

V. C. Taylor

Music Staff.

N<sup>o</sup> 71550

Patented Nov. 26, 1867.

Fig. 1.



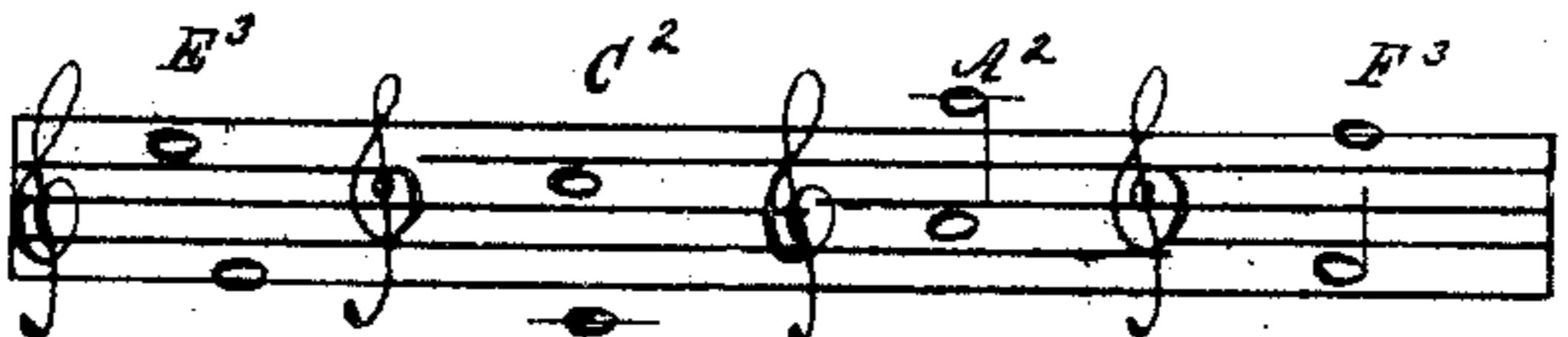
Fig. 2.



Fig. 3.



Fig. 4.



Witnesses.

S. C. Kellow.  
C. A. Pettit

Inventor.

Virgil C. Taylor  
By Allen & Co.  
Attorneys

# United States Patent Office.

VIRGIL C. TAYLOR, OF DES MOINES, IOWA.

*Letters Patent No. 71,550, dated November 26, 1867.*

## MUSIC-STAFF.

*The Schedule referred to in these Letters Patent and making part of the same.*

### TO ALL WHOM IT MAY CONCERN:

Be it known that I, VIRGIL C. TAYLOR, of Des Moines, in the county of Polk, and State of Iowa, have invented a new and improved Music-Staff; and I do hereby declare the following to be a full, clear, and exact description of the same, reference being had to the accompanying drawings, forming part of this specification, and in which—

Figure 1 represents a music-staff with a space enlarged to indicate the key-note.

Figure 2 shows the same, with a space diminished for the same purpose.

Figure 3 represents the same, having one line made lighter than the others, to show the key-note.

Figure 4 is a staff, in which both devices are used.

Similar letters of reference indicate corresponding parts in the several figures.

This invention consists in a new method of indicating the key-note to the eye, by making the line upon which it falls lighter, or if it falls in a space, by making the space either narrower or wider, than the other lines or spaces of the staff.

In order that others skilled in the art to which my invention appertains may be enabled to make and use the same, I will proceed to describe it in detail.

In the drawings, E represents a staff, in which the key-note falls upon the space E, which is made wider than any other space on the staff, so as to indicate at once to the eye, of even the most unpractised musician, the key-note of the music he is reading. At C this scale is shown transposed to the natural key; at A it is still further transposed to the key of A; and at F to the key of F. All these keys are indicated by the widened space. E<sup>1</sup>, C<sup>1</sup>, A<sup>1</sup>, and F<sup>1</sup> indicate the same transpositions, by the device of a narrower space, where a wide one was before employed. F<sup>2</sup>, D, B, b, G, and E<sup>2</sup>, indicate the key-note when it falls upon a line, by reducing the size or blackness of the line.

As the compass of almost every piece of music is more than an octave, and therefore includes both a space and a line, on which the key-note will fall, they may both be indicated at once, as shown in fig. 4. While this new method of indicating the key-note will not mar the beauty of the page, and will be of no disadvantage to the most finished and thorough musician, it will be of immense advantage to the ordinary singer and player. To beginners it will be invaluable. The practical object to be accomplished in musical notation is to enable the operator to read his music the most accurately and readily possible, and it is evident that that system of notation is best which realizes this object in the most direct and easily mastered way. Now, while the old method has to be studied and drilled upon for months and years before this object is perfectly accomplished, my method indicates it to the eye of even the tyro in such a manner that he cannot mistake the key-note, no matter how irregular and complicated may be the transpositions of the scale.

Of course the science of music does not depend upon the peculiar notation employed, any more than the grammar of a language depends upon the characters which are used in writing it. The practical and sensible course is to employ that system of characters which enables one to write the words, and another to read them when written, with the greatest readiness and accuracy. Musical notation depends upon the same principles. It is not studied for knowledge of musical science, nor for mental discipline, but simply to reach the practical object of reading the music. In my system, that object is reached at once; the music, as it were, reads itself to the eye of the performer. The time spent by students of the old system of notation in learning to pick out the notes and attach to them their proper relations, is saved in the new system, and may be employed in studying and learning to understand the science.

I am aware that a patent has been granted to P. Phillips for a system of notation, in which the line upon which the key-note falls is made heavier than the other lines, in order to distinguish it from them. Of this patent I am now the owner by purchase, and am about commencing to manufacture extensively under it, and my object in applying for these Letters Patent is to cover the whole ground, and protect myself in this manufacture. My invention is a great improvement upon his, containing features above described which are not to be found in his, and covering ground which, if left open, would seriously impair the value of his patent.

Having thus described my invention, what I claim as new; and desire to secure by Letters Patent, is—

The method of indicating the key-note in music, substantially as above set forth.

VIRGIL C. TAYLOR.

Witnesses:

G. A. McVICKER,

A. M. NORMAN.