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**The New York
system of
tangible
musical
notation**

William Bell Wait

Educ 2790.1



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FROM

Pres. C. W. Eliot.



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THE NEW YORK SYSTEM
OF
TANGIBLE MUSICAL NOTATION
AND
POINT WRITING AND PRINTING

FOR THE USE OF THE BLIND.

BY

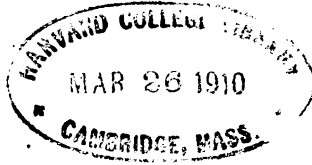
WILLIAM B. WAIT,

Superintendent of the New York Institution for the Blind.



NEW YORK:
BRADSTREET PRESS, 279 BROADWAY.
1873.

Educ 8790.1



Pres. C. W. Eliot

PREFACE.

The Musical Education of the Blind is a subject to which my attention has been called for years, and for a long time past I have bestowed upon it so much time and such consideration as the active discharge of my daily duties would afford.

At the convention of the American Association of Instructors of the Blind, held at Boston, in August, 1872, during the discussion of the subject of music, I presented the outlines of the proposed system. At the close of the discussion a resolution was adopted, requesting me to perfect this system, and present it to the several Institutions at the earliest practicable moment. The labor involved being great, and the time which I could devote to it being limited, I had not expected to complete it so soon. But in conformity with the very general desire, as expressed by the resolution, I have labored diligently to complete the work without delay.

If we consider the slight changes, whereby one lesson is made to differ from another, the great similarity which marks a whole series of exercises, no two of which are alike, and the vast variety of musical compositions, we shall be impressed with the magnitude of the task imposed upon the memory of the blind student of music, and with the many difficulties which beset his way.

That this task should be lightened, and these difficulties obviated, is self-evident.

For this purpose the System of Tangible Musical Notation, for the use of the Blind, herewith presented, has been devised. To render such a system practical the following features are essential :

First. It must be *tangible*, not only to those whose sense of touch is *exquisitely nice*, but to the great mass of blind persons, without selection.

Second. It must be a chirographical or *written* system, not simply a printed system.

Third. It must be simple, but yet methodical and progressive, and so far as possible, analogous to the system used by the seeing.

The first and second points are amply guaranteed by the success of the New York Point System of Writing and Printing for the Blind hereto annexed.

To what extent the requisites under the third head have been secured will appear upon examination. The System of Alphabetic Point Writing and Printing, and the System of Tangible Musical Notation, as now presented, constitute one complete whole. That the latter is perfect I will not assert, but any modification which experience may show to be advisable will refer to the *manner of applying the system*, rather than to the principles upon which it is based, or the plan upon which it is constructed. I submit the work to my colleagues and co-laborers in this country and elsewhere with the remark that it is designed for, and dedicated to, the use of the blind. To enable them to acquire a practical knowledge of the system, it should be presented with the same consideration and care which are bestowed upon any other branch of instruction.

The treatment of the subject is such, that the general principles will be very easily understood. But this involves the danger that both teacher and pupil may fall into the fatal error of supposing that a general knowledge of the system, such as may be derived from a superficial perusal, will suffice. It must be borne in mind, however, that to know how a thing *should be done*, is by no means equivalent to having the ability *to do that thing*. The first may result from study alone; but the second can only be acquired, in the highest degree, by study and practice conjoined. This system is projected

solely on account of its utility as an art; but without practice it can have no utility.

If the course, here indicated, be pursued, the results, I doubt not, will justify the effort, and inure to the lasting good of those for whom the system has been especially designed.

[New York, Dec. 26, 1872.

A SYSTEM
OF
WRITING AND PRINTING MUSIC
FOR THE USE OF THE BLIND.

CHAPTER I.








OF TONES, NOTES, INTERVALS, OCTAVES, AND RESTS.

THERE are four characteristics by which tones (or notes as they are more familiarly called) may be distinguished.

First. By pitch, to designate which, the following letters are used; viz.:

C, D, E, F, G, A, B. In all *seven*.

Second. By duration, which is represented by characters called notes, viz.:

Whole note, 	Half note, 	Quarter note, 	Eighth note, 
Sixteenth note, 	Thirty-second note, 	Sixty-fourth note, 	

In all *seven*.

Third. By difference of pitch.

The difference of pitch between two tones is called an interval. These are named in their order as follows:

First, second, third, fourth, fifth, sixth, seventh, and eighth, or octave.

In all *eight*.

Fourth. By position in either of the subdivisions of the great scale or key-board.

These subdivisions are called Octaves. They are known as :

First, second, third, fourth, fifth, sixth, seventh, and eighth.

In all *eight*.

To indicate silence, characters called rests are used. These correspond to the notes in respect to length, and are named from them as follows :

Whole rest,	Half rest,	Quarter rest,	Eighth rest,	Sixteenth rest,
—	—	v	v	v
Thirty-second rest, and Sixty-fourth rest.				
	v		v	

In all *seven*.

It will be observed that the number of letters which indicate pitch ; the number of notes ; the number of intervals ; the number of octaves ; or the number of rests ; does not exceed *eight*.

For this reason the *first eight* of the numeral signs of the New-York System of Point Writing and Printing for the Blind will be used as the basis or ground work of this system of Musical Notation. In this connection they will be known as Primitive signs.

They are as follows :

∴ ∙∙ ∙∴ ∙∴ ∙∴ ∙∴ ∙∴

These primitive signs are the basis of four classes of derivative signs, viz. :

First. Melodic-Rhythmic signs, which indicate the pitch and the length of tones.

Second. Interval signs, which indicate the difference of pitch between two tones.

Third. Octave signs, which divide the great scale ; or key-board of the Piano into octaves.

Fourth. Rest signs, which indicate silence. Other classes of derivatives are also formed from the primitive signs.

CHAPTER II.

PITCH.—TIME.








THE primitive signs in order represent the pitch of tones, and take the names of the first seven letters of the alphabet, as follows :

C D E F G A B
 ∴ ∴ ∴ ∴ ∴ ∴ ∴

They may also be known by the syllables

do, re, mi, fa, sol, la, si.








The same characters are used to indicate the length of tones, and for this purpose will take the names of the notes as follows :

Whole note,	Half note,	Quarter note,	Eighth note.
			
Sixteenth note,	Thirty-second note,	Sixty-fourth note.	
			








If now one of the pitch signs as C ∴ be written, and after it without separation one of the time signs as the whole note— ∴ a new character, *four points in length*, will be produced, consisting of two equal parts, thus ∴∴∴∴. The first part is a pitch sign, and corresponds to a degree of the staff, and always indicates the pitch. The second part as a time sign, corresponds to a *note*, and *always* indicates the length of the tone.

These characters, four points in length, we shall call *notes*. As will be observed, they are derived from the primitive signs; by combining two of them in a single character.

EXAMPLE FIRST.

C 	C 	C 	C 	C 	C 	C 
∴∴∴∴	∴∴∴∴	∴∴∴∴	∴∴∴∴	∴∴∴∴	∴∴∴∴	∴∴∴∴

EXAMPLE SECOND.

							
C	⋮⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
D	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
E	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
F	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
G	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
A	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮
B	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮	⋮⋮⋮

From these examples the following rule for the formation of *notes* may be deduced.

Write the Pitch sign, and after it, without separation, the Time sign. The note thus formed must be four points in length. The first half always indicates the pitch, and the last half the time.

CHAPTER III.

ACCIDENTALS.—THE DOT, AND DOUBLE DOT.

