PDST
Professional Development Service for Teachers | An tSeirbhís um Fhorbairt Ghairmiúil do Mhúinteoirí

An Roinn Oideachais agus Scileanna
Department of Education and Skills

Minor Melody

An Aural Approach

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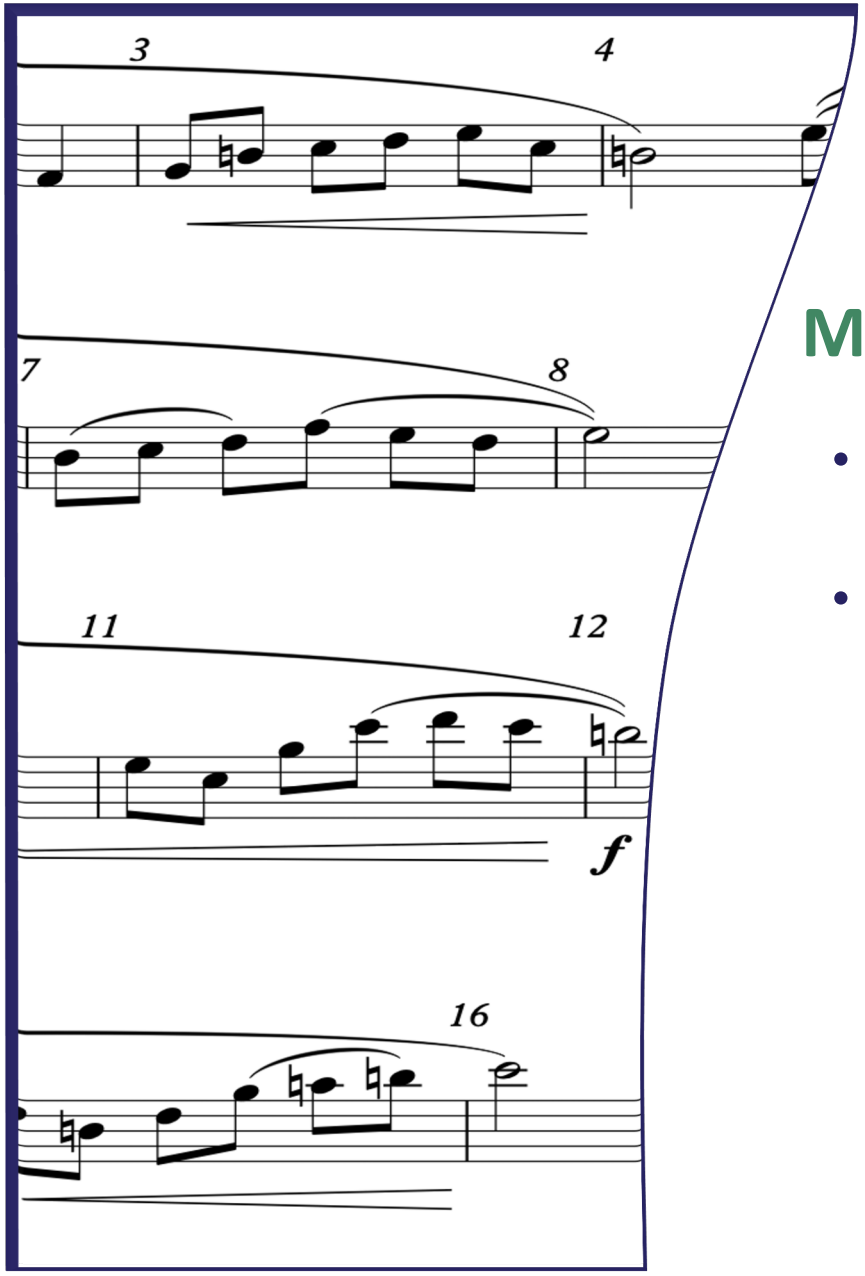
Content

- Bars 7-8: Modulate or not modulate?
- Planning for the sequence
- Treatment of the raised 7th
- Finishing Strong (Three Solutions)

