

# MINOR SCALES PART II

## THE HARMONIC MINOR SCALE

TO BUILD A HARMONIC MINOR SCALE WE TAKE THE NATURAL MINOR SCALE AND RAISE THE 7TH

FOR OUR EXAMPLE WE'LL START WITH A MAJOR SCALE, MAKE A NATURAL MINOR THEN A HARMONIC MINOR SCALE

WE'LL START WITH THE D MAJOR SCALE

D MAJOR HAS TWO SHARPS OF F# AND C#

WE COUNT UP SIX TONES TO FIND THE RELATIVE MINOR



B IS THE SIXTH DEGREE AND THE RELATIVE MINOR OF D MAJOR  
WE'LL NOW CONSTRUCT A SCALE FROM B TO B USING THE D MAJOR KEY SIGNATURE  
THIS IS THE B NATURAL MINOR SCALE



WE THEN FIND THE SEVENTH DEGREE OF THE NATURAL MINOR SCALE



WE NOW RAISE THAT A TO A# AND THIS IS THE B HARMONIC MINOR SCALE



# THE MELODIC MINOR SCALE

OUR LAST TYPE OF SCALE IS THE MELODIC MINOR SCALE

MELODIC MINOR SCALES ARE SIMILAR TO HARMONIC SCALES IN THAT THEY ARE BUILT FROM THE NATURAL MINOR SCALE

THE MELODIC MINOR SCALE CHANGES ASCENDING AND DESCENDING

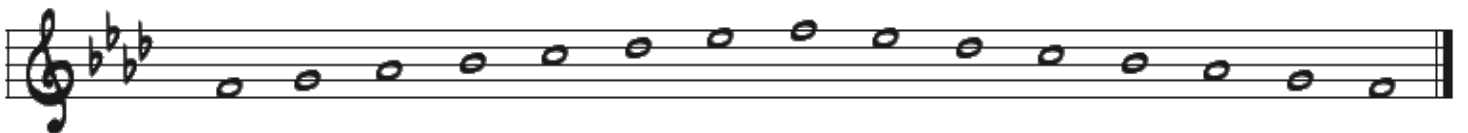
WHEN WE ASCEND WE RAISE THE SIXTH AND SEVENTH DEGREE AND LOWER THEM WHEN DESCEND

ONCE AGAIN, WE'LL START AN EXAMPLE FROM THE MAJOR SCALE TO THE NATURAL MINOR SCALE AND THEN MELODIC MINOR SCALE

THIS IS THE  $A^b$  MAJOR SCALE AND THE SIXTH DEGREE IS F



WE WILL NOW START A SCALE FROM F AND USE THE  $A^b$  KEY SIGNATURE

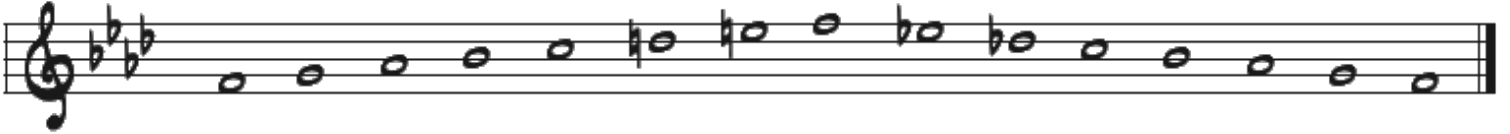


IN THE F NATURAL MINOR SCALE F,  $D^b$  IS THE SIXTH DEGREE AND THE 7TH DEGREE IS  $E^b$



WE WILL RAISE THE SIXTH AND SEVENTH DEGREE ASCENDING  
AND LOWER THEM DESCENDING

## THIS IS THE F MELODIC MINOR SCALE



IT ALSO SHOULD BE MADE CLEAR THAT YOU DON'T SHARPEN THE SIXTH  
AND SEVENTH DEGREE ASCENDING AND FLATTEN THEM DESCENDING  
WE RAISE AND LOWER THE NOTES

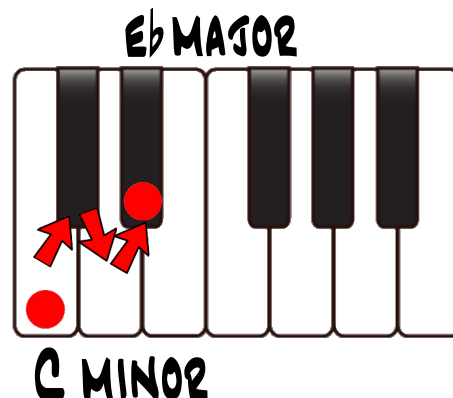
IN OUR LAST EXAMPLE THE D AND E ARE NOT D# AND E#, THEY ARE RAISED  
TO D NATURAL AND E NATURAL