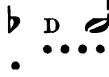
In writing it will often be necessary to make use of a blank or free space. Thus when one point horizontally is omitted, it makes one blank space.

Two points horizontally being omitted, makes two blank spaces. Three points being omitted, makes three blank spaces.

The SHARP. A single point in the *upper* row, placed before a note or interval sign, and separated from it by one blank space, indicates a sharp.—Example: Sharp C, a half note.

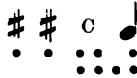


The **FLAT**. A single point in the *lower* row, placed before a note or interval, and separated from it by one blank space, indicates a flat.—Example: Flat D, a half note.



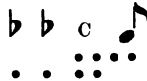
The **DOUBLE SHARP**. Two points in the *upper* row, placed before a note or interval, and separated from it and from each other by one blank space, indicates a double sharp.

Example: Double Sharp C, a quarter note.

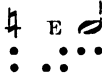


The **DOUBLE FLAT**. Two points in the *lower* row placed before a note or interval, and separated from it and from each other by one blank space, indicates a double flat.

Example: Double Flat C, an eighth note.

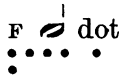


The **NATURAL**. A point in *each* row, placed before a note or interval, and separated from it by one blank space, indicates the natural.—Example: Natural E, a half note.



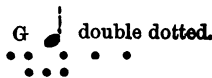
The **DOT**. A single point, placed in the *upper* row, after a note or interval, and separated from it by one blank space, indicates the dot.

Example: F, a half note dotted.



The **DOUBLE DOT**. Two single points, placed in the *upper* row, after a note or interval, and separated from it and from each other by one blank space, indicates the double dot.

Example: G, a quarter note, double dotted.



RULE. The sharp and double sharp are placed in the *upper row*, the flat and double flat in the *lower row*, and the natural in both rows, *before* the note or interval affected.

The dot and double dot are placed in the upper row, *after* the note or interval, and all are separated from the note or interval, and from each other, by *one* blank space.

CHAPTER IV.

THE OCTAVE SIGNS.

EACH scale or octave consists of eight successive tones, ascending or descending. But the tone called *eight*, becomes *one* of a scale above it. The tone called *one*, is also *eight* in a scale below it. Thus A is *one* and *eight* of the first octave. But A, which is *eight* of the first octave, is *one* of the second octave. In other words, A occurs twice in each scale or octave.

The position of a note on the staff indicates clearly to the eye its relation to the key-board. But when a letter which is both *one* and *eight* in a given scale, and also *eight* in one scale and *one* in the next, is read to a blind person who is learning from dictation, the key to which it corresponds must be designated. In like manner, some mode of locating with certainty upon the key-board, the notes which are written upon the staff; is essential to a system of writing and printing music for the blind. The result may be effected in either of two ways:

First. By the aid of certain signs which shall indicate whether a letter is to be taken on *one* or *eight* of a scale or octave, in which it occurs twice.

Second. By dividing the key-board or great scale in such a manner that no letter shall occur twice in either of the subdivisions.

The latter method will be followed in this work, and the subdivisions will be called octaves; it being understood that the term is applied in a restricted sense and for the sake of convenience.

Accordingly upon a key-board beginning with A, and ending with C; and which includes fifty-two white keys, the octaves are as follows :

- First. From the lowest A; to G, above inclusive.
- Second. From the second A; to G, above inclusive.
- Third. From the third A; to G, above inclusive.
- Fourth. From the fourth A; to G, above inclusive.
- Fifth. From the fifth A; to G, above inclusive.
- Sixth. From the sixth A; to G, above inclusive.
- Seventh. From the seventh A; to G, above inclusive.
- Eighth. From the eighth A; to G, above inclusive.

DEGREES OF THE STAFF IN OCTAVES.

Octave	Notes (Left Staff)	Notes (Right Staff)
1 ST Octave	B, D, F, A, C, E, G	C, E, G, B, A, F, D
2 ND Octave	G, B, D, F, A, C, E	F, D, B, A, C, E, G
3 RD Octave	F, A, C, E, G, B, D	E, G, B, A, C, E, F
4 TH Octave	E, G, B, D, F, A, C	D, F, A, C, E, G, B
5 TH Octave	D, F, A, C, E, G, B	C, E, G, B, A, F, D
6 TH Octave	C, E, G, B, D, F, A	B, D, F, A, C, E, G
7 TH Octave	B, D, F, A, C, E, G	A, C, E, G, B, A, F, D
8 TH Octave	A, C, E, G, B, D, F	G, B, A, F, D, B, A, C, E

The *fourth line in the Bass staff* on which the F or Bass clef is placed, is the last degree but one in the third octave.

The *second line in the Treble staff* on which the G or Treble clef is placed, is the last degree in the fourth octave.

The signs indicating the octaves, are formed from the eight primitives which form the groundwork of the system, by suffixing to each one a single point in the upper row. This point will be called an *index*; because its position in the upper row indicates that the primitive sign to which it is added, is to be used as an octave sign.

The octave signs are as follows:

First 8va. •••	Second 8va. •••	Third 8va. •••	Fourth 8va. •••
Fifth 8va. •••	Sixth 8va. •••	Seventh 8va. •••	Eighth 8va. •••

EXAMPLE THIRD.

The quarter note C in eight octaves.

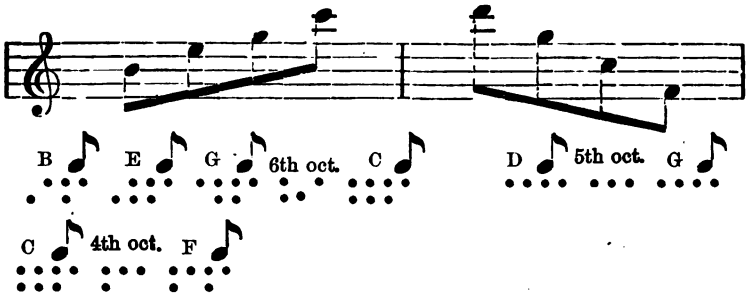
1st oct. c	2d oct. c	3rd oct. c	4th oct. c
•••	•••	•••	•••
5th oct. c	6th oct. c	7th oct. c	8th oct. c
•••	•••	•••	•••

The octave sign must be separated from the character which follows it by one blank space.

EXAMPLE FOURTH.

5th oct. B D C A C 6th oct. A

B 5th oct. C



In using the octave signs, the following rules should be observed :

First. They will *not* be placed before Seconds or Thirds.—The reason for this is, that a tone which is a Second or Third above a given tone, will never have the same name, as the Second or Third below the given tone. Hence there can be no doubt as to the position of Seconds and Thirds.

Second. They will *not* be placed before Fourths or Fifths, *unless* such Fourths or Fifths fall in another octave.—In this case, a tone which is the Fifth above a given tone, will have the same name as the Fourth below the given tone. Thus, the Fifth above C, and the Fourth below it is G. But the G above is in one octave, and the G below in another. Hence the rule.

Third. They will *always* be placed before Sixths, Sevenths, or greater Intervals.

Fourth. They will *always* be placed before the lowest note or root of a single Chord ; and also before the lowest note in each of a succession of Chords whenever such note moves into another octave, unless perfect clearness of expression can be obtained without using them.

CHAPTER V.

DEGREE OR INTERVAL SIGNS.—CHORDS.

Two tones having the same pitch are said to be in Unison.

