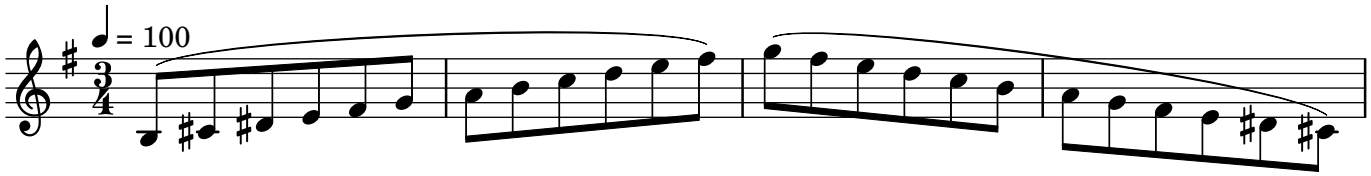
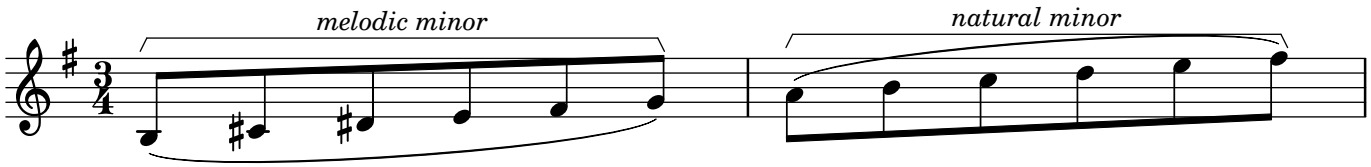
Practice Carol of the Bells

Mykola Leontovych



Run in E minor: mixed forms

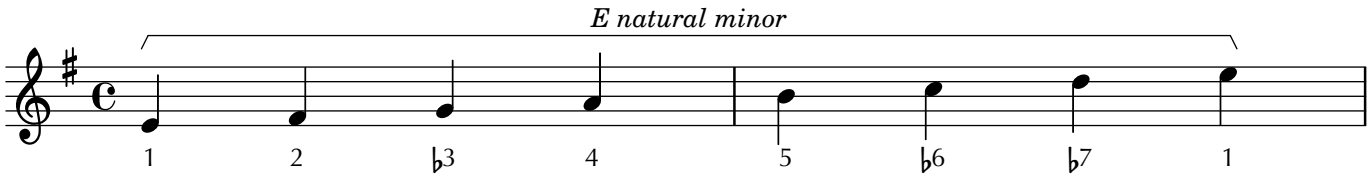


Explanation

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.

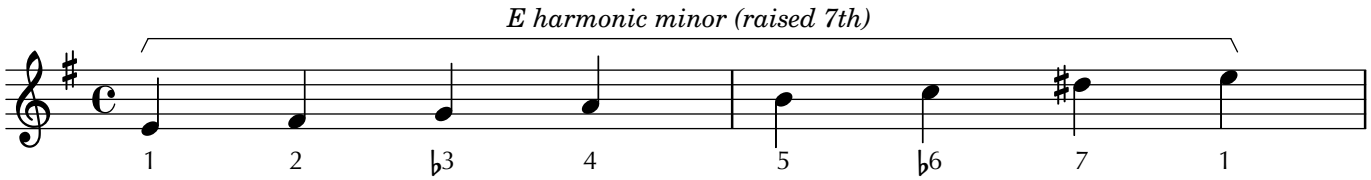
1. E Minor as a Base Key

The natural E minor scale is:
E – F♯ – G – A – B – C – D – (E)
No C♯ or D♯ here—those are accidentals.



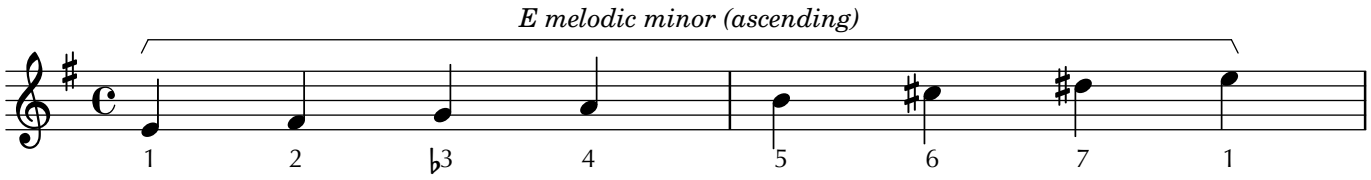
2. Harmonic Minor Influence

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

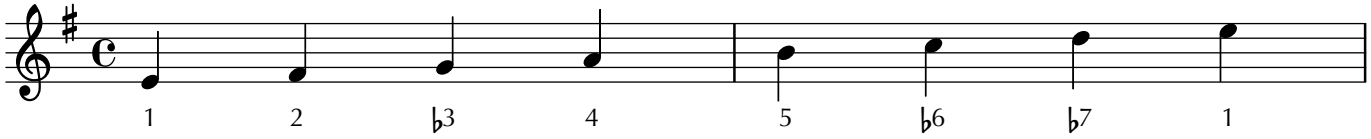
In E melodic minor (ascending), both the 6th and 7th are raised:
E – F♯ – G – A – B – C♯ – D♯ – (E)
This explains C♯ and D♯ together in your run. Composers often use this for smoother melodic motion.



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 ter

TEST: bracketWithLabel


1
2
♭3
4
5
♭6
♭7
1