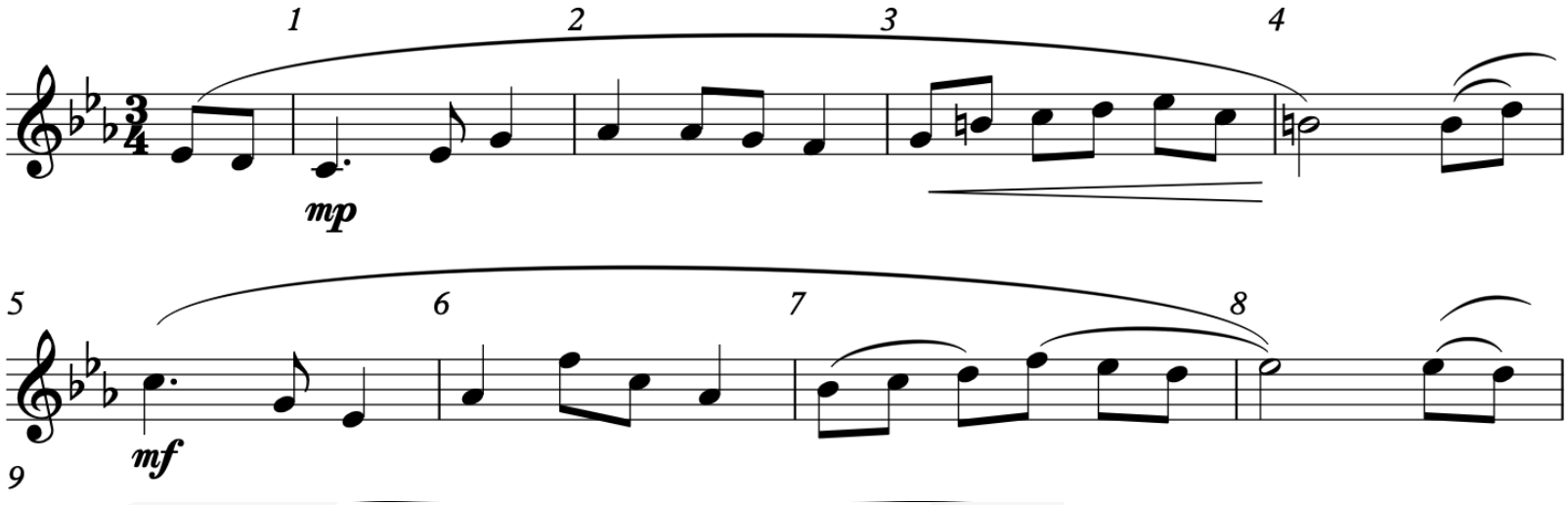


Modulating in a Minor Key?

- Modulation not required on the Minor Melody Question
- Three (of many) approaches to bars 7 & 8:
  - **Perfect Cadence in given minor key**
  - **Imperfect cadence in given minor key**
  - **Modulation to Relative Major**
  - **What do you and your students think sounds the best?**

