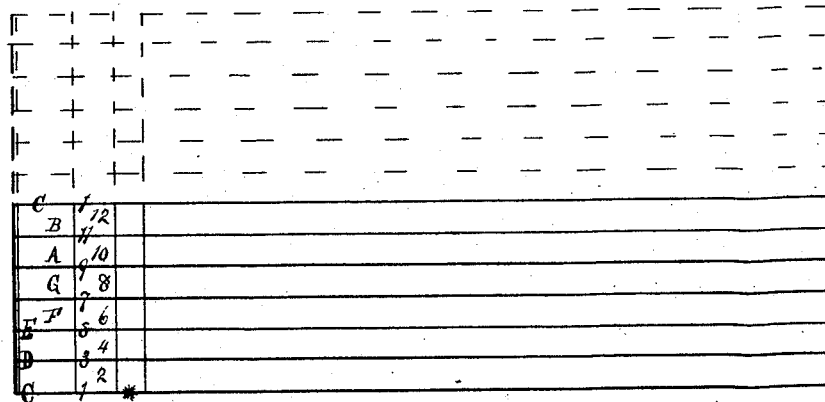


(No Model.)

N. DREW.
BLANK MUSIC PAPER.

No. 301,577.

Patented July 8, 1884.



Attest:
E. Scully.
Chas. J. Hub.

Inventor.
Noah Drew
Thos. L. Sprague
Atty.

UNITED STATES PATENT OFFICE.

NOAH DREW, OF FOWLERVILLE, MICHIGAN.

BLANK MUSIC-PAPER.

SPECIFICATION forming part of Letters Patent No. 301,577, dated July 8, 1884.

Application filed January 15, 1883. (No model.)

To all whom it may concern:

Be it known that I, NOAH DREW, of Fowlerville, in the county of Livingston and State of Michigan, have invented new and useful Improvements in Blank Music-Paper; and I hereby declare that the following is a full, clear, and exact description thereof, reference being had to the accompanying drawing, which forms a part of this specification.

This invention relates to certain new and useful improvements in blank music-paper; and the invention consists in the peculiar arrangement of the staff, in combination with certain figures for designating the tonic or key-note, all as more fully hereinafter set forth.

The accompanying drawing is a diagram showing the arrangement of my improved staff with an additional staff added and shown in dotted lines.

In my arrangement the first or lower line of the staff is designated by the letter C, the second D, the third E, and the seventh line C, or the octave of the first line in the major scale. The third, fourth, fifth, and sixth spaces are designated by the letters F, G, A, and B, while the remaining lines and spaces are left without any distinguishing-mark, excepting as hereinafter stated.

In the arrangement above described the interval occurring from line to line, as from C to D, is two half-tones, or one full tone, while from C to the first space is but one half-tone, or a twelfth of the staff.

Arranged in a column, beginning with the first line, or C, are the numerals from 1 to 12, inclusive, and consecutively upon lines and spaces to the seventh line, which is numbered 1 as the octave of the first line. Another column is provided at the right of that occupied by the figures last named, in which may be placed any suitable sign—such as an asterisk—to designate, in connection with one of the last-mentioned figures, the tonic or key-note of the music arranged upon the staff. For example, a piece of music written in the key of C, as commonly denominated, would in my system be designated by the asterisk upon the first line, indicating that the music was written in the key of the first, or one. If written in the key of G, (indicated in the present system by one sharp,) in my system the asterisk would be placed in the relative space with the letter G and figure 8, in-

dicating that the music was written in the key of the 8, while if it were written in the key of F-sharp, instead of being indicated by six sharps, as in the present system, the asterisk would be placed upon the fourth line, indicating that the tonic or key-note was the seventh of the thirteen tones. Should the arrangement of the staff be insufficient in scope to meet the requirements of the composer, a double staff may be instituted; leger lines above or below, or both, may be added, as in the usual manner.

By the employment of a staff and denominating-mark herein described, I dispense with the use of the so-called G and F clefs, as the bass is written upon exactly the same arrangement of the staff as above described, the notes deriving their character and tone from the position which they occupy upon the staff. By the introduction of this staff and system in the teaching and writing of music it will render it much plainer to a child, and will materially lighten the task of becoming fully acquainted with thorough-bass and the rudiments of harmony.

While I have described the arrangement of my staff as founded upon the scale of C, I do not desire to confine myself thereto, as it is evident that the staff may be arranged upon any other scale without departing from the spirit of my invention.

If desired, suitable characters may be used in connection with the tonic characters which shall designate the lines and spaces to be used in connection with such tonic to produce a perfect scale.

In writing music I prefer to use a double staff composed of thirteen lines and twelve spaces, said lines and spaces forming together equal steps or divisions, and twelve such steps of a semitone each constituting one staff and octave. By the use of said twelve parts or steps I represent all the spaces, lines, and degrees used in writing music without the employment of flats or sharps.

I am aware that it is not new to manufacture music-paper having staffs of seven lines each, and also to construct key-boards having a scale of letters or figures, or both, in connection with a slider to indicate the tonica, and lay no claim to such as forming a part of my invention, for in the first instance the lines are drawn in groups to represent the groups

of keys as arranged on piano-forte or such like key-boards, and they have not the distinctive features at the end of said staffs which I claim as my improvement.

- 5 The scale as applied and used in connection with the above-described key-board could not, without material changes, be applied to a seven-line staff.

What I claim as my invention is—

- 10 Blank music-paper having a series of seven staff-lines provided with two columns or divi-

sions at one end thereof, containing, respectively, the letters from C to C, and numerals from 1 to 12, and a blank column adjacent to that provided with the numerals, adapted to receive a character or symbol to indicate the bass or key note, substantially as set forth. 15

NOAH DREW.

Witnesses:

H. S. SPRAGUE,

E. SCULLY.