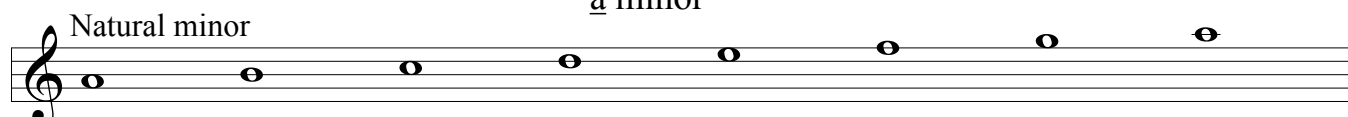


## VERSIONS OF MINOR SCALES

Below are examples of the three forms of minor scales in the keys of a minor and g# minor.


**a minor**

**Natural minor**



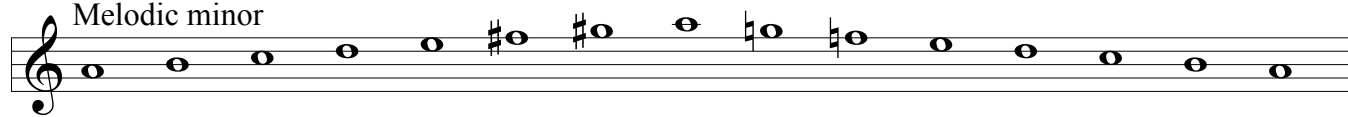
Do Re Me Fa Sol Le Te Do  
or La Ti Do Re Mi Fa Sol La

**Harmonic minor**



Do Re Me Fa Sol Le Ti Do  
La Ti Do Re Mi Fa Si La

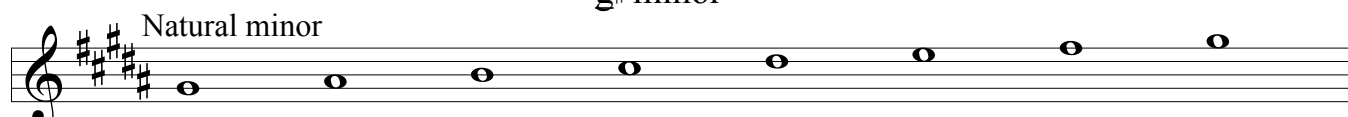
**Melodic minor**



Do Re Me Fa Sol La Ti Do Te Le Sol Fa Me Re Do  
La Ti Do Re Mi Fi Si La Sol Fa Mi Re Do Ti La

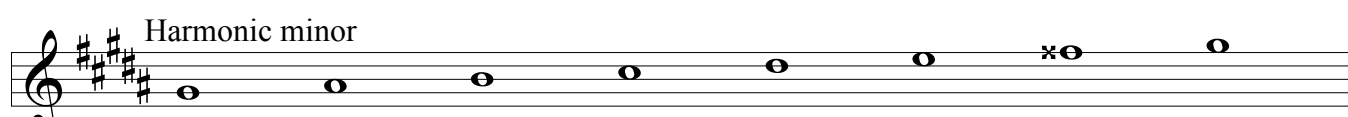
**g# minor**

**Natural minor**



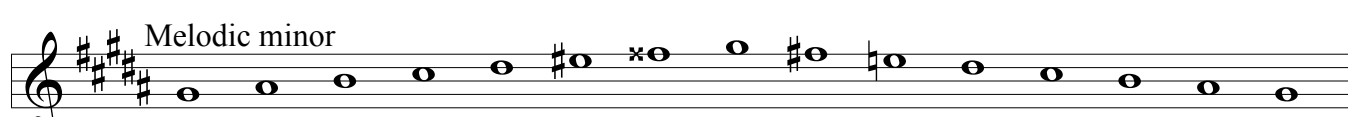
Do Re Me Fa Sol Le Te Do  
La Ti Do Re Mi Fa Sol La

**Harmonic minor**



Do Re Me Fa Sol Le Ti Do  
La Ti Do Re Mi Fa Si La

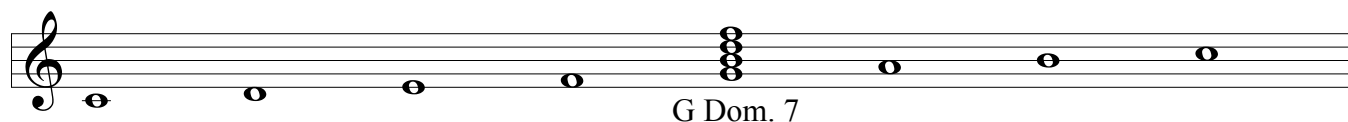
**Melodic minor**



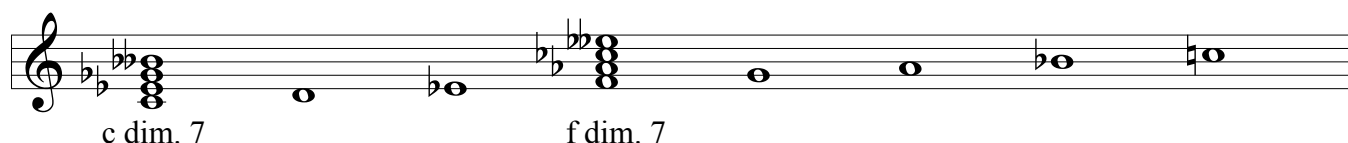
Do Re Me Fa Sol La Ti Do Te Le Sol Fa Me Re Do  
La Ti Do Re Mi Fi Si La Sol Fa Mi Re Do Ti La

## DOMINANT 7TH CHORDS VERSUS DIMINISHED 7TH CHORDS

A big difference between Dominant 7th chords and Diminished 7th chords is a Dominant 7th chord begins on the 5th note (Dominant) of the scale.