The difference in pitch between any two tones is called an Interval. The Intervals are seven in number, and are known as the First, Second, Third, Fourth, Fifth, Sixth, Seventh, and Eighth.

The Interval signs are formed by adding to each of the primitive signs, beginning with the second, a single point, or *Index*, in the lower row. Thus:

First, or Prime,	Second Interval,	Third Interval,	Fourth Interval,
••	•••	••••	•••••
Fifth Interval,	Sixth Interval,	Seventh Interval,	Eighth Interval.
••••	•••••	••••••	•••••••

The Interval signs are employed in expressing tones, which are sounded together in a Chord.

There are four methods by which Chords may be expressed, but two only will be given.

First. Write the Octave in which the root-note of the chord occurs, then the root-note in the usual manner, and after it, the sign of the octave in which the next interval occurs, and then the intervals *in that octave*, and after this, the sign of the octave in which the next intervals occur, and then the intervals in their order.

In this case, every Octave represented in the chord is expressed, and all Intervals are counted *from the first of the octave* to and including the seventh interval.

If an interval exceeds the Seventh, it must be counted in the next octave.

The Octave sign will not be *repeated* for a succession of intervals in the same octave.

EXAMPLE FIFTH.



3rd Octave.	C	4th Octave.	3rd Interval.	5th Interval.	7th Interval.	5th Octave.	3rd Interval.
•••	••••	•••	•••	••••	•••••	•••••	•••



Second method. Write the sign of the Octave in which the root-note falls; then the root-note, and after it the intervals, counting from the *root* or *key-note*.

In expressing Chords by this method, the intervals must be reckoned from the root or key-note up to and including the *eighth* interval.

If an Interval exceeds the Eighth, it must be reckoned from the Eighth which is the octave of the key-note.

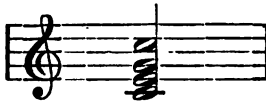
This method will not be used in case the distance between any two *adjacent* intervals is greater than from one to eight.



Example fifth may be expressed as follows :

3rd Octava.   8th Interval. 3rd Interval. 5th Interval. 3th Interval.

••• •••• •• ••• ••• •••

EXAMPLE SIXTH.



4th Octava.   3rd Interval. 5th Interval. 8th Interval.

••• •••• ••• ••• •••

The first method is thoroughly analytical, and is adequate for the expression of the most extended chords.

The second method frequently obviates the use of the octave signs, and for this reason it requires less space than the first.

It should be applied, however, in expressing those chords only in which the *greatest distance between any two adjacent intervals* is not *greater* than from *one* to *eight*.

When the distance between any two adjacent intervals of a chord is greater than from *one* to *eight*, the first method should be employed.

In any composition, both methods may be brought into use, in which case it should be observed that where an Octave sign precedes a note; any intervals which follow are to be reckoned from that note.

But *intervals* which follow an Octave sign, are to be reckoned from the first of the octave indicated by such sign.

When a Chord is dotted, the dot is placed after the root-note, and all intervals take the same value.

EXAMPLE SEVENTH.



3rd Octave. $\text{C} \text{ } \overset{\cdot}{\text{C}}$ Dot. 4th Octave. 5th Interval. 7th Interval. 5th Octave. 3rd Interval.

••• •••• • ••• ••• ••• ••• •••

When any part of a chord is changed by an Accidental, such accidental sign should be placed before the part changed.

EXAMPLE EIGHTH.



By the first method these Chords are expressed as follows :

1st Chord.

3rd oct. $\text{C} \text{ } \overset{\cdot}{\text{C}}$ 4th oct. 3rd int. 5th int. 7th int. 5th oct. 3rd int.

••• •••• ••• ••• ••• ••• •••

2nd Chord.

3rd oct. $\flat \text{ A} \text{ } \overset{\cdot}{\text{A}}$ 4th oct. \flat 5th int. \flat 7th int. 5th oct. \flat 1st int. 3rd int.


••• •••• ••• ••• ••• ••• ••• •••

3rd Chord.

3rd oct. $\flat \text{ D} \text{ } \overset{\cdot}{\text{D}}$ 4th oct. \flat 4th int. 6th int. 5th oct. \flat 1st int. \flat 4th int.

••• •••• ••• ••• ••• ••• ••• •••

4th Chord.

3rd oct. A  4th oct. 5th int. 7th int. 5th oct. 1st int. \sharp 3rd int.




5th Chord.

3rd oct. D  4th oct. 4th int. \sharp 6th int. 5th oct. 1st int. 4th int.




6th Chord.

3rd oct. \flat B  4th oct. \flat 6th int. 5th oct. \flat 1st int. \flat 2d int. 4th int.




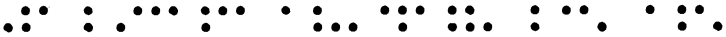
7th Chord.

3rd oct. \flat E  4th oct. \flat 5th int. 7th int. 5th oct. \flat 2d int. \flat 5th int.



8th Chord.

3rd oct. \flat B  4th int. \sharp 6th int. 5th oct. 1st int. \flat 2d int. \sharp 4th int.



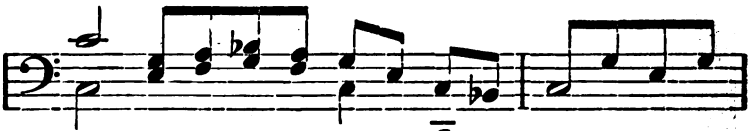
9th Chord.

3rd oct. E  4th oct. 5th int. \sharp 7th int. 5th oct. 2d int. 5th int.








When the notes of a chord are not of the same length, the longest are placed first; then the sign, *with*— \dots followed by the shorter notes.

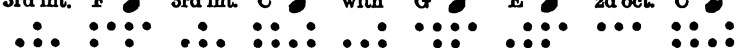
EXAMPLE NINTH.






















































































3rd oct. C  8th int. with E  3rd int. F  3rd int. G 



3rd int. F  3rd int. C  with G  E  2d oct. C 










with 3rd oct. C                                           

E                                        

CHAPTER VI.

RESTS.














As before stated; a note is composed of two parts or sections, the first part indicating Pitch, and the last part Time. If now we suppose the last part to be written alone, we should have a character indicating Time only. Hence the rests will be represented by the eight primitive signs, with the sign .. prefixed. This prefix is an index of silence. Thus :














Whole rest. 	Half rest. 	Quarter rest. 	Eighth rest. 
Sixteenth rest. 	Thirty-second rest. 	Sixty-fourth rest. 	














At least one blank space must be left both before and after the rest signs.














EXAMPLE TENTH.


























3rd oct. C             











D             











E             











F             











G          














Bar.             


G          

A          

B          

C          

Bar.             

Double bar.


CHAPTER VII.

THE SIGNATURE.—TIME.—THE BAR AND DOUBLE BAR.

THE SIGNATURE. When a composition is in any key other than C, the signature is expressed *before the time signs*, by writing the sign for a Sharp or Flat, then the prefix of Number, and after it, the numeral indicating the number of Sharps or Flats in the signature.

