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E minor scale

E minorRelative keyG majorParallel keyE majorDominant keyB minorSubdominantA minorComponent pitchesE, F♯, G, A, B, C, D E minor is a small scale based on E, consisting of positions E, F♯, G, A, B, C and D. Its basic signature has a sharp. Its relative major is G major and its parallel major is E major. The natural small scale E is: Music scores are temporarily disabled. The changes required for melodic and harmonic versions of the scale are written in randomly as needed. Harmonic secondary and melodic secondary scales E are: Musical scores are temporarily disabled. Music scores are temporarily disabled. Much of the classical guitar repertoire is in minor, as this is a very natural key to the instrument. In standard tuning (E A D G B E), four of the six open (non-foamed) strings of the instrument are part of the tonic string. The key of the E Minor is also popular in heavy metal music, since its tonic is the lowest note on a standardly-adjusted guitar. Notable compositions See also: List of symphonies in E Minor Joseph Haydn Symphony No. 44 Trauer Wolfgang Amadeus Mozart Sonata No. 21 Ludwig van Beethoven String quartet No. 8 Piano Sonata No. 27 Niccolò Paganini Caprice No. 3 Caprice No. 15 Felix Mendelssohn Violin Concerto Frédéric Chopin Nocturne in E minor Piano Concerto No. 1 Waltz in E minor Étude Op. 25, No. 5 Wrong Note Prelude Op. 28, No. 4 Suffini in A minor Piano Concerto No. 1 Waltz in E minor Étude Op. 25, No. 5 Wrong Note Prelude Op. 28 , No. 4 Suffocation Charles-Valentin Alkan Le festin d'Espe, Op. 39, No. 12, from 12 etades to all small keys Johannes Brahms Symphony No. 4 Cello Sonata No. 1 Piotr Ilych Tchaikovsky Symphony No. , Op. 72 Sergei Bortkiewicz Étude No. 10, Op. 15 Nikolai Kapustin Étude de concert, Op. 40, No. 3 Toccatina Edvard Grieg Piano Sonata Nikolai Rimsky-Korsakov Scheherazade Edward Elgar Cello Concerto Sea Pictures String Quartet Violin Sonata Jean Sibelius Symphony No. 1, Op. 39 Ralph Vaughan Williams Symphony No. 6 Symphony No. 9 Sergei Rachmaninoff Musicaux Moments, Op. 16, No. 4 Symphony No. 2 Vocalise , Op. 34, No. 14 Maurice Ravel Le tombeau de Couperin Sergei Prokofiev Montagues and Capulets Capriccio No. 5, Op. 12 Dmitri Chostakovich Piano Trio No. 2 Symphony No. 10 Johann Sebastian Bach Bourrée in E Minor, BWV 996 Prelude and Fugue in Minor, BWV 548 5th English Suite in Minor, BWV 810 Felix Blumenfeld Prelude Op. 17 , No. 4 Ferruccio Busoni Prelude Op. 37, No. 4 Stephen Heller Etude Op. 46, No. 7 Anton Arensky Morceaux caractéristique Op. 36, No. 10 Ne m'oubliez pas Etude Op. 74 , No. 9 See also Basic (music) Main and minor String (music) String names and symbols (popular music) External media links related to E minor in Wikimedia Commons Retrieved from Chapter 7 introduced the diatonic small scale. That's where we saw parallel scales—the pair of main and small scales starting in the same step category—share four of their seven scale points ([\hat{1}/\text{}], [\hat{2}/\text{}], [\hat{4}/\text{}], and [\hat{5}/\text{}]). The remaining three ([\hat{3}/\text{}], [\hat{6}/\text{}], and [\hat{7}/\text{}]) are each a sine lower in minor than in the parallel major. Therefore, the decisive pattern of whole steps and half steps is different: W-W-H-W-W-H-W on large scale and W-H-W-W-H-W in diatonic minor. We refer to the scale shown above as a physical or diatonic secondary as it consists only of those positions defined by key signing. In practice, however, composers tend to make small melodic and harmonic adjustments to make the small-scale sound and function more like its main counterpart. There are, in other words, several variants commonly used on the small scale. In this chapter, we will describe two customized forms of this scale. In any case, we will discuss the various musical contexts in which it appears, as well as the factors that motivate a composer to use it. As we shall see, these variants incorporate characteristics that determine the tonality of the large scale. In Chapter 7 we discussed how diatonic small scale differs from large scale. Differences become apparent when the natural small scale is used in melodies and harmonic advances. Consider, for example, the following example: The melody in this passage reaches E for the downbeat of m. 3. This E-a changed scale grade form [\hat{7}/\text{}]-pulls strongly towards the F tonic that follows, bringing the first musical idea to satisfactory conclusion. (The quick G at the end of m. 3 is just a decoration of F.) In m. 5, the melody returns to the degree of scale [\hat{7}/\text{}], but this time closer to the beginning of a musical gesture. Here, where there is less need for a strong scale analysis [\hat{4}/\text{}], E is left natural, in its diatonic form. Now listen to the passage again, but with diatonic Es replaces all Es: Compared to example 16-2, Example 16-3 lacks the strong attraction of E to F. The melody seems off. The listener's closing sense in m.4 is not so strong. The reason for the lack of attraction to tonic—both in Example 16-3 and on the diatonic small scale in general—is the absence of a leading tone. Look again at example 16-1 and note that the seventh degree of scale is a whole step away from tonic. The half-step relationship between the main tone and the ton on the diatonic large scale has a noticeable directional force, while the proportional degree of scale in the diatonic small lacks this force. Due to its tendency to resolve the tonic, the main tone is one of the most important stadiums on the large scale. Since the diatonic small scale lacks the tension and pull towards the tonic are absent. Note: In the following sections we will use the term composite to define and describe a pair of customizations that are often made on the subscale. This term is not usually used outside of this book. Nevertheless, we believe it conveys an accurate sense of both the historical origins of these idioms and the listener's experience. Consider the following string evolution that uses only the diatonic positions of C minor: This evolution does not show a strong attraction to final tonic harmony. Similar to what we saw with Example 16-2 and Example 16-3, this is due to the absence of the top tone. The harmonic small composite (often referred to as the harmonic subscale) regulates the degree of scale [\hat{7}/\text{}] of the diatonic subscale to the imitation of the significant scale in order to create the otherwise missing main tone. The B of the ditonic scale C adjusts upwards to B, creating the necessary top tone, as shown here: The following example reproduces Example 16-4, this time with the guide setting: As you can hear, the presence of the top tone in Example 16-6 creates a stronger, more satisfying sense of analysis upon the arrival of the ton. The following example shows the triads built with the top tone customized harmonic small scale: As example 16-7 shows, the increased seventh-scale grade applies only to strings built in degrees of scale [\hat{5}/\text{}], and [\hat{7}/\text{}]. If these strings were built using the fields of diatonic minor, V would be minor (v) and vii would be major (VII). Neither v nor VII pull towards the tonic as strongly as their custom formats, although both appear in other functional roles in a subkey. Listen again to Example 16-4 and compare it to Example 16-6. Which version of the V string has a stronger pull back to the tonic? Adding a top tone gives Example 16-6 a stronger sense of analysis. The same would apply to a development using vii instead of vii. In adapting the diatonic small scale incorporating the main tone from the large scale, we have the same V and vii triads in small as we do in the parallel major. Note: You may be wondering why the harmonic minor applies to strings built in degrees of scale [\hat{5}/\text{}], and [\hat{7}/\text{}], but not [\hat{3}/\text{}]. This is partly due to the functions that these strings usually perform in toal music. We will explore the concept of harmonious operation more fully in Chapter 22. For the time being, consider the quality of the string built to a degree of scale [\hat{3}/\text{}]. If the seventh degree of scale were to be increased to a third string III, the result would be an augmented triad. The triad built on a scale of [\hat{3}/\text{}] is the tonic of the relevant major. Having an augmented triad here to reverse this important relationship and is therefore not permitted. In this light, one should think of the harmonic small scale not as a key in itself, but rather a variation of diatonic minor that is used at times to create a stronger sense of tonality. Activity 16-1 Harmonic small combo incorporates a top tone to give a stronger sense of tonality. In this activity, you will be presented with a series of strings on small keys. Some of these strings require an increased leadership tone, while others do not. Customize notes to incorporate an elevated sound where needed. The melodic small complex (often referred to as the melodic subscale) provides a further modification of the diatonic minor to accommodate certain melodic circumstances. As with the harmonious little combo, the melodic small has a