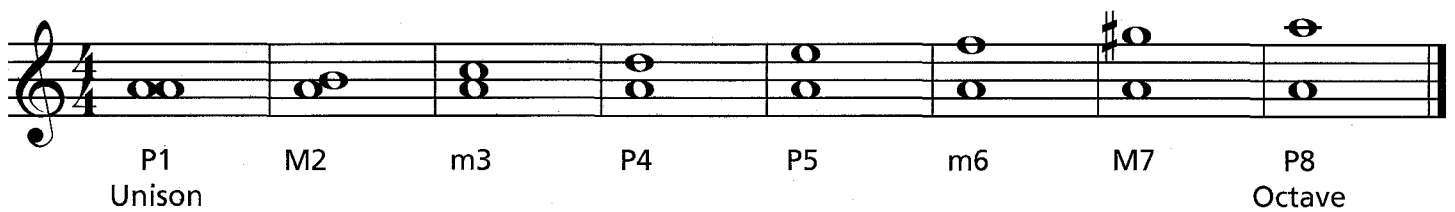
The MELODIC MINOR SCALE raises the 6th (F) and 7th (G) tones by a half step *ascending*. It *descends* like the natural minor scale.



The Harmonic Minor Scale is the most frequently used of the three minor scales.

THE DIATONIC INTERVALS OF THE HARMONIC MINOR SCALE

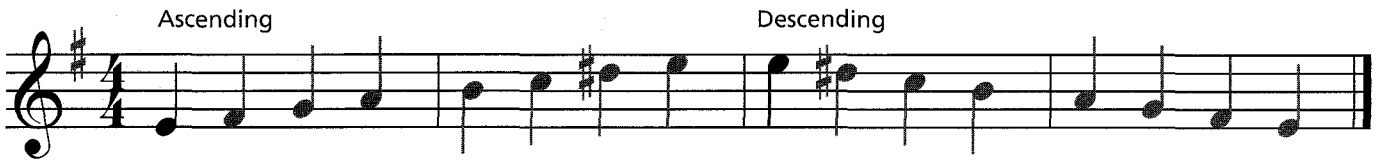
All diatonic intervals in the harmonic minor scale are either perfect (P), major (M) or minor (m). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd and 7th; the minor intervals are the 3rd and 6th. This is true for all harmonic minor scales. Compare with the major scale intervals in Book 2, page 56.



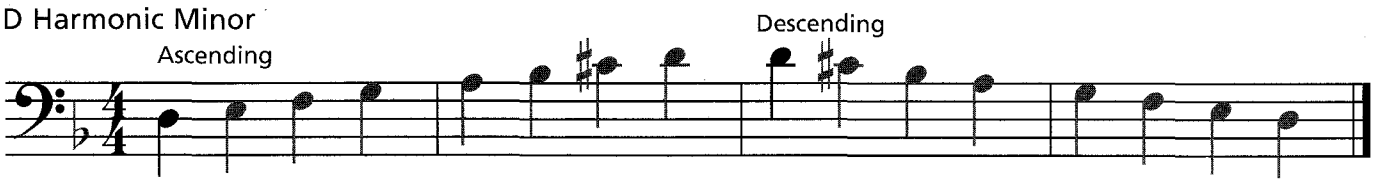
Exercises

1 Write the following harmonic minor scales with key signatures using quarter notes.

E Harmonic Minor



D Harmonic Minor

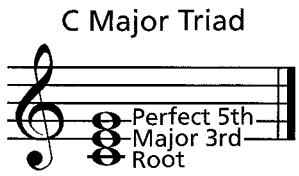


UNIT 14 LESSON 58

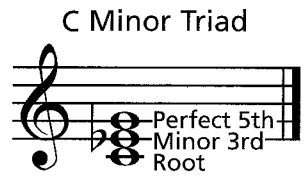
Minor Triads

Just as a major triad can be built from the 1st, 3rd and 5th scale degrees of a major scale, a MINOR TRIAD can be built from the 1st, 3rd and 5th scale degrees of a minor scale.

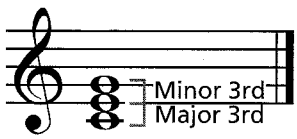
Major triads consist of a root, major 3rd and a perfect 5th.



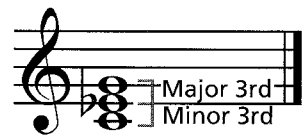
Minor triads consist of a root, minor 3rd and a perfect 5th.