THE FOLLOWING QUESTIONS WILL BE ASKING TO WRITE THE HARMONIC OR  
MELODIC MINOR SCALES

REMEMBER YOU WILL HAVE TO GO UP THREE SEMITONES TO ARRIVE AT THE RELATIVE  
MAJOR SCALE

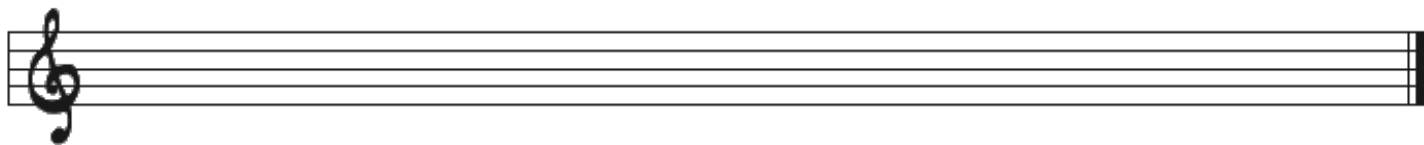
IF I ASK FOR C HARMONIC MINOR, WE HAVE TO FIND THE RELATIVE MAJOR  
WE GO UP THREE SEMITONES AND C MINOR'S RELATIVE MAJOR IS Eb  
WHICH HAS THREE FLATS

FROM HERE WE NOW KNOW THE KEY SIGNATURE AND WE'LL START A SCALE FROM C

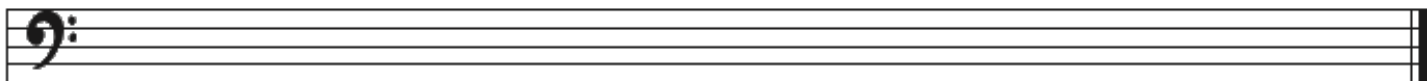


1. WRITE THE FOLLOWING HARMONIC MINOR SCALES ASCENDING AND DESCENDING AND USE KEY SIGNATURES. BE CAREFUL OF THE CHANGING CLEFS