This is a Dominant 7th chord, which is built on the 5th note of the scale.



These are both diminished 7th chords. Diminished 7th chords can be built on any note of the scale.

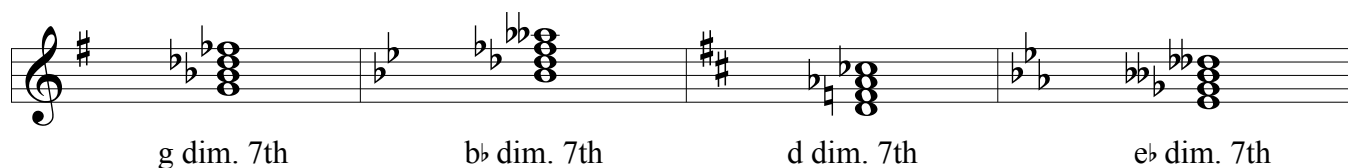
Below are examples of 7th chords in the keys of G, B $\flat$ , D & E $\flat$  Major. The first examples are all Dominant 7th chords, the second examples are all diminished 7th chords.

### DOMINANT 7TH CHORDS



The root of each of the above chords is the 5th note of the Major scale. For example, the first measure is in the key of G Major and D is the 5th note of the G scale.

### DIMINISHED 7TH CHORDS



The root of each of the above chords is the first note of the Major scale. For example, the first measure is in the key of G major and G is the first note of the G scale.

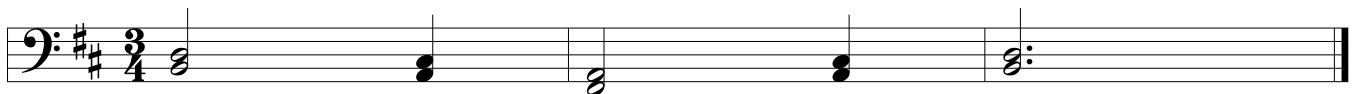
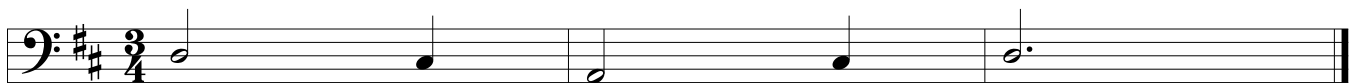
## VOCAL HARMONY

An important part of singing is being able to sing with others, either in a choir, a cappella group, duet, trio or other settings. Depending on your voice type, you may sing the melody or harmony. Once you are confident with key signatures and triads, you can begin to create your own harmonies or write your own music with ease.

The following examples show a simple melody, then that same melody with a harmony added the interval of a 3rd above.



Here's an example with an added 3rd below the melody line. In the first example, the melody alone sounds like it's in D Major. When you add the harmony below, it creates a minor sound, thus would be considered to be in b minor.



5. Add a note, the interval of a 6th higher to the existing notes in the following melody.

6. Add a note, the interval of a 6th lower to the existing notes in the following melody.

7. Add a note to the vocal line, the interval of a 6th higher to the existing notes in the following melody.

8. Add a note on the top staff, the interval of a 6th lower to the existing notes in the following melody.

"Danny Boy" - Irish Folksong

## SPOTLIGHT ON COMPOSERS

An important part of music education is learning about the history of music. Studying composers allows for understanding the music we sing and why it was written the way it was. In this level, you will learn about Samuel Barber, Amy Beach & Pyotr (Peter) Tchaikovsky.

### SAMUEL BARBER



Samuel Barber was born in the Contemporary period of music on March 9th, 1910 in West Chester, Pennsylvania. Barber showed incredible talent at a young age, writing his first musical when he was seven. He also attempted to write an opera when he was ten. By the age of 12 he was already an organist and when he was 14, he entered the Curtis Institute in Philadelphia where he studied piano, voice and composition.

Barber's mother was a pianist and his uncle, Sidney Homer, was a composer of American art songs. It was his aunt, Louise Homer, a lead singer at the Metropolitan Opera, who influenced Barber's interest in voice.

As a teenager, Barber met Gian Carlo Menotti, who became his life partner, and also wrote music with him. It was also during his teenage years that the founder of the Curtis Institute, Mary Louise Curtis Bok, introduced Barber to his lifelong publisher, the Schirmer family.

During his twenties, Barber wrote several successful compositions including his "Adagio for Strings." This piece has since been used in several movies, including *Platoon*. Famous artists performed his pieces including Vladimir Horowitz, Francis Poulenc & Leontyne Price. His pieces contained "polytonality" and employed several time signature changes, thus making his music challenging to sing well.

In 1958, Barber won the Pulitzer Prize for his first opera *Vanessa*. He won another Pulitzer Prize in 1963, for his "Concerto for Piano and Orchestra." Barber also wrote over 60 vocal songs including the famous song cycle *Hermit Songs*. His most famous vocal composition *Knoxville: Summer of 1915*, was written for soprano and orchestra, with text by James Agee. The success of this piece caused several to name Barber as one of the twelve most accomplished composers for voice.

Barber died of cancer on January 23rd, 1981. He was 70 years old.

Best Known Vocal Works:

(Opera) - *Vanessa* (1957), *A Hand of Bridge* (1959), *Anthony and Cleopatra* (1966)

(Song Cycles) - *Mélodies passagères* (1950), *Hermit Songs* (1953), *Despite and Still* (1968)

(Songs) - "The Daisies," "Dover Beach," "Beggar's Song," "A Nun Takes the Veil," "The Secrets of the Old," "Sure on this Shining Night," "The Crucifixion," "The Monk and His Cat," "The Praises of God," "Un cygne," "Tombeau dans un parc"