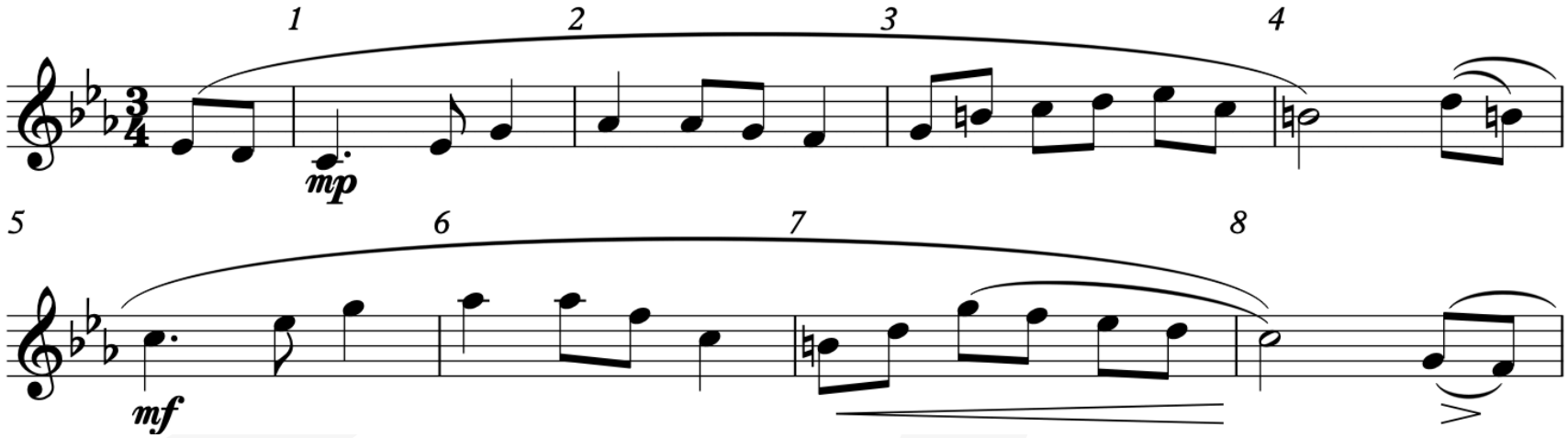
Option 1: Relative Major Modulation

Given Phrase



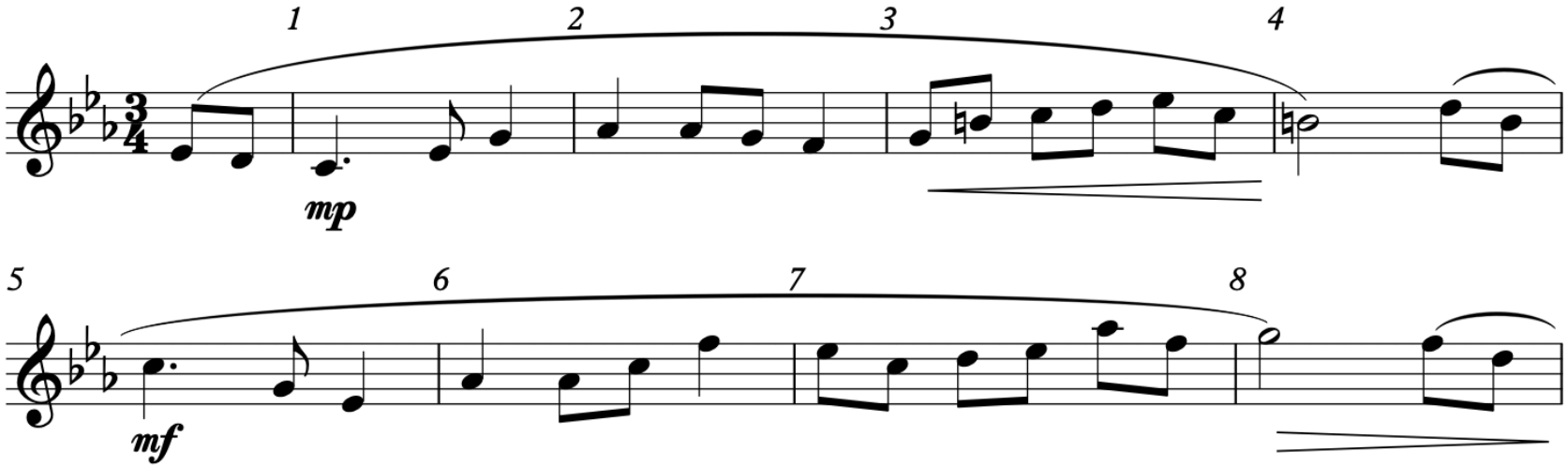
Option 2: Perfect Cadence in Given Key

Given Phrase