	#	Prefix.	Numeral.
Key of G ; Signature, One sharp.....	•	∴∴	∴∴
Key of D ; Signature, Two sharps.....	•	∴∴	∴∴
Key of A ; Signature, Three sharps.....	•	∴∴	∴∴
Key of E ; Signature, Four sharps.....	•	∴∴	∴∴
Key of B ; Signature, Five sharps.....	•	∴∴	∴∴
Key of F sharp ; Signature, Six sharps.....	•	∴∴	∴∴
Key of C sharp ; Signature, Seven sharps.....	•	∴∴	∴∴
	b	Prefix.	Numeral.
Key of F ; Signature, One flat.....	•	∴∴	∴∴
Key of B flat ; Signature, Two flats.....	•	∴∴	∴∴
Key of E flat ; Signature, Three flats.....	•	∴∴	∴∴
Key of A flat ; Signature, Four flats.....	•	∴∴	∴∴
Key of D flat ; Signature, Five flats.....	•	∴∴	∴∴
Key of G flat ; Signature, Six flats.....	•	∴∴	∴∴
Key of C flat ; Signature, Seven flats.....	•	∴∴	∴∴

EXAMPLE ELEVENTH

KEY OF A.

• : : • : :

TIME. The Time of a composition is indicated at the beginning of a piece, by the numeral written after the prefix of number.

Common time $\overline{\underline{C}}$: : • : • : $\overline{\underline{\frac{2}{4}}}$: : • : • : $\overline{\underline{\frac{3}{4}}}$: : • : • :
 $\overline{\underline{\frac{3}{8}}}$: : • : • : $\overline{\underline{\frac{6}{8}}}$: : • : • : $\overline{\underline{\frac{9}{8}}}$: : • : • :

All other varieties of measures may be expressed in the same manner.

The **BAR** and **DOUBLE BAR**. The Bar, which marks the limit of a measure, will be represented by the sign ••• or by a *blank space* of *three* points in length, and the Double Bar by the sign ...

EXAMPLE TWELFTH

KEY OF G.

Signature.	Time.						
#	1	3	4	4th oct. D	E	Bar	F
•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•
•	•	•	•	•	•	•	•

D Double Bar. •••

CHAPTER VIII.

FINGERING.

First finger..... : :
 Second finger..... • •
 Third finger..... : :
 Fourth finger..... : •
 Fifth finger..... : •

These signs will be placed before the note. It will be observed that these are the first five numerals, without suffix or prefix.

EXAMPLE THIRTEENTH.

Time.

No. 4 4 5th oct. C 1st finger. D 2d finger. E

3rd finger. F 4th finger. G 5th finger. F 4th finger. E 3rd finger. D

2d finger. C

CHAPTER IX

REPEATS.—THE DA CAPO AND PAUSE.

First. When part of a measure is repeated, the sign .. will be made *in the measure* once for each repetition of such part.

EXAMPLE FOURTEENTH.

4th oct. C E G 5th oct. C repeated three times.

4th oct. C E G 5th oct. C repeat, rep., rep., Double bar.

Second. When *one measure* is repeated, it will be expressed by the sign .. made once in each repeated measure.

Example fourteen, repeated twice, is expressed as follows:

4th oct. C E G 5th oct. C repeat, rep., rep., Bar, repeat,

repeat, Double bar.

Third. The repetition of *two or more* measures is expressed by writing after such measures the prefix of number, :::: then the numeral indicating the *number* of measures to be repeated, and after it the sign .. which must be made once for each repetition.

EXAMPLE FIFTEENTH.



4th oct. C E G B D G Prefix of No. 2
 :::: :::: :::: :::: :::: :::: :::: ..

Repeat. Double bar. That is, two measures repeated once.
 ..

Fourth. When at the end of a passage, a *number of the preceding* measures are repeated, write the prefix of number at the end of such passage, and then the numeral which indicates how many measures must be counted backwards to the place where the repeat begins, then the sign .. and after it the prefix of number with the numeral showing the number of measures included in the repeat.

Thus, if after twelve measures, the first four are to be repeated, it will be expressed at the end of the twelve measures as follows.

EXAMPLE SIXTEENTH.

Prefix of No. 1 2 Repeat. of No. 4
 :::: :::: .. :::: ::::

That is, count back twelve measures and repeat four. This use of the repeat, obviates the necessity for the Dal-Segno sign.

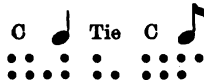
The Da-Capo :::: and Pause sign :::: are used in the same manner as in ordinary music, and with the same effect.

CHAPTER X.

THE TIE.—THE SLUR.

The sign for a Tie is ∷ and is written between the notes which are to be joined in one tone.

EXAMPLE SEVENTEENTH.

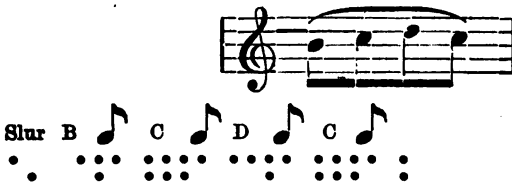


The Tie may occupy the bar space when it joins two notes separated thereby.

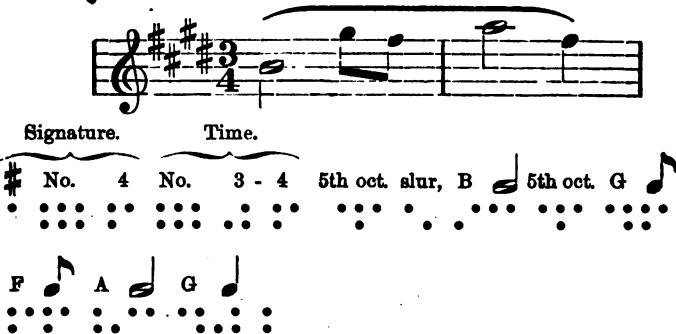
The sign for the Slur mark is °. It is placed before the notes slurred.

The sign ∷ placed after the notes which are slurred together indicates the end of the slurred passage.

EXAMPLE EIGHTEENTH.



EXAMPLE NINETEENTH.



CHAPTER XI.

MELODIC SIGNS, NOT HERETOFORE DESCRIBED.

THE sign for the Appoggiatura is $\circ \circ \circ$

An Appoggiatura of one tone is indicated by the sign $\circ \circ \circ$ which is placed before it.

EXAMPLE TWENTIETH.

Signature. Time.

No. 2 No. 3 4 4th oct. App. G F E

D E F G

When the Appoggiatura consists of two or more tones, the sign $\circ \circ \circ$ is placed before, and the sign \circ after it, to mark its termination.

The long Appoggiatura should be written as it is to be played, and *without* the sign $\circ \circ \circ$

An After-tone should be expressed as it is to be rendered.

The MORDENT. \sim The sign for the Mordent is $\circ \cdot$ which is placed before the notes affected.







EXAMPLE TWENTY-FIRST.

Signature. Time.

b No. 4 No. 6 8 4th oct. Mord. E D E

5th oct. C B A Double Bar.

The same, written as played.

E  F  E  Dot,  D  E  and so forth.

⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯

The TURN. This is indicated by the sign $\cdot\cdot\cdot$. To represent as nearly as possible the great diversity of effects produced by the Turn, two methods may be pursued.

First. When the ornamental tone precedes the essential tone, place the sign $\cdot\cdot\cdot$ before such essential tone. When the ornamental tone follows the essential tone, the sign $\cdot\cdot\cdot$ should be placed after it.

When a Sharp, Flat, or Natural is placed above the Turn, the sign $\cdot\cdot\cdot$ should be preceded by the Sharp, \cdot Flat, \flat or Natural, \natural . When the Sharp, Flat, or Natural is placed below the Turn, the sign $\cdot\cdot\cdot$ should be followed by the corresponding point sign expressing such Sharp, Flat, or Natural.

In each case, a blank space of but one point should separate the signs.



