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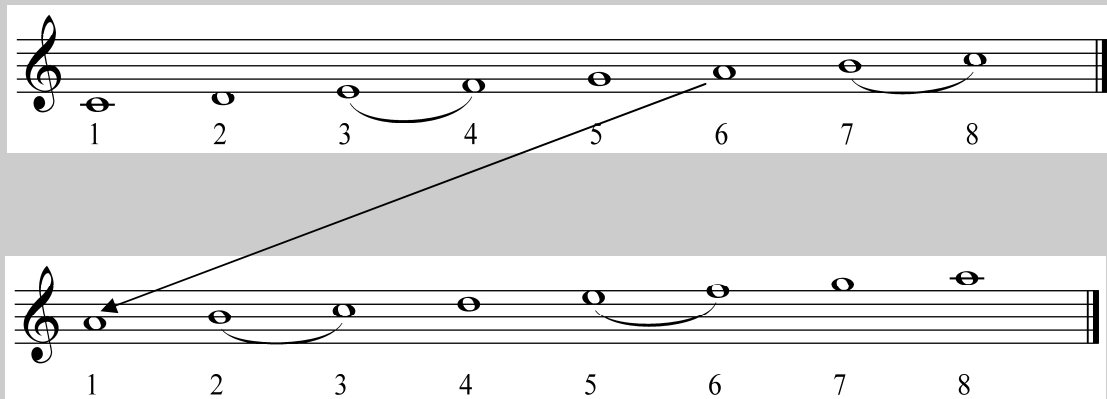
UNIT 3 NATURAL MINOR

AIMS

- ◆ Building natural minor scales - up to 3 #’s and 3 b’s.
- ◆ Identifying natural minor scales - up to 3 #’s and 3 b’s.

INTRODUCTION

Every major scale has a relative minor that shares the same key signature as the major but starts on a different note to the major. The relative minor starts on the **6th degree** of the major.



There are a number of forms of the relative minor scale. In this unit we will be looking at the **Natural Minor** which gets its name from the fact that it has exactly the same notes (although a different starting note) as its related major. It is the only minor scale that has no added accidentals.

Unlike their relative majors, minor keys have a sad, pensive and melancholic sound. This makes minor scales ideal for composing tunes of a contemplative, introspective or emotional nature.

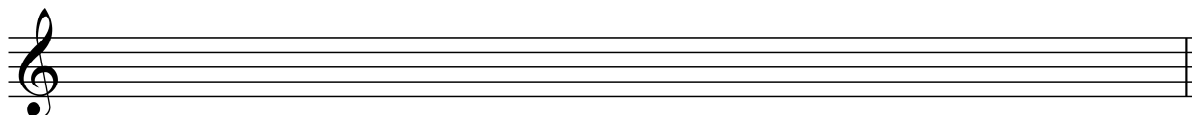
TASKS

Marking Scheme

1. With reference to page 2 [2.1 - 2.3] of the Music Theory Computer instruction manual answer the following questions.
 - a. What is the name of the most basic form of the relative minor?
 [1]
 - b. What is the colour and name of the window that tells you the name of the relative minor?
 [2]
 - c. What is the other name used for natural minor scales?
 [1]

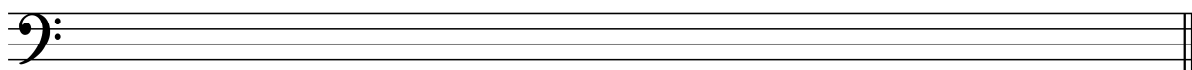
4. Build the following natural minor scales using accidentals on the staves below. Note that both treble and bass clefs have been used. Add degree numbers below each note and mark the semitones with a slur.

a. F# minor



[5]

b. E minor



[5]

5. Study the following melodies and state what natural minor scale has been used in each case.

a. Scale = natural minor

[4]



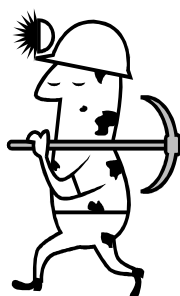
b. Scale = natural minor

[4]



c. Scale = natural minor

[4]



UNIT 4 MINOR KEY SIGNATURES

AIMS

- ◆ Build minor key signatures - up to 3 #’s and 3 b’.
- ◆ Identify minor key signatures - up to 3 #’s and 3 b’.

INTRODUCTION

Major scales and their relative minors share the same key signatures however the starting note of the scale (tonic) will be different. As mentioned in Unit 3 the starting note of the minor is taken from the **6th scale degree** of its relative major.

eg. The 6th scale degree of D major is B. Therefore keys of D major and B minor have the same key signature of 2 sharps.

