

Minor Scales and Key Signatures

1. Return graded homework, take attendance, and take questions about Workbook Ex. 1-2.
2. Collect the homework.

*Be as dynamic and interactive as possible. Try to make theory fun!
Use the marker board to illustrate, and piano to demonstrate, all concepts.*

3. Review major scales and key signatures (as necessary).

"Musicians traditionally practice and memorize three minor-scale formations, although these are a simplification of how minor keys actually work."

4. Introduce the three **minor-scale formations** for C-minor as shown on p. 12.

- First as *alterations* of a C major scale.
- Then with respect to a 3-flat key signature
 - + **Natural minor scale**, uninflected
 - + **Harmonic minor scale**, natural minor with raised seven
 - + **Melodic minor scale**, the raised seven necessitates raised six
 - Ascending form
 - Descending form (equivalent to natural minor)
- Try other key signatures: 0#/0b, 1#/1b, 2#/2b, etc.
- Compare their interval patterns with the interval pattern of the major scale (W W H W W W H)
 - + Natural minor scale (W H W W H W W)
 - + Harmonic minor scale (W H W W H A2 H)
 - + Melodic minor scale, ascending form only (W H W W W W H)¹

Exercise: Extensively explore the 3 minor scale forms at the piano, holding the pedal down, at times, to emphasize harmonic implications of the scale while:

- Having the class sing the three forms using scale degree numbers.
- Comparing the dynamic qualities of the three forms of C minor to each other, and to C major.
- Stopping frequently to chat.

¹ Instructors only, note the whole-tone implications of this collection!

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5. Introduce K/P's use of the symbols $\uparrow\hat{7}$, $\downarrow\hat{7}$, $\uparrow\hat{6}$, and $\downarrow\hat{6}$ for the melodic minor form (see Example 1-14, p. 13):

$\uparrow\hat{7}$ indicates the seventh scale degree in ascending melodic minor form
 $\downarrow\hat{7}$ indicates the seventh scale degree in descending melodic minor form
 $\uparrow\hat{6}$ indicates the sixth scale degree in ascending melodic minor form
 $\downarrow\hat{6}$ indicates the sixth scale degree in descending melodic minor form

Exercise: Skip ahead to Self-Test 2-1 C (p. 30) and work through all of the exercise very slowly.

Note: Ultimately, I would like students to think of scale degrees six and seven in minor in the following way, for example, in the key of a minor:

Raised seven is: G \sharp (the *leading tone*)
Uninflected seven is: G
Raised six is: F \sharp
Uninflected six is: F

Double-flats will NOT appear on Test 1, however, the double-sharp w/ leading-tone function may appear on Test 1. For example, what's the leading tone in g \sharp minor?

5. Introduce the concept of a **relative** minor key and **parallel** minor key.
6. Introduce the 14 **relative minor** key signatures:
- As a *permutation* of major (i.e., the relative minor scale begins on $\hat{6}$ of the major)
 - Using staff notation and key signatures (use Examples 1-11 and 1-12 again)
 - Using the circle-of-fifths (COF) pc clockface diagram on p. 14.

Exercise: Play the pass the marker game using selected exercises from Self-Test 1-3. Be helpful. Remember: Get students to help the person at the board, when necessary. Keep it fun! Also be sure to discuss all notational errors that arise: clefs, note heads, accidental orientation (don't let them lean too far to the left or right), ledger lines, etc.

Over the course of the term, please teach the students *how to* use the K/P Self-Tests to prepare for tests. In Chapters 1-6, there is (nearly) a one-to-one correspondence between the Self-Tests and Student Workbook exercises. In MUSC 115, students should complete all of the Self-Test exercises in their book. (They are, perhaps, the great way to prepare for Tests!) Additionally, please suggest that students use the speed drills and online software to gain accuracy and speed w/ the fundamentals.

HOMEWORK

1. K/P Workbook Ex. 1-3.
2. Read Ch. 1: Scale Degree Names, pp. 17-18.