When the above methods are pursued, the judgment and taste of the reader or player must determine the form of the embellishment, and the manner in which it should be performed.

Second. By the following method, the Turn may be expressed more clearly than by that before given.






When the Turn precedes the essential tone, write the sign $\cdot\cdot\cdot$ then the ornamental notes in full, and after them the essential note.

When the Turn follows the essential tone, write the sign $\cdot\cdot\cdot$ first, then the essential tone, and after it the notes of the Turn in full as they are to be rendered. By thus expressing the exact pitch and time of the notes constituting the Turn, the use of the accidentals in connection with the sign $\cdot\cdot\cdot$ is avoided.

EXAMPLE TWENTY-SECOND.

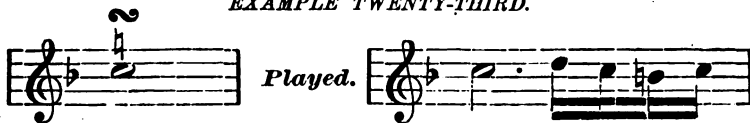
 *Played.* 

First method, or: Second method.

$\cdot\cdot\cdot$ G  $\cdot\cdot\cdot$ D  C  B  C 

⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯ ⋯⋯⋯

EXAMPLE TWENTY-THIRD.



Signature.

Prefix of No. 1

C C dot, D C

or: B C

The Turn as now indicated by the sign ∞ ∙ ∙ is properly an aftertone generally consisting of four notes.

The TRILL. This is expressed by the sign ∙ ∙ which will precede the note to be trilled.

EXAMPLE TWENTY-FOURTH.



Signature. Time.

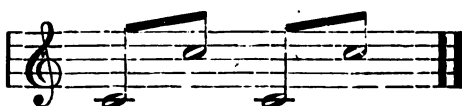
No. 5 No. 4 4th oct. F 8th int. tr A

G 8th int. G A 8th int.


A 8th int. A 7 Double Bar.

The TREMOLO. This is indicated by the sign ∙ ∙ ∙ ∙

EXAMPLE TWENTY-FIFTH.



Time.


No. 4 4th oct. Tremolo, C  8th int. Repeat, Bar. Double

••• •• ••• •••• •••• •••• •••• •••• ••••

The ARPEGGIO. This indicates that the tones of a chord are to be played in rapid succession in imitation of the harp. It is expressed by the sign •••, placed before the root-note of the chord.

EXAMPLE TWENTY-SIXTH



2d oct. Arpeggio, G  5th int. 4th oct. 2d int.

••• ••• •••• •••• •••• ••••

TRIPLETS, QUINTUPLETS, SEXTLETS, &C.

Groups of three, five, six, seven, nine, or ten notes are called Triplets, Quintuplets, &c.

Instead of indicating each of these groups separately, the single sign ••• will be used.





It will be placed before the notes which form the group, and will be known as the Group sign.

The sign ••• will be placed after the last note of the group. The group will thus embrace all the notes between the sign ••• and the sign •. Whether the included notes constitute a Triplet, Quintuplet, or other group will be determined by inspection.

EXAMPLE TWENTY-SEVENTH.



Time.

No. 3 4 C  D  C  D  rep. rep. rep. rep.

••• ••• •••• •••• •••• •••• •••• •••• •••• ••••

Group, C  D  C  B  C  Double Bar.

••• •••• •••• •••• •••• •••• •••• ••••

CHAPTER XII.

DYNAMIC SIGNS, NOT HERETOFORE DESCRIBED.

THE following words and marks of expression will be indicated by the signs which are placed opposite to them :

<i>Piano</i> , or <i>p</i>	••••
<i>Pianissimo</i> , or <i>pp</i>	••••
<i>Forte</i> , or <i>f</i>	••••
<i>Fortissimo</i> , or <i>ff</i>	••••
<i>Crescendo</i> , or <i>cres.</i> , or \lt	••••
<i>Diminuendo</i> , or <i>dim.</i> , or \gt	••••
<i>Swell</i> , $\langle \rangle$	••••
<i>Staccato</i> , or <i>stac.</i>	••••
<i>Sforzando</i> , or <i>sf</i>	••••
<i>Pizzicato</i> , or <i>pizz.</i>	••••
<i>Pedal</i> , or <i>ped.</i>	••••
<i>Foot off mark</i> , *.....	••••

In all cases, these signs must precede the passage affected thereby, at the close of which the sign • may be made. Otherwise the sign used may be repeated before the last note.

In simple passages the sign • will render the meaning sufficiently clear; but when a number of melodic or dynamic signs are used to modify the same passage, each sign should be repeated before the last note of the passage or part which it affects.

CHAPTER XIII.

MISCELLANEOUS SIGNS.

RIGHT HAND. The sign \therefore shows that the part which follow belongs to the Right hand.

LEFT HAND. The sign \therefore shows that the part following belongs to the Left hand.

The **HOLD, or PAUSE** \therefore This sign should succeed the note.

Whenever the sign \therefore occurs, it signifies that the characters following are used to express numbers.

The word *with* is represented by the sign \therefore which is used in expressing chords or passages in which certain notes are to be sustained while other shorter notes are performed.

(See: Chapter V, Example Ninth.)

When at the end of a line the measure is not complete; the sign \cdot will be made to show that the measure is continued on the next line. Hence it will be called the sign of Continuance. The sign \therefore as heretofore employed, indicates that the effect of a sign previously used is discontinued. It is called the sign of Discontinuance.

CHAPTER XIV.

THE ORGAN.

THE key-boards of the Organ are known as the Pedal, First Manual, Second Manual, Third Manual, and in very large organs the Fourth Manual.

The Stops in the Pedal bank and Manuals of any particular Organ may be indicated by numbers. Owing to the fact that Organs differ widely in regard to the character and arrangement of Stops, no other method of particularizing them is practicable.

The particular choice will then depend upon the judgment and taste of the organist.

The Manuals and Stops to be employed, should be indicated at the beginning of a piece by the proper words or their abbreviations, and afterwards whenever a change occurs. In all cases, the parts—composed for the respective Manuals, should be written separately.

In general the terms *Soft*, *Loud*, and *Full* will sufficiently indicate the character of the Stops to be used.

CHAPTER XV.

STRING INSTRUMENTS.

The STRINGS, POSITIONS, and so forth, will be indicated as follows:

First string..... :::: Third string..... ::::

Second string..... ^^.. Fourth string..... ^^..

BOWING. The down bow is indicated by the sign *::*. The up bow by the sign .::*.

HARMONIC NOTES are indicated by the sign *... .

All of these signs should precede the notes.

Inasmuch as the plan of the best instruction books is to give a large number of Exercises for each position, which is indicated at the beginning of each class of exercises; and inasmuch as the positions which are essential to the proper rendering of compositions for the violin are not indicated; but are to be determined by the knowledge, judgment and taste of the player; I have deemed it unnecessary to indicate the positions, by signs.

Following the course laid down by the best authors, (see: Wichtl, Andre, and others,) the means herein provided will be found adequate for all purposes.

CHAPTER XVI.

THOROUGH-BASS.

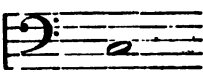
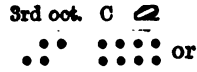
The Bass, or Root-notes, should be formed in the usual manner.

The figures which are placed above the notes will be expressed by the interval signs.

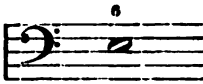
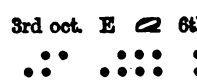
The octave in which the root occurs, should be indicated by the proper octave sign.