The name of the major and its relative minor are displayed on the Music Theory Computer in the large yellow MAJOR and large red MINOR windows. The accidentals in the key signature window are those required for both the major key and its relative minor.

TASKS

Marking Scheme

1. With reference to page 2 [2.1-2.4] of the Music Theory Computer instruction manual answer the following questions.

a. What is a relative minor scale?

.....

[2]

b. Natural minor scales are one type of relative minor scale. What are the names of the other two types?

- (i)
- (ii)

[2]

2. Using your Music Theory Computer and the examples on page 2 of the instruction manual as a reference answer the following questions.

a. Which of the following is the correct key signature for B minor?
(Circle the correct answer)

(1) (2) (3) (4)

[3]

b. Build a key signature for G minor on the staff below

[2]

c. Build the key signature for the relative minor to A major.

[2]

d. Name the following minor key signatures.

(i) (ii) (iii) (iv) [4]

e. Which of the following is the correct key signature for A minor?
(Circle the correct answer)

[3]

(1) (2) (3) (4)



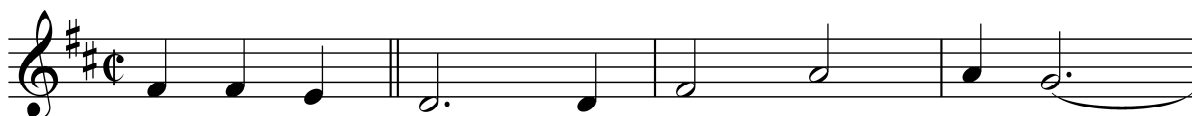
4. Name the relative minor of each the following major keys.
- (a) is relative to B^b Major
 - (b) is relative to A major
 - (c) is relative to G major
 - (d) is relative to F major

[8]

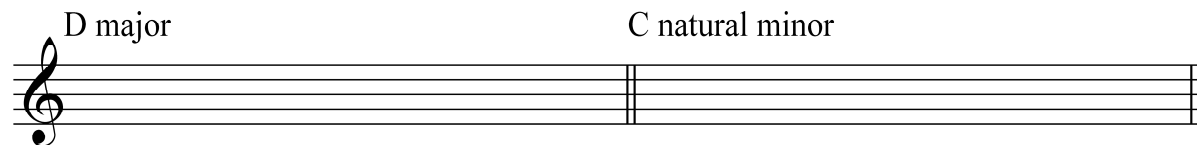
TOTAL /50

EXTENSION ACTIVITY

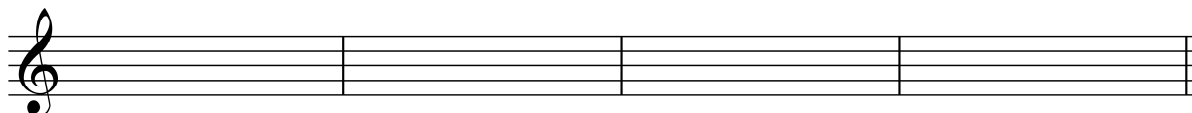
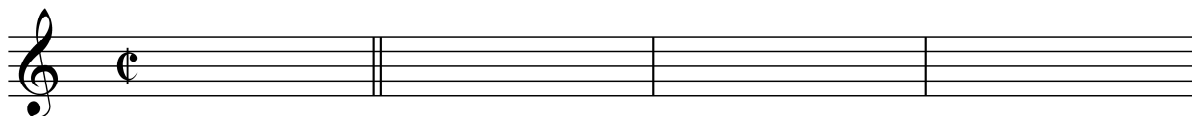
The melody below is written in the key of D major.



- (a) On the staff below build a scale of D major and add scale degrees numbers.



- (b) Number each note of the melody above with scale degree numbers from D major.
- (c) On the staff above build a C natural minor scale and add scale degree numbers.
- (d) Now rewrite the original melody with the same scale degree numbers but using the notes of the C natural minor scale.



- (e) Play or sing the new tune. What do you notice about the sound of the new tune when compared to the original? **ANSWER:**
-

TEST SHEET - TEST No. 2

Name Class.....

1 a b c d

2 a b c d

3 a b c d

4 a b c d

5 a b c d

6 a b c d

7 a b c d

8 a b c d

9 a b c d

10 a b c d

11 a b c d

12 a b c d

13 a b c d

14 a b c d

15 a b c d

16 a b c d

17 a b c d

18 a b c d

19 a b c d

20 a b c d

Use a dark pencil to colour in the squares which correspond to the correct answers.

