

## ***THE MINOR SCALE:***

Every major scale has **a relative minor** scale. It starts on **La and ends on La** of that scale.

Thus **A minor** scale starts on A and ends on A, it has the same key signature as that of the C scale, which is the natural scale. Both these scales do not have any black keys. However, in the minor scale, G often gets sharpened, and we sing it as “Sil” – i.e. sol sharp.

The relative minor scale of F major with 1 flat, will be D minor, which also has one Flat. The Leading Note of the scale is C, and gets sharpened: and since it is Sol in the 1 flat scale, you will call it Sil

From this we can deduce, that the leading note of a relative minor scale often gets *raised by a semitone*, so that the distance between the leading note and

the following Tonic, can be a semitone.

This scale was called the *Aeolian Mode* in Gregorian Music which was based on Greek Modes.

Looking at it from another angle, if we want to convert the C major scale into C minor scale, we will have to make all three primary chords into minor chords.

In order to do it, we have to lower the middle notes of the chords a semitone:

C major is C E G. C minor is C E flat G.

G major is G B D G minor is G B flat D

F major is F A C F minor is F A flat C

Now the major scale with these three flats is **E flat scale, with 3 flats**. In this scale C is the **La**.

□ □ □

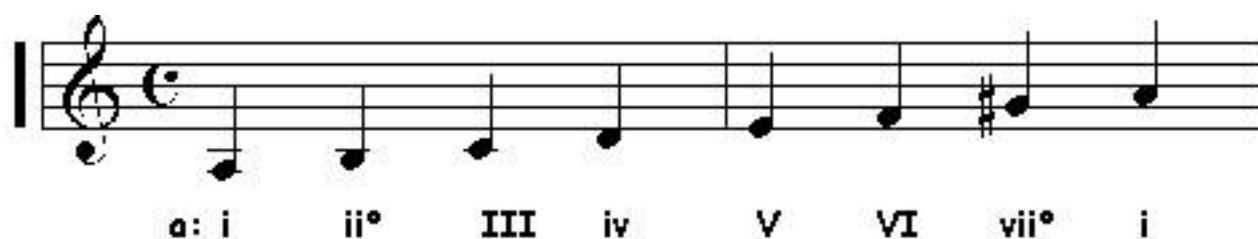
Hence C minor Scale is the Relative Minor of Eflat Major Scale.

Thus to convert a major scale into a minor scale we lower the mediant, submediant and the leading note of the scale by a semitone. Sometimes, the leading note is not altered, so as to leave a semitone between the leading note and the Tonic.

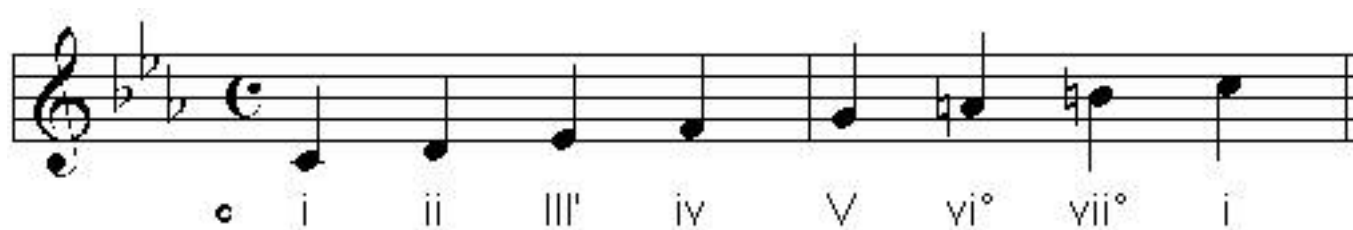
**The Harmonic Minor Scale** has a minor chords on the Tonic, Subdominant and Dominant

i, iv

and v)



**A Melodic Minor Scale** has two forms:



The Aeolian, in which the seventh is sharpened i iv V

- The Dorian in which the sixth as well as the seventh are sharpened.
- Students interested in further study of this subject should read specialized books on the subject.