EXAMPLES.

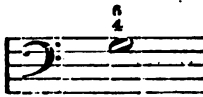
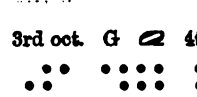
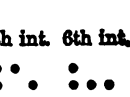
Common Chord.

3rd oct. C  C  3rd int, 5th int.
 .. • • • • • or: • • • • • .. • • • • •

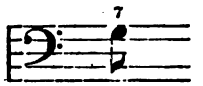

Chord of the Sixth.

6  3rd oct. E  6th int.
 .. • • • • •

Chord of the Fourth-Sixth.

6  4  3rd oct. G  4th int. 6th int.
 .. • • • • •

Chord of the Seventh.


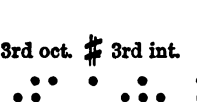
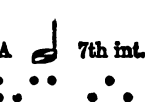
7  3rd oct. G  7th int.
 .. • • • • •

Chord of the diminished Seventh.


7  3rd oct. # G  7th int.
 .. • • • • •

When a Sharp, Flat, or Natural is placed over or under a Bass note to signify that the Third to that Bass is to be made sharp, flat, or natural, it may be expressed by placing before the Bass note the third interval sign preceded by a Sharp, Flat, or Natural.

EXAMPLE.

7  #  3rd oct. # 3rd int. A  7th int.
 .. • • • • •



The same may be expressed thus :

3rd oct. A  # 3rd int. 7th int.
 .. :. :. :. :.

An interval which is affected by an Accidental should be preceded by such accidental sign.



EXAMPLE

Chord of the extreme sharp Sixth.

 # 3rd oct.  E # 6th int.
 .. :. :. :. :.

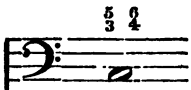

The Ninth may be expressed by the sign ::.

EXAMPLE

 3rd oct. C  9th int.
 .. :. :. :.

When different chords are taken on the same Bass-note, each chord should be fully expressed, and the slur sign placed between them.

EXAMPLE




 3rd oct. C  3rd 5th Slur 4th 6th
 .. :. :. :. :. :. :. :.

When the notes which accompany a Bass-note are retained while the Bass-note changes; which is commonly expressed by short horizontal lines; each Bass-note with its accompaniment may be expressed in full as follows ;

EXAMPLE

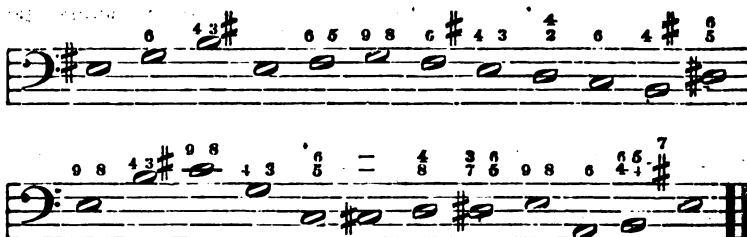
 3rd oct. C  5th 6th # C  5th 6th
 .. :. :. :. :. :. :. :.




The same example may be expressed thus :

3rd oct. C  5th int. 6th int. Slur,  C 




••• ••• ••• ••• ••• ••• ••• •••

EXAMPLE.






No. 1 3rd oct. E  G  6th B  4th Slur




••• ••• ••• ••• ••• ••• ••• •••

3rd 3rd oct. E  F  6th Slur 5th G  9th Slur




••• ••• ••• ••• ••• ••• ••• •••

8th F  # 6th E  4th Slur 3rd A  2d 4th



••• ••• ••• ••• ••• ••• ••• •••

C  6th B  4th Slur # 3rd # D  5th 6th




••• ••• ••• ••• ••• ••• ••• •••

E  9th Slur 8th 4th oct. B  4th Slur # 3rd C 




••• ••• ••• ••• ••• ••• ••• •••

9th Slur 8th 3rd oct. G  4th Slur 3rd C  5th 6th


••• ••• ••• ••• ••• ••• ••• •••

C  5th 6th D  8th 4th # D  7th

••• ••• ••• ••• ••• ••• ••• •••

3rd Slur 5th 6th E  9th Slur 8th A  6th B 

••• ••• ••• ••• ••• ••• ••• •••

4th 6th Slur 4th 5th Slur # 4th 7th E  Double Bar.

••• ••• ••• ••• ••• ••• ••• •••

PRACTICAL REMARKS.

As soon as may be practicable; each pupil should begin to write the Scales, Exercises, and Studies, in the order in which they are taught.

These should be properly described by numbers or otherwise. Each page should be numbered, and the whole suitably indexed and preserved for binding in book form.

The beneficial results of this practice may be stated as follows. The progress of the scholar will be more rapid, because in addition to reproducing the lesson upon an instrument; a separate and distinct effort must be made to reproduce it upon the written page. As the progress of each pupil will be more rapid, more work can be accomplished in the same time than before; and hence the working capacity of the department of music will be increased. And best of all, each pupil, at the end of his course will find himself in possession of a large amount of valuable music, accumulated without appreciable cost or effort; but yet with lasting benefit.

These Exercises, Scales, and Studies, with compositions of a higher order, constitute the essential means of instruction upon the Piano; and hence the student should persist in this work with tireless zeal.

The repertory of the blind organist should include the greatest possible number of standard Psalm and Hymn tunes, old and new, in every variety of meter; together with Chants, Anthems, and the like.

The collection should be adequate for the various forms used in the public worship of God, and for use at funerals, festivals, or other special occasions. In addition to the above there should be a sufficient number of Voluntaries, Offertories, figures and arrangements from Oratorios.

The following Examples illustrate the general application of the system. It may be remarked, however, that pieces in four parts may be written in a variety of ways.

First. Each part may be expressed separately.

Second. The right hand parts may be written together, and the left hand parts together.

Third. Applying the rules of Thorough-bass, all the parts (in many cases) may be condensed in a single expression.

ST. MARTYNS. C. M.

TANSUR.

S T M A R T Y N S O M

T A N S U R

♯ No. 1 No. 3 4 4th oct. G Bar Slur G Dot

A G D Bar Slur G Dot A B

B Dot C Bar Slur D Dot C B

G Bar A B Bar Slur D Dot C B

G Bar Slur A G F Bar G

B Dot C Bar D E Bar Slur D Dot

C B B C Bar Slur D C

B Bar A D Bar Slur E Dot D C

B Bar Slur A G F Bar G Double Bar.

In the same manner, the other parts may be written. When a measure is completed at the end of a line the bar-space is made at the beginning of the next line. A single point in the lower row at the end of a line indicates that the measure is not full, and is continued in the next line.

STUDY.

Allegro Assai.

ST. HELLER. Op. 46, No. 1.

S T U D Y

• • • • • • • • • •

A l l e g r o A s s a i
 • • • • • • • • • •

B t H e l l e r O p No 4 6 No 1
 • • • • • • • • • •

No. 4 R.H. 5th oct. Slur G A F G Bar
 • • • • • • • • • •

E F D E C E D C
 • • • • • • • • • •

B C A B G A F G
 • • • • • • • • • •

Bar E F D E C E D
 • • • • • • • • • •

C B 6th int. 7 5th oct. Slur G A
 • • • • • • • • • •

F G Bar E F D E C
 • • • • • • • • • •

E D C B C A B G
 • • • • • • • • • •

A F G Bar E F D E

G E D C B 6th int. 7 Stac.