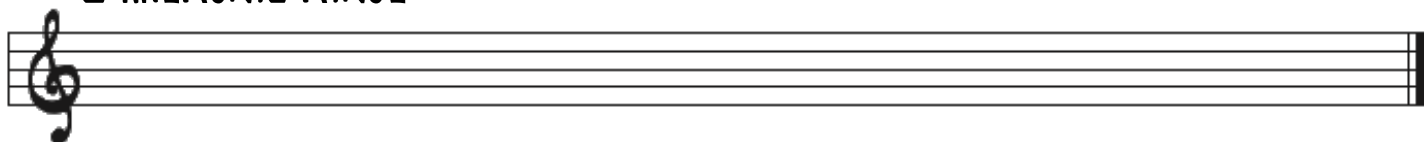
D HARMONIC MINOR



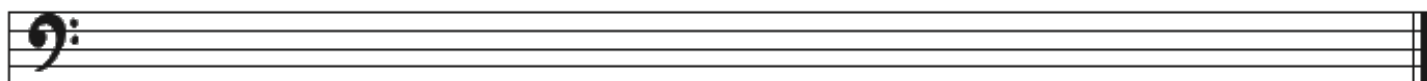
F HARMONIC MINOR



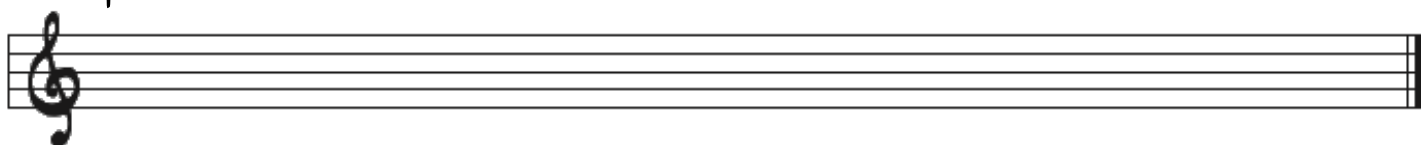
C HARMONIC MINOR



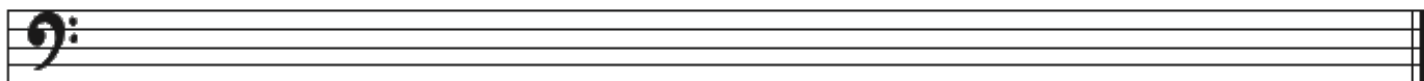
E HARMONIC MINOR



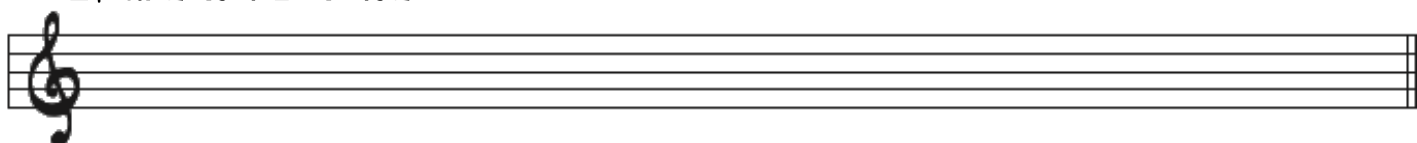
G HARMONIC MINOR



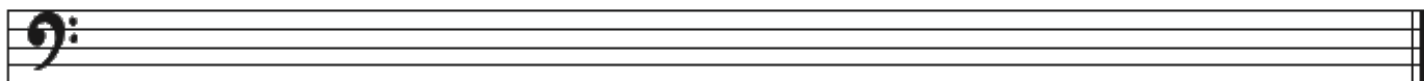
B HARMONIC MINOR



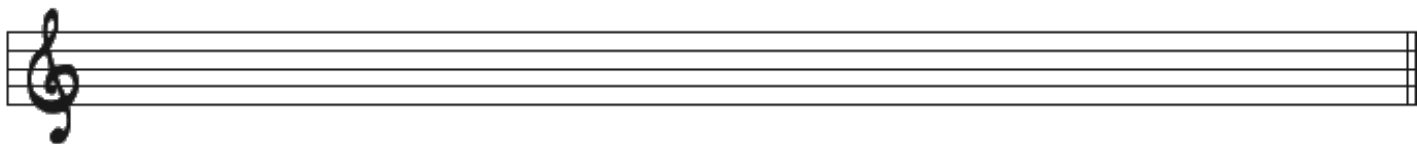
C# HARMONIC MINOR



**F# HARMONIC MINOR**

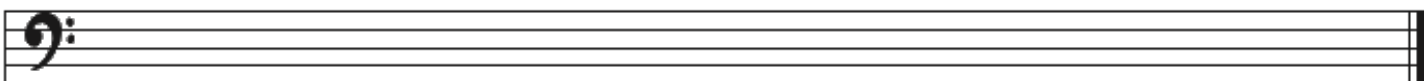


**A HARMONIC MINOR**

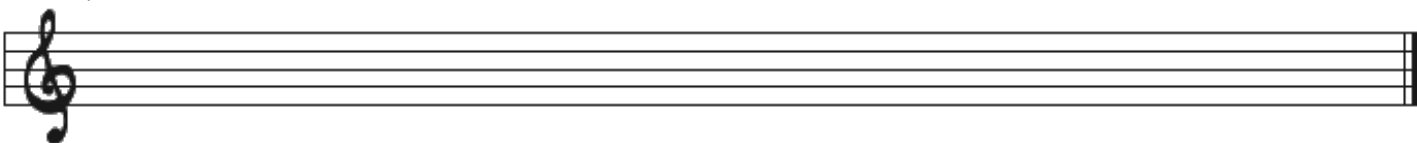


**2. WRITE THE FOLLOWING HARMONIC MINOR SCALES ASCENDING AND DESCENDING AND USE ACCIDENTALS BE CAREFUL OF THE CHANGING CLEFS**