## TIME SIGNATURE

At the beginning of **every musical piece**, immediately after the **CLEF SIGN**, there is either the letter “C” or

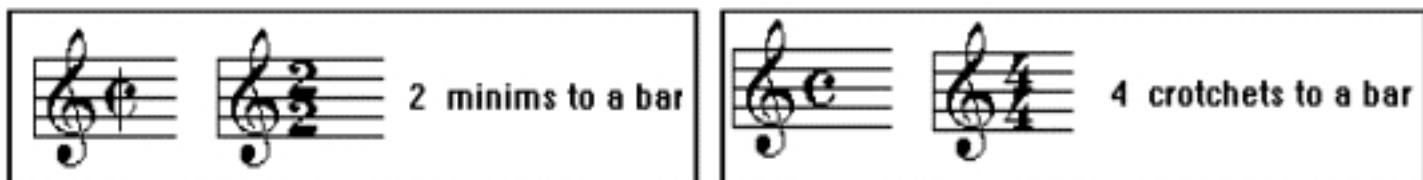
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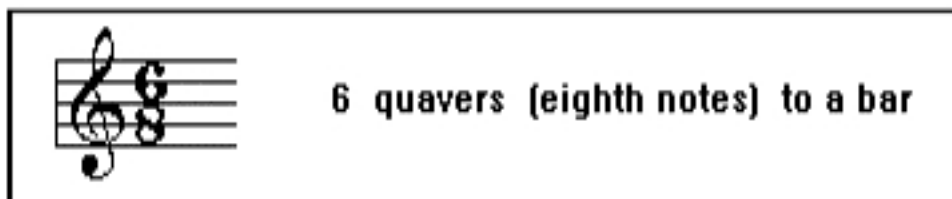
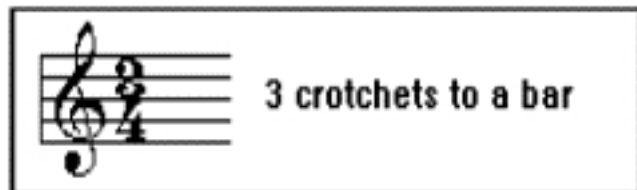
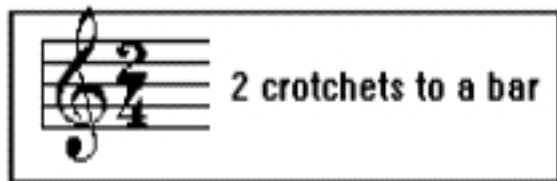
*fraction*

.

This is called the  
**Time Signature**

.





Duration of sound is indicated by symbols in music.. The duration varies according to *the length of syllables* of the lyric...

The following symbols are the ones, that are common.

We need to know the following symbols and their names:



## ACCENTS:

**Time Signature** refers to a *rhythmic unit*. Every unit starts with a **heavy accent**. It is preceded by a **bar line**.

Every unit ends with a **bar line**.

The music **ends** with a **double bar line** or a thin and thick bar line as in previous examples.

When a certain section **is to be repeated**,

one places

a “colon”

[  
:  
]

at the starting and ending point.

rhythms having only *one accent*:



**2/2 or C** with a slash called Cut time, has 2 **minims** to a bar, and the **first is accented**.

**2/4 and 3/4** (see above) too have **one accent**, at the beginning of the bar.

rhythms having *two accents*,

## THE FIRST IS HEAVY AND THE SECOND IS LIGHT.

**4/4 or C - called Common Time.** It is made of 4 *crotchets or 4 'beats'* of which **the 1st is heavily accented**

and the  
*third is lightly*  
accented.

The second and fourth beats  
**are**  
***not accented***

**6/8 which has 6 quavers in a bar** (in groups of 3 quavers). The **first one is heavily accented** (1<sup>st</sup> quaver of the first group), and the *4th is lightly* accented (1<sup>st</sup> quaver of the 2<sup>nd</sup> group).

The rest are not accented.

*understanding* accents

To understand accents, we should look at the accents in a spoken language.

In the following words, the accented syllables are in *italics*

• *Com*fort. *Un*derstand. Ac*cent*ted. Etc.

In the music lyric, the accents should be so arranged, as to coincide with the musical accents.

4/4 or common time

The 4/4 Rhythm with 2 accents: 1st beat **heavy**, 3rd beat light. **Heavy** *Light*



**Mary** had a *little* lamb.□□□ We give a **strong** stress at "Ma" of Mary and **less stress** at

“had”

both of which are accented.

“

**Lit**

”

of “little”

is the next heavily accented

syllable

and “lamb” is light.

The first unit consists of 4 syllables: “Ma ry had a”, and the second unit consists of 3 syllables.

“Lit tle lamb”.

By lengthening the sound of “lamb” to a **minim**, we get 4 ‘beats’.

All

syllables except the last are given the duration of a crotchet.

Hence,

the music has  
**4/4**

2/4 rhythm.

