

the natural, harmonic and melodic minor

a minor

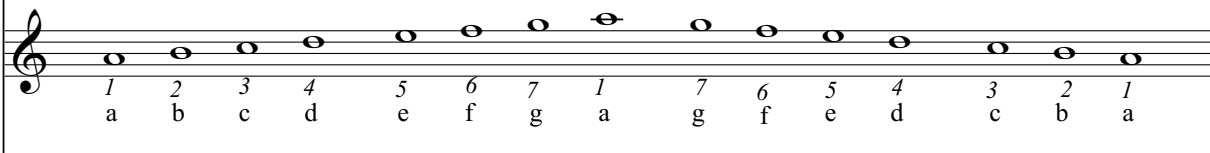
Recap: Every minor scale *borrow*s the key signature of its RELATIVE major.

RELATIVE major: C major

a minor natural

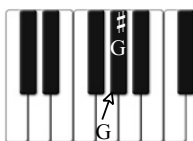
a *minor natural* borrows the key signature of its relative major, C major.

Since C major has no sharps or flats neither does a *minor natural*.



a minor harmonic

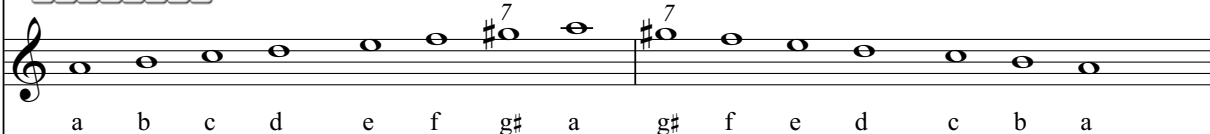
The 7th note is raised a half step ascending and descending the scale.



The 7th note is *g* and is raised to *g#* creating the *leading note*.

TIP: Always raise the 7th note by a *chromatic* half step (*g* to *g#*; not *g* to *ab*);

all 7 letters (*a b c d e f g*) of the musical alphabet are used.

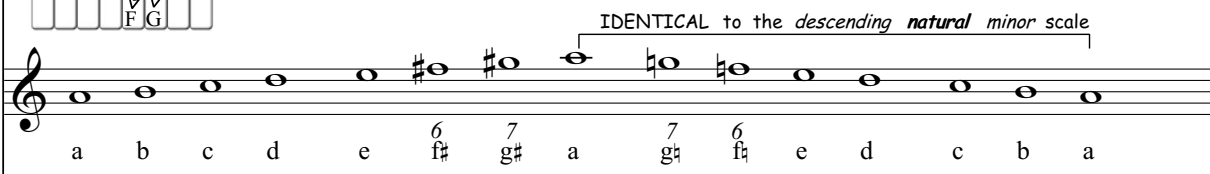
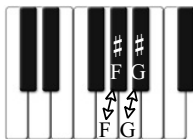


a minor melodic

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 *f* and is raised to *f#*.