TOTAL SCORE = /20

UNIT 5 HARMONIC MINOR

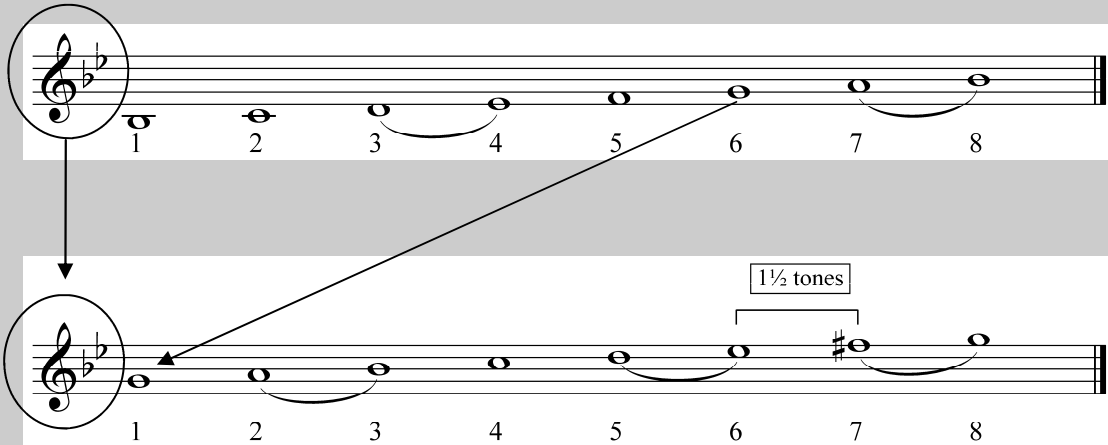
AIMS

- ◆ Build harmonic minor scales - up to 3 #’s and 3 b’s.
- ◆ Identify harmonic minor scales - up to 3 #’s and 3 b’s.

INTRODUCTION

The harmonic minor is another form of the relative minor. Like the natural minor it:

- ◆ has the same key signature as its related major scale
- ◆ starts on the 6th degree of the major.



The harmonic minor is different in that it has its 7th degree raised one semitone. This is done by placing the appropriate accidental (either # or \flat) next to the 7th note in the scale.

The raised 7th degree does not change the essential minor quality of this scale. However it does alter the interval structure slightly T, S, T, T, S, $1\frac{1}{2}T$'s, S. The tone and a half interval between the 6th and 7th degrees creates the unique harmonic minor sound.

TASKS

Marking Scheme

1. With reference to page 2 [2.4 - 2.5] of the Music Theory Computer instruction manual answer the following questions.

a. What scale degree of the harmonic minor is raised by the use of an accidental? ↓

.....

[1]

b. Where on the Music Theory Computer would you find the name of the raised note in a selected harmonic minor scale?

.....

[2]

UNIT 7

PRIMARY TRIADS in MAJOR KEYS

AIMS

- ◆ Build primary triads in major keys up to 3 #’s and 3 b’s.
- ◆ Name triads using modern chord symbols
- ◆ Write melodies and bass lines using notes of the primary triads

BUILDING CHORDS - Triads

A chord is a group of three or more notes which are played together. A triad is a chord which has only three notes. Chords are built from the notes of scales by alternately taking and missing notes.

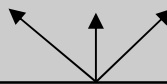
To build a basic three note chord (triad) we use the following rule:

⇒ From the seven letters of the musical alphabet (A B C D E F G) we:-

Take a note, miss a note, take a note, miss a note and take a note.

eg. If we start with the letter C, a three note chord would consist of the notes C, E & G.

A B C D E F G



Chord built on C = C E G

Using the notes of a scale to build chords gives the same letter name pattern.

When the “take a note, miss a note” pattern is used, the resulting chord notes are either:

⇒ all on the lines of the staff (see example above)

⇒ all in the spaces of the staff (see example below)

UNIT 8

HARMONISATION - Primary Triads

AIMS

- ◆ Harmonise major key melodies using primary triads
- ◆ Analyse melodies to determine the best harmonic choice
- ◆ Write simple bass lines using the root and 5th of chords

INTRODUCTION

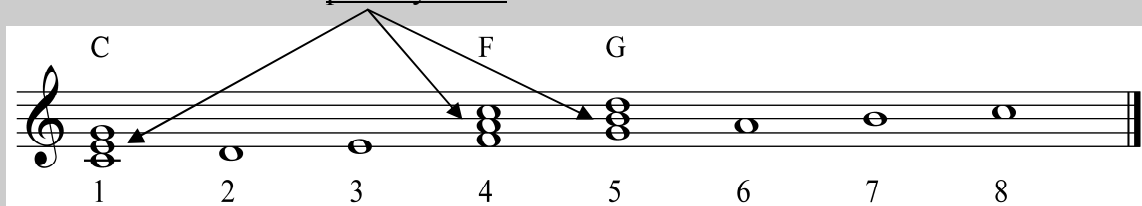
Harmonisation is the craft of adding appropriate chords to a given melody to create a supportive background.

