

EXERCISES IN SIGHT-SINGING

by

W. W. GILCHRIST.

Section IV.

KEY EXERCISES.

- The Key note is the Tonic.
 „ 2nd is the Super-tonic.
 „ 3rd „ „ Mediant.
 „ 4th „ „ Sub-dominant.
 „ 5th „ „ Dominant.
 „ 6th „ „ Sub - mediant, more frequently the relative minor.
 „ 7th „ „ Leading tone.

The accompanying table gives the three principal chords – Tonic, Sub-dominant, and Dominant, of each major and minor key. Keys requiring the same staff positions for their chords, being grouped together. The normal *tendencies* of the sub-dominant, and dominant chords, are also indicated; and should be continuously practiced, and tested in the most exhaustive manner; as a thorough knowledge, and quick recognition of these principles, is absolutely necessary to successful reading.

Diagram showing the three principal chords (Tonic, Sub-dominant, and Dominant) for C major and D minor. The chords are labeled as (C) (c) (c#) and (D) (d) (Db) (d#).

Diagram showing the three principal chords (Tonic, Sub-dominant, and Dominant) for Eb major and F minor. The chords are labeled as (Eb) (eb) (E) (e) and (F) (f) (F#) (f#).

Diagram showing the three principal chords (Tonic, Sub-dominant, and Dominant) for Gb major, Ab major, and Bb major. The chords are labeled as (Gb) (G) (g), (Ab) (A) (a), and (Bb) (bb) (B) (b).

HELPS TO FOLLOWING MODULATIONS.

As remarked in the Introduction — the small letters over the staves indicate minor keys, the capitals, major keys. Undoubtedly some such system, if universally adopted, would be a great help. In the absence of it, the student would do well to thoroughly learn the following table, and practice himself continually in its application. Unfortunately it is not of invariable application, but will nevertheless be of great service in many cases not understandable without it.

The 4th of the key being raised indicates passage to the	dominant.
" 5th " " " " " " " " "	relative minor.
" 3rd " " " " " " " " "	mediant.
" 2nd " " " " " " " " "	super-tonic.
" 7th " " " " lowered " " " "	sub-dominant.
" 3rd " " " " " " " " "	parallel minor.

In the following exercises, the Instructor may use whatever system for designating the intervals of the key, he may see fit.

Any necessary aid for the eye, (such as syllables, or numbers), may be written in by the pupil
The study of the minor keys must begin simultaneously with their relative majors.

Key of C MAJOR.

1.

The musical score for exercise 1 in the key of C Major is presented in three systems, each with three staves. The first system shows a melodic line in the treble clef and accompaniment in the bass clef. The second system continues the melody and accompaniment, with 'Fine.' markings. The third system introduces a G major chord in the treble clef and continues the melody and accompaniment, with 'D.C. al Fine.' markings.