



c)

d)

3) Name these notes:

a)

b)

## 4) MAJOR &amp; MINORS

- Each major key has a relative minor key. They share the same key signature, but start on a different note – therefore they have a different tonic (home note)
- The relative minor can be worked out from the major key. The minor scale is the 6<sup>th</sup> note of the major scale.

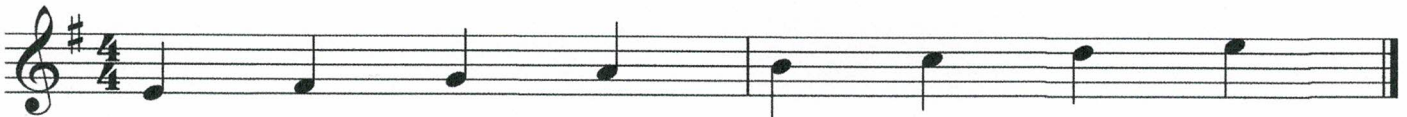
EG G major's relative minor is E minor as E is the 6<sup>th</sup> note of the G major scale  
 C major's relative minor is A minor as A is the 6<sup>th</sup> note of the C major scale

**G A B C D E F# G**  
**1 2 3 4 5 6 7 8**

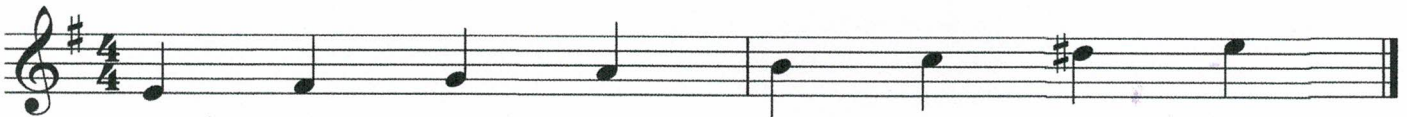
**C D E F G A B C**  
**1 2 3 4 5 6 7 8**

- If you raise/sharpen # the 7<sup>th</sup> note of the minor scale, the scale becomes HARMONIC MINOR

**Here is E natural minor:**



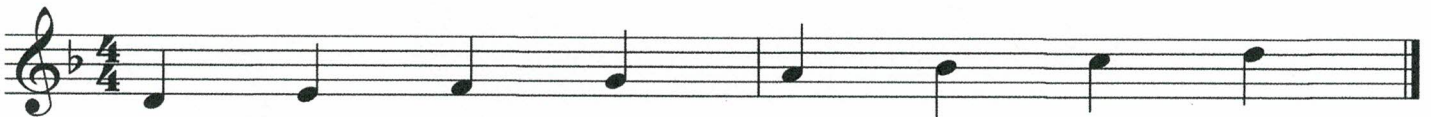
**Here is E Harmonic minor:**



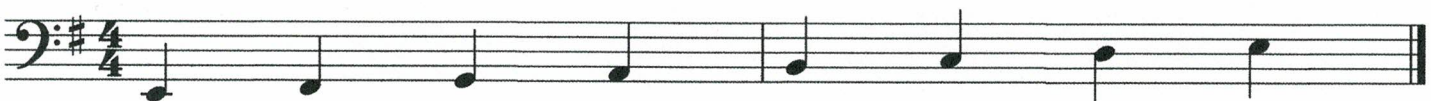
The distance between notes 6 & 7 becomes 1 ½ tones. A giant gap!

Write in the accidental (# or *b*) to make these minor scales harmonic minors.

a) Make this D HARMONIC minor:



b) Make this E HARMONIC minor:



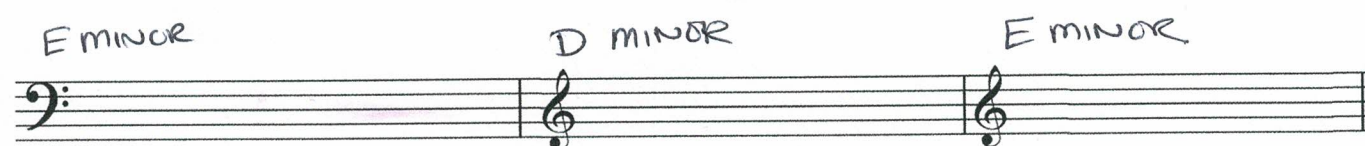
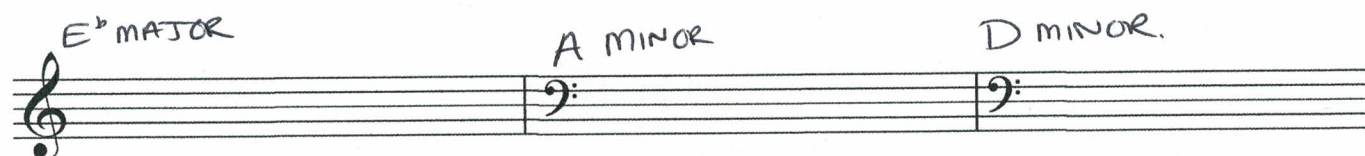
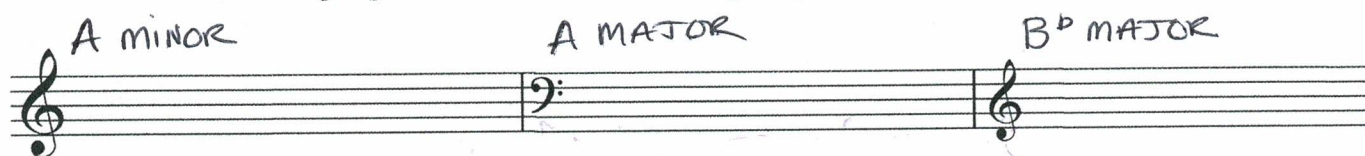
c) Make this A HARMONIC minor:





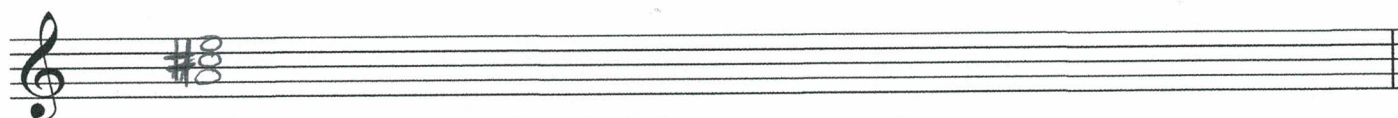
## 5) KEY SIGNATURES

Write in the key signatures for the following keys:



## 6) TONIC TRIADS

Write out the tonic triads (notes in the arpeggio) for each of these keys:  
(The 1<sup>st</sup> note, 3<sup>rd</sup> note & 5<sup>th</sup> note of the scale)



A major      Bb major      Eb major      A minor      E minor      D minor