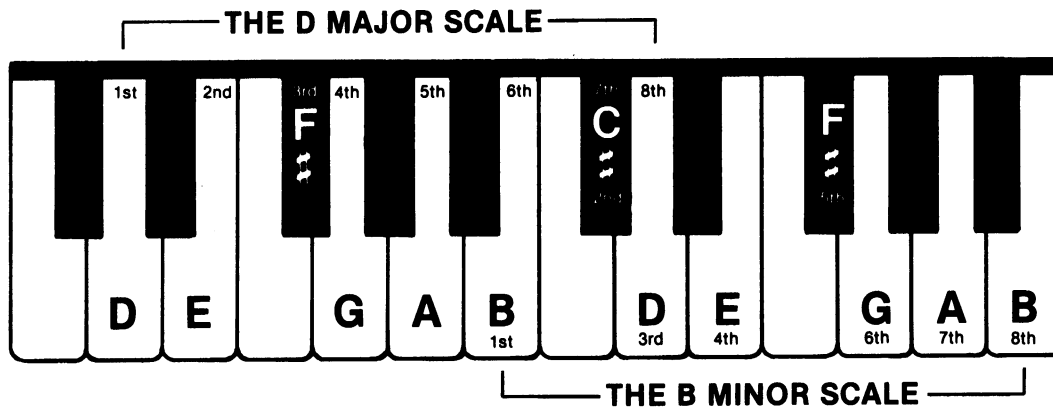


The Key of B Minor (Relative of D Major)

B MINOR is the relative of **D MAJOR**.

Both keys have the same key signature (2 sharps, F# & C#).

REMEMBER: The **RELATIVE MINOR** begins on the 6th tone of the **MAJOR SCALE**.



THE NATURAL MINOR SCALE. This scale uses *only* the tones of the relative major scale.

1. Play with hands separate.
2. (OPTIONAL) Play with hands together.

THE HARMONIC MINOR SCALE. The 7th tone (A) is raised one half step, **ASCENDING & DESCENDING**.

3. Add accidentals needed to change these **NATURAL MINOR** scales into **HARMONIC MINOR** scales.
4. Play with hands separate.
5. (OPTIONAL) Play with hands together.

THE MELODIC MINOR SCALE. 6th (G) and 7th (A) raised one half step **ASCENDING**; descends like natural minor.

6. Add accidentals needed to change these **NATURAL MINOR** scales into **MELODIC MINOR** scales.
7. Play with hands separate.
8. (OPTIONAL) Play with hands together.

The Primary Chords in B Minor—All Positions

1. In the blank measures after each ROOT POSITION chord, write the 2 INVERSIONS of the chord.

Treble Clef:

- ROOT POSITION: B MINOR (i)
- ROOT POSITION: E MINOR (iv)
- ROOT POSITION: F#7 (v7 (5th omitted))

Bass Clef:

- ROOT POSITION: B MINOR (i)
- ROOT POSITION: E MINOR (iv)
- ROOT POSITION: F#7 (v7 (5th omitted))


2. On the 2 keyboards to the right of each ROOT POSITION chord, write the letter names showing the 2 INVERSIONS of the chord.

<p>ROOT POSITION</p> <p>L.H. 5 3 1 R.H. 1 2 4</p>	<p>INVERSIONS</p>	
<p>i B MINOR (tonic)</p>	<p>L.H. 5 3 1 R.H. 1 2 5</p>	<p>L.H. 5 2 1 R.H. 1 3 5</p>
<p>iv E MINOR (subdominant)</p>	<p>L.H. 5 3 1 R.H. 1 2 5</p>	<p>L.H. 5 2 1 R.H. 1 3 5</p>
<p>v7 F#7 (dominant 7th, 5th omitted)</p>	<p>L.H. 5 2 1 R.H. 1 3 4</p>	<p>L.H. 4 3 1 R.H. 1 2 4</p>

3. Play each chord shown on the above keyboards in any convenient place on your piano, first with L.H., then with R.H. Use the fingering shown above each keyboard.

