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**A practical  
system of  
tangible  
musical  
notation and ...**

**William Bell Wait**



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*With the Compliments*  
*of A. B. Hall-*  
A PRACTICAL SYSTEM

OF

TANGIBLE MUSICAL NOTATION

AND

POINT WRITING AND PRINTING,

FOR THE USE OF THE BLIND.

BY

WILLIAM B. <sup>*Wait*</sup> WAIT,

Superintendent of the New York Institution for the Blind.

-----  
SECOND EDITION—REVISED.  
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NEW YORK:  
THE BRADSTREET PRESS, 279 BROADWAY.  
1882.







tude 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 else-

where, 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.*



## PREFACE TO SECOND EDITION.

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In 1872, having devoted some years to the study of this subject, I presented before the American Association of Instructors of the Blind, at their meeting, held in Boston in August of that year, an outline of the principles and structure of the following Point Sign System of Musical Notation for the use of the Blind. The proposed plan received the indorsement of the Convention, and was published early in 1873, since which time it has been introduced into a number of schools. During the time which has elapsed since the System was first published, it has been thoroughly and severely tested; to determine its adaptability as a means for *writing* or *printing*, in tangible form, clearly and concisely, every melodic, dynamic, rhythmic and harmonic design found in the *Staff* Notation. Some changes and many additions have been made in developing and extending the System, which, in its present form, is substantially complete. The revision of the first edition has involved great labor in the critical examination of music, to discover forms for the expression of which provision should be made, and in formulating rules, selecting examples, and in rearranging and writing out the whole, in order conformably with the original plan.

This arduous and important work, requiring a thorough and practical knowledge of the System, and much study of the methods of musical expression used in the Staff Notation, was intrusted to Miss Hannah A. Babcock, teacher of music in this Institution, by whom it has been accomplished in the most thorough and successful manner.

The System is designed for use in schools, and to enable the blind at their homes to learn how to write music in tangible form, and also to utilize the music which has been, or shall hereafter be published in this System. In schools, the following course should be pursued :

1st. Give regular *class* instruction.

2d. Teach the pupils to *read* the *literary* Point System with facility.

3d. Teach them to *write* it correctly and with facility.

4th. Teach them to *read music* printed in the System, beginning with the Musical Signs and their formation and the rules for their use. The teacher should use as a guide the same piece by the same publisher, and of the same edition in the Staff Notation.

5th. Teach them to *write music* from dictation, using as text selections already printed in the Point System. Write but little at a time, and let the pupils frequently read and criticise what they have written.

6th. Teach them to memorize from finger reading, first one, then two, five, ten, or more, bars of music, requiring them to play correctly the lesson assigned.

This exercise should be conducted in classes, the piano being used for the purpose of recitation only. Care should be taken to so diversify and conduct the lessons that one pupil shall not learn by imitation or ear from the recitation of another.

Each one of the steps thus briefly stated constitutes a separate and excellent subject of drill, and should be pursued with thoroughness and regularity.

In order that a blind person may transcribe music correctly, it is necessary that the original shall be correctly translated into the terms of the System by the reader. The ability to do this can readily be acquired by reading the same piece in the Point and Staff Notation, comparing them bar by bar, care being taken to refer each case to the rule which covers it.

It may be observed that it is not essential that every sign or character in a letter-press copy of a piece of music should have its equivalent in a point sign reprint. The differences, however, are usually unimportant and easily explained. They may arise as follows:

*1st.* In the original there may be an error or an omission, or an item which would be superfluous or nonessential in the Point System. In such case the error should be corrected, the omission supplied, or the item omitted.

*2d.* Two or more methods of expression are sometimes possible and permissible, and the choice of the reader must govern. But, whatever the rendering may be, it will not be dark or ambiguous to one well versed in the rules of the System.



3d. Errors may occur in the Point Print publications, but these will not mislead the careful reader, and can readily be corrected by reference to the original.

In conclusion, the general use of this System of Musical Notation in our schools will greatly enhance the value of the study of music as a means of intellectual development, and counteract the tendency to pervert the study of the subject to sensuous and self-gratifying purposes. It will render the blind musician and teacher more capable and self-reliant by largely increasing his facilities, and by placing in his permanent possession those musical productions to which he ought to have free access.

WILLIAM B. WAIT.

THE NEW YORK INSTITUTION FOR }  
THE BLIND, *December 26th, 1881.* }

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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,
				
Thirty-second rest,		and	Sixty-fourth rest.	
				

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.* 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 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 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 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 corresponds to a degree of the staff, and always indicates pitch. The second part 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.

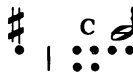
CHAPTER III.

\* SPACING.—ACCIDENTALS.—THE DOT, AND DOUBLE DOT.

In writing it will often be necessary to use blank spaces. Thus, when one point horizontally is omitted, it makes one blank.

Two points horizontally being omitted, make two blanks. Three points being omitted, make three blanks.

