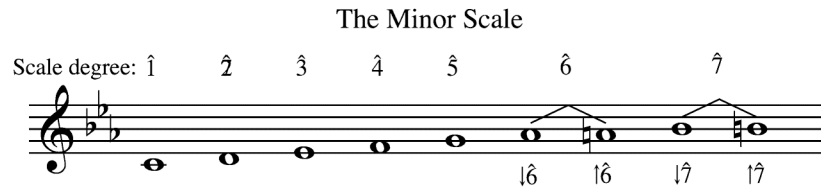


The Minor Scale; Diatonic Triads in Major and Minor

1. Take attendance.
2. Reintroduce the **Minor Scale** (pp. 59-61)
 - Not as three distinct forms, but as one 9-tone form with variable $\hat{6}$ and $\hat{7}$ scale degrees:



- Note K/P's use of the following scale-degree symbols (See Example 4-1):¹

- $\uparrow\hat{7}$ (B^{\flat}) - raised $\hat{7}$, tends to naturally ascend by step to $\hat{1}$
- $\uparrow\hat{6}$ (A^{\flat}) - raised $\hat{6}$, tends to naturally ascend by step ($\uparrow\hat{6}-\uparrow\hat{7}-\hat{1}$)
- $\downarrow\hat{7}$ (B^{\flat}) - unaltered $\hat{7}$, tends to naturally descend by step
- $\downarrow\hat{6}$ (A^{\flat}) - unaltered $\hat{6}$, tends to naturally descend by step

3. Play from CD and discuss Examples 4-2, 4-3, 4-4 and 4-5.
4. Introduce *Diatonic Triads in Minor* (pp. 62-63)

"There are seven triads in minor (one for each scale degree) that occur more frequently than the others, and these are the ones we will use in our exercises for now." K/P

Here are the seven *common diatonic triads* in minor:



Students need to memorize the diagram above by Test 2.

I think the easiest way to do this is:²

- a. Notate the seven natural, or unaltered, triads on a staff as shown above.
- b. Add the leading tone ($\uparrow\hat{7}$) to the triads built on $\hat{5}$ and $\hat{7}$ because in tonal music, both of these triads tend to pull to the tonic chord.

¹ This notation takes some getting used to. Please be consistent with K/P in your use of these symbols.

² This mnemonic is different than the one given in the book on p. 63.

- Briefly discuss some of the **Other Diatonic Triads in Minor**
 - + Using Example 4-7, discuss some of the other diatonic triads that are available in minor.

In-class Exercise:

Take Self-Test 4-1 A & B as a class. (Play the pass the marker game, if you wish.) Carefully renotate each exercise at the board. Play the triad at the piano as you go (e.g., arpeggiate the triad slowly from bottom to top with the pedal down). Try to make the exercise fun.

HOMEWORK

Please tell students NOT to put lead-sheets above the staff in the Chapter 4 exercises (i.e., Ex. 4-1 A, 4-2A). We will focus exclusively on roman numerals in Chapter 4.³

1. K/P Workbook Ex. 4-1 A-D
2. Read Diatonic Seventh Chords in Major and Minor, pp. 66-68.

³ Mixing the use of roman numerals and lead-sheet symbols, for example, C: I⁶ (a first inversion tonic chord in C:) and C⁶ (an added-tone triad on C) is sure to confuse!!!