


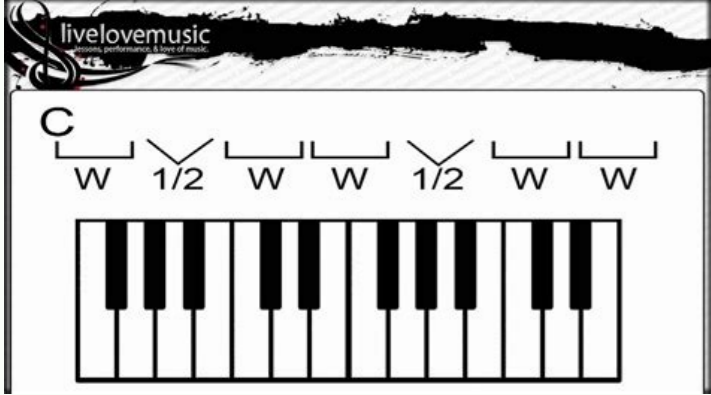
I'm not robot  reCAPTCHA

I'm not robot!

Minor scale formula pdf

Minor major scale formula. Minor scale formula piano pdf. Formula for minor scale. Minor key scale formula.

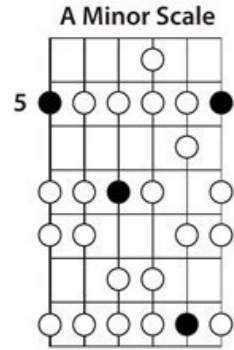
Skip to content Previously, we learned about the musical alphabet and the major scale. The quality of the scale (major) is determined by the notes in it and their relationship to the tonic A word describing the tonal center of a piece of music, with other tones resolving to this note. of the scale. It follows that we could create many scales where "C" is the lowest note, because there are twelve notes and we can complete the scale with any other six.