B 4th oct. G Bar C 5th oct. A 4th oct. D

5th oct. B 4th oct. E 5th oct. C 4th oct. E 5th oct.

C Bar 4th oct. F 5th oct. D 4th oct. G 5th oct.

E A 6th int. 7 6th oct. Slur A B

G A Bar F G E F D

F E D C D E C

A B G A Bar F G E

F D F E D C 6th int.

7 6th oct. Slur A B G A Bar F

G E F D F E D

♯ C D E C A B G

A Bar F G E F D F

E D ♯ C 6th int. Stac. C

5th oct. A Bar 4th oct. D 5th oct. B 4th oct. E

5th oct. ♯ C 4th oct. F 5th oct. D 4th oct.

♯ F 5th oct. D Bar 4th oct. G 5th oct. E

A ♯ F B 6th int. Slur G

A ♯ F G Bar E F G

E F G E F D E F

D E F D E Bar C D

E C D E C D B G

D B C D B C Bar A

B C B C \sharp C D C
 D E F E F \sharp G A
 G Bar A B C B C B
 C B C B C B D C
 B A Bar G 4th oct. E F G
 A F G A B G A
 B C Bar A B C D B
 C D E C D E F
 D E F G Bar E 6th oct. Slur
 C 3rd int. 5th oct. G 6th oct. D 4th int. 5th oct.
 G A 3rd int. 5th oct. E Bar 6th oct. B
 4th int. 5th oct. E F 3rd int. 5th oct. C G

4th int. C B 6th int. 4th oct. G Bar 5th oct.

C 3rd int. 4th oct. G 5th oct. C 3rd int. 4th oct.

G 5th oct. D 4th int. 4th oct. G A 3rd int.

4th oct. E Bar 5th oct. B 4th int. 4th oct. E

F 6rd int. C G 4th int. 4th oct. C B

6th int. 3rd oct. G Bar 4th oct. C 3rd int. 3rd oct. G

4th oct. B 6th int. 3rd oct. G 4th oct. C 3rd int.

3rd oct. G 4th oct. B 6th int. 3rd oct. G Bar 4th oct.

C 3rd int. G B 6th int. 4th oct. G 5th oct.

C 3rd int. G F 6th int. G Bar 6th oct.

C 3rd int. 5th oct. C 3rd int. 8th int. Bar

5th oct. C 6th int. Double Bar.

STUDY.

Allegro Assai.

ST. HELLER. Op. 46, No. 1.

S T U D Y

• • • • • • • • • • • • • • • • • • • • • •

A l l e g r o A s s a i

• • • • • • • • • • • • • • • • • • • • • •

S t H e l l e r O p N o 4 6 N o 1

• • • • • • • • • • • • • • • • • • • • • •

No. 4 L.H. 4th oct. Slur B  6th int. Bar C  5th int.

• • • • • • • • • • • • • • • • • • • • • •

Slur A  # 6th int. G  8th int. 3rd oct. B 

• • • • • • • • • • • • • • • • • • • • • •

6th int. Bar C  5th int. Slur A  # 6th int. G 


• • • • • • • • • • • • • • • • • • • • • •

8th int. γ 4th oct. Slur B  6th int. Bar C 

• • • • • • • • • • • • • • • • • • • • • •

5th int. Slur A  # 6th int. G  8th int. 3rd oct.

• • • • • • • • • • • • • • • • • • • • • •

Slur B  6th int. Bar C  5th int. Slur A 

• • • • • • • • • • • • • • • • • • • • • •

6th int. G  8th int. γ 3rd oct. Slur # F 

• • • • • • • • • • • • • • • • • • • • • •









A  G  F  Bar E  G  F 




• • • • • • • • • • • • • • • • • • • • • •




E  D  F  E  D  C  E 



• • • • • • • • • • • • • • • • • • • • • •




D[·] C[·] B[·] D[·] C[·] B[·] Bar A
 C[·] B[·] A[·] G[·] B[·] A[·] G[·]
 F[·] 7 4th oct. Slur # C[·] 6th int. Bar D
 5th int. Slur B[·] # 6th int. A[·] 8th int. 3rd oct.
 Slur # C[·] 6th int. Bar D[·] 5th int. Slur B[·]
 # 6th int. A[·] 8th int. 7 4th oct. Slur # C[·]
 6th int. Bar D[·] 5th int. Slur B[·] # 6th int. A[·]
 8th int. 3rd oct. Slur # C[·] 6th int. Bar D[·] 5th int. Slur
 B[·] # 6th int. A[·] 8th int. 7 3rd oct. G[·]
 B[·] A[·] G[·] Bar F[·] A[·] G[·] F[·]
 E[·] G[·] F[·] E[·] D[·] F[·] E[·] D[·]
 C[·] E[·] D[·] C[·] Bar B[·] D[·] C[·]



B  A  C  B  A  G  7  4th oct. 



Slur B  6th int. Bar Stac. C  5th int. 7 Slur 



A  6th int. Stac. B  5th int. 7 # G  6th int.



Bar Stac. A  5th int. 7 Slur # F  6th int.





Stac. G  5th int. 7 Slur E  6th int. Bar F 





5th int. 7 F  3rd int. 5th int. 6th int. F  3rd int.






5th int. 6th int. F  3rd int. 5th int. 6th int. Bar F  3rd int.

5th int. 6th int. # F  3rd int. 5th int. 6th int. F  3rd int.

5th int. 6th int. F  3rd int. 5th int. 6th int. Bar G  4th int.

6th int. 4th oct. C  3rd oct. G  4th oct. D  3rd oct. G 

4th oct. E  3rd oct. G  Bar 4th oct. F  3rd oct. G 

4th oct. G  3rd oct. G  5th oct. A  G  B 

G Bar 5th oct. C Slur C E D C

B D C B A C B A

Bar Slur G B A G F A G

F E G F E D F E

D Bar C 4th oct. Slur C E

D C B D C B A C

B A Bar G B A G F

A G F E G F E D

F E D Bar C 2d oct. Slur G

3rd oct. F E D C 2d oct. Slur G

3rd oct. F E D Bar C Slur G

4th oct. F E D C 4th oct. Slur G

5th oct. F E D Bar C 4th oct.

Stac. C 3rd int. 5th int. Bar A 5th int. Double Bar.

KEY.

PRIMITIVE SIGNS.

THE NOTES WITH THEIR VALUES,

C	C	C	C	C	C	C
D	D	D	D	D	D	D
E	E	E	E	E	E	E
F	F	F	F	F	F	F
G	G	G	G	G	G	G
A	A	A	A	A	A	A
B	B	B	B	B	B	B

OCTAVE SIGNS.

1st Oct. ⠠⠨⠠⠨	2d Oct. ⠠⠨⠠⠨	3rd Oct. ⠠⠨⠠⠨	4th Oct. ⠠⠨⠠⠨	5th Oct. ⠠⠨⠠⠨	6th Oct. ⠠⠨⠠⠨
		7th Oct. ⠠⠨⠠⠨	8th Oct. ⠠⠨⠠⠨		

INTERVAL SIGNS.

Prime, or 1st Int. ⠠⠨⠠⠨	2d Int. ⠠⠨⠠⠨	3rd Int. ⠠⠨⠠⠨	4th Int. ⠠⠨⠠⠨	5th Int. ⠠⠨⠠⠨	6th Int. ⠠⠨⠠⠨
	7th Int. ⠠⠨⠠⠨	8th Int., or Octava. ⠠⠨⠠⠨			









REST SIGNS.