Option 3: Imperfect Cadence in Given Key

Given Phrase



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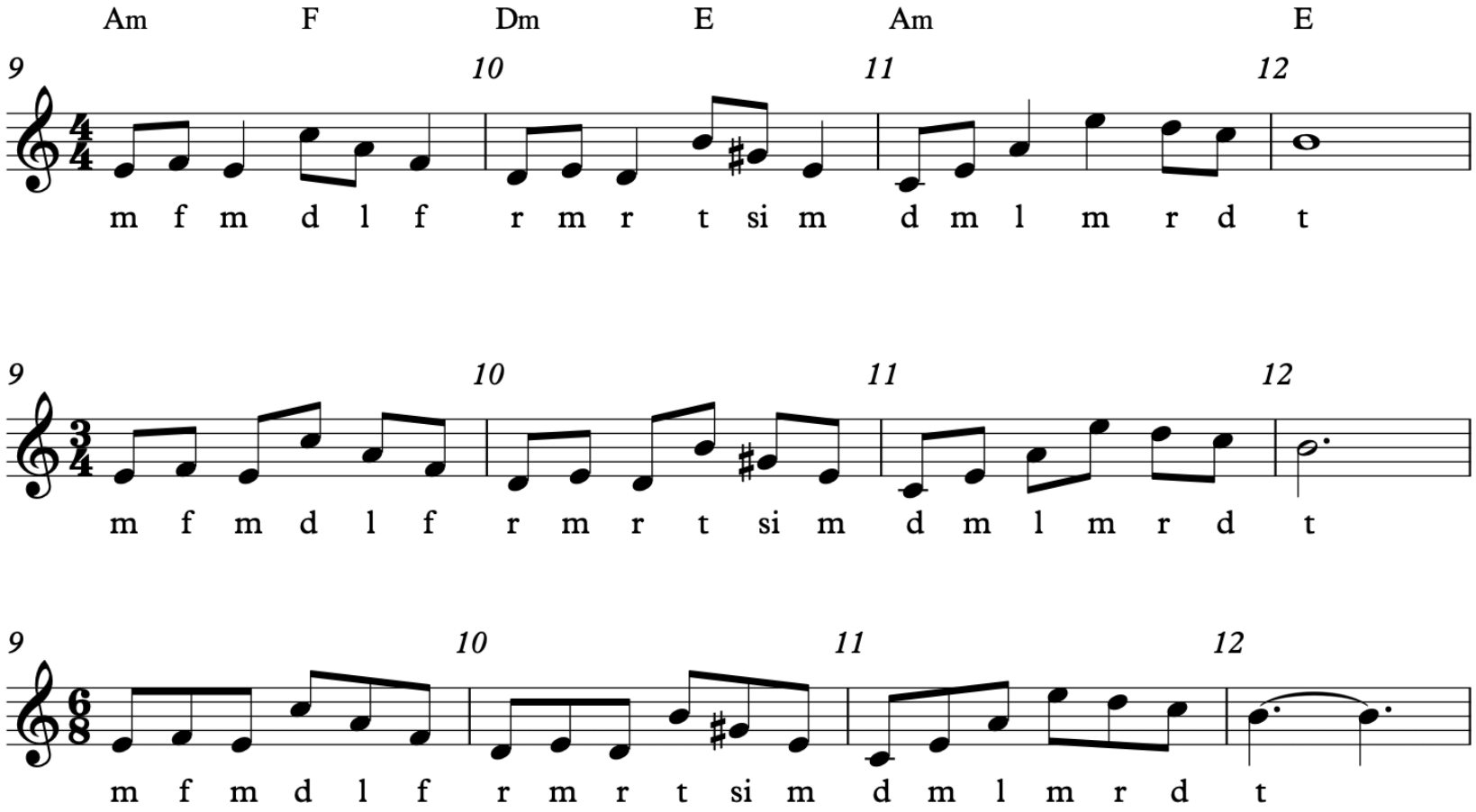
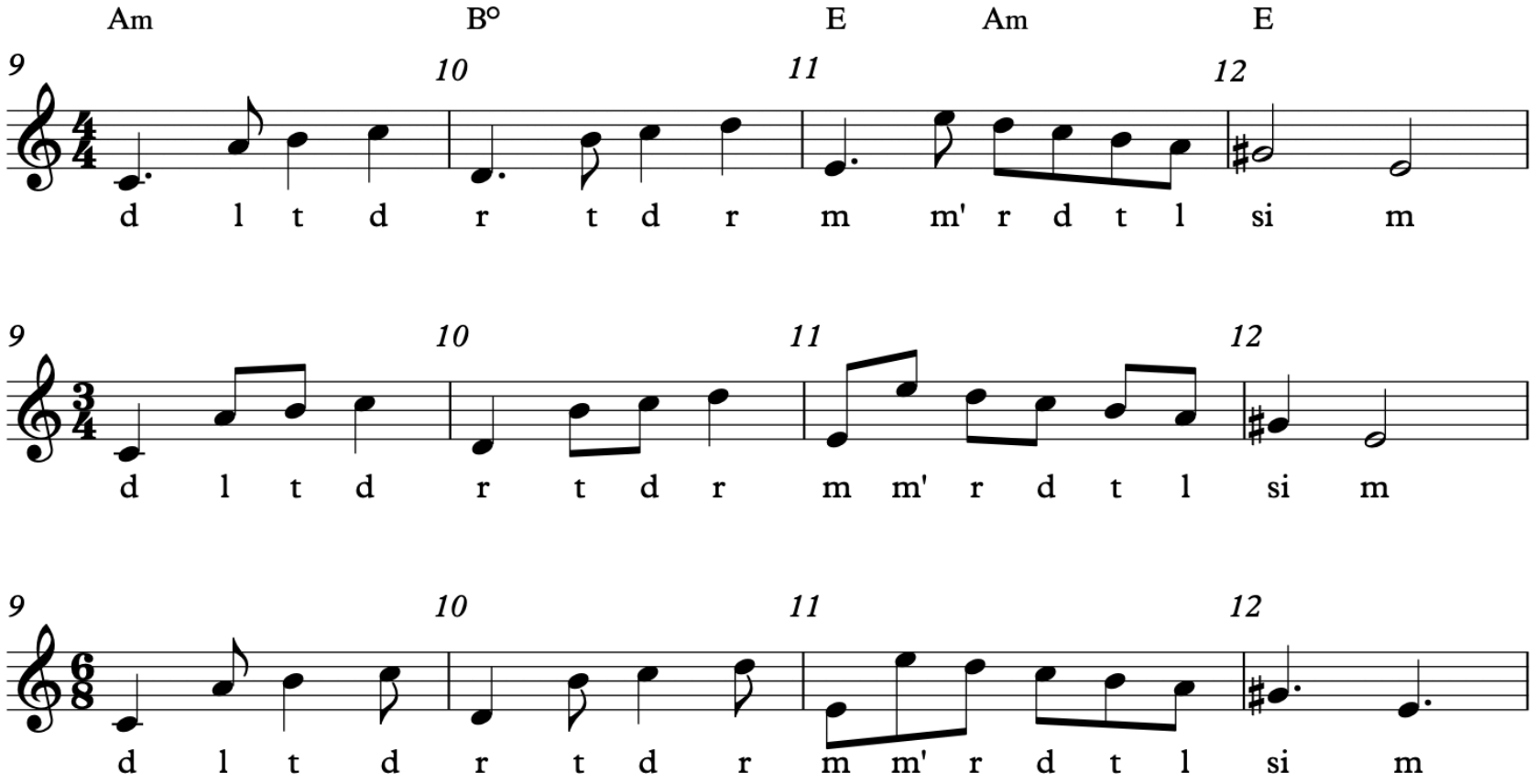
Planning The Sequence