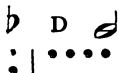
THE SHARP. A single point in the upper row, before a note or interval sign, and separated from it by one blank space. Example: Sharp C, a half note.



\* The vertical lines indicate blank spaces in the embossed print.

**THE FLAT.** A single point in the *lower* row, before a note or interval, and separated from it by one blank.

Example: Flat D, a half note.



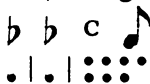
**THE DOUBLE SHARP.** Two points in the *upper* row, before a note or interval, and separated from it and from each other by one blank.

Example: Double Sharp C, a quarter note.



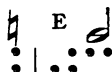
**THE DOUBLE FLAT.** Two points in the *lower* row, before a note or interval, and separated from it and from each other by one blank.

Example: Double Flat C, an eighth note.



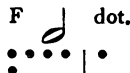
**THE NATURAL.** A point in *each* row, before a note or interval, and separated from it by one blank.

Example: Natural E, a half note.



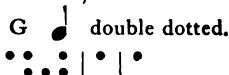
**THE DOT.** A single point, in the *upper* row, after a note, and separated from it by one blank.

Example: F, a half note dotted.



**THE DOUBLE DOT.** Two single points in the *upper* row, after a note, and separated from it and from each other by one blank.

Example: G, a quarter note, double dotted.





## CHAPTER IV.

## THE OCTAVE SIGNS.

THE position of a note on the staff indicates to the eye its relation to the key-board. 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.

This is done by dividing the key-board, or great scale, in such a manner that no letter shall occur twice in either of the sub-divisions.

The sub-divisions 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.

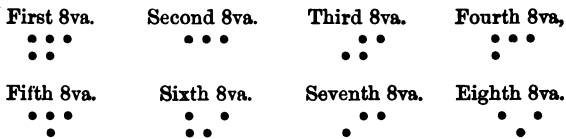
Octave	Staff 1	Staff 2	Staff 3	Staff 4
1 <sup>ST</sup> Octave	B	A	G	F
2 <sup>ND</sup> Octave	C	B	A	G
3 <sup>RD</sup> Octave	D	C	B	A
4 <sup>TH</sup> Octave	E	D	C	B
5 <sup>TH</sup> Octave	F	E	D	C
6 <sup>TH</sup> Octave	G	F	E	D
7 <sup>TH</sup> Octave	A	G	F	E
8 <sup>TH</sup> Octave	B	A	G	F

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.

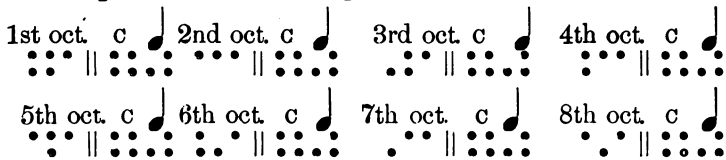
The signs indicating the octaves, are formed from the eight primitives, by suffixing to each one a single point in the upper row. This point will be called an *index*; because its position in the upper row indicates that the primitive sign to which it is added, is to be used as an octave sign.

The octave signs are as follows :



EXAMPLE THIRD.

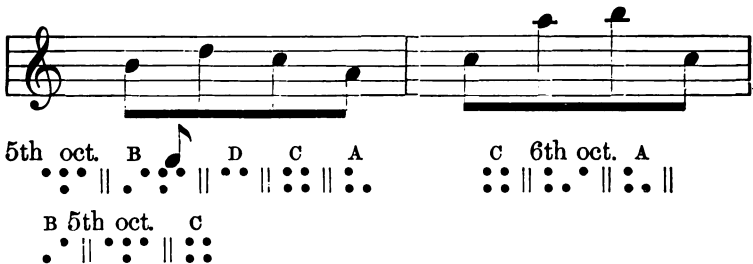
The quarter note C in eight octaves.

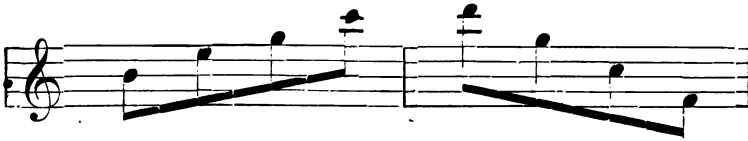


The octave sign must be separated from the character which follows it by two blank spaces.

NOTE. When two or more notes in succession are of the same length, the value of the first note only is expressed.

EXAMPLE FOURTH.





B E G 6th oct. C  
 •• || •• || •• || •• || ••

D 5th oct. G  
 •• || •• || ••

C 4th oct. F  
 •• || •• || ••

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

*First.* They will *not* be placed before any note which is a Second or Third.—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 any note which is a Fourth or Fifth, *unless* such note falls 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 any note which is greater than a Fifth.

*Fourth.* The same rule will regulate the use of octave signs before the lowest note of chords.

## CHAPTER V.

### RESTS.

As before stated ; The notes are composed of two parts, the first part indicating Pitch, and the last part, Time. In a similar manner the rests will be formed from the 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.

