

(No Model.)

J. DODD.
MUSIC CHART.

No. 452,995.

Patented May 26, 1891.

FIG 1

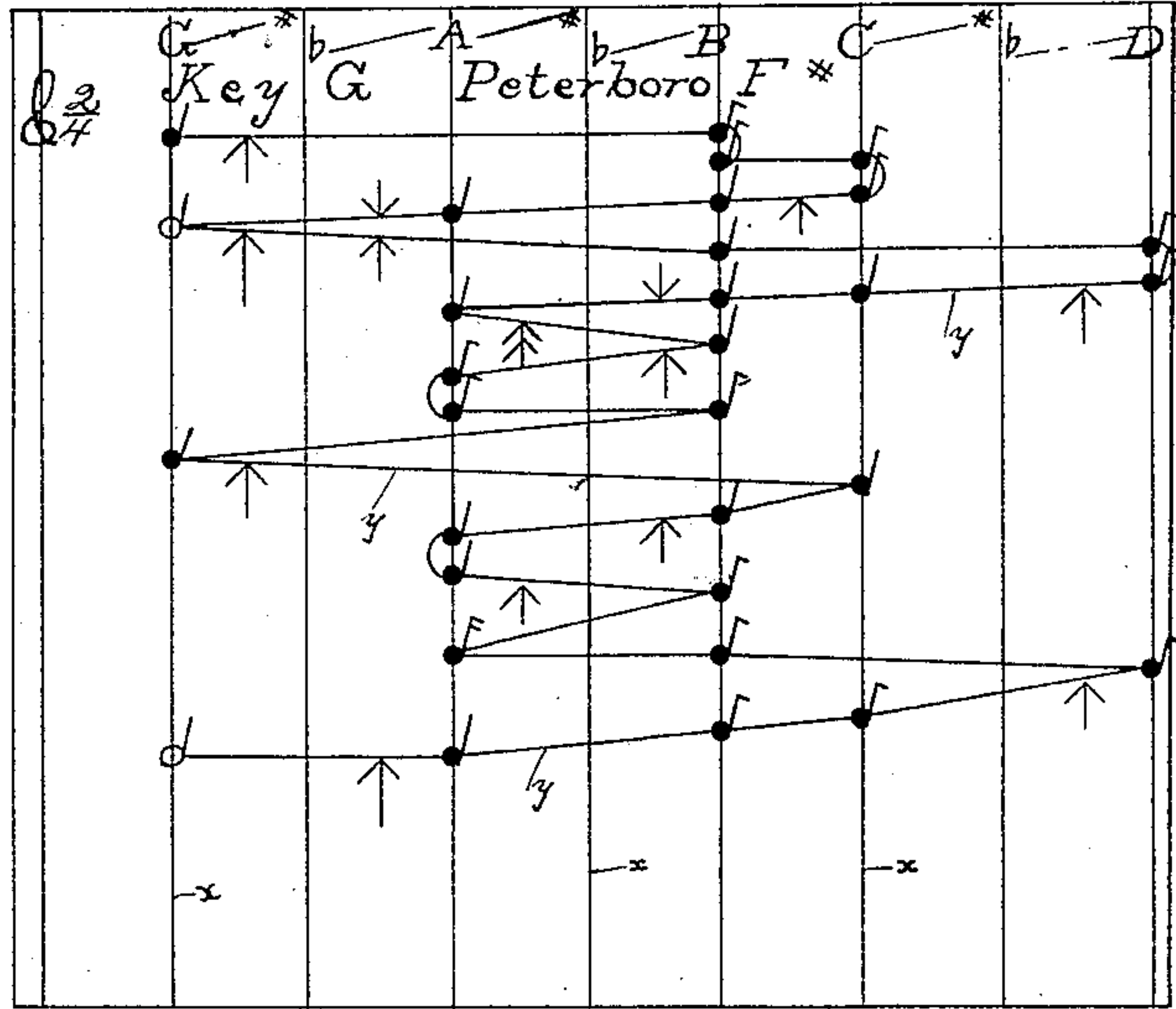
