MINOR HARMONY IN ALL 12 KEYS						http://www.wildestdreams.com/pages/guitar_lessons.htm				
Explanation:	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 degee of the scale as the root of a new minor scale and re-label it scale degree 1:									
	C D E F G									
	1 2 3 4 5									
A minor scale:		ABCDE								
Scale degrees:		1 2 3 4 5	6 7 1							
	This minor so	ale derived fro	m the major so	 Sale is called th	 a Polativo Mi	inor scale				
	Cmajor and A									
		r key signature		e to each othe	i because the	y shale the	-			
	Same notes of	r key signature	;. 	I	l	1				
	The chards th	ode) are the								
	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:									
	namonic ana	iysis, labelling .	A-7 as a 1-7 CI	Toru, proceedir	ig as below.					
C Rel. Major (Ionian) chords:	C Ma7	D-7	E-7	FMa7	G7	A-7	B-7b5			
Harmonic analysis - major:	l Maj 7	II -7	III -7	IV Ma 7	V 7	VI -7	VII -7 b5			
Harm. analysis - rel. minor:	bili Ma7	IV-7	V-7	bVI Ma7	bVII 7	1-7	II -7 b5			
V chord consideration:	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 altering our V-7 chord in minor harmony to V7 . All									
	this boils dow									
A Relative Minor (Aeolian):	A-7	B-7b5	CMa7	D-7	E7	Fma7	G7			
Hamanania anahasia	I-7	II-7 b5	blll Ma7	IV-7	V 7	bVI Ma7	bVII 7			
Harmonic analysis:	• •									

MINOR HARMONY II	N ALL 12 K	EYS, page 2						
Worksheet directions:	1. Write out t	he diatonic cho	ord names for e	each kev.				
Chord Quality:	I-7	II -7 b5	bili Ma7	IV-7	V 7	bVI Ma7	bVII 7	Key Signatures
Minor key - Ami:	A-7 (a-c-e-g)	B-7b5 (b-d-f-a)	Cma7 (c-e-g-b)	D-7 (d-f-a-c)	E7 (e-g#-b-d)	Fma7 (f-a-c-e)	G7 (g-b-d-f)	0
Emi:								F#
Bmi:								F# C#
F#mi:								F# C# G#
C#mi:								F# C# G# D#
G#mi:								F# C# G# D# A#
D#mi:								F# C# G# D# A# E#
(A#mi):								F# C# G# D# A# E# B#
(Abmi):								Bb Eb Ab Db Gb Cb Fb
Ebmi:								Bb Eb Ab Db Gb Cb
Bbmi:								Bb Eb Ab Db Gb
Fmi:								Bb Eb Ab Db
Cmi:								Bb Eb Ab
Gmi:								Bb Eb
Dmi:								Bb