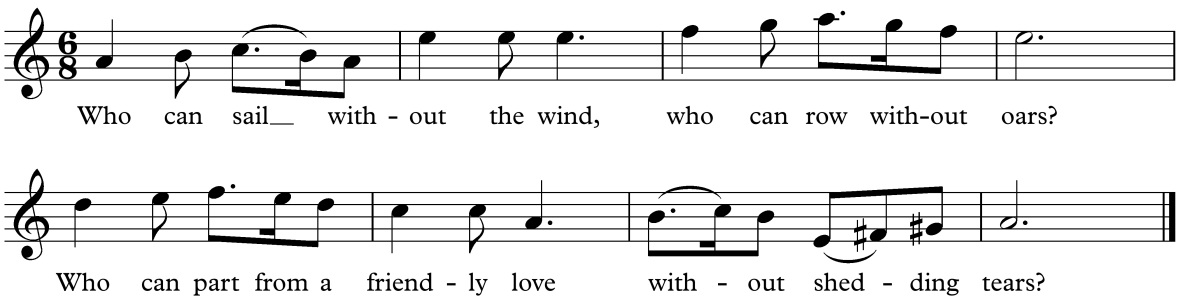
Vem Kan Segla Förutan Vind? (Swedish folk song) in A minor



Verse 2: I can sail without the wind, I can row without oars,
But not part from a friendly love without shedding tears.

The syllables for the pattern are *ta-**di**-da*. This pattern appears frequently in this song, but m.7 ends with regular even eighth notes: *ta-**ki**-da*.

A note on minor scale forms

Notice that in m. 7, the ascending form of the melodic minor is used, but in m. 3, the natural minor is used even though the melody is rising from the dominant to tonic. In actual music, composers use whatever forms of the scale suit their expressive purpose at any given moment. The classification and labels for the various minor scale forms exist for analytic and practice purposes, not to restrict the options available to songwriters.

A note on scale degree labels

The labels for the "switch hitting" scale degrees $\hat{6}$ and $\hat{7}$ in minor can be a little inconsistent.

$\hat{6}$ and $\hat{7}$ of the natural minor scale may be called the **natural** sixth or **natural** seventh scale degrees—because they belong to the natural minor. But they are also sometimes called the **lowered** sixth or **lowered** seventh because they are flat compared to the $\hat{6}$ and $\hat{7}$ of the parallel major scale. By the same thinking, they can also be referred to as the **flat** sixth or **flat** seventh degrees, even though the pitches themselves might be naturals or even sharps. (For example, "flat $\hat{7}$" in A minor is G♮, while "flat $\hat{7}$" in G♯ minor is F♯.)

The $\hat{6}$ and $\hat{7}$ of the ascending melodic minor scale may be referred to as "raised" or "sharp"—even if the note itself is a natural. For example, "sharp $\hat{6}$" and "sharp $\hat{7}$" in F minor are D♮ and E♮.

For the two forms of scale degree $\hat{7}$, you can sidestep the whole confusion by using the contrasting terms **leading tone** and **subtonic**. Unfortunately there are no such contrasting terms for the two forms of scale degree $\hat{6}$.

Re-notate "Who Can Sail" below in the key of **F minor, treble clef**, using a key signature plus accidentals as needed. Write **rhythm syllables** in place of the lyrics.

Re-notate "Who Can Sail" below in **C♯ minor, <u>bass</u> clef**, using key signature plus accidentals as needed. Write **solfège syllables** in place of the lyrics. Distinguish between the natural and raised forms of $\hat{6}$ and $\hat{7}$: ***le*** vs. ***la*** and ***te*** vs. ***ti***

Re-notate "Who Can Sail" below in **G minor, <u>treble</u> clef**, using key signature plus accidentals as needed. **Halve** all the note values, changing the beat value from a dotted quarter to a **dotted eighth**. Determine and write the appropriate time signature and include **rhythm syllables**.

Re-notate "Who Can Sail" below in **E minor, <u>bass</u> clef**, using key signature plus accidentals as needed. **Double** all the note values, changing the beat value from a dotted quarter to a **dotted half**. Determine and write the appropriate time signature and include **rhythm syllables**.