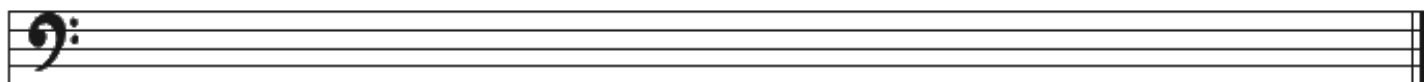
**C HARMONIC MINOR**



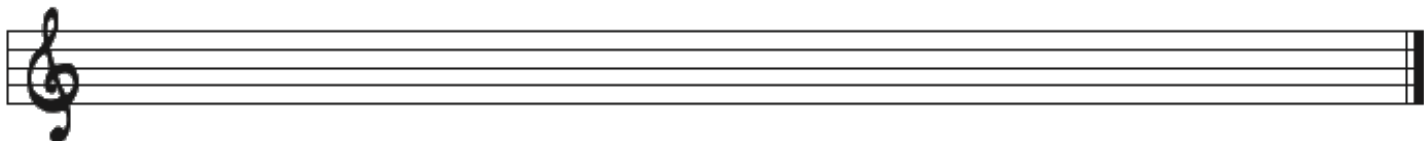
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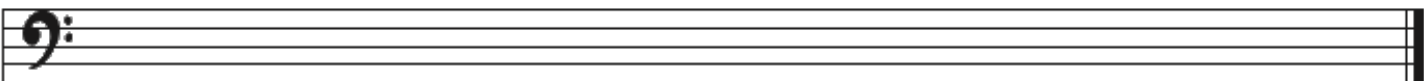
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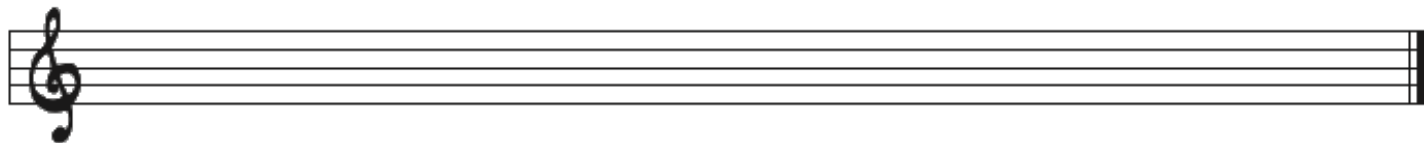
**F HARMONIC MINOR**



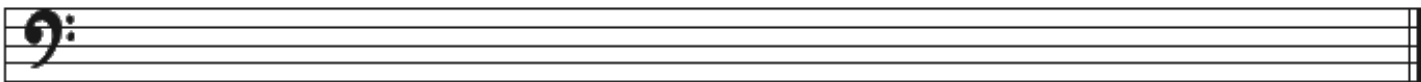
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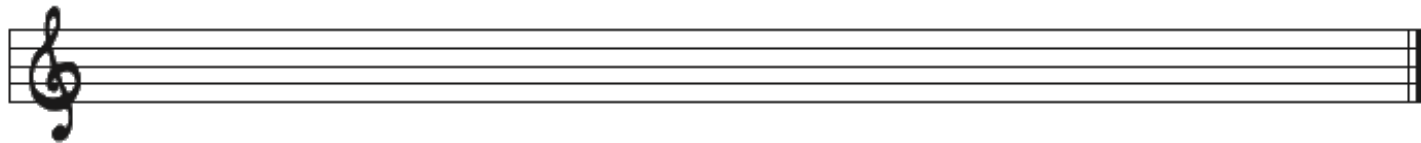
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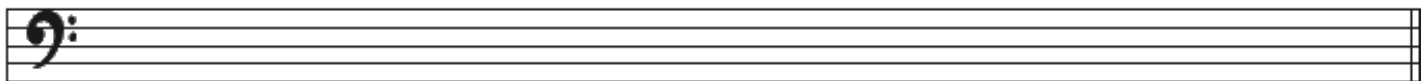
## G HARMONIC MINOR



## A HARMONIC MINOR

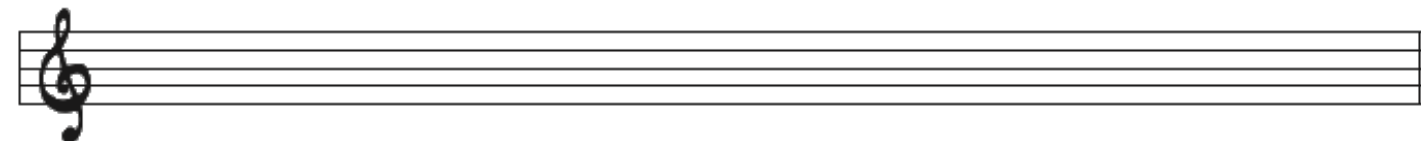


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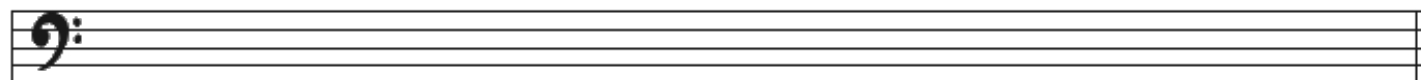