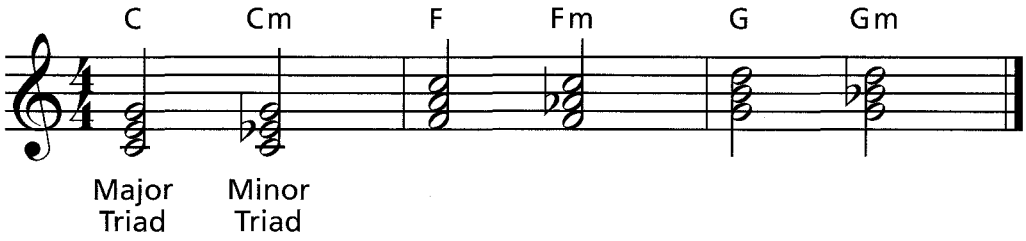
Build a major triad by adding a minor 3rd on top of a major 3rd.



Build a minor triad by adding a major 3rd on top of a minor 3rd.

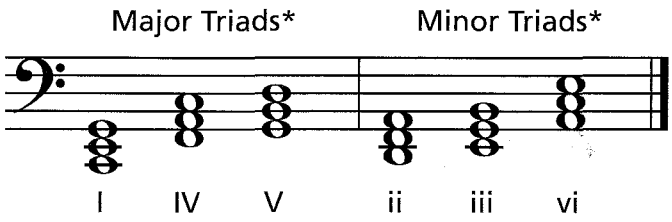


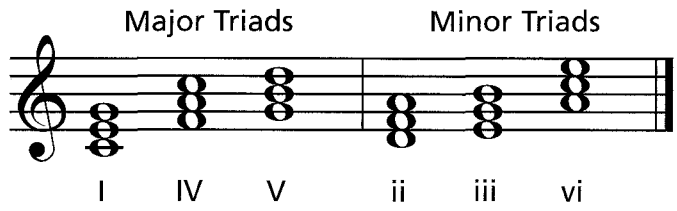
Any major triad may be changed to a minor triad by lowering the 3rd by ½ step.



MAJOR and MINOR TRIADS IN THE MAJOR SCALE

In a major scale, only triads with the root on the 1st, 4th and 5th scale degrees are *major triads.* Triads with the root on the 2nd, 3rd and 6th scale degrees are *minor triads.*

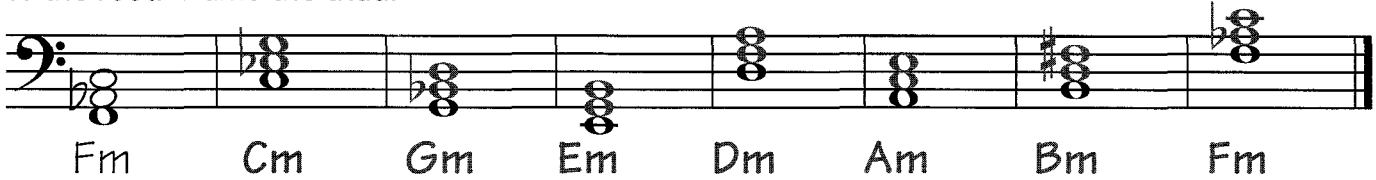




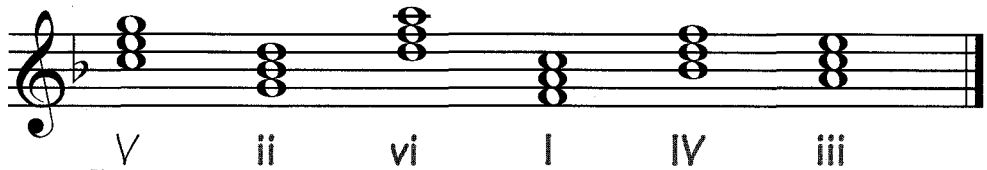
*Major triads are numbered with upper case Roman numerals (I), minor triads with lower case Roman numerals (ii).