The first step in harmonisation is to use the primary chords of the key in which the melody is written. These chords are the fundamental tools of the harmonisation process. Although it is possible, and often desirable, to use a greater variety of chords to harmonise a tune the primary triads contain all the notes of that scale, and can therefore be used as the basis for harmonising melodies.

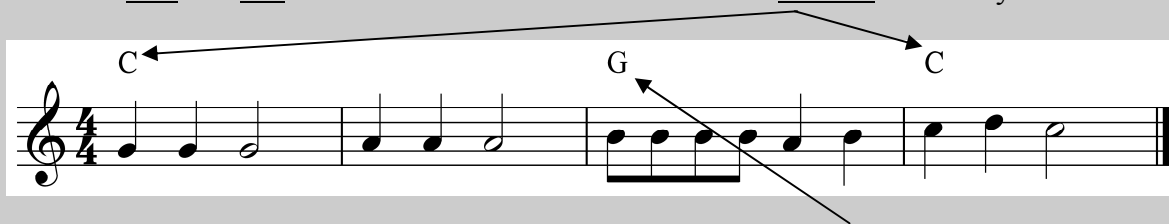


PROCEDURE - Example in C major

1. Identify the key of the melody = C major
2. Build the scale of the key using a key signature.
3. Build and name the primary triads on the scale.



4. To begin with use only one chord per bar.
5. The first and last chord of the harmonisation should be chord 1 of the key.



6. The second to last chord of the harmonisation should be chord 5 of the key.

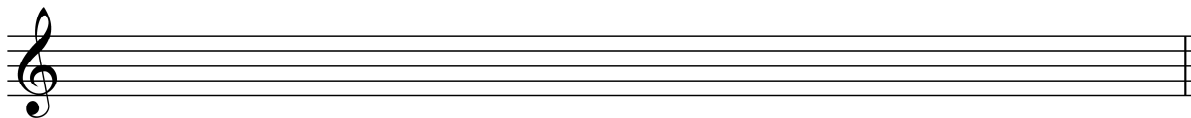


7. Analyse the remaining bars of the music to determine which chord fits the majority of the notes in that bar. The chord of F is the only one of the primary triads in the key of C that has the note "A" in its structure. Therefore "F" is the best choice to harmonise bar no. 2.

TASKS

Marking Scheme

1. Using the procedure outlined on the previous page, harmonise the melody below. ↓
- (a) What key is the melody below written in? [1]
- (b) On the staff below, build and name the primary triads on a scale of this key. [5]



[5]

- (c) Harmonise each bar, placing chord symbols above the melody. Remember that the first and last bar should be chord 1 and the second to last chord should be chord 5.
- (d) Use only one chord per bar.
- (e) Study the notes in the other bars to see which chord is the best choice. Use the “majority rules” principle. That is, choose the chord that fits the greatest percentage of notes in the bar.
- (f) Build the chords you have selected in root position (naming note on the bottom) on the treble clef of the piano stave
- (g) Complete the piano bass line using the root (naming note) and 5th (top note) of each chord. Use minims (half notes) only for your bass-line.

Melody

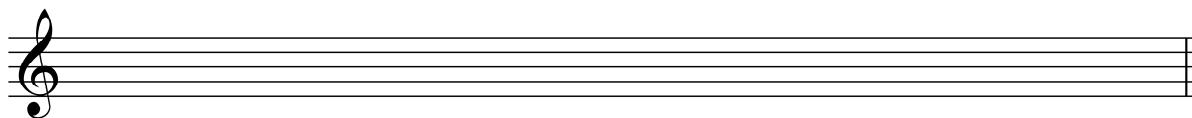
Piano

Melody

Pno.

[8+8+8=24]

4. Study the musical excerpt written below and answer the following questions.
- (a) What major key is the melody written in? [1]
- (b) Build the scale of this key, using a key signature, on the staff below and then build and name the primary triads .



- (c) Harmonise the melody below using primary triads by placing chord symbols above each bar. [5]



[8]

Check the accuracy of your work using the Music Theory Computer.

TOTAL /100

EXTENSION ACTIVITY

Create a melody to fit the chord progression below using the rhythm indicated. Your melody should consist mainly of chordal notes with the occasional use of passing or auxiliary notes where appropriate.

