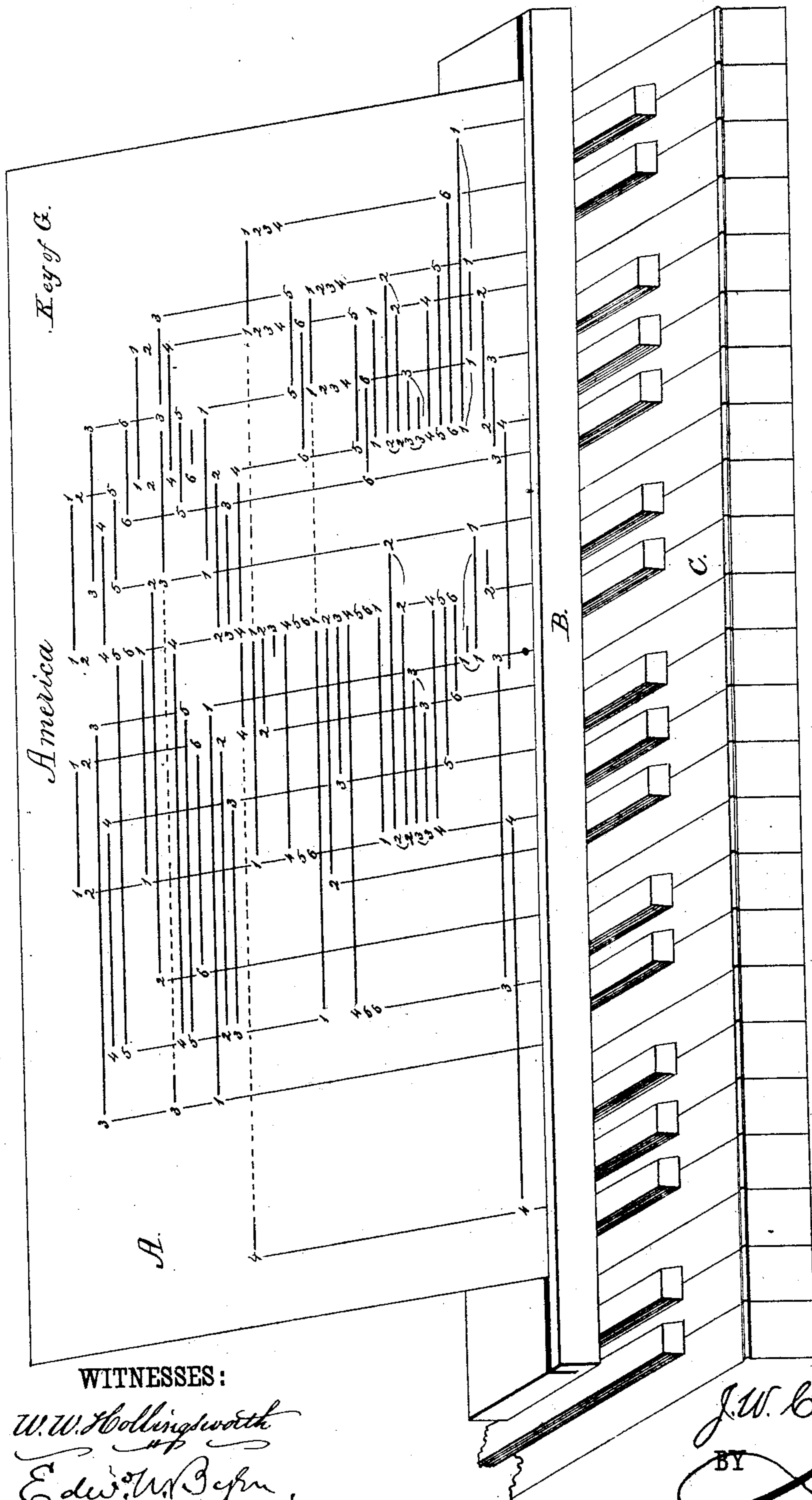


J. W. CHAMBERS.  
Music Chart.

No. 229,379.

Patented June 29, 1880.



WITNESSES:

*W. W. Hollingsworth*  
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ATTORNEYS.

# UNITED STATES PATENT OFFICE.

JAMES W. CHAMBERS, OF BALTIMORE, MARYLAND.

## MUSIC-CHART.

SPECIFICATION forming part of Letters Patent No. 229,379, dated June 29, 1880.

Application filed October 23, 1879.