setting of top tone. The elevated seventh degree of scale serves the same purpose as in the harmonic secondary complex: it creates an attraction to tonic. Just as the V string in example 16-6 resolves tonic harmony, the main tone of the melodic subscale resolves to the degree of scale [\hat{8}/\text{}]. This type of target-directed melodic movement is at the heart of toncinal Western musical art. Increasing the degree of scale [\hat{7}/\text{}] to create a top tone, however, creates a melodic problem: an increased second occurs between 6 and 7 scale degrees. Augmented spaces are difficult to sing, sound clumsy in tone, and therefore generally avoided. In the harmonic small complex, the increased second disrupts the otherwise smooth flow of half and the entire step movement on the melodic ascent. In addition, the degree of scale [\hat{6}/\text{}] in minor is half a step away from the scale degree [\hat{5}/\text{}], and thus tends strongly towards the degree of scale [\hat{5}/\text{}]. By increasing the degree of scale [\hat{5}/\text{}], one can avoid both of these issues. The interval between [\hat{6}/\text{}], and [\hat{7}/\text{}] contracts to become an important second, thus smoothing out the melodic line, and the whole-step distance between [\hat{5}/\text{}], and [\hat{6}/\text{}] eliminates the downward pull [\hat{6}/\text{}] to [\hat{5}/\text{}] When a melody descends through a small scale, there is no longer a need for increased scale grades and custom positions usually return to their diatonic forms. Example 16-9 summarizes the melodic small composite, with the custom forms of scale grades [\hat{6}/\text{}], and [\hat{7}/\text{}] in the vector ascent, the diatonic forms of these degrees in the descent. The scales [\hat{6}/\text{}], and [\hat{7}/\text{}] in minor form appear in diatonic or customized form depending on various factors, notably the melodic context. In practice, however, the form used is best explained on a case-by-case basis. Consider the following Observe D in m. 1 and especially C-D in m. 2. In both cases, the melody is directed towards the degree of scale [\hat{1}/\text{}]. Increased sixth and seventh scale grades enhance this upward movement in tonic. Notice, too, that these degrees of scale return to their natural, diatonic form at the end of m. 2 where the melody descends, moving away from tonic. Compare the sound of Example 16-10 with that of Example 16-11, which uses only diatonic positions: Here, music in mm. 1-2 feels heavy and meandering. It seems to lack direction compared to the unaltered version above, where the melody incorporates the melodic little one. Activity 16-2 Like the harmonic small compound, the melodic small compound sometimes incorporates a top tone to create a pull towards the tonic. To avoid increased space between the submetric and top tone, the melodic small composite will increase the degree of scale [\hat{6}/\text{}]. In this activity, you will be presented with a series of diatonic secondary scales. For each example, change the scale grades [\hat{6}/\text{}], and [\hat{7}/\text{}] to comply with the settings made in the melodic small combo. Secondary mode is less simple than main mode. It consists of a main form, diatonic minor (also known as natural minor), and two complex forms that incorporate elements of large-scale diatonic. Because the diatonic small scale lacks a top tone, it does not allow a strong analysis in the tonic. In order to allow this vital development in a small key, the degree of scale [\hat{7}/\text{}] of the diatonic minor is adjusted (increased by a sine) to create a main tone, in imitation of the significant scale, resulting in a complex scale commonly known as harmonic secondary. Another complex small scale, commonly known as minor melodic, adjusts the degree of scale [\hat{6}/\text{}] upwards in addition to increasing the degree of scale [\hat{7}/\text{}] in order to eliminate the clumsy increased second between [\hat{6}/\text{}], and [\hat{7}/\text{}] and to smooth out melodic movement between the scale of [\hat{5}/\text{}], and [\hat{8}/\text{}]. Scale grades [\hat{6}/\text{}], and [\hat{7}/\text{}] are usually restored to their diatonic forms in vector descents. It is important to remember that diatonic small scale is the basis of two complex forms. The ditonic small scale is a key, the equivalent of the main key. Harmonic and melodic small composites are not independent keys. On the contrary, they are scales of mixed featuring adjustments to diatonic grades [\hat{6}/\text{}], and [\hat{7}/\text{}] to fit certain harmonic and melodic frames. Boxes. Boxes.