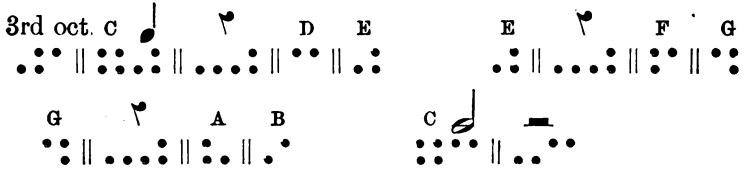


Sixty-fourth rest.



Two blanks must be left both before and after the rest signs.

EXAMPLE FIFTH.



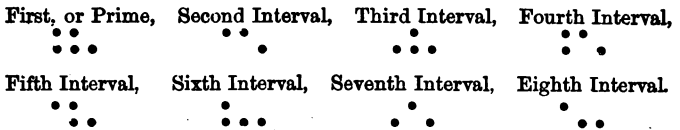
CHAPTER VI.

INTERVAL SIGNS.—CHORDS.

THE difference in pitch between two tones is called an Interval.

The Intervals are First, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, &c.

The Interval signs are formed by adding to each of the primitive signs a single point in the lower row. Thus :




The Interval signs are used in expressing chords.

RULE. In expressing chords, write the lowest note, and then the intervals of the chord, in order upward.

EXAMPLE SIXTH.




4th Octave. C  3rd Interval. 5th Interval. 8th Interval.  
 :•• || :••• || ••. || ••. || ••.

NOTE 1st.—When an interval exceeds the Eighth, it may be expressed by the sign with ••, followed by the octave sign, and then the note.


EXAMPLE SEVENTH.



4th Octave C  5th Interval with 5th Octave E.  
 :•• || :••• || ••. || •. || ••• || :••


NOTE 2nd.—Otherwise, it may be reckoned from the Eighth, which is the octave of the lowest note of the chord.

By this method Example 7th may be expressed as follows :

4th Octave C  5th Interval 3rd Interval.  
 :•• || :••• || ••. || ••.

EXAMPLE EIGHTH.



3rd Octave C  8th Interval. 3rd Interval. 5th Interval. 8th Interval.  
 :•• || :••• || ••. || ••. || ••. || ••.

It should be observed under Note 1st, that when an octave sign precedes a note, any intervals which follow are to be reckoned from that note.

EXAMPLE NINTH.



3rd Oct. C *p* with 4th Oct. E 3rd Int. 6th Int.

.: : || :.: || .: || :.: || .: || .: || .: .

When a chord is dotted, the dot is placed after the lowest note, and all the intervals take the same value.

EXAMPLE TENTH.



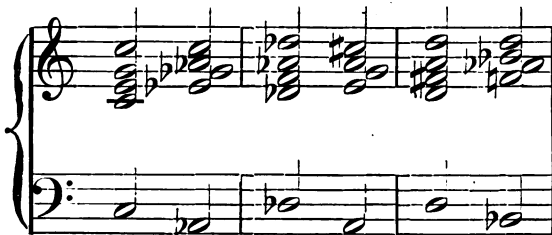
4th Oct. E *p* . 3rd Int. 6th Int.

.: : || .: : || .: || .: . || .: .

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

By note First, the chords in Example Eleventh are expressed as follows :

EXAMPLE ELEVENTH.



1st Chord.

3rd Oct. C *p* with C 3rd Int. 5th Int. 8th Int.

.: : || :.: || .: || :.: || .: || .: || .: .

## 2nd Chord.

3rd Oct.  $\flat$  A  $\text{P}$  with 4th Oct.  $\flat$  E  $\flat$  3rd Int.  $\flat$  4th Int. 6th Int.  
 ..: || . | : : . : || . : || : : . : || . | : : || . | : : . : || . | : : . : || . : . :

## 3rd Chord.

3rd Oct.  $\flat$  D  $\text{P}$  with  $\flat$  D 3rd Int.  $\flat$  5th Int.  $\flat$  8th Int.  
 ..: || . | : : . : || . : || . : || . : || . : || . : || . : || . : . :

## 4th Chord.

3rd Oct. A  $\text{P}$  with 4th Oct. E 3rd Int. 4th Int.  $\sharp$  6th Int.  
 ..: || : : . : || . : || : : . : || . : || . : || : : . : || . : || . : . :

## 5th Chord.

3rd Oct. D  $\text{P}$  with D  $\sharp$  3rd Int. 5th Int. 8th Int.  
 ..: || . : . : || . : || . : || . : || . : || . : || . : . :

## 6th Chord.

3rd Oct.  $\flat$  B  $\text{P}$  with 4th Oct.  $\flat$  F  $\flat$  3rd Int.  $\flat$  4th Int. 6th Int.  
 ..: || . | . : . : || . : || : : . : || : : || . : || . | : : . : || . | : : . : || . : . :

By note 2nd, these chords may be expressed as follows:

## 1st Chord.

3rd Oct. C  $\text{P}$  8th int. 3rd int. 5th int. 8th int.  
 ..: || : : . : || . : . : || . : . : || . : . : || . : . :

## 2nd Chord.

3rd Oct.  $\flat$  A  $\text{P}$  4th Oct.  $\flat$  5th int.  $\flat$  7th int.  $\flat$  8th int. 3rd int.  
 ..: || . | : : . : || : : . : || . | : : . : || . | : : . : || . | : : . : || . | : : . : || . : . :

## 3rd Chord.

3rd Oct.  $\flat$  D  $\text{P}$   $\flat$  8th int. 3rd int.  $\flat$  5th int.  $\flat$  8th int.  
 ..: || . | . : . : || . | : : . : || . : . : || . : . : || . | : : . : || . | : : . : || . : . :

## 4th Chord.


3rd Oct. A  $\text{P}$  4th Oct. 5th int. 7th int. 8th int.  $\sharp$  3rd int.  
 ..: || : : . : || : : . : || . : . : || . : . : || . : . : || . : . : || . : . :

## 5th Chord.

3rd Oct. D  $\text{P}$  8th int.  $\sharp$  3rd int. 5th int. 8th int.  
 ..: || . : . : || . : . : || . : . : || . : . : || . : . :

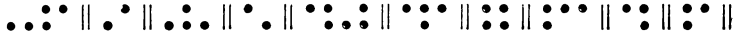






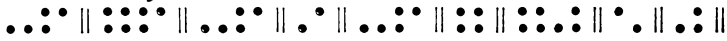
Rest an 8th. 4th 8va. C  Rest 8th C Rest 8th. A 4th int.



Rest 8th B 3rd int. with G  5th 8va. C. 4th 8va. G F



Rest an 8th. C  Rest 8th. B. Rest 8th C C  with E

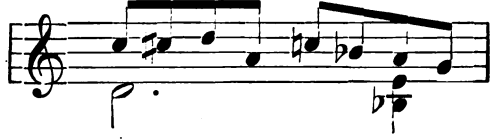





F G A  G 

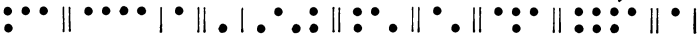




The following example is from Schumann's Album, Op. 68, No. 27, measure 23.

EXAMPLE FOURTEENTH.



4th 8va. D  B  4th int. with 5th 8va. C  #





C D A  C  B A G

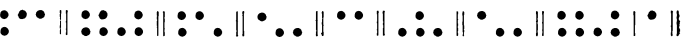


The following example is from Schumann's Album, Op. 68, No. 31, measure 15.

EXAMPLE FIFTEENTH.



4th 8va. C  4th int. 8th int. D 3rd int. 8th int, C 





## 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 ; Signatare, 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 TWENTIETH.



Time.

No. 4 4 5th Oct. C 1st finger. D 2nd fin. E 3rd fin.

⋯ | ⋯ | ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ ||

F 4th fin. G 3rd fin. F' 2nd fin. E 1st fin. D Bar.

⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ ||

CHAPTER IX.

THE REPEAT SIGNS.

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

EXAMPLE TWENTY-FIRST.



4th Oct. C E G 5th Oct. C repeat. rep. rep. bar.

⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || .. || .. || .. || .. ||

RULE SECOND. When *any measure* is repeated, it is expressed by the repeat sign .. made once in each repeated measure. The bars must also be indicated.

Example twenty-first, repeated twice, is expressed as follows :



4th Oct. C E G 5th Oct. C rep. rep. rep. bar.

⋯ || ⋯ || ⋯ || ⋯ || ⋯ || ⋯ || .. || .. || .. || .. ||

rep. bar. rep. bar.

⋯ || ⋯ || ⋯ || ⋯ ||



peat sign, the sign for the octave in which the repeated passage begins.

The following Example is from a Polonaise, by Voss, Op. 60.

*EXAMPLE TWENTY-FOURTH.*

Illustrating Rule Fifth, proceeding as in Rule Third.



# No. 3 No. 3 4 4th Oct. 1st fin. A 2nd fin.  
 • | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• |

C 4th fin. F E # D 1st fin. E F G 1st fin.  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• |

A B C # D Bar. E D B G E  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• |

2nd fin. # D 1st fin. E # E F # # F G  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• |

Bar. No. 2 5th Oct. rep. Bar.  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• |

The following Example is from "Classische Studien," No. 1, by Handel, measures Nos. 45, 46 and 47.

*EXAMPLE TWENTY-FIFTH.*

Illustrating Rule Fifth, proceeding as in Rule Fourth.









G B with C A G Bar.  
 No. 2 No. 1 rep. Bar. 4th Oct. # F E F  
 G with C A G Double Bar. rep.  
 Double Bar.  
 . . . . .

RULE SEVENTH. When a note, chord, group, or rest, is repeated, it is expressed by placing *one point* in the lower row for each repetition.