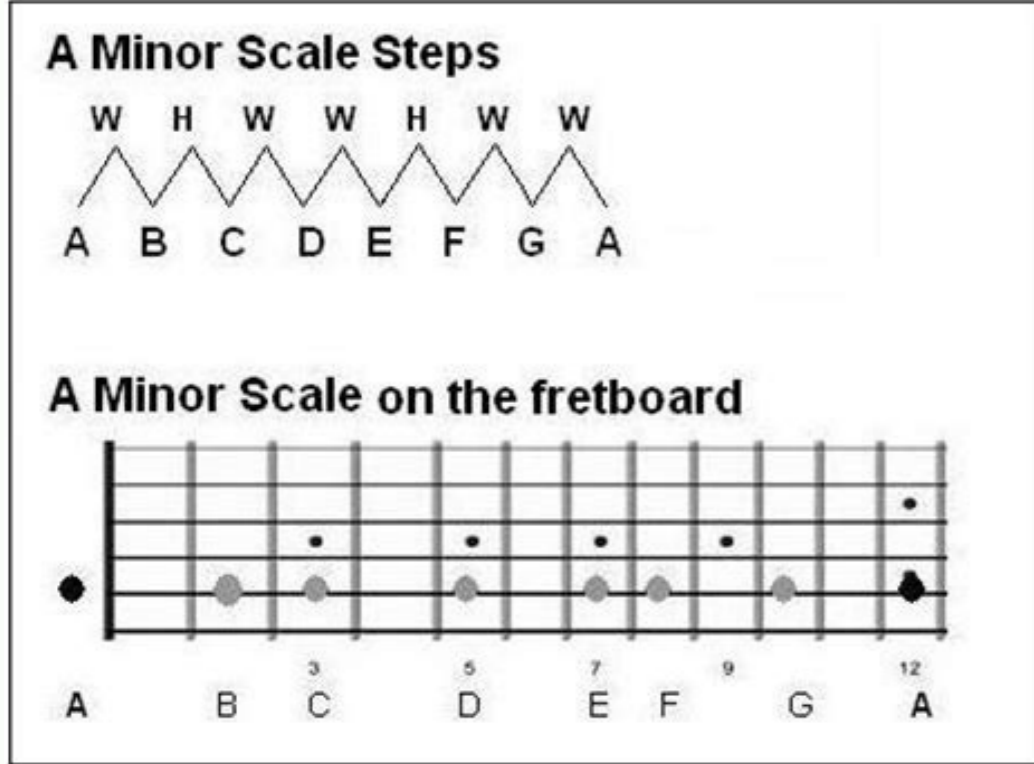
In fact, there are 462 possible "C" scales we could create using 7 notes in which the first one was "C". In reality, few of these combinations are used in music. Most music is based on either a major or minor scale, and these two scales are closely related. To learn how scales and chords work, we need to understand what a "major scale" is, and what a "minor scale" is. We may have to accept these two things at face value: our definition of a "major scale" is a series of 7 notes chosen from a set of 12, guided by the following steps: whole, whole, half, whole, whole, whole, half. Building the Major Scale The process The result Hear it Hundreds of years of music prove this series of steps reliable. If we want a set of notes that works well for building chords, our choices of scales are limited. Our scale will probably have seven notes. If it had six, there would be a "gap" somewhere. If it had eight, there would be an extra note, and extra half steps. The half steps in the scale are the primary cause of dissonance Refers to the quality of two or more notes which do not have strong harmonization. This is because the notes vibrate at frequencies which have some conflict, and this conflict is audible to the human ear. We want a seven-note scale with as few half steps as possible in order to increase harmony and decrease dissonance. This set of notes has an important feature: the "cherries" that represent half-steps are spaced as evenly apart as possible. We can create most of the scales that are commonly used simply by moving this sequence of whole steps and half steps while preserving their relationships to each other. Before we begin, let's number the notes of the C major scale as they appear. C major note numbers Building the Minor Scale Now, let's grab our brackets and cherries which show the relationships of steps and half steps, and drag them all to the left. We'll keep dragging until the very last bracket lands on C. (Previously it was between A and B, but now it's between C and D.) Now our sequence looks like this: The process The result Hear it Not much has changed: we're dealing with the same twelve notes.

W H W W H W W

We consider the "C" to be the root. In addition, our cherries and brackets have the exact same relationship to each other that they did before; but they've all been shuffled to the left. If you look closely at it, you can still find the "whole, whole, half, whole, whole, whole, half" arrangement—even though it begins at a different place in the sequence and overflows from the right to the left. The Minor Scale This combination of notes is called the minor scale. The minor scale is created with a formula, just like the major scale. The formula for the minor scale is whole, half, whole, whole, half, whole, whole. This formula is the same sequence as the major scale formula, but it begins on a different note. The notes in the minor scale in C major, we had the notes C, D, E, F, G, A and B. Now that we've built a C minor scale using the minor formula, we have C, D, E♭, F, G, A♭, B. The scale numbers in the minor scale in our numbering scheme before, we had the notes 1, 2, 3, 4, 5, 6 and 7. Now, when we describe this scale we will compare it to that same major scale; we will say it has the notes 1, 2, ♯3, 4, 5, ♯6, ♯7. This reflects the new notes of the scale as compared to the original major scale, which is always our point of reference—in any situation. Parallel Minor When we "switch" from a major scale to a minor scale using the same root, the relationship is said to be parallel Two musical structures (normally melodies) are parallel with respect to each other when they begin at the same point and follow each other in the same direction. C major and C minor are parallel to each other, like two trains running on separate tracks. Many composers write music that pulls notes from the parallel minor into a major key, or vice versa.



Relative Minor Given that we didn't change our twelve notes, and we never changed the arrangement of whole steps and half steps, it stands to reason that there is some note within the C major scale that could be considered the root of its own minor scale.



