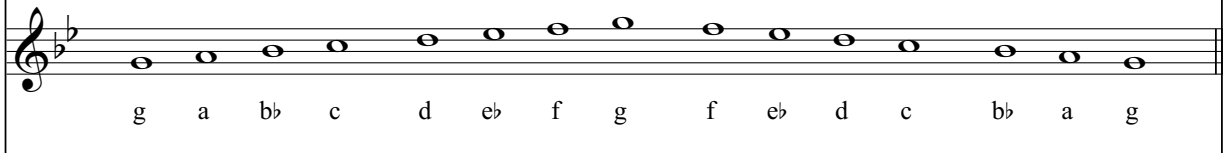


# *g minor*

relative major: B $\flat$  +  
key signature: b $\flat$  e $\flat$

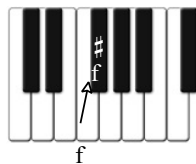
## *g minor natural*

The natural minor simply borrows the key signature of it's relative, B $\flat$  major.

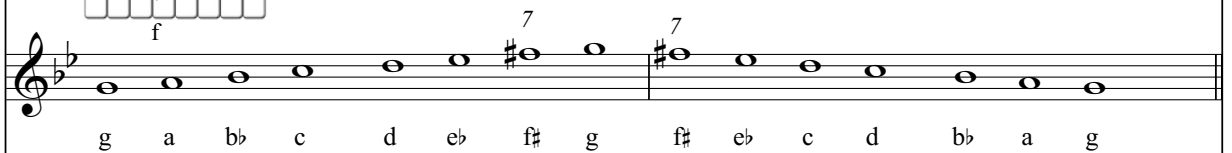


## *g minor harmonic*

The 7th note is raised a half step ascending and descending the scale.

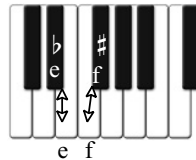


The 7th note is *f* and is raised to *f* $\sharp$  creating the *leading note*.

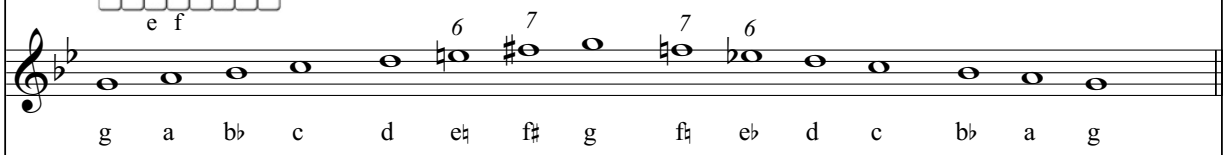


## *g minor melodic*

The 6th and 7th notes are raised a half step ascending the scale and lowered a half step descending the scale.



Ascending the scale the 6th note is *e* $\flat$  (see the key signature) and it is raised to *e* $\sharp$ .



The following excerpt in *g minor* is from BACH's *Two Part Invention No. 11*.

Note the *f* $\sharp$  leading note and *e* $\sharp$  accidental from the *melodic* minor.

J.S. BACH  
Two-Part  
Invention No. 11