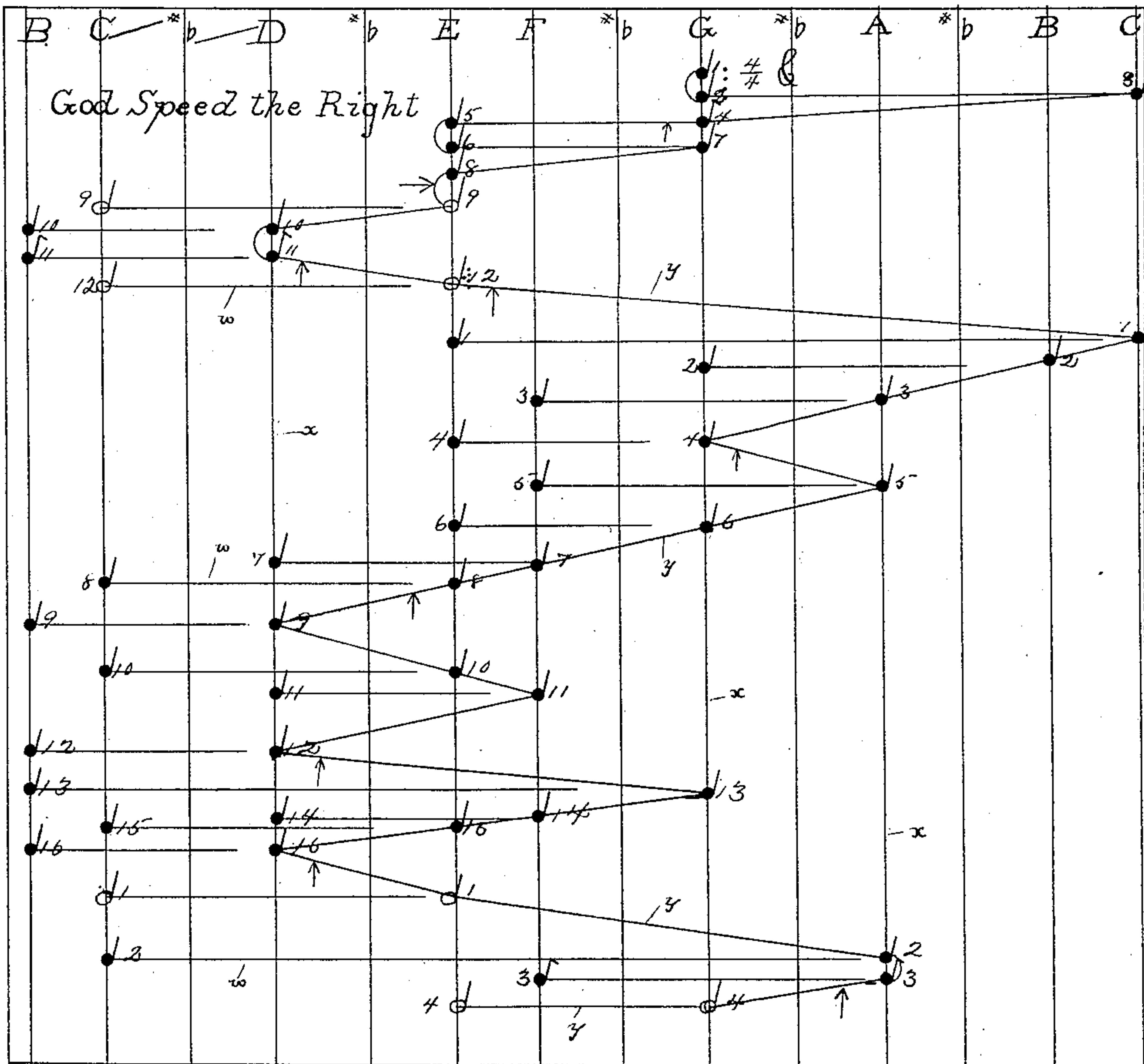


FIG 2



WITNESSES

Katherine C. Brown.
Livingston Hamilton.