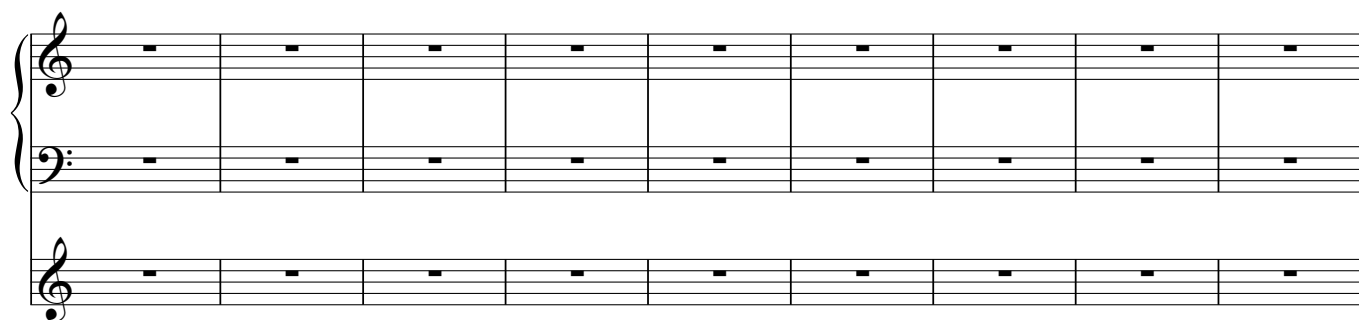
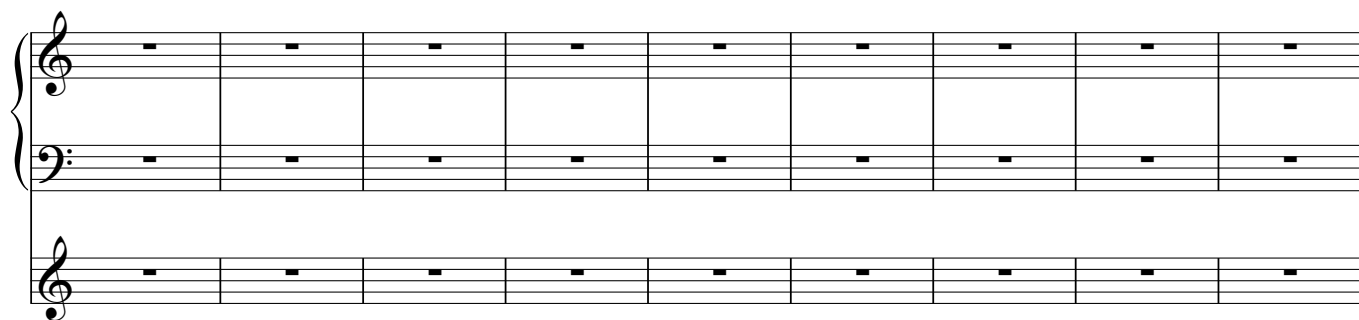
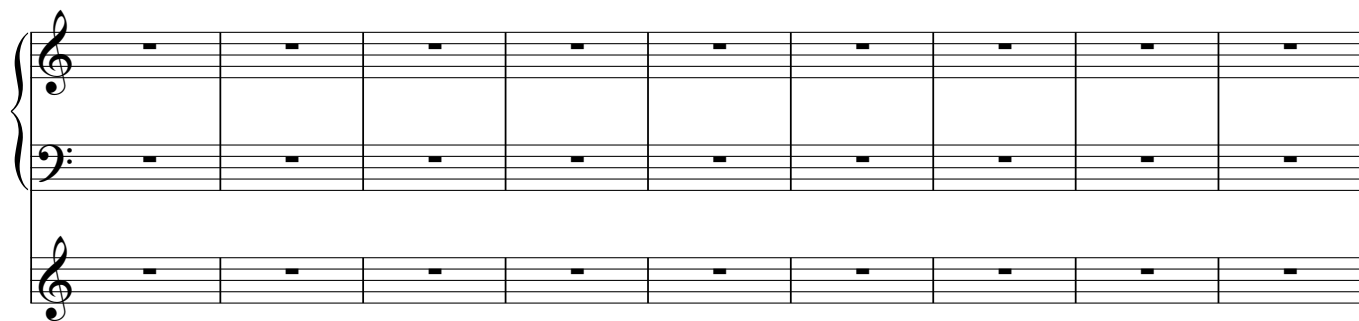
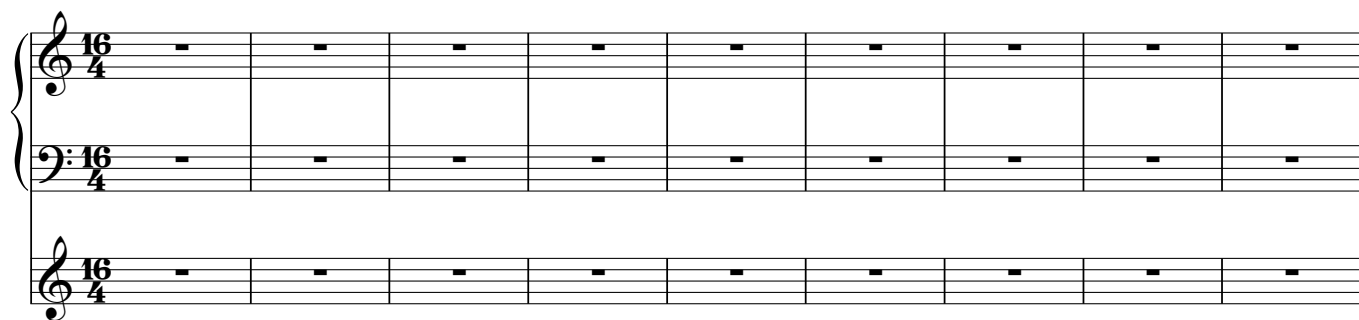
Music written in the minor keys use the key signature of the relative major and raised or lowered notes are shown as *accidentals* in the music.