EXAMPLE TWENTY-NINTH.

From Etudes, by A. Schmitt, Op. 16.



4th Oct. C 2nd int. 4th int. 5th int. with E rep. rep. rep.  
 rep. rep. rep. rep. Bar.  
 . . . . .

EXAMPLE THIRTIETH.

From Etudes by A. Schmitt, Op. 16.



4th Oct. E 2nd int. 3rd int. with 4th Oct. C 2d int. rep. rep.  
 rep. rep. rep. rep. Bar,  
 . . . . .



*EXAMPLE THIRTY-THIRD.*

From Nocturne in Midsummer Night's Dream, arranged for Organ.



# No. 4 4th Oct. F E D E 5th Oct. B

• | •••• | •••• || •••• || •••• || •••• || •••• || •••• || •••• ||

4th Oct. E rep. F E Bar, rep. pro forma. E

•••• || •••• || •••• || •••• || •••• || •••• || •••• || •••• ||

Bar. C # B Bar.

•••• || •••• || •••• || •••• || •••• || •••• || •••• || •••• ||

*EXAMPLE THIRTY-FOURTH.*

From Trill Studies, by Rohr, Op. 24, No. 2. Illustrating Rules 1st and 8th.



No. 4 4 5th Oct. E F E F rep. rep. rep.

•••• | •••• | •••• || •••• || •••• || •••• || •••• || •••• || •••• || •••• ||





# No. 2 No. 3 4 4th Oct. 3rd fin. D 2d fin.  
 • | •••• | •• || •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||  
 C 1st fin. B 3rd fin. A 2nd fin. G 1st fin. F 7  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||  
 with 4th Oct. 5th fin. F 7 4th fin. F 1st fin. G  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||  
 3rd fin. A 1st fin. B 3rd fin. C 4th fin. D Bar. rep.  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||  
 pro forma. 4th Oct. F Bar.  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||

## CHAPTER X.

### THE TIE.—THE SLUR.—THE PAUSE.

THE sign for a Tie is •••, and is written between the notes which are to be joined in one tone.

#### EXAMPLE THIRTY-EIGHTH.



2nd Oct. A Tie. 3rd int. Tie. Bar. rep. Bar. A  
 •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• | •••• ||  
 3rd int.  
 ••••

#### EXAMPLE THIRTY-NINTH.

From Schumann's Album, No. 36, part of 17th measure.





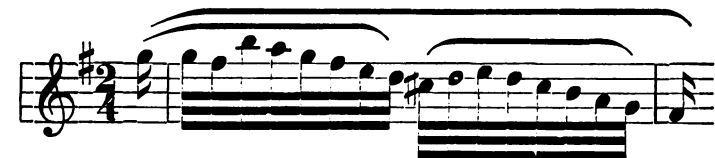


**RULE SECOND.** When two slurs begin upon the same note, but end on different notes, make the slur sign *twice* at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign *twice* with the discontinuance.

**RULE THIRD.** When two slurs begin upon different notes, but end upon the same note, make the slur sign *twice* at the beginning of the first slur, and once at the beginning of the second slur—and at their close make the slur sign *twice*, followed by the discontinuance.

The following Example from Beethoven's Rondo, Op. 51, No. 2, measure 57 and part of 56 and 58, illustrates the complex use of the slur.

*EXAMPLE FORTY-SECOND.*

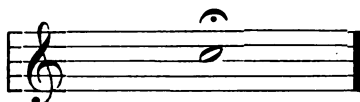


#	No. 1	No. 2	4	slur.	slur.	5th Oct.	G				
•	: : • :	: : • :	• •	• •	• •	• •	• •	• •			
bar.	G	F	6th Oct.	B	A	G	F	E	D	dis.	
• • •	• • : •	: • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	
slur.	#	C	D	E	D	C	B	A	G	slur.	Dis.
• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •	• • •
Bar.	F	slur.	slur.	dis.							
• • •	• • •	• • •	• • •	• • •							

In an example like measure 30, Beethoven's Sonata, Op. 34, the long slur only is expressed, the included short slurs being provided for by the use of the group sign.

The sign for the Pause is  $\cdot \cdot \cdot$ , and is placed after the note which it affects, thus :

*EXAMPLE FORTY-THIRD.*



C  Pause. Double Bar.

$\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\dots$  |  $\dots$

## CHAPTER XI.

**MELODIC SIGNS NOT HERETOFORE DESCRIBED. THE GROUP.—**

**APPOGGIATURA.—MORDENT.—TURN.—TRILL.—ARPEGGIO,  
AND TREMOLO.**




**THE GROUP.** Any number of notes may be included in a group.

The sign for the Group is  $\cdot \cdot \cdot$ .