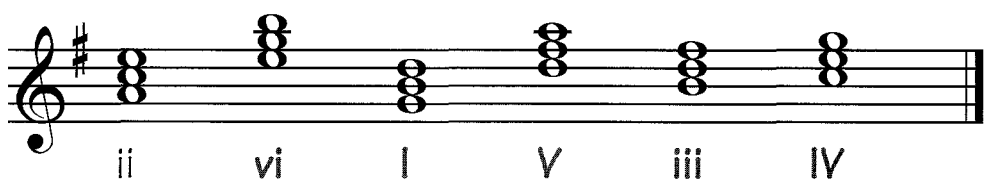
Exercises

1 Build minor triads (adding accidentals where necessary) using each of the following notes as the root. Name the triad.



2 Label each triad in the keys of F and G major using upper and lower case Roman numerals.



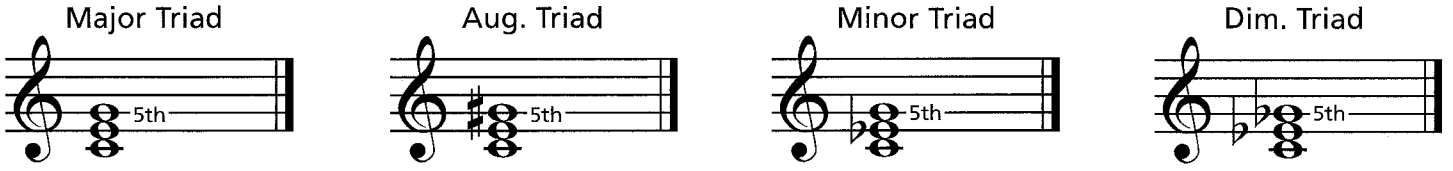


Augmented and Diminished Triads

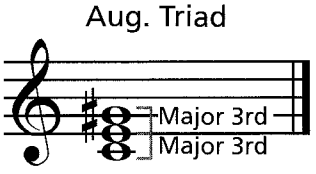
Major and minor triads can each be altered. Major triads may be made *larger* (augmented) and minor triads may be made *smaller* (diminished).

An AUGMENTED TRIAD is a major triad that has been made larger by *raising* the 5th by ½ step.

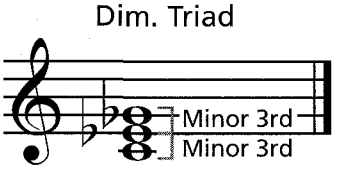
A DIMINISHED TRIAD is a minor triad that has been made smaller by *lowering* the 5th by ½ step.



Build an augmented triad by adding a major 3rd on top of a major 3rd.

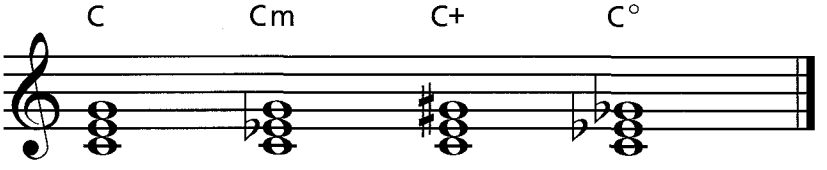


Build a diminished triad by adding a minor 3rd on top of a minor 3rd.



SUMMARY OF MAJOR, MINOR, AUGMENTED AND DIMINISHED TRIADS

Major	=	major 3rd + minor 3rd
Minor	=	minor 3rd + major 3rd
Augmented	=	both 3rds are major
Diminished	=	both 3rds are minor

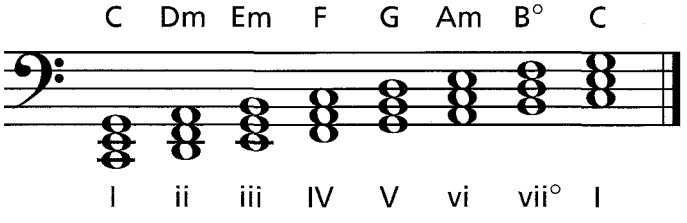


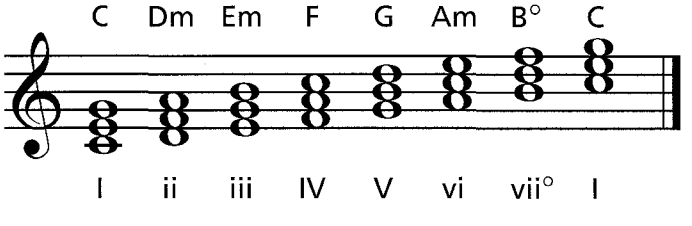
Triads and chords may be indicated by letters and symbols:
Chord letter only = major, m = minor, + = augmented, ° = diminished

MAJOR TRIAD SCALE

In the major scale, triads built on the:

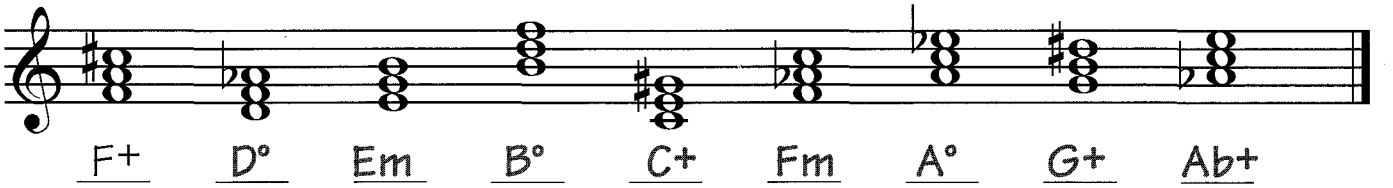
- 1st, 4th, and 5th scale degrees are major triads,
- 2nd, 3rd and 6th scale degrees are minor triads,
- 7th scale degree is a diminished triad.





Exercises

1 Write the name of each triad and indicate whether it is major (chord letter), minor (m), augmented (+) or diminished (°).



UNIT 16 **LESSON 64**

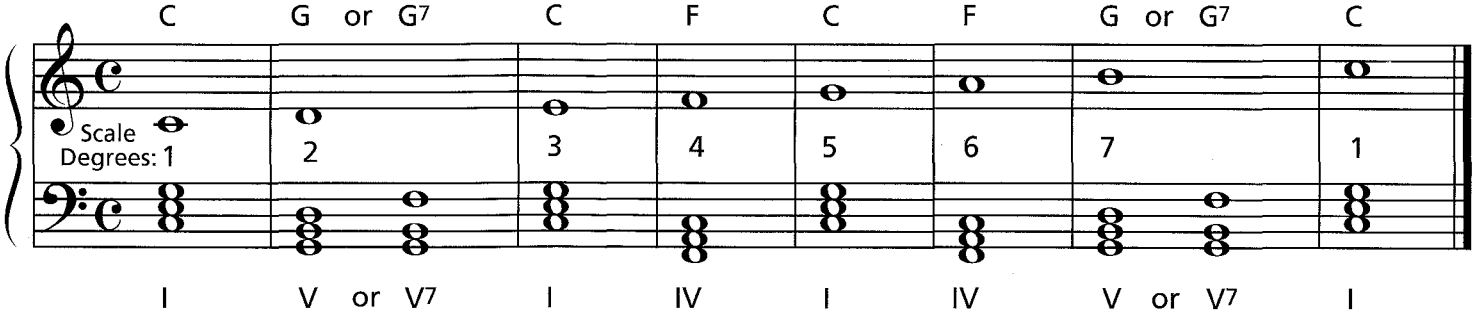
Harmonizing a Melody in a Major Key

To HARMONIZE a melody means to create a chord accompaniment for it. Since the I, IV and V (or V7) chords contain all the notes of the major scale, many melodies in a major key can be harmonized with just these three chords.

To determine the chords to be used, analyze the melody notes. Consult the following chart to see which chord is generally used with each melody note of a major scale. When more than one chord can be chosen, your ear should always be the final guide.