*To all whom it may concern:*

Be it known that I, JAMES W. CHAMBERS, of Baltimore city, State of Maryland, have invented a new and Improved Music-Chart; and I do hereby declare that the following is a full, clear, and exact description of the same, reference being had to the accompanying drawing, forming part of this specification, in which the figure is a perspective view of the chart as contained in a support resting upon the key-board of the instrument.

The object of the invention is to have music on the piano and organ rendered in all its completeness and purity of harmony, &c., in whatever key the music is originally written, without the necessity of knowing how to read music as usually written.

The chart consists of horizontal and perpendicular lines and figures, notes or letters, and signs and expression-marks printed on suitable card-board or stiff paper.

The horizontal lines are of a distinct shade, and are of various lengths, reaching from one perpendicular line at one end to another perpendicular line at the other end, which perpendicular lines point to the notes on the key-board which the horizontal lines subtend, and which horizontal lines correspond with the harmony of the music being played. These lines are separated usually between the alto and tenor, the separation indicating the right and left hand work in the act of playing. Sometimes, when necessary, this separation is indicated by a dotted line. At the extreme ends of the horizontal lines are placed the figures or notes, or both together, as it is deemed best, those to the right being the soprano and alto and those to the left being the tenor and bass.

In playing the chart is read and played from the top downwardly, the recurrence of the series of figures at the ends of the horizontal lines indicating the recurrence of the measures of music.

The position and length of the horizontal and parallel lines are determined with respect to the key-board by the musical composition, and when there is a succession of tones for one or both hands these lines are discontinued, after the first one is made, until that succession ends; but the figures or notes continue in regular order on a line with the perpendicular lines indicating the number of the successive

tones. The perpendicular lines are of a lighter shade, and serve to guide the eye to the particular key of the piano or organ, the perpendicular lines pointing directly to and in the center of the keys.

Notes, letters, and figures can be used with the lines; but I prefer the figures, as shown, and I use just the numbers that will measure the poetry and strains of music.

A support or rest is used in connection with the charts, which is made of polished walnut. This is about one inch thick by a half-inch wide and two feet long, with a slot sawed the whole length near the edge and a little inclined. In the slot is placed the chart, and the rest then placed on top of the black keys of the piano or organ as far back as possible.

In the drawing, A represents the chart, B the support for the same, and C the key-board of the instrument.

The manner of using the chart is to place the same on the support and adjust the latter, so that the dot on the chart will rest directly over middle C of the piano or organ. Then begin to play by commencing with all of the numbers 1 1 1 1 at the top, they being situated at the ends of the first parallel lines, and you will be guided by the perpendicular lines to the proper keys. If there is a succession of these same tones, continue them according as you know the time of the tune; then take up numbers 2 2 2 2 and 3 3 3 3, and so on, an acquaintance with the time being sufficient to cause it to be played in proper time. A slur in the music is indicated by the continuance of the same number to two or more parallel lines and a tie, all other marks of expression used as in ordinary music.

In defining my invention with greater clearness I would state that I am aware that a music-chart has been heretofore devised in which a series of vertical lines leading to the several keys were crossed by a series of horizontal lines of equal length, dividing the chart into a series of squares or aliquot parts, and in which the vertical lines guided the eyes to the keys and the horizontal lines indicated the measures, the particular keys to be struck being indicated by dots placed at the intersection of the vertical lines with the horizontal lines, according to the varying harmony of the music. In such case, however, the division of the chart

by the cross-lines into aliquot parts gives such a labyrinth of squares that the simple dots are not sufficiently distinguishable amidst the sameness of the squares to prevent the player  
5 from losing his place in glancing from the keys to the chart and back.

My invention is distinguished by the fact that there are no squares or aliquot parts; but the horizontal lines are of varying length and  
10 disconnected, each line serving to subtend the two notes which it is intended to designate, and presenting to the momentary glance a clear, distinct, and isolated character for indicating said notes. I therefore only claim the  
15 chart as provided with the horizontal lines of different length, in which each line subtends the space between the notes forming a chord to be struck.

Having thus described my invention, what I claim as new is— 20

1. A music-chart composed of a series of vertical lines corresponding with the keys of a key-board, and a set of broken horizontal lines of varying length, with each horizontal line subtending the space between two notes which  
25 are to be simultaneously struck, as described.

2. The music-chart A, bearing perpendicular and horizontal lines, arranged as described, combined with a grooved support, B, adapted to fit upon the key-board of the instrument,  
30 substantially as and for the purpose described.

JAMES WRIGHT CHAMBERS.

Witnesses:

W. R. JOHNSON,  
R. BACKMAN.