

**A TREATISE ON SINGING: IN WHICH THE
RULES OF SOL-FA NOTATION, OR LEARNING
TO SING BY NOTES, ARE EXHIBITED
AND EXPLAINED BY EXAMPLES ADAPTED TO
MAKE THE SINGING BY NOTES CLEAR AND
EASY. WRITTEN SPECIALLY FOR SCHOOLS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649476565

A Treatise on Singing: In Which the Rules of Sol-Fa Notation, or Learning to Sing by Notes, Are Exhibited and Explained by Examples Adapted to Make the Singing by Notes Clear and Easy. Written Specially for Schools by Holland Harland

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

HOLLAND HARLAND

**A TREATISE ON SINGING: IN WHICH THE
RULES OF SOL-FA NOTATION, OR LEARNING
TO SING BY NOTES, ARE EXHIBITED
AND EXPLAINED BY EXAMPLES ADAPTED TO
MAKE THE SINGING BY NOTES CLEAR AND
EASY. WRITTEN SPECIALLY FOR SCHOOLS**

A
TREATISE ON SINGING;

IN WHICH THE RULES OF SOL-FA NOTATION,
OR LEARNING TO SING BY NOTES, ARE
EXHIBITED AND EXPLAINED BY

EXAMPLES

ADAPTED TO MAKE THE
SINGING BY NOTES CLEAR AND EASY.

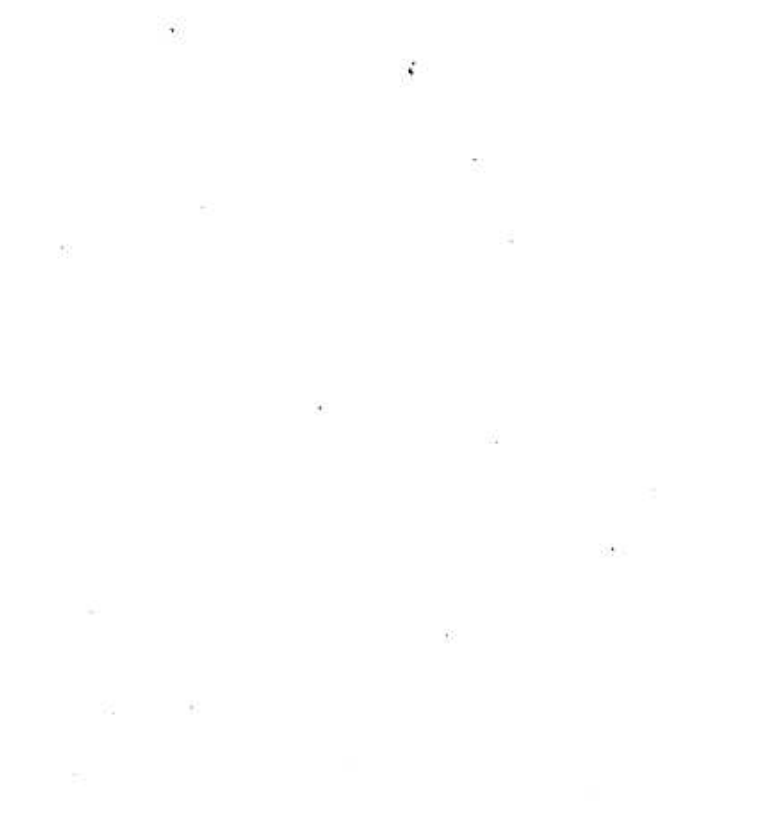
WRITTEN SPECIALLY FOR SCHOOLS.

BY
HOLLAND HARLAND.

GLASGOW:
TO BE HAD AT R. J. ADAMS,
81 AND 83 BUCHANAN STREET;
WILLIAM LOVE, 226 ARGYLE STREET.
1881.



174. 9. 79.



CONTENTS.

PART I.

	Page
Preface, - - - - -	v
Introductory Remarks, - - - - -	7
The Major Key, - - - - -	8
The Minor Key, - - - - -	14
Intervals in the Major Diatonic Scale, - - - - -	18
Minor Diatonic Scale, - - - - -	19
The Minor, or Key of <i>La</i> , - - - - -	28
Table of Notes, - - - - -	33
Time, - - - - -	34
The Staff, - - - - -	36

PART II.

