

# Practice Carol of the Bells



## Run in E minor: mixed forms



## Explanation

The first segment (B–C#–D#–E–F#–G) uses *E melodic minor* tones (raised 6th and 7th).

The continuation (A–B–C–D–E–F#) returns to *E natural minor* color with C and D naturals.

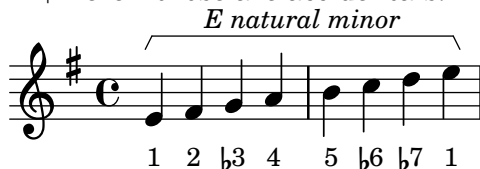
Mixing minor forms within one run is common for voice-leading and color.

### 1. E Minor as a Base Key

The natural E minor scale is:

*E – F# – G – A – B – C – D – (E)*

No C# or D# here—those are accidentals.

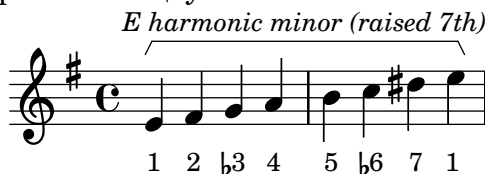


### 2. Harmonic Minor Influence

In E harmonic minor, the 7th degree is raised:

*E – F# – G – A – B – C – D# – (E)*

That explains the D# you see—it creates a strong leading tone to E.

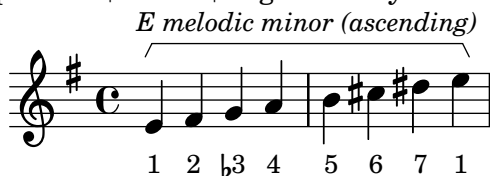


### 3. Melodic Minor Influence

In E melodic minor (ascending), both the 6th and 7th are raised:

*E – F# – G – A – B – C# – D# – (E)*

This explains C# and D# together in your run. Composers often use this for smoother melodic motion.



### 4. Chromaticism and Voice Leading

Sometimes accidentals are added for color or to connect notes smoothly (chromatic passing tones).

For example, going from B to D# via C# creates a nice stepwise motion.

Runs often mix natural, harmonic, and melodic minor forms for expressive effect—it's a stylistic choice to add ten

## TEST: bracketWithLabel

