

CHAPTER 4 MINOR AND MINOR-MAJOR

In chapter 1, lesson 7 we have become acquainted with the chords on the scale degrees of the three minor scales. Since their application, voice leading and even their harmonic function differ to some extent from those in major, this chapter will treat them separately. Also the secondary dominants in minor are a little different from those in major.

The exercises in this chapter incorporate a few of the topics treated in the previous chapters as well.

Lesson 19 Scale degrees in minor and minor-major

19.1 Examples 1-3 show the superimposed triads of the three primary degrees, and their resulting scales in C minor for the three different minor modes:

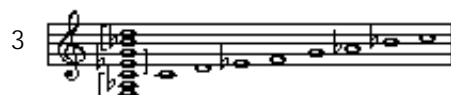
- 1 = melodic
- 2 = harmonic
- 3 = natural (aeolic)



19.2 In the superimposed triads of example 1, only the triad in the middle (tonic) is a minor triad. This forms the melodic C minor scale.



In example 2, not only the middle but also the bottom triad (subdominant) is minor. This gives C harmonic minor.



In example 3, all the triads are minor. They form the aeolic minor scale. This scale is also called natural minor.

Note that the differences between the three minor scale modes occur in their higher part. The combination of the 6th and 7th tone differ in each scale.

19.3 The three examples below show the seventh chords on the scale degrees of the three minor scales. The secondary degrees (II, III, VI and VII) are found on either side of the primary degrees (I, IV and V), the letter symbols of which are printed in bold under the chords.

Melodic minor

Superimp. triads **II** **IV** **VI** **I** **III** **V** **VII**

Dm7 F7 A^ø Cm^Δ E[♭]Δ/+5 G7 B^ø