The Mordent

Assign with pages 24-25.

- The MORDENT is indicated by this sign: 
- Rapidly play: written note, note below written note, then written note again.

may be played:  or:  or: 

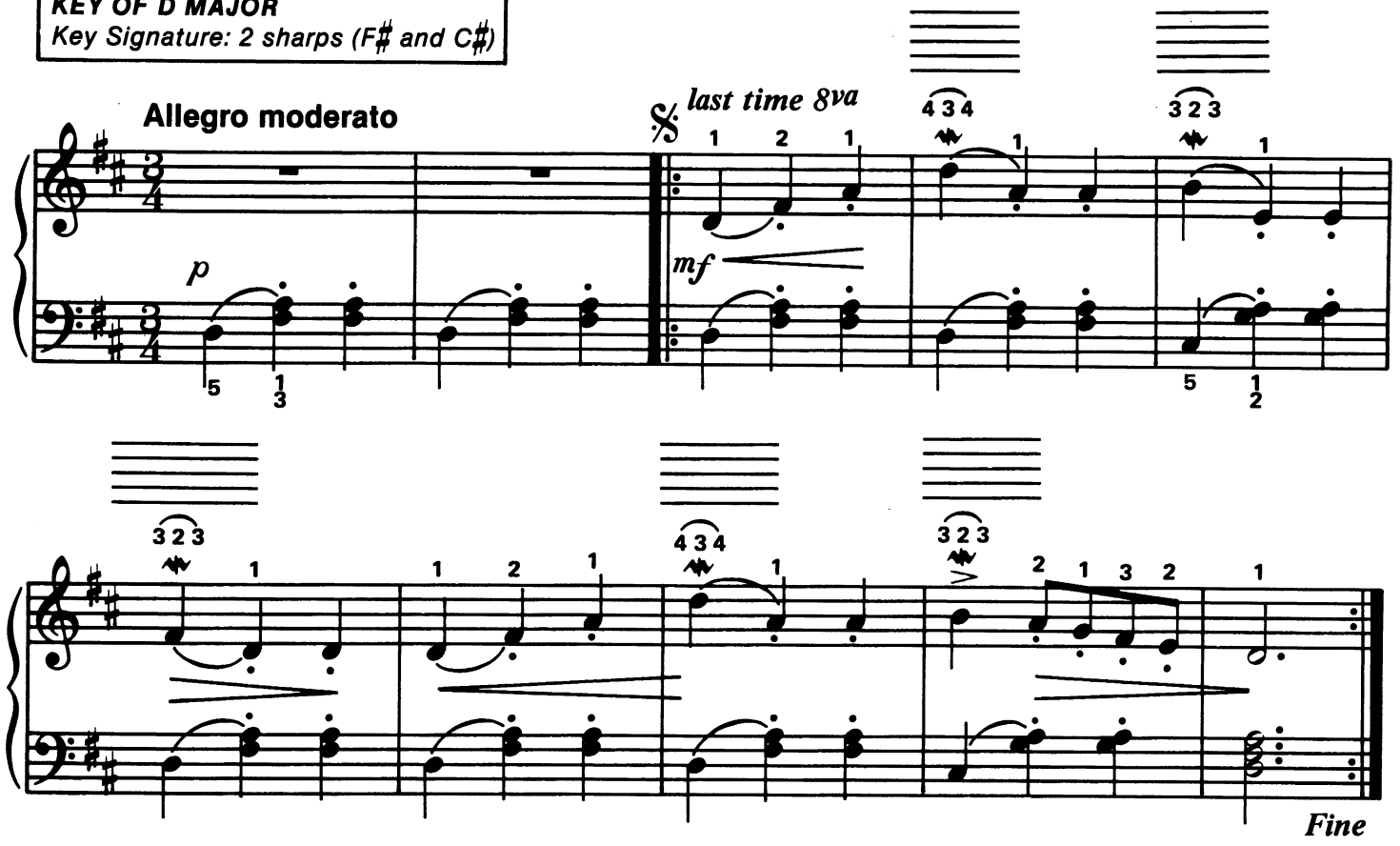
Waltz with Mordents

1. In the measure above each mordent sign, write out the mordent in full, using one of the rhythms shown above. Be sure the first note is the same as the note that appears under the sign.
2. Play.