INVENTOR

by Knight James Dodd
Livingston Hamilton

UNITED STATES PATENT OFFICE.

JAMES DODD, OF BOSTON, MASSACHUSETTS.

MUSIC-CHART.

SPECIFICATION forming part of Letters Patent No. 452,995, dated May 26, 1891.

Application filed August 27, 1890. Serial No. 363,189. (No model.)

To all whom it may concern:

Be it known that I, JAMES DODD, of Boston, in the county of Suffolk and State of Massachusetts, have invented certain new and useful Improvements in Music-Charts, of which the following is a specification.

My invention relates to music-charts adapted for use with stringed instruments which have their strings tuned to and used for the production of only one note; also, with organs.

The invention consists in a chart on which are printed or otherwise marked the notes of the tune, said notes being placed in such relative position to each other that when the chart is placed in a given position with relation to a stringed instrument of the class above mentioned each note will be directly in line with the key or string to be touched to produce said note, and an unbroken or practically continuous guiding-line connecting said notes, which indicates the order in which said notes are to be played, all of which I will now proceed to describe and claim.

In the accompanying drawings, forming a part of this specification, Figure 1 shows my improved music-chart in its simplest form, only the air or melody of the tune being written. Fig. 2 shows my improved chart with two parts written together.

The same letters of reference indicate the same parts in all the figures.

In adapting my chart to the piano or organ or other similar instrument I arrange a series of vertical parallel lines x , so that they correspond with the keys of the instrument. These vertical lines I prefer to mark with the names of the notes represented by the keys corresponding with them, as A B C, &c. On these vertical lines are written the notes which constitute the tune to be played. In writing these notes I employ the form in common use in the written music of the present day, only writing the notes slightly at an angle, so that while the body portion of the note is on one of the vertical lines the "leg" and "tail" portions are clear of the vertical line, so that the time-value of the note can be readily seen, it being necessary to know only so much of the present common system of written music as teaches the different time-values of the different forms of notes.

When the chart is placed in position above or at the back of the key-board of a piano or other like instrument, the performer strikes the first note at the top of the chart, gives it its proper time, and then proceeds to strike the other notes of the tune in the order indicated by the guiding-line y , giving to each note its proper time. It will be seen that by beginning at the upper end of the guiding-line y and following said line throughout, striking the key of the instrument corresponding to the vertical line of the chart on which each note touched by the guiding-line is located, (giving to each note the time indicated by its shape or form,) the tune will be produced.

In adapting my chart to the zither or other similar instrument in which the strings are touched directly by the fingers of the performer I arrange the vertical lines x to correspond with the strings of the instrument. The notes are written as in the chart for the piano, above described, and are connected by a guiding-line in the manner above set forth.

In using the chart with the zither or similar instrument the chart is placed under the strings or between the strings and the sounding-board, and is arranged in such a way that the vertical lines of the chart are exactly under the strings of the instrument.

In this form of chart I may dispense with the vertical lines x and may write the notes on a plain unruled surface, the distances between the notes corresponding to the distances between the strings. In this form of chart the strings of the instrument would, as it were, take the place of the vertical lines, and the chart would be so placed that the notes written for a given string would be directly under that string. It will be readily seen that although the vertical lines may be omitted the notes written for any given string occurring at any part of the tune will be in line with each other vertically.

In Fig. 2 I have shown music containing two parts written in my improved method. The guiding-line y indicates the air or melody to which is coupled by the connecting-lines w a second part or alto. The connecting-lines w are horizontal, and indicate that the note at the outer end thereof is to be played simultaneously with the note on the guiding-line y at the other end of the connecting-line

w. As an additional guide to the performer I prefer to put a small number alongside of the note, as shown in Fig. 2, the numbers of the notes on the guiding-line being successive, while those of the notes of the second part correspond with the numbers of the notes on the guiding-line to which they are connected. Thus, in the example shown in Fig. 2, the notes marked 9 9 (the notes being C and E) are played simultaneously, as are also those marked 10 10, 11 11, 12 12, &c. For the sake of clearness I prefer to use the smaller numbers, and to this end I begin again at 1 when the numbers have reached to, say, 10 or 16.

