

# RELATIVE MINOR

Relative minor scales/keys have the same key signature as major but a different tonic. The tonic for a relative minor key or scale is based on the sub-mediante of the major key.

# MINOR SCALES

There are 3 types of minor scales.

Natural Minor

Harmonic Minor

Melodic Minor

# RELATIVE NATURAL MINOR

The **relative natural minor** starts on the 6<sup>th</sup> scale degree of the major key.

D E F# G A **B** C# D



Then to make it **relative natural minor** you keep the same key signature. You do not have to raise or lower any pitches. Use lower case pitches to indicate minor.

b c# d e f# g a b

# RELATIVE HARMONIC MINOR

The **relative harmonic minor** starts on the 6<sup>th</sup> scale degree of the major key.

D E F# G A **B** C# D



Then to make it **relative harmonic minor** you keep the same key signature. You then raise the 7<sup>th</sup> scale degree a half step. Use lower case pitches to indicate minor.

b c# d e f# g **a#** b

# RELATIVE MELODIC MINOR

The **relative melodic minor** starts on the 6<sup>th</sup> scale degree of the major key.

D E F# G A **B** C# D  


Then to make it **relative melodic minor** you keep the same key signature.  
Ascending = you raise the 6<sup>th</sup> and 7<sup>th</sup> scale degree a half step.  
Descending = lower the previously raised 6<sup>th</sup> and 7<sup>th</sup> scale degree (back to normal)

Use lower case pitches to indicate minor.

b c# d e f# **g# a#** b a g f# e d c# b

# MINOR CHART

	RELATIVE = same key different tonic
NATURAL MINOR	No changes
HARMONIC MINOR	Raise the 7th (si)
MELODIC MINOR	Ascending = raise 6 and 7 (fi & si) Descending = lower the previously raised 6 and 7 (so & fa)