KEY OF D MAJOR
Key Signature: 2 sharps (F# and C#)

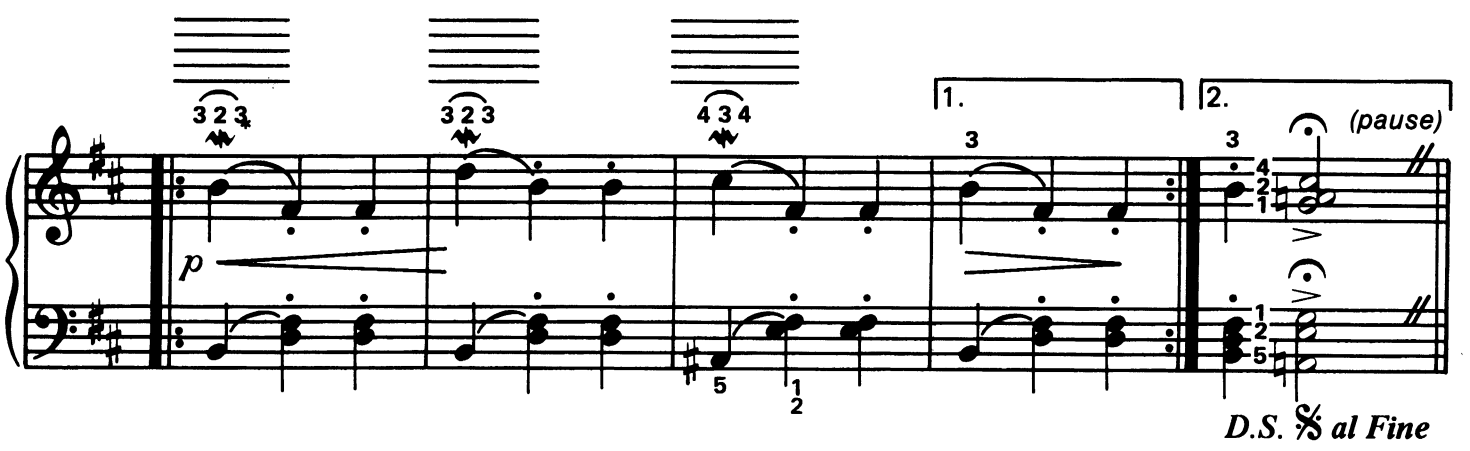
Allegro moderato

last time 8va



Fine

KEY OF B MINOR
Relative of D MAJOR



D.S. al Fine

*For the lower tone of this mordent, use the raised 7th tone of the B minor scale (A#).

Two-Octave Arpeggios

The word ARPEGGIO comes from the Italian *arpeggiare*, which means “to play upon a harp.” This refers to playing the notes of a chord in a broken fashion, one after another, as one does when playing a harp.

TWO-OCTAVE ARPEGGIOS on triads containing ALL WHITE KEYS are fingered as follows:

C MAJOR TRIAD

R.H. 1 2 3 1 2 3 5 3 2 1 3 2 1
 L.H. 5 4 2 1 4 2 1 2 4 1 2 4 5

1. Write the NAME of the arpeggiated triad in the box above the beginning of each staff below.
2. Write the R.H. fingering ABOVE each note.
3. Write the L.H. fingering BELOW each note.
4. Play with R.H. as written.
5. Play with L.H. two octaves lower than written.

R.H.
 L.H.

R.H.
 L.H.

R.H.
 L.H.

R.H.
 L.H.

R.H.
 L.H.