Whole Rest. ⠠⠨⠠⠨	Half Rest. ⠠⠨⠠⠨	Quarter Rest. ⠠⠨⠠⠨	Eighth Rest. ⠠⠨⠠⠨
Sixteenth Rest. ⠠⠨⠠⠨	Thirty-second Rest. ⠠⠨⠠⠨	Sixty-fourth Rest. ⠠⠨⠠⠨	

FINGERING.

1st Fing. ⠠⠨	2d Fing. ⠠⠨	3rd Fing. ⠠⠨	4th Fing. ⠠⠨	5th Fing. ⠠⠨
-----------------	----------------	-----------------	-----------------	-----------------

ACCIDENTALS. DOT AND DOUBLE DOT.

# C 	## D 	b C 	bb E 	‡ F 
⠠⠨⠠⠨	⠠⠨⠠⠨	⠠⠨⠠⠨	⠠⠨⠠⠨	⠠⠨⠠⠨
C  Dotted C 	Double dotted. 			
⠠⠨⠠⠨	⠠⠨⠠⠨			

EMBELLISHMENT SIGNS.

Appoggiatura.....	•••	Turn.....	•••
Mordent.....	•	Trill.....	•••

EXPRESSION SIGNS.

P.....	•••	Slur.....	•
PP.....	•••	Swell.....	•••
F.....	•••	Staccato.....	•••
FF.....	•••	Sforzando.....	•••
Cres.....	•••	Pizzicato.....	•••
Dim.....	•••	Arpeggio.....	•••
Tremolo.....		••••	

MISCELLANEOUS SIGNS.

Tie.....	••	Pause, or Hold....	•••
Repeat.....	••	Bar.....	•••
With.....	•••	Double Bar.....	••
Group sign.....	•••	Prefix for Number..	•••
Right hand.....	•••	Pedal.....	•••
Left hand.....	•••	Foot off mark.....	•••

STRING INSTRUMENTS.

1st String.....	⠆⠆⠆	2d String.....	⠆⠆⠆
3rd String.....	⠆⠆⠆	4th String.....	⠆⠆⠆
Down Bow.....	⠆⠆⠆	Up Bow.....	⠆⠆⠆
Harmonic.....	⠆⠆⠆		

SURPLUS SIGNS.

⠆⠆⠆⠆⠆ ⠆⠆⠆⠆ ⠆⠆⠆⠆ ⠆⠆⠆⠆ ⠆⠆⠆⠆ ⠆⠆⠆⠆⠆ ⠆⠆⠆⠆



THE NEW YORK SYSTEM

OF

Tangible Point Writing and Printing

FOR THE

USE OF THE BLIND.

THE ALPHABET.

CAPITAL LETTERS.

A	B	C	D	E	F
•• ..	••••	••••	••••	••••	••••
G	H	I	J	K	L
••••	••••	••••	••••	••••	••••
M	N	O	P	Q	R
••••	••••	••••	••••	••••	••••
S	T	U	V	W	X
••••	••••	••••	••••	••••	••••
	Y	Z			
	••••	••••			

SMALL LETTERS.

a	b	c	d	e	f	g	h
••	••••	••••	••••	•	••••	••••	••••
i	j	k	l	m	n	o	p
•	••••	••••	••••	••••	••••	••••	••••
q	r	s	t	u	v	w	x
••••	••••	••••	••••	••••	••••	••••	••••
	y	z					
	••••	••••					

It will be observed that the capital letters are derived from the small letters, by suffixing to each of them *as many points*

as will form a new character *four points* in length, in the following manner:

1st. When the small letter ends with a point in the upper row, as in the letter "a," add the suffix in the lower row.

2d. When the small letter ends with a point in the lower row, as in "c," or in both upper and lower rows, as in "d," add the suffix in the upper row.

WORD AND PART WORD SIGNS.

the	and	of	that	ing	ch	ou
••	•••	•••	•••	•••	•••	•••
		sh	th	wh		
		•••	••	•••		

NUMERALS.

1	2	3	4	5	6	7	8	9	10
•••	••	•••	•••	•••	•••	•••	•••	•••	•••

Prefix, indicating that the characters which follow are numerals, •••• The Decimal point is •.

PUNCTUATION MARKS.

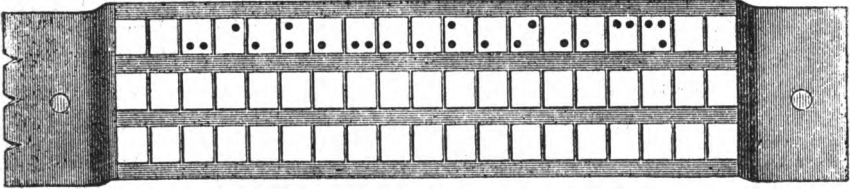
Period, •••••, or a blank space equal to five points in length.

Comma, •, preceded and followed by a blank space equal to two points.

Semi-colon, ••, preceded and followed by a blank space equal to two points.

Colon.....	•••••	Exclamation.....	•••••
Apostrophe.....	•••••	Asterisk.....	•••••
Hyphen.....	•••••	Quotation.....	•••••
Interrogation....	•••••	Dash.....	•••••
Parenthesis.....	•••••		

n o i t u t i t s n i



The above cut represents a section of the New York "Guide," with the word Institution as it appears when written. When the paper is turned over, for reading, it appears thus:

I n s t i t u t i o n
 : : : : : : :

The following abbreviations will be found useful in mathematics. They are much more natural and simple than any arrangement of signs would be.

For plus	write p.
" minus or subtract	" s.
" multiply by	" m.
" divided by	" d.
" plus or minus	" p or s.
" the radical sign	" rad.
" equality	" eq.
" greater than	" gr t.
" less than	" l t.
" angle	" al.
" triangle	" tr al.
" rectangle	" rec, or rec al.
" square	" sq.
" circle	" ci.
" circumference	" cir.
" parallel	" pl.
" perpendicular	" pr.
" plane	" pe.
" ratio of circumference to diameter	write;— π .
" cube root	write;—rad (followed by the number indicating the root) before the quantity whose root is to be taken.

To indicate the power to which a quantity is to be raised, write after the quantity;—*pr*, followed by the number indicating the power.

For tangent	write;— <i>tan</i> .
“ co-tangent	“ co <i>tan</i> .
“ secant	“ <i>se</i> .
“ co-secant	“ co <i>se</i> .

The writing is done upon a tablet, which is grooved to receive the points.

These are made by a “*style*” which is constructed of a piece of small wire, properly rounded at one end, and inserted in a suitable handle. In writing observe the following rules:

1st. Write from *right* to *left*. For convenience the points in the upper row are known as 1, 3, 5, 7; and in the lower row 2, 4, 6, 8. This order will be the same for both writing and reading.

2d. Between all letters leave a blank space equal to one point.

3d. Between all words leave a blank space equal to two points. At the end of a phrase, clause, or sentence, the proper punctuation mark may be used, or a blank space left equal to three or four points in length.

In practice the capital letters and punctuation marks are not absolutely essential, and need not be used.

Pupils will find great benefit in carefully writing out their lessons in every branch of study. These manuscripts should be preserved and bound. To insure preservation; each page may be coated on the back or perforated side, with a solution of bleached shellac and alcohol. Books made in this manner will endure constant using for years.

~~MAY 4 '60 H~~

~~JAN 9 '61 H~~