3. WRITE THE FOLLOWING MELODIC MINOR SCALES ASCENDING AND DESCENDING AND USE KEY SIGNATURES. BE CAREFUL OF THE CHANGING CLEFS

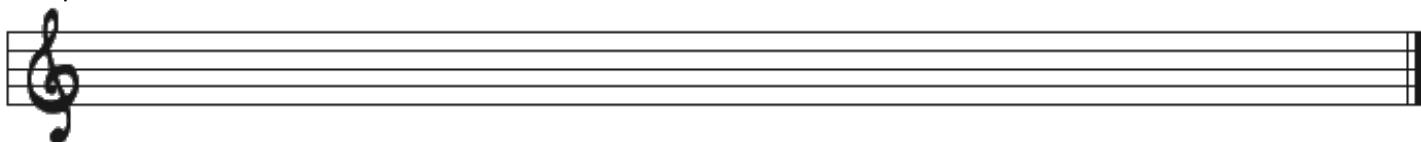
## B MELODIC MINOR



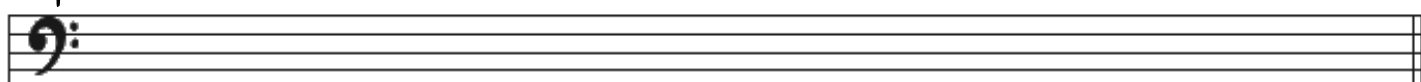
## D MELODIC MINOR



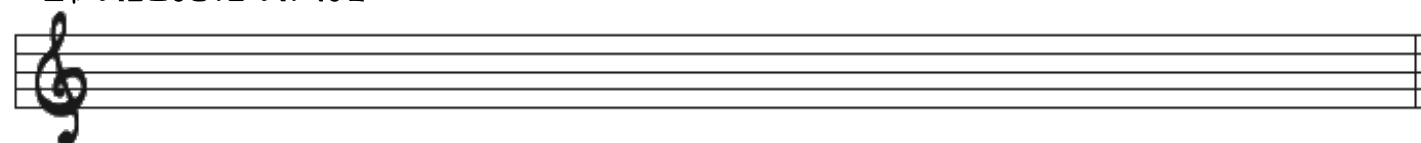
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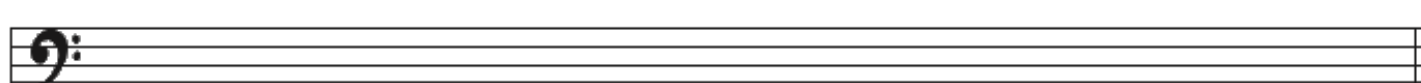
## G MELODIC MINOR



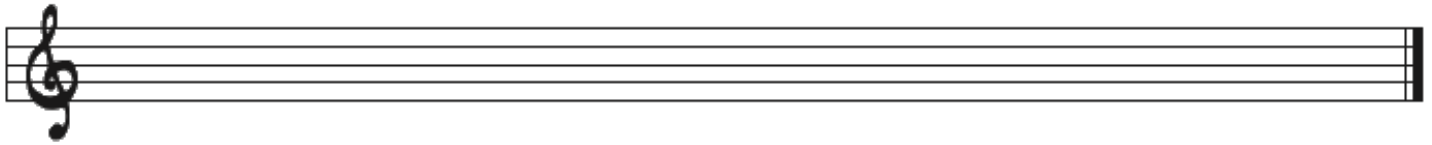
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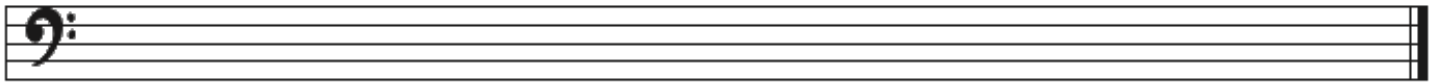
## F MELODIC MINOR