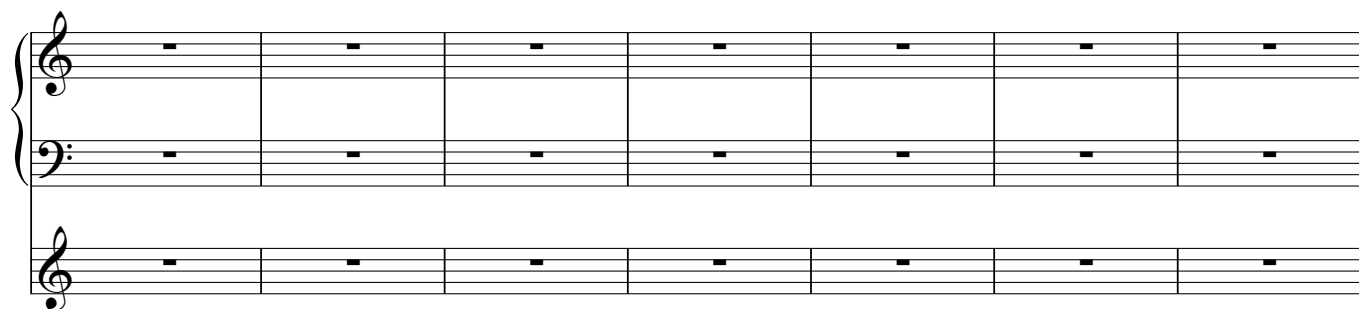
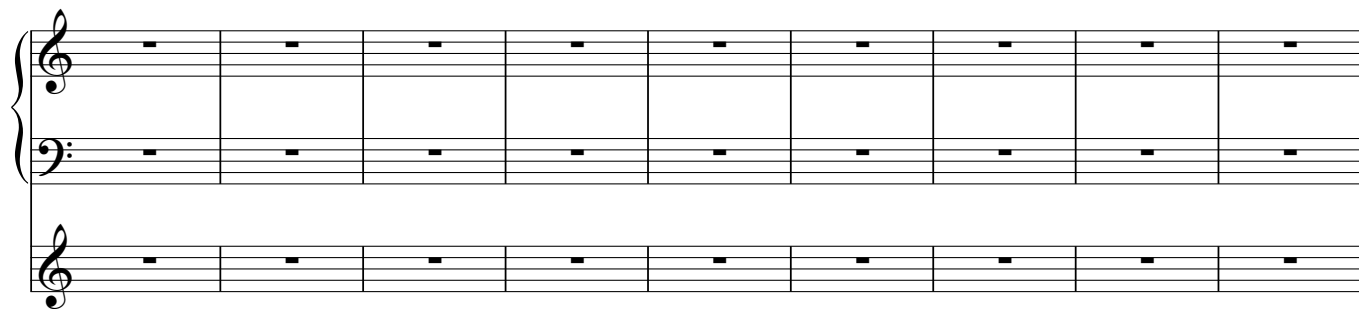
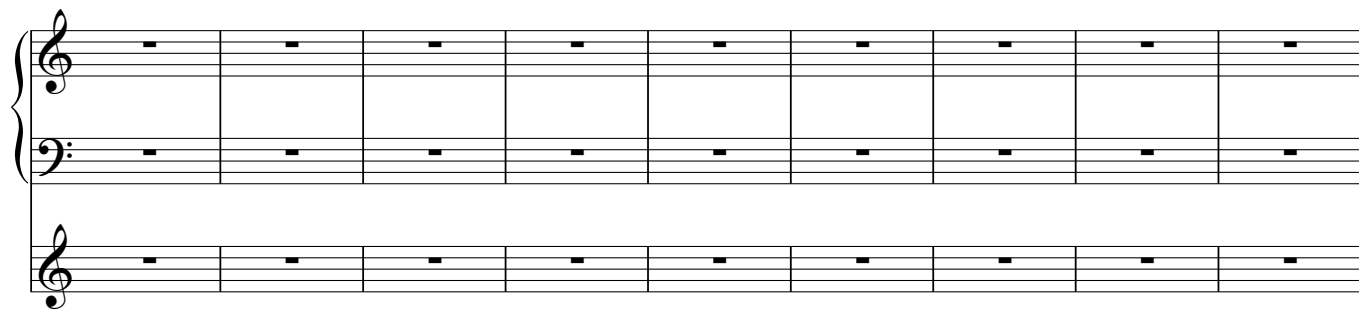
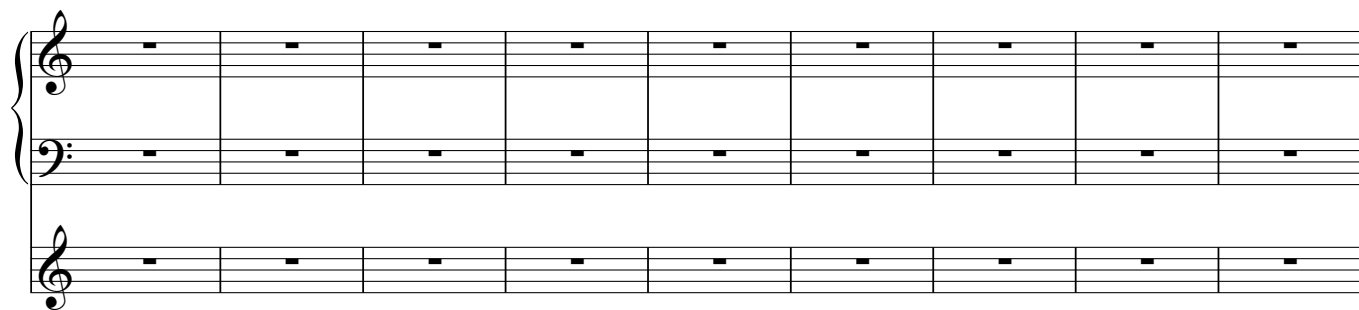
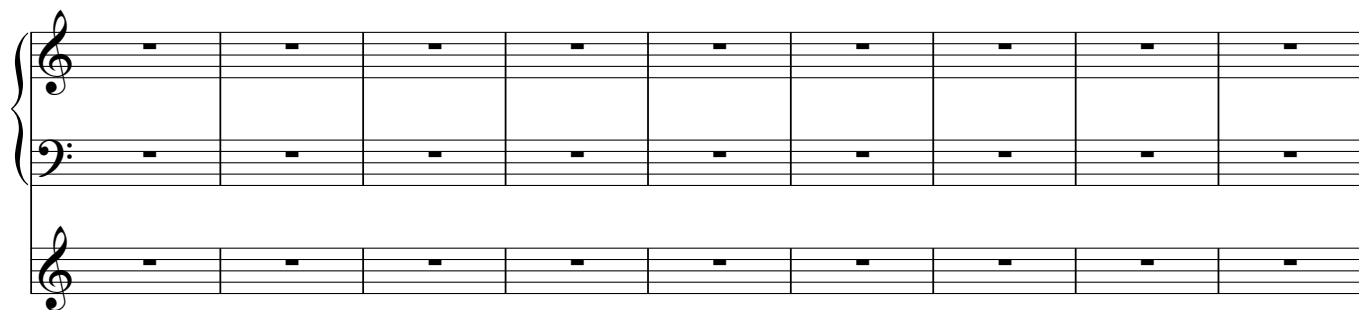
The following excerpt in *a minor* is from J.S. BACH's Two-Part Invention No. 13.

Note the *g#* *leading note* in the score.

J.S. BACH
Two-Part
Invention No.13







A musical score for piano and voice. The piano part is written on a grand staff (treble and bass clefs) and the voice part is on a single staff (treble clef). The score consists of six measures. In each measure, the piano part has a whole rest in both the treble and bass staves, and the voice part has a whole rest. The score ends with a double bar line.