I may also write music of two or more parts on my chart by using two or more guiding-lines *y*, one for each part, the notes on each guiding-line being numbered to correspond with the notes on the other guiding-lines with which they are to be played. In writing four-part music I may use either four guiding-lines *y* or I may, as I prefer to do, use two guiding-lines *y*, one for the treble and one for the bass, the forming having the alto connected thereto by connecting-lines *w* and the bass guiding-line having the tenor coupled to it by the same means.

The relative distances between the vertical lines of my chart for the piano being always the same and the musical interval represented by such distance being of course the same, it will be seen that my improved chart can be used for playing a tune in any key. For this reason a tune written on the chart in any key may be quite as readily played in any other key, thus enabling the performer to transpose a tune into any key. This is also true of my chart when constructed for and arranged on a zither or other like instrument which is tuned to the chromatic scale.

I prefer to mark the vertical lines of my chart with the letters now in common use to designate the notes of the scale—viz., A, B, C, D, E, F, G—and I designate the lines occurring between A and B, C and D, D and E, F and G, G and A by putting a “sharp” mark on the left side and a “flat” mark on the right side thereof. I may also put the letter designating the note alongside of the written note whenever the same may occur in the written tune, thus giving an additional help to the performer if he is acquainted with the names of the keys of the piano.

In my chart for piano use I prefer to thicken the vertical line for the black notes used in the key in which the tune is written, thus showing at a glance the number of flats or sharps in the key; but I do not limit myself to this arrangement. I mark the bars by an arrow-head and the double bars by a double-headed arrow-head, touching the guide-line *y* at the point where the bar occurs. Marks of expression may also be written on said guiding-line.

It will be seen that my improved music-chart is eminently adapted for simple music for the use of children and other beginners,

it being necessary only that the performer should know the time-value of the written notes to enable him to produce the written tune by following the guiding-line of my chart.

I do not limit myself to the precise details here shown and described, but may variously modify the same without departing from the nature and spirit of my invention.

I claim—

1. The music-chart hereinbefore described, composed of a series of arbitrary vertical lines corresponding to the keys of a piano or other like instrument or to the strings of a zither or other like instrument, notes written on said lines, and a continuous guiding-line extending across the clear spaces between the arbitrary vertical lines and extending unbroken throughout the entire series of notes, connecting the same in the order in which they are to be played in order to produce a melody or tune, as set forth.

2. The music-chart hereinbefore described, composed of a series of arbitrary vertical lines corresponding to the keys of a piano or other like instrument or to the strings of a zither or other like instrument, notes written on said lines, letters designating said notes written beside the same, and a continuous guiding-line extending unbroken throughout the entire series of notes and connecting the same in the order in which they are to be struck in order to produce a melody or tune, the spaces between the arbitrary vertical lines being uninterrupted, except where they are crossed by said guiding-line, as set forth.

3. The music-chart hereinbefore described, composed of a series of arbitrary vertical lines corresponding to the keys of a piano or other like instrument or to the strings of a zither or other like instrument, notes written on said lines, numbers written beside said notes indicating their consecutive order, and a continuous guiding-line extending unbroken throughout the entire series of notes and connecting the same in the order in which they are to be struck in order to produce a melody or tune, the spaces between the arbitrary vertical lines being uninterrupted except where they are crossed by said guiding-line, as set forth.

4. The music-chart hereinbefore described, composed of notes written at distances apart corresponding to the spaces between the strings of a zither or other like instrument, and a continuous guiding-line extending throughout the entire series of notes and connecting the same in the order in which they are to be struck, as set forth.

In testimony whereof I have signed my name to this specification, in the presence of two subscribing witnesses, this 22d day of August, A. D. 1890.

JAMES DODD.

Witnesses:

C. F. BROWN,
EWING W. HAMLEN.