Sequences beginning on '*Mi*'



Sequences beginning on '*Do*' (Avoiding raised 7th in the sequence)



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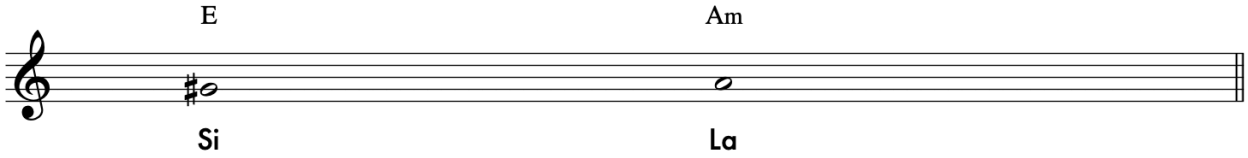
Treatment of the Raised 7th Degree

Raised 7th – Aural Observations

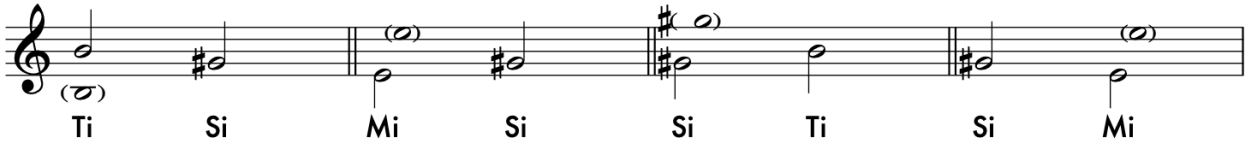
Aural observation One:

The raised 7th degree tends to want to resolve to tonic note.