**RULE FIRST.** A single group is expressed by placing the group sign  $\cdot \cdot \cdot$  before the first note, and after the last note of the group, followed by the discontinuance sign :

*EXAMPLE FORTY-FOURTH.*



5th Oct. F  Group. G  F E Group. dis. E 

$\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||  $\cdot \cdot \cdot$  ||

A

$\cdot \cdot$



























♭ No. 1 4th Oct. F  G  with turn. #  
 . | : : : : | : : : : || : : : : || : : : : | . || : : : : || . : . : . | : : : : ||

5th Oct. D  E  F  
 . : . : . || . : . : . || . : . : . || : : : :

The same Example, written as played, is as follows:



♭ No. 1 4th Oct. F  G  with 5th Oct. D   
 . | : : : : | : : : : || : : : : || : : : : | . || : : : : || . : . : . || . : . : . ||


E  D  # C  D  E  F  
 . : . : . || . : . : . || . : . : . || : : : : || . : . : . || : : : :

FIFTH. When a sharp, flat, or natural is placed both above and below the turn, Rules third and fourth will be applied.

The following Example is from Andante by Mozart; arranged by Bendel; part of measure 31.




*EXAMPLE FIFTY-FIFTH.*



♭ No. 1 ♭ turn, # 5th Oct. D  6th Oct. ♯ C  
 . | : : : : | : : : : || . : . : . | ° || : : : : || ° : : : : || . : . : . || : : : : ||

The same Example, written as played, is as follows:



Bar. Slur. Trill C  . pause. App.  B 

••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• ||

App. C dis. Double Bar.


••• || ••• || ••• || ••• || ••• ||



The following Example is from Thalberg's "Home, Sweet Home."

EXAMPLE FIFTY-EIGHTH.






*Sca*.....

*tr*.....






b No. 5 trill, 6th Oct. A  with 5th Oct. F 




••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• ||

8th int.   G  8th int. G  8th int. 

••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• ||

 A  8th int. Bar. Trill. A  with 6th Oct.

••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• || ••• ||


A  8th int.   .

••• || ••• || ••• || ••• || ••• ||

THE ARPEGGIO. This is expressed by the sign •••., placed before the lowest note of the chord.

EXAMPLE FIFTY-NINTH.



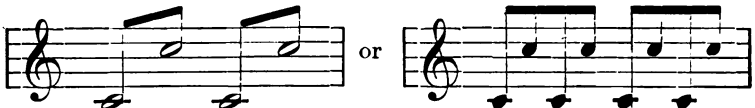
Arpeggio. 2nd Oct. G  5th int. with 4th Oct. B


•••• •••• || •••••• || •••••• || •••••• || •••••• || •••••• || •••••• || ••••••

The TREMOLO is indicated by the sign ••••••

**RULE FIRST.** When the tremolo consists of two alternating notes, write the tremolo sign, then the two signs of the two octaves, in which the alternating notes are; then the note, giving as its value the amount of time taken for the tremolo, and then the bar. If the tremolo exceeds one bar, express it by the repeat sign of two points.

EXAMPLE SIXTIETH.



Trem. 4th Oct. 5th Oct. C  Bar.

•••••• || •••••• || •••••• || •••••• || •••••• || ••••••

Should the two alternating notes be in the same octave, write the octave sign twice before the first note, and then proceed as in Rule 1st.

**RULE SECOND.** When one note is repeated, write the tremolo sign, then the sign of the octave in which it occurs, then the note, expressing as its value, the amount of time taken for the tremolo; if this exceeds one bar, express it by the repeat sign of two points.

EXAMPLE SIXTY-FIRST.



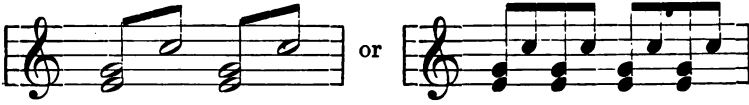
Trem. 4th Oct. E  . Bar.


•••••• || •••••• || •••••• | ••••••

**RULE THIRD.** When the tremolo consists of a chord alternating with a single note, write the tremolo sign, then the octave

sign, then the chord, expressing as the value the amount of time taken for the tremolo, then the single note, and the bar. If the tremolo exceeds one bar, express it by the repeat sign of two points.

*EXAMPLE SIXTY-SECOND.*






Trem. 4th Oct. E  3rd int. 5th Oct. C Bar.