**Old MacDonald** *had* a *farm* there is only one type of accent, - **heavy**, coming on alternate syllables.

Hence



this is  
**2/4 rhythm**



cut time rhythm

**Heav'n** and **earth** are **full** of your **glo** ry. This is to be written in **2/2 rhythm**, being a solemn theme and the gait is majestic.

The accents

come on  
**alternate**  
syllables.

Note “  
**Full**

of your”

The first word is accented.

The following two syllables are said quickly, as if to last the length of  
*one syllable*

Hence,

two sounds will take the time of one  
*minim*

,

in other words, each will be as long as a *crotchet*.



waltz rhythm or three fourth rhythm.

My **Bon** nie lies o ver the **o** cean. The **strong** accent is followed by two syllables of equal length. The group is made of **3 syllables**, of which the **first is strongly accented**.

This rhythm is written in **3/4**.

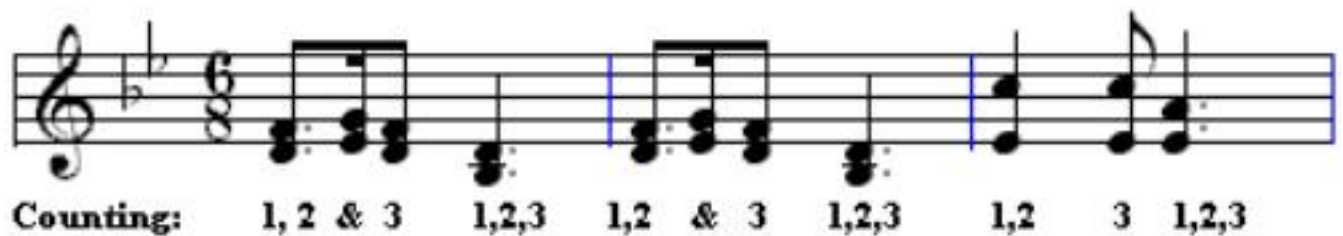
“Cean” of ocean spills over into the next bar, having 4 beats, hence it is **‘tied’** with a curved line.



In this section we shall introduce two new rhythms: Cut Time and the Six Eight Time. The former is made up of 2 minims in a bar, and the latter is made up of 6 quavers in a bar.

In both cases the first note is heavily accented.

In the case of the six eighth time, the 4<sup>th</sup> quaver is lightly accented.



the six eighth rhythm

### The Semiquaver (half quaver).

In traditional counting method you say as follows: 1 2 & 3, 1,2,3 - Each quaver takes one number: A dotted quaver therefore takes one and a half, 1,2 and the other half, which is called "**semiquaver**"

is represented by the "and".

While a quaver has  
**one flag**  
, the semiquaver has  
**two**

.

When quavers are tied, you place  
**one top bar line**  
for quavers, but for semiquavers you place  
**two**

.

That is why in the above example, the semiquaver has an

*additional line*

.

A dotted crotchet

takes three numbers.

A full crotchet which is made up of two quavers takes two numbers: 1,2 or whichever numbers depending on the place where the note is placed.

A dotted minim is 6 quavers.

### **triplets**

Occasionally in music we find three quavers for the time of one crotchet. These have a curved line above them, with number "3" in the center.

In the same way, we can have a triplet of crotchets:

Three crotchets take the time of one minim, and also have a top bracket broken by a number "3".

### **COUNTING CUT TIME:**

One number is counted for each minim. For the semibreve 2 numbers are counted. The first beat (minim) in each bar is accented.

### **MODULATION**

When music shifts to a new scale – generally going to the scale of the Dominant or Subdominant, one of the notes is changed.

The singers generally tend to associate the sounds with their names, hence it has been found

that by giving a new name to the modified sound, this can be achieved.

A raised Fa is called Fi. In the same way, a lowered Si, is called Sa. These name changes are applied by the singers only, and as for the keyboard players they have to name the key-name with the modifier sharp or flat.

Thus Do, Re, Fa, Sol and La can be raised and we shall name them: Di, Ri, Fi, Sil, and Li.

While lowering the following sounds, Si, La, Sol, Mi and Re, we will name them: Sa, Lu, Sal, Ma and Ra.



Raising Mi is same as Fa. Raising Si is same as Do. Lowering Do, is same as Si. Lowering Fa is same as Mi.

Note that when a modified note is followed by an unmodified one of the same note is to be used within the same bar, a natural symbol as to be placed before it.

If it is used in the next bar, it is understood, that it is reverted to the unmodified state.

If it is to be modified, the modifier is to be placed before it again.

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If you have any questions to ask, please write to me at

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