Aural observation Two:

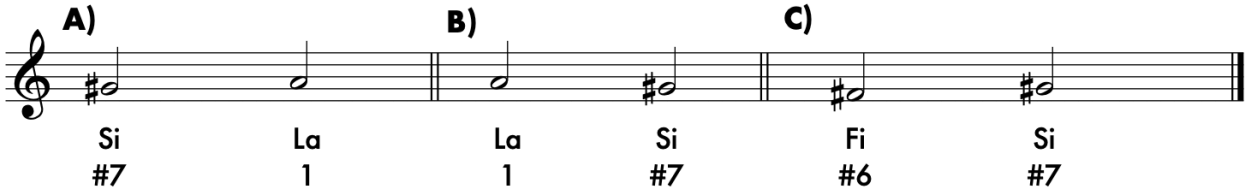
Leaping to and from the raised 7th works if clearly part of chord V (E in this case)



Note:
In the bar following the above examples, there tends to be a strong pull towards the tonic (at least that is what my ear is leaning toward) What do you think?

Aural observation Three:

Stepwise movement to and from the raised 7th



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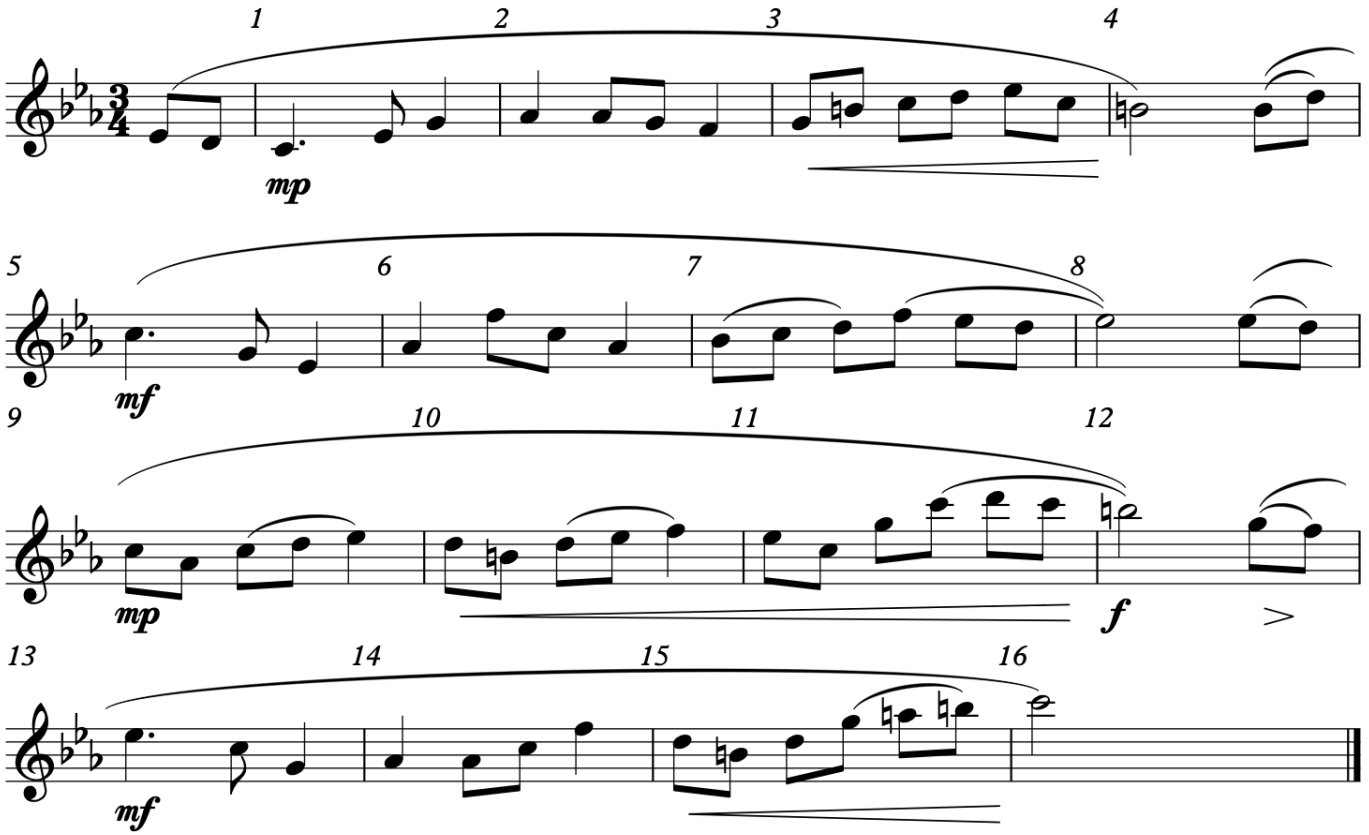
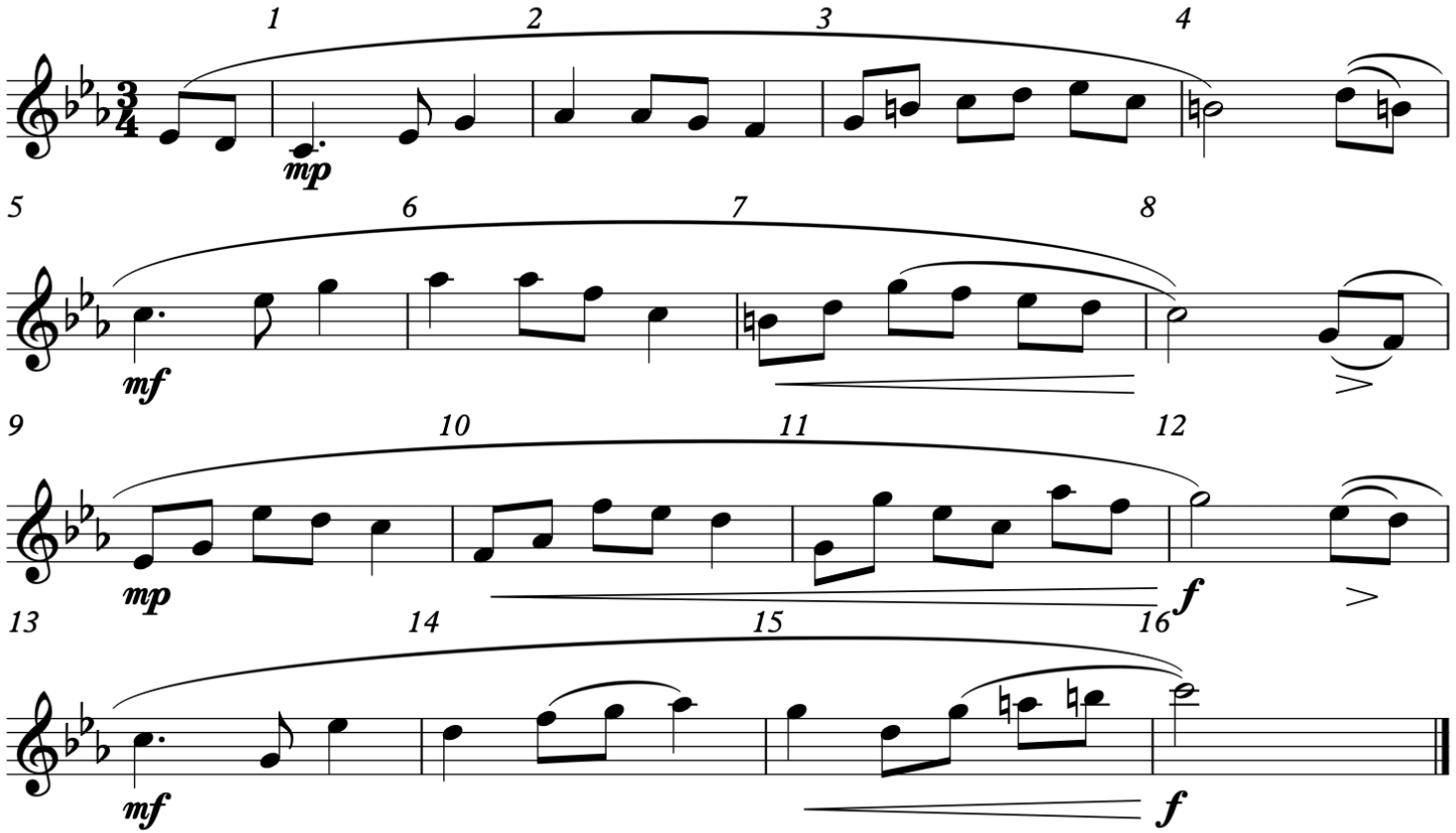
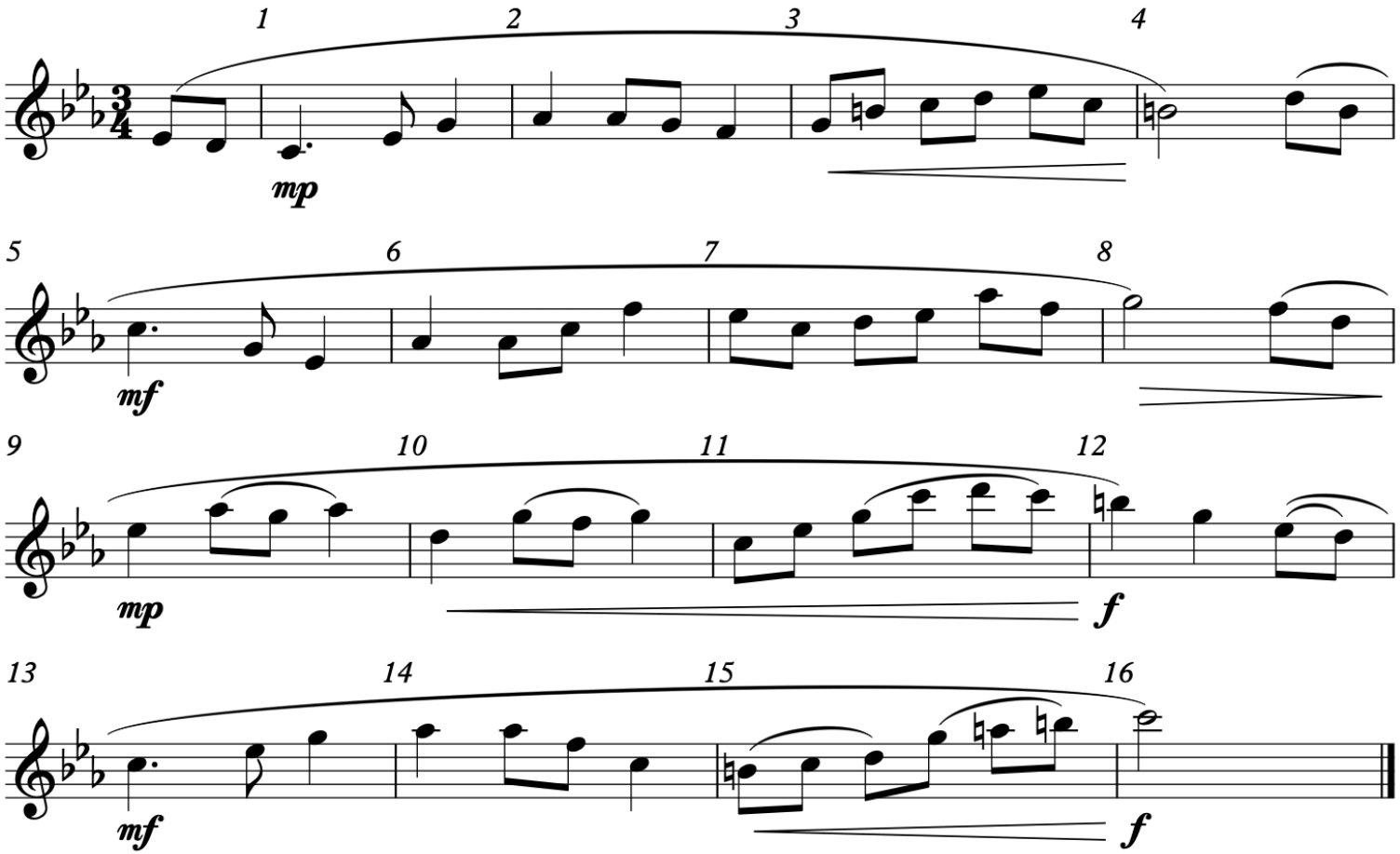
Finishing Strong

Full Solution 1



Full Solution 2



Full Solution 3