•••• || •••• || •••• || •••• || •••• || •••• || ••••

## CHAPTER XII.

## SIGNS OF EXPRESSION 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>Very Pianissimo</i> , or <i>ppp</i> . . . . .	⋮   .   .   .
<i>Mezzo Piano</i> , or <i>mp</i> . . . . .	⋮   .   .   .   .
<i>Mezzo forte</i> , or <i>mf</i> . . . . .	⋮   .   .   .   .
<i>Forte</i> , or <i>f</i> . . . . .	⋮   .
<i>Fortissimo</i> , or <i>ff</i> . . . . .	⋮   .   .
<i>Very Fortissimo</i> , or <i>fff</i> . . . . .	⋮   .   .   .
<i>Piano, Forte</i> , or <i>Pf</i> . . . . .	⋮   .   .   .
<i>Forte, Piano</i> , or <i>Fp</i> . . . . .	⋮   .   .   .
<i>Crescendo</i> , or <i>cres.</i> or  . . . . .	⋮   .
<i>Diminuendo</i> , or <i>Dim.</i> or  or <i>Smorzando</i> . . . . .	⋮   .   .
<i>Accelerando</i> , or <i>Accel.</i> . . . . .	⋮   .   .
<i>Rallentando</i> , or <i>Ritardando</i> , . . . . .	⋮   .   .
<i>Ritenuto</i> , . . . . .	⋮   .   .
<i>A tempo</i> , or <i>A temp.</i> . . . . .	⋮   .   .   .
<i>Swell</i> ,  . . . . .	⋮   .   .
<i>Staccato</i> , or <i>Stacc.</i> . . . . .	⋮   .   .
<i>Accent</i> , or $\wedge$ . . . . .	⋮   .   .
<i>Forzando</i> , or <i>Sforzando</i> , or <i>Rinforzando</i> , . . . . .	⋮   .   .
<i>Tenuto</i> , or <i>Sostenuto</i> . . . . .	⋮   .   .
<i>Pedal</i> , or <i>Ped.</i> . . . . .	⋮   .   .
<i>Foot-off mark</i> * . . . . .	⋮   .   .   .
<i>Pizzicato</i> , or <i>Pizz.</i> . . . . .	⋮   .   .





EXAMPLE SIXTY-FOURTH,

# No. 1 4th Oct. G 5th Oct. C E Rit. E

3rd int. D 3rd int. C 3rd int. Bar. A tempo. D B

Group. A B A Group. dis. G A Bar.

THE SWELL. When the swell affects a single note or chord, the swell sign  $\cdot \cdot \cdot$  is written before such note or chord.

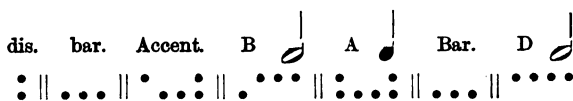
If more than one note is affected, write the swell sign before the passage, and again at its close, followed by the discontinuance sign, and separated from it by one blank.

The sign for Stac., Sforz., Accent, Tenuto, or Pizz., affects only the single note or chord which follows such sign. But should one of these signs affect several notes in succession, then write the sign twice before the first of these notes, and once after the last, followed by the discontinuance sign.

EXAMPLE SIXTY-FIFTH.

# No. 2 No. 3 4 Accent. 4th Oct. F E

Stac. Stac. E F Bar. G A B Stacc.



The sign for the Pedal continues until the Foot-off mark appears.

## CHAPTER XIII.

### MISCELLANEOUS SIGNS.

*Right Hand.* The sign  $\therefore$  shows that the part following belongs to the right hand.

*Left Hand.* The sign  $\therefore$  shows that the part following belongs to the left hand.

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

The word *with* is represented by the sign  $\bullet \cdot$ , which is used in expressing chords, or passages in which notes of one value are performed against notes of another value.

See Chap. VI., Ex. 12.

*The Discontinuance.* The sign  $\therefore$ , as heretofore employed, indicates that the effect of a sign previously used, is discontinued.

This sign  $\therefore$  is always used at the close of a passage affected by a slur, and is separated from the last note of such passage by *two blanks*.

This sign  $\therefore$  is used to discontinue the pedal, and is written in connection with the sign for the pedal, and separated from it by *one blank*, thus:  $\bullet \cdot \bullet \cdot \therefore$ .

When any sign is expressed twice in succession, to indicate its continuance through a passage, the same sign will be written at the close of such passage, followed by the discontinuance sign.

Whenever the discontinuance sign is used in connection with another sign, it will be separated from that sign by *one blank*. It will be observed that in all cases, except the slur, the discontinuance sign is connected with the sign which it affects; hence, when the discontinuance sign stands alone it will be understood to refer to the slur.

The *Word Sign*. Whenever the sign  $\therefore$  occurs, it signifies the use of *words of explanation*, at the close of which the word and discontinuance signs will be used, separated from each other by one blank.

## 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 choice of Stops will depend upon the judgment 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.

## INSTRUMENTS OTHER THAN PIANO AND ORGAN.

MUSIC for the Harp, Violin, Flute, or other instrument, may be expressed by the methods given, as well as for the Piano and Organ.

The first octave sign will indicate the first, or lowest octave of each instrument.

Signs specially needed for any instrument will be found in the Key.

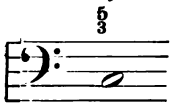
## CHAPTER XVI.

## THOROUGH BASS.

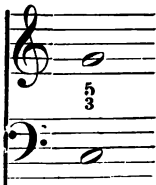
At the beginning, the signs for left and right hands will be made together, indicating that the parts for both hands appear together; then the octave sign and bass note; then the number sign and proper numerals, separated from each other by two blanks; and whenever the soprano note is given, let the sign *with* • follow the numerals, then the octave sign of the soprano note, then the note.