Scale Degree	Chord
1, 3, 5	I chord
2, 4, 5, 7	V (or V7) chord
1, 4, 6	IV chord

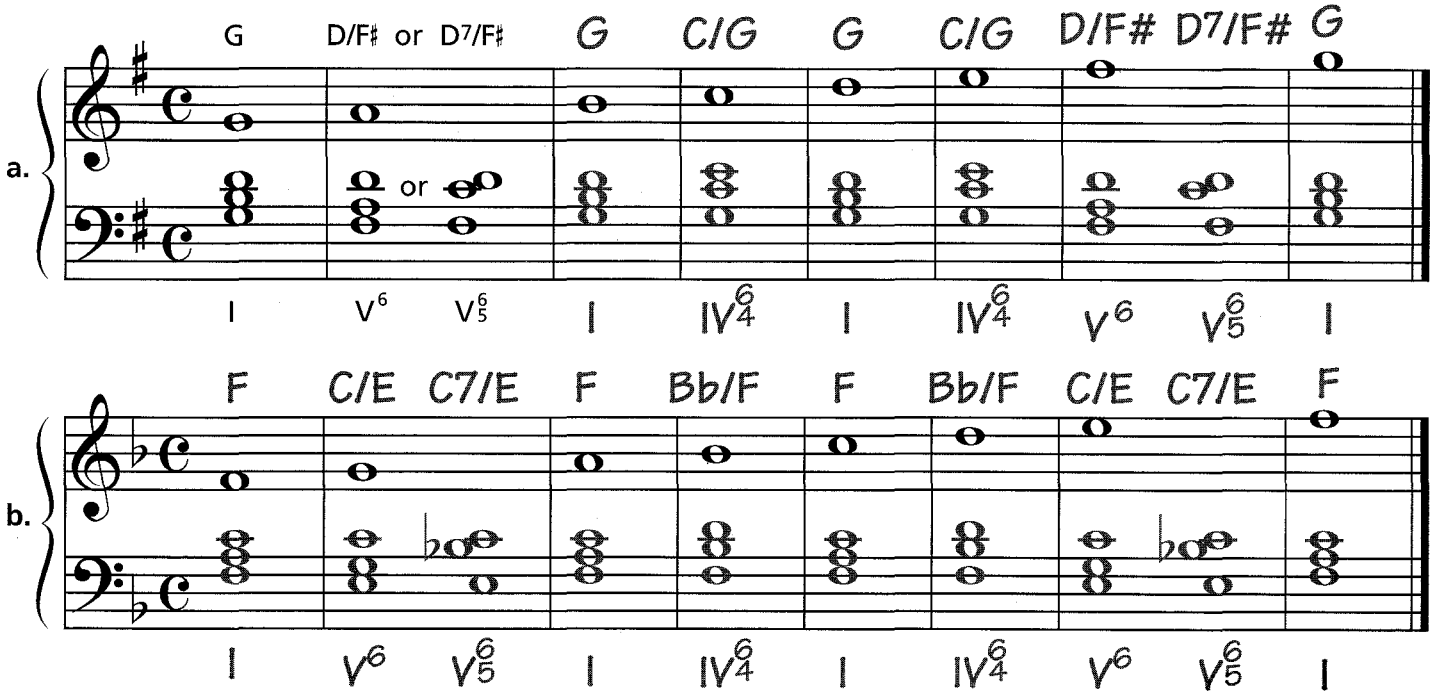
Here is a C major scale that is harmonized using only the I, IV and V (or V7) chords. When harmonizing with the V7 chord, the 5th is often omitted.



Most harmonizations usually begin and end with a I chord.
A V (or V7) chord usually precedes the last chord.

Exercises

1 Harmonize the G and F major scales with the I, IV, V (and V7) chords using inversions, where necessary, to achieve a smooth progression between chords (see page 87). Write the chord symbols above the staff and the Roman numerals below the staff for each chord.



EAR TRAINING FOR LESSONS 56–59

35

Examples:

1

a. M

b. m

c. m

d. M

e. m

2 Play scales from Example 2, right.

3

a. N

b. H

c. M

d. H

e. M

f. N

4

a. m3

b. P5

c. P5

d. m3

e. m3

f. P5

Page 94 of Student Book:

94 UNIT 14 EAR TRAINING FOR LESSONS 56–59

Track 7 **1** Listen to a C major scale followed by an A natural minor scale, the relative minor of C major.

C Major A Minor

Write whether each example is a major (M) or natural minor (m) scale. a. M b. m c. m d. M e. m

Track 8 **2** Listen to the A natural, harmonic (raised 7th) and melodic minor (raised 6th and 7th *ascending* and natural minor *descending*) scales.

A Natural Minor Scale

A Harmonic Minor Scale

A Melodic Minor Scale

Track 9 **3** Write whether each example is a natural (N), harmonic (H) or melodic (M) minor scale.

a. N b. H c. M d. H e. M f. N

All examples in Exercises 4–7 will be played twice.

Track 10 **4** Listen to the two intervals that make up a minor triad: a minor 3rd and a perfect 5th. Write whether each example is a minor 3rd (m3) or a perfect 5th (P5).

a. m3 b. P5 c. P5 d. m3 e. m3 f. P5 Minor 3rd Perfect 5th

Track 11 **5** Listen to a C major triad and then a C minor triad. Write whether each example is a major (M) or minor (m) triad.

a. M b. m c. m d. M e. M f. m C Major C Minor

Track 12 **6** Listen to a C major triad and then a C augmented triad. Write whether each example is a major (M) or augmented (+) triad.

a. + b. M c. + d. M e. + f. M C Major C Augmented

Track 13 **7** Listen to a C minor triad and then a C diminished triad. Write whether each example is a minor (m) or diminished (o) triad.

a. m b. m c. o d. o e. m f. o C Minor C Diminished

5

a. M b. m c. m d. M e. M f. m

6

a. A b. M c. A d. M e. A f. M

7

a. m b. m c. o d. o e. m f. o