All we did was drag the brackets over so that the minor scale would start on C. However, if you look again at the C major scale, you'll see that the minor formula is present beginning on the "A" or sixth degree of the C major scale. (From A): whole, half, whole, whole, half, whole, whole. A minor scale exists that is composed of the notes from a C major scale! Since these two scales relate to each other so closely, this is said to be the relative minor A minor scale which can be built from notes in a major scale. For instance, the scale of A minor has A-B-C-D-E-F-G-, the same notes as C major. So A is the relative minor of C major. The relative minor can be found on the sixth degree of any major scale. Conversely, if you look at the scale A minor, you'll see that the relative major can be found starting on its third degree. We can prove that the minor scale has a ♯3, ♯6 and ♯7 by comparing the A minor scale to the A major scale. A Major Scale A Minor Scale Key Task For the keys of G and F, write out the notes of the minor scale. As the creator of Hub Guitar, Grey has compiled hundreds of guitar lessons, written several books, and filmed hundreds of video lessons. He teaches private lessons in his Boston studio, as well as via video chat through TakeLessons. When learning music theory and scales, the first one that most people learn about is a major scale but they are just one type of many different musical scales. Each scale uses a different formula of intervals and has a completely different sound and feel. Some sound happy, some sound mysterious and some sound sad or melancholy. In this post I'll be covering everything you need to know about minor scales including the different types and how we form them. We tend to say that major scales have a "happier" and "cheerier" sound, whereas minor scales have a "darker" and "sadder" sound. Minor scales have a different formula of tones and semitones (whole steps and half steps) to major scales. The main difference is that all minor scales have the third note of the scale "flattened". By flattened, I mean that the third note is lowered by one semitone or half step. Study bass has written a good post going into more details about the difference between major and minor that you can read here. Unlike major scales where there is only one type to know about, minor scales have three variations.



The three types of minor scale that we'll look at are: The natural minor scale The harmonic minor scale The melodic minor scale All three of these minor scales start the same but have some slight differences after that. Side note: Melodic and harmonic minor scales are nothing to do with melodic and harmonic intervals. They're completely different things but we use the same word. The first minor scale we'll look at is the natural minor scale. A natural minor scale uses this formula of tones and semitones (whole steps and half steps). T - S - T - T - S - T - T Or in whole steps and half steps it would be: W - H - W - W - H - W - W If we wanted to play a natural minor scale starting on the note A using this order of tones and semitones it would work out as using all the white notes on the keyboard (the same as C major). A natural minor scale A natural minor scale ascending A natural minor scale descending We can use this combination of semitones and tones to form a natural minor scale starting on any note. For example here is a natural minor scale starting on D: D natural minor scale Or here is another natural minor scale this time starting on E: E natural minor scale The natural minor is also known as the Aeolian mode. Here's our guide to musical modes explaining them in a bit more detail. The second type of minor scale that we'll look at is the harmonic minor scale Harmonic minors use this combination of tones and semitones: T - S - T - T - S - T1/2 - S Or in whole steps and half steps it would be: W - H - W - W - H - W1/2 - H Note that harmonic minors have an interval that is a tone and a half or three semitones. So using this order of tones and semitones we can construct a harmonic minor scale starting on the note A: A harmonic minor scale A harmonic minor scale ascending A harmonic minor scale descending As you can see the harmonic minor is very similar to the natural minor. The only difference is that the 7th degree of the scale is one semitone higher. In A natural minor it's a G natural but in the harmonic minor it's a G#. Keeping this pattern of semitones and tones we can then work out a harmonic minor scale starting on any note. For example here is D harmonic minor scale: D harmonic minor scale And here is E harmonic minor scale: E harmonic minor scale Now onto the third type of minor scale which is the melodic minor. Melodic minor scales are quite different from natural and harmonic minors as they use different notes when ascending (going up) and descending (going down). Ascending melodic minors use this combination of tones and semitones: T - S - T - T - T - S Or in whole steps and half steps: W - H - W - W - W - W - H But on the way down they use this combination (from the top down): T - T - S - T - T - S - T Or in whole steps and half steps W - W - H - W - W - H - W