Names and Situations of Notes, - - - - -	37
The different Major Keys, - - - - -	40
Major Keys and their Relative Minors, - - - - -	44
Notes and their Alphabetical Names, - - - - -	47
The Bind or Slur, - - - - -	48
Transition, - - - - -	49
Diatonic Minor Scale, - - - - -	55
Assumed Minor Scale, - - - - -	56
Modulation, - - - - -	57
Course of Modulation Explained, - - - - -	60
Definition of Musical Terms, - - - - -	63
Examples in using the Bind or Slur, - - - - -	65
Clefs, - - - - -	67

PART III.

	PAGE
Notes with Specks, or Dots, - - - - -	69
The different Times and their Relationship, - - - - -	74
Syncopation, - - - - -	82
Major and Minor Chromatic Scales, - - - - -	87
The Seven Minor Keys, - - - - -	91
Syncopation in Duet, - - - - -	101
Triplets, - - - - -	106
Alphabetical Names of Notes in Bass Clef, - - - - -	111
Example of the four Clefs in Unison, - - - - -	112
Common Cords in the Key of C, - - - - -	113
Song—Sweet Lovely May, - - - - -	113

P R E F A C E.

MUSIC has ever been an ingenious and delightful study. That it is an innocent amusement is doubtless. Yet there are some people who censure the sweet sounds of Music. The immortal Shakespeare has said, that "hearing is one of the inferior senses, very little worth cultivating, and perhaps not known or admired in another state of existence." In this theory I cannot believe, since an inspired writer asserts, that "Eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the joys and happiness of heaven." Then, as we cannot know what will be our chief happiness in the next world, let us not neglect or slight the sweet sounds of harmony in this.

I have often reflected with pleasure at having heard Handel's "*Messiah*" performed under the regularity and exactness of Sir Michael Costa's baton, whose power seemed to concentrate ten thousand performers into one soul singing its great Creator's praise in hallelujahs.

It is my firm conviction that hymns and songs sung in praise of worthy men and heroes will impress the minds of youth, and make a deeper impression expressed by pleasing sounds.

Let us always cultivate a distaste for immoral songs; never allow them to pollute our ears, for they stain the soul, and may bring upon us our own destruction.

In this work, which is intended for school children, it is my intention, at the commencement, to avoid all intricate rules.

Children cannot be easily reasoned with about whole tones major and minor, or semitones major and minor, the different clefs, &c. Therefore I shall only use those technical terms which are absolutely necessary.

I shall make no observation as to voice culture; verbal instruction in that art I consider of little or no value. But as this work is intended for children learning to sing at school, I will point out two Rules which should never be omitted.

RULE NO. 1.—Never pitch the Key-note (or Do) too high. By attending to this important Rule all unnecessary screaming will be avoided, which impairs the voice.

RULE NO. 2.—Insist upon singing soft; the result of which will give a steady and mellow tone, a good intonation, and an easy delivery.

I have divided the work into three Parts; and would recommend that the pupil should know the first Part well before commencing the second, and have a thorough knowledge of the second before commencing the third. In order that this may be fully carried out, I shall publish each Part separately.

My intention is to try and facilitate the practical study of reading Music by note. Should I succeed, it will be a source of pleasure to,

Your humble Servant,

HOLLAND HARLAND.

A TREATISE ON SINGING.

PART FIRST.

As I mean to treat chiefly of Sounds and Intervals in Part First, I shall commence with the Bar Syllables of Do, Re, Mi, Fa, Sol, La, Si, do, which a good ear will soon sing in tune; after which the teacher must impress on the child's mind that each syllable has its own respective sound, and explain by example.

EXAMPLE.

Gam - - - - - ut.
Key of C.—Do Re Mi Fa Sol La Si do

The following Scale is only an example, to give the sounds above and below the Gamut, until the Staves, Notes, and Leger Lines are introduced.

EXAMPLE.

Below. | Gam - - - - - ut. | Above.
S L S | Do Re Mi Fa Sol La Si do | re mi fa sol

From Do to do (or ut) there are eight tones, termed an octave. The do in small letters represents the eighth tone, and octave. From do (or ut) to sol, marked in small letters, thus—do^{ut} | re mi fa sol—are meant to convey the sounds that ascend above the octave. The Capital letters marked thus—S L S | ^{Gam ut.} Do . . . do | are meant to convey the sounds that descend below