

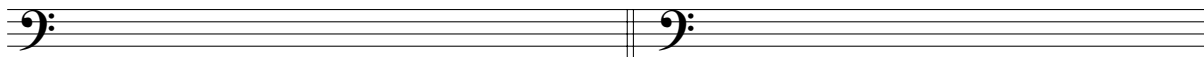
Chapter 4**Minor Keys and the Diatonic Modes****BASIC ELEMENTS*****I. Writing minor scales: Relative major and minor***

A. For each major key below, write out the major scale on the left-hand side of the staff, using the correct key signature. Circle scale-degree $\hat{6}$. Now, on the right-hand side, write out a new scale that begins on the pitch class you circled (you may have to move it down an octave), with the same key signature. Write the name of this relative-minor scale on the line indicated.



F major:

Relative key: _____



A major:

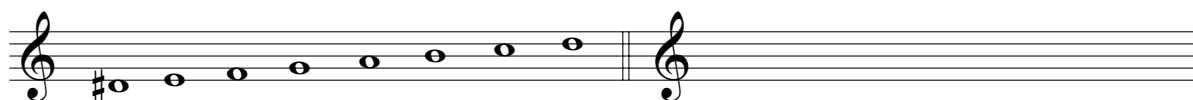
Relative key: _____

B. Beginning on the pitch given, build a (natural) minor scale by determining the key signature of its relative major. Add flats or sharps in front of the remaining pitches, according to that key signature. (Remember: The relative major's tonic lies three half steps—and three letter names—above the minor-key tonic.) On the right-hand side of the staff, write the key signature of the relative major and name the key.



G# minor

Relative major: _____



D# minor

Relative major: _____

C. Fill in the blanks with the missing information.

The relative major of G minor has how many flats? _____

The parallel major of C minor has how many flats? _____

The relative minor of E Major is . . . _____

The parallel minor of C \sharp Major has how many sharps? _____

The relative minor of A \flat Major is . . . _____

The parallel major of D minor has how many sharps? _____

The relative major of G \sharp minor is . . . _____

The relative minor of B \flat Major has how many flats? _____

II. Forms of the minor scale

On the blank staves below, write the correct key signature for each minor key indicated. (Place the sharps and flats in the correct order and octave!) Then write out that scale, ascending or descending, altering scale-degrees $\hat{6}$ and $\hat{7}$ as needed.



B harmonic, descending

F harmonic, ascending



A melodic, ascending

Gf harmonic, descending

III. Scale degrees in minor

A. Given the scale degree notated and labeled below, write the rest of the minor scale to which the pitch belongs. Use natural minor, unless the raised submediant or leading tone is given. Begin by writing whole notes on the lines and spaces above and below the given pitch, then fill in the necessary accidentals. Do not change the given pitch.

The image shows two rows of musical notation, each consisting of two staves separated by a double bar line. The first row features two treble clefs. The left staff has a whole note on the second line (F4) with a sharp sign (#) above it, labeled "raised submediant" below. The right staff has a whole note on the second space (B4) with a flat sign (b) above it, labeled "subdominant" below. The second row features a treble clef on the left and a bass clef on the right. The left staff has a whole note on the first space (F4) with a sharp sign (#) above it, labeled "tonic" below. The right staff has a whole note on the second space (B3) with a sharp sign (#) above it, labeled "dominant" below.

B. For each key listed in the left column, write the pitch-class name of the scale degree given in the middle column.

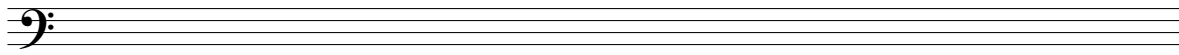
F# minor	dominant	_____
B minor	$\hat{2}$	_____
C minor	subtonic	_____
F minor	$\hat{6}$	_____
C# minor	leading tone	_____
A minor	$\hat{4}$	_____
Bb minor	$\hat{3}$	_____
D minor	dominant	_____

WRITING EXERCISES

Writing melodies from scale degrees

A. The sequence of solfège syllables below represents a minor-key melody. An underlined syllable shows a pitch below the tonic. On the staff, in the key requested, write out the melody (rhythm is optional). If you know the name of the tune, write it in the blank provided. Then indicate one of the following: P, P+, PT, or TP.

do – ti – do – re – me – re – me – fa – sol – me – sol – fa – re – fa – sol – me – sol



G minor

Name of melody: _____

Circle one: P P+ PT TP

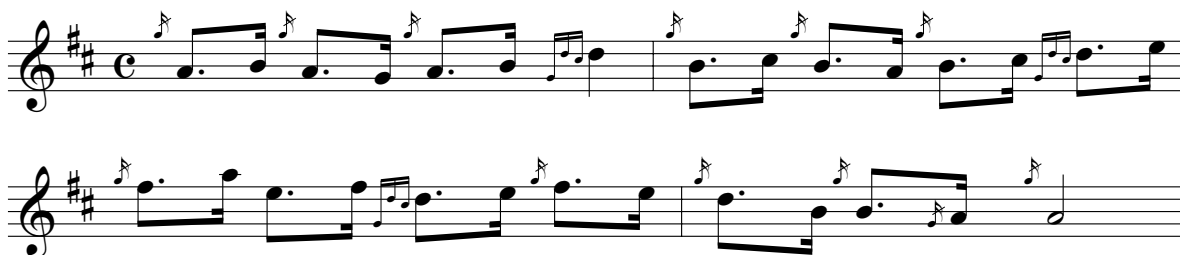
B. Write out another minor-key folk tune in solfège or scale-degree notation. Trade with your classmates and ask them to guess which tune you have written.

ANALYSIS***Brief analysis***

A. Major, minor, or modal?

Play or sing the traditional folk-song melody below. Then, on the blank provided, indicate the major key, minor key, or mode that is used in the melody. Include the letter name of the first scale degree (for example, G Dorian).

“Scots Wha Hae” (ignore the bagpiper’s grace notes!)



Name of key or mode: _____

B. Scale and key identification

The following piece features a prominent scale or scale segment as part of its melody. Name the key. If it's minor, be sure to name the form of minor scale used in the passage.

Henry Purcell, "Music for a While," final measures

The musical score consists of two systems. The first system is a vocal line in treble clef, common time, with the lyrics: "all, all, shall all_ your_ cares be - guile." The second system is a keyboard accompaniment in grand staff (treble and bass clefs), common time. The key signature has one sharp (F#). The melody in the vocal line features a prominent scale segment: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Key and scale type: _____