

2

3 (i) or (ii) (iii) or (iv)

Use key signatures not accidentals

- 4 (a) At the beginning of a musical phrase (b) Two
5 (a) Notes of different pitch (b) Notes of the same pitch

6

7

8 CD 2 4 M3 5 M3 6 M3 7 m3

- 9 (a) Phrasing slur (b) Slur (c) Smoothly (d) and (e)

Briskly

- 10 (a) Mezzo piano (b) To play moderately softly (c) Mezzo forte (d) To play moderately loudly (e) Forte (f) To play loudly

11

In practice, $\hat{7}$ in minor keys is very frequently raised a semitone by an accidental (in this key, G#) so that it produces the leading tone to tonic effect that we know from major keys. In fact, this happens so often that it has been recognised in another form of the scale that is called the 'harmonic' minor (see example below). It is this form of the scale with which we will be concerned in Grades 1 and 2.

Example 16-1

A minor scale, natural form

1 2 3 4 5 6 $\flat\hat{7}$ $\hat{7}(\hat{8})$ $\flat\hat{7}$ 6 5 4 3 2 1



A minor scale, harmonic form

1 2 3 4 5 6 $\sharp\hat{7}$ $\hat{7}(\hat{8})$ $\sharp\hat{7}$ 6 5 4 3 2 1



Triads and intervals

Three sizes of step

Concept

- The interval between $\hat{6}$ and $\sharp\hat{7}$ in the harmonic minor scale is called a 'tone and a half'.
- The three types of step available are thus the tone, the semitone, and the 'tone and a half'.

In practice

We have paid considerable attention to the WWHWWWH pattern of the major scale. In the harmonic minor scale, the step at $\hat{5}-\hat{6}$ is a semitone as in the 'natural' minor scale described above. Raising $\hat{7}$ to produce the leading tone in the harmonic minor scale generates a step from $\hat{6}$ to $\sharp\hat{7}$ that is larger than a whole tone. It has an interval name, but for the present time we will just call it the 'tone and a half'. The three types of step available are thus the tone, the semitone, and the 'tone and a half'. Students should be able to distinguish them in the keys specified for this grade.

Teaching notes

Because of the presence of the 'tone and a half' between $\sharp\hat{7}$ and $\hat{7}$, harmonic minor is not a diatonic scale. It is derived from the 'natural' minor, which is a diatonic scale. Students are expected to know the pattern of steps in the major scale, as this pattern is also representative of diatonicism in general. But requiring them to know the succession of steps in all the various forms of minor and, later, the modes, would only generate confusion. The most important things to know about the steps in harmonic minor are that there are semitones at $\hat{2}-\hat{3}$, $\hat{5}-\hat{6}$, and $\hat{7}-\hat{1}$, and that the 'tone and a half' occurs from $\hat{6}$ to raised $\hat{7}$.

Summary

- A minor and C major share the same key signature and the same set of pitch classes, although in A minor the note A is the tonic.
- $\hat{1}$, $\hat{2}$, $\hat{4}$, and $\hat{5}$ in any minor scale are identical to their counterparts in the parallel major scale.
- $\hat{3}$ in any minor scale is a minor 3rd from the tonic instead of the major 3rd found in major scales.
- $\hat{5}-\hat{6}$ in the 'natural' minor is a semitone instead of the tone found in major scales.
- $\hat{7}$ is raised a semitone in the harmonic minor scale to produce the leading-tone effect found in the major scale.
- The interval between $\hat{6}$ and $\sharp\hat{7}$ in the harmonic minor scale is called a 'tone and a half'.
- The three types of step available are thus the tone, the semitone, and the 'tone and a half'.

$\hat{7}\hat{7}$
 $\hat{6}$
 $\hat{7}$
 $\hat{6}$

$\hat{6}$ / $\sharp\hat{7}$

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