

Assignment 3 continued:

Root

2nd

3rd

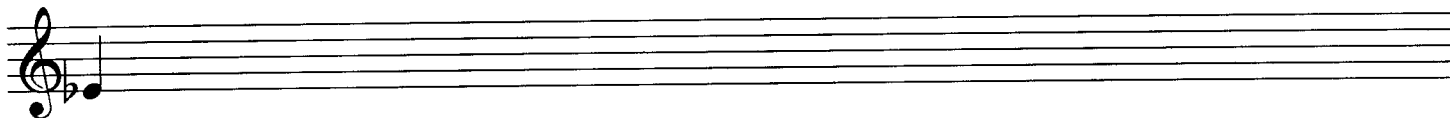
4th

5th

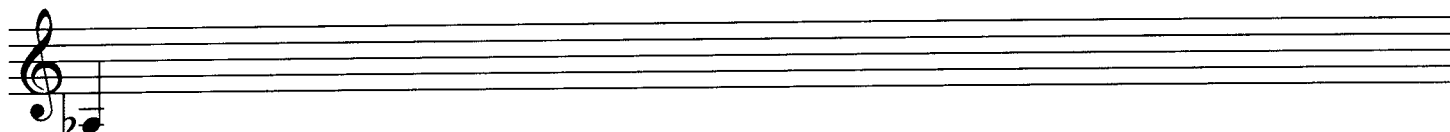
6th

7th

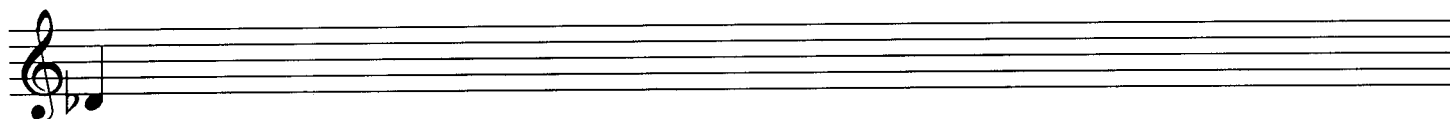
Root



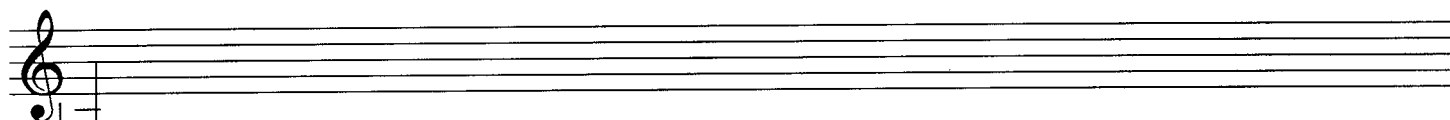
Eb



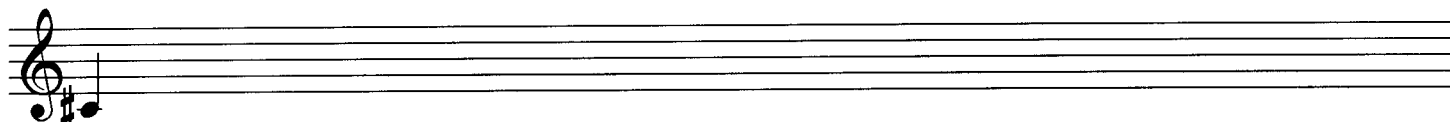
Ab



Bb



C



C#



D

NATURAL MINOR SCALE

If we consider the solfege method of naming scale tones (do-re-mi-fa-sol-la-si-do), it becomes apparent that we could construct seven different sounding scales based on each successive solfege degree. Each scale would have half steps between mi-fa as well as si-do, however in each scale the half steps would be between different numbered scale degrees. For example, if we build a scale with “do” as the root, the half step between mi-fa would be between the 3rd and 4th degrees of the scale and the half step between si-do would be between the 7th and the root. However, if we consider “la” the root (la-si-do-re-mi-fa-sol-la), the half step between mi-fa would be between the 5th and 6th degrees of the scale and the half step between si-do would be between the 2nd and 3rd degrees of the scale. This touches on the concept of “modes” (more on this later).

For the purposes of understanding minor scales, we will concentrate on the scale formed by starting with the solfege pitch “la”.