**A MELODIC MINOR**

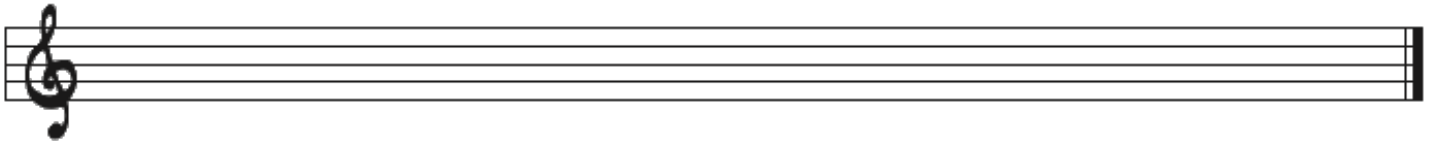


**C MELODIC MINOR**

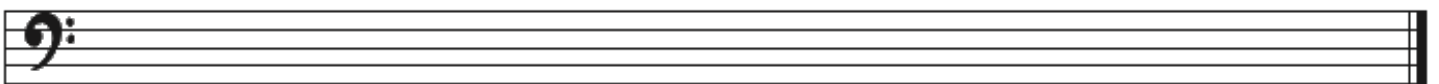


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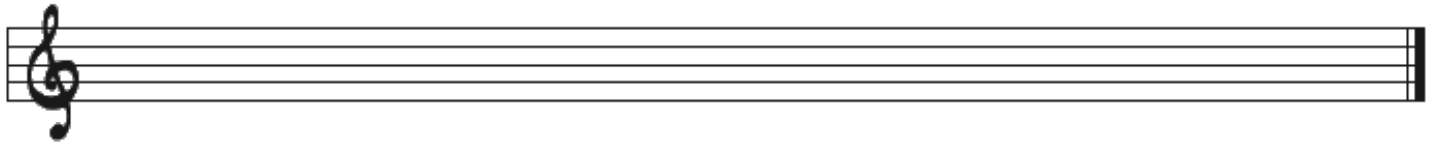
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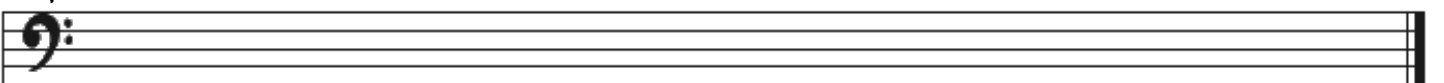
**D MELODIC MINOR**



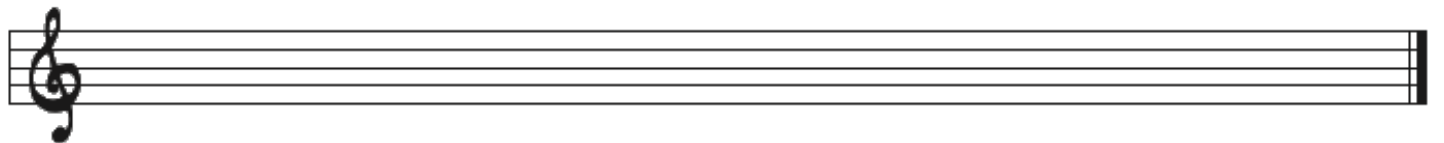
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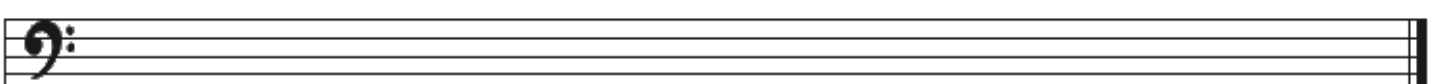
**G MELODIC MINOR**



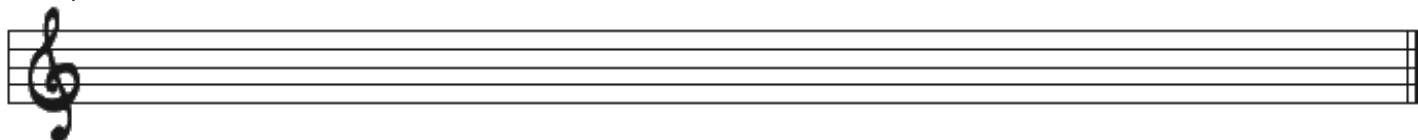
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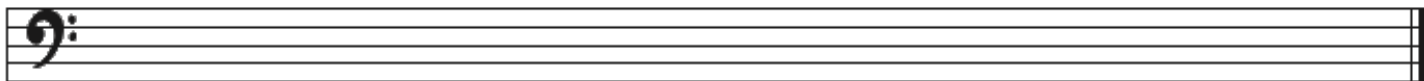
**C MELODIC MINOR**



**C# MELODIC MINOR**



**A MELODIC MINOR**



**F MELODIC MINOR**

