

MINOR SCALES - HARMONIC FORM

With Tonic Arpeggio in ascending order of Key Signature.

No. 16 - A minor (harmonic form)

123 125 127

No. 17 - E minor (harmonic)

129 131 133 135

No. 18 - D minor (harmonic)

137 139 141 143

No. 19 - B minor (harmonic)

145 147 149 151

No. 20 - G minor (harmonic)

153 155 157 159

No. 21 - F# minor (harmonic)

161 163 165 167

No. 22 - C minor (harmonic)

169 171 173 175

No. 23 - C# minor (harmonic)

177 179 181 183

No. 24 - F minor (harmonic)

185 187 189 191



No. 25 - G# minor (harmonic)

No. 26 - Bb minor (harmonic)

No. 27 - D# minor (harmonic)

No. 28 - Eb minor (harmonic)

No. 29 - A# minor (harmonic)

No. 30 - Ab minor (harmonic)

FORMULA FOR CREATING ANY MINOR (HARMONIC) SCALE IS

Tone, Semi-Tone, Tone, Tone, Semi-Tone, 1&1/2 Tones , Semi-Tone,

FORMULA FOR CREATING ANY MINOR ARPEGGIO

1st note, 3rd. note, 5th. note and 8th. note of the minor Scale OR 1 & 1/2 Tones, 2 Tones, 2 & 1/2 Tones
NOTE - Because the altered notes in both the Harmonic and Melodic forms are not notes used in the arpeggio, there is no difference between Harmonic and Melodic arpeggios.

ACCIDENTAL IN THE MINOR SCALE

The Seventh note of the scale has been raised to maintain the "leading note" effect of a semi-tone between notes seven and eight thus the sound is more (or deemed to be more) pleasing to the ear when constructing harmonies.



MINOR SCALES - MELODIC FORM

No. 31 - A minor (melodic form)

No. 32 - E minor (melodic form)

No. 33 - D minor (melodic form)

No. 34 - B minor (melodic form)

No. 35 - G minor (melodic form)

No. 36 - F# minor (melodic form)

No. 37 - C minor (melodic form)

No. 38 - C# minor (melodic form)

No. 39 - F minor (melodic form)



No. 40 - G# minor (melodic form)

No. 41 - Bb minor (melodic form)

No. 42 - D# minor (melodic form)

No. 43 - Eb minor (melodic form)

No. 44 - A# minor (melodic form)

No. 45 - Ab minor (melodic form)

FORMULA FOR CREATING ANY ASCENDING MINOR (MELODIC) SCALE IS

Tone, Semi-Tone, Tone, Tone, Tone, Tone , Semi-Tone,

FORMULA FOR CREATING ANY MINOR ARPEGGIO

1st note, 3rd. note, 5th. note and 8th. note of the minor Scale OR 1 & 1/2 Tones, 2 Tones, 2 & 1/2 Tones
NOTE - Because the altered notes in both the Harmonic and Melodic forms are not notes used in the arpeggio, there is no difference between Harmonic and Melodic arpeggios.

ACCIDENTALS IN THE MELODIC MINOR SCALE

Many (mainly European) musicians were uncomfortable with the large 1 & 1/2 tone gap (called an interval) in the Harmonic form. Therefore the sixth note was also raised to give a more pleasing melodic phrase (hence the name "Meldoic"). However the resulting descending sound became even more unsatisfactory which was resolved by removing all accidentals from the descending half. Thus we now have a scale which is different ascending or descending.

