

<b>MINOR HARMONY IN ALL 12 KEYS</b>				<a href="http://www.wildestdreams.com/pages/guitar_lessons.html">http://www.wildestdreams.com/pages/guitar_lessons.html</a>			
<b>Explanation:</b>	The genesis of minor scales and keys is actually quite simple but often not fully understood. We start with a major scale. Then we simply decide to view the 6th degree of the scale as the root of a new minor scale and re-label it scale degree 1:						
C major scale:	C	D	E	F	G	A	B C
Scale degrees:	1	2	3	4	5	<b>6</b>	7 1
A minor scale:	<b>A B C D E F G A</b>						
Scale degrees:	<b>1 2 3 4 5 6 7 1</b>						
	This minor scale derived from the major scale is called the <b>Relative Minor</b> scale. Cmajor and A minor are considered relative to each other because they share the same notes or key signature.						
	The chords that can be derived from a relative minor scale (also known as Aeolian mode) are the same chords that exist in its relative major scale (Ionian mode). However, we must rethink the harmonic analysis, labeling A-7 as a I-7 chord, proceeding as below:						
C Rel. Major (Ionian) chords:	<b>C Ma7</b>	<b>D-7</b>	<b>E-7</b>	<b>FMa7</b>	<b>G7</b>	<b>A-7</b>	<b>B-7b5</b>
Harmonic analysis - major:	I Maj 7	II -7	III -7	IV Ma 7	V 7	VI -7	VII -7 b5
Harm. analysis - rel. minor:	<b>bIII Ma7</b>	<b>IV-7</b>	<b>V-7</b>	<b>bVI Ma7</b>	<b>bVII 7</b>	<b>I-7</b>	<b>II -7 b5</b>
<b>V chord consideration:</b>	Notice the fifth chord in the minor key is a V-7 (E-7, chord tones E G B D). Since the V chord is not a dominant 7th chord, (and therefore does not contain a G# leading tone), we don't get the perfect cadence (V7 > I-7 chord progression) that major harmony provides and our music system is based on. Because this is so important to Western harmony, two other variant minor scales exist (Harmonic Minor and Melodic Minor) that use G# instead of G. They both generate the V7 chord E7 and provide the justification for <b>altering our V-7 chord in minor harmony to V7</b> . All this boils down to the following:						
<b>A Relative Minor (Aeolian):</b>	<b>A-7</b>	<b>B-7b5</b>	<b>CMa7</b>	<b>D-7</b>	<b>E7</b>	<b>Fma7</b>	<b>G7</b>
Harmonic analysis:	<b>I-7</b>	<b>II-7 b5</b>	<b>bIII Ma7</b>	<b>IV-7</b>	<b>V 7</b>	<b>bVI Ma7</b>	<b>bVII 7</b>