## EXAMPLE FIRST.

Common chord, or Triad.

	L. H.	R. H.	3rd Oct.	C	No.	3	5
	•••	•••	•••	•••••	•••••	•••	•••

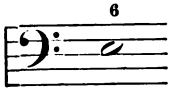

The following is the same Example, with the Soprano note given.

	L. H.	R. H.	3rd Oct.	C	No.	3	5
	•••	•••	•••	•••••	•••••	•••	•••
	with	4th Ot.	G				
	•••	•••	•••				

NOTE. In fundamental positions of triads, the bass does not require figuring, but the intervals, 3rd, 5th, will be understood where no figures are given.

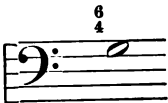

*EXAMPLE SECOND.*

First inversion of triad of chord of the 6th.

6  
 L. H. R. H. 3rd Oct. E  No. 6.  
 :: :: :: :: :: :: | ::

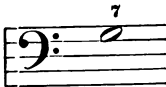

*EXAMPLE THIRD.*

Second inversion of triad, or chord of the 4th, 6th.

$\frac{6}{4}$   
 L. H. R. H. 3rd Oct. G  No. 4 6  
 :: :: :: :: :: :: | :: ::



*EXAMPLE FOURTH.*

Chord of the 7th.

7  
 L. H. R. H. 3rd Oct. G  No. 7.  
 :: :: :: :: :: :: | ::

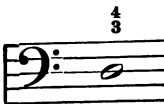

*EXAMPLE FIFTH.*

First inversion of chord of the 7th or chord of the 5th, 6th.

$\frac{6}{5}$   
 L. H. R. H. 3rd Oct. B  No. 5 6  
 :: :: :: :: :: :: | :: ::

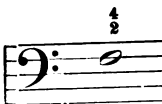

*EXAMPLE SIXTH.*

Second inversion of chord of the 7th, or chord of the 3rd, 4th.

$\frac{4}{3}$   
 L. H. R. H. 3rd Oct. D  No. 3 4  
 :: :: :: :: :: :: | :: ::

*EXAMPLE SEVENTH.*

Third inversion of chord of the 7th, or chord of the 2nd, 4th.

$\frac{4}{2}$   
 L. H. R. H. 3rd Oct. F  No. 2 4  
 :: :: :: :: :: :: | :: ::

**EXAMPLE EIGHTH.**Chord of the *diminished 7th*.

L. H. R. H. 3rd Oct. # G No. 7

••• || ••• || ••• || • | ••••• || ••••• | ••

When an interval of a chord is affected by an accidental, place the accidental before the numeral expressing the interval, and separated from it by one blank.

**EXAMPLE NINTH.**

First inversion of chord of diminished 7th, or chord of the 5th, #6th.

L. H. R. H. 3rd Oct. B No. 5 # 6

••• || ••• || ••• || ••••• || ••••• | •• || • | ••

**EXAMPLE TENTH.**

Second inversion of diminished 7th chord, or chord of the 3rd, #4th.

L. H. R. H. 3rd Oct. D No. 3 # 4

••• || ••• || ••• || ••••• || ••••• | •• || • | ••

**EXAMPLE ELEVENTH.**

Third inversion of chord of diminished 7th, or chord of the #2nd, 4th.

L. H. R. H. 3rd Oct. F No. # 2 4

••• || ••• || ••• || ••••• || ••••• | • | •• || ••

**EXAMPLE TWELFTH.**

Chord of the 9th.

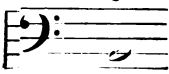
L. H. R. H. 3rd Oct. G No. 7 9

••• || ••• || ••• || ••••• || ••••• | •• || ••

**EXAMPLE THIRTEENTH.**

First inversion of chord of the 9th.

7  
6  
5



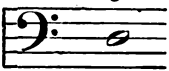
L. H. R. H. 3rd Oct. B *o* No. 5 6 7

••• || ••• || ••• || ••• || ••• | ••• || ••• || ••• || ••• ||

**EXAMPLE FOURTEENTH.**

Second inversion of the chord of the 9th.

6  
5  
4  
3



L. H. R. H. 3rd Oct. D *o* No. 3 4

••• || ••• || ••• || ••• || ••• | ••• || ••• || ••• ||

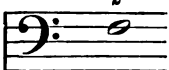
5 6

••• || •••

**EXAMPLE FIFTEENTH.**

Third inversion of the chord of the 9th.

6  
4  
3  
2



L. H. R. H. 3rd Oct. F *o* No. 2 3

••• || ••• || ••• || ••• || ••• | ••• || ••• || ••• ||

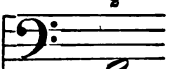
4 6

••• || •••

**EXAMPLE SIXTEENTH.**

Fourth inversion of chord of the 9th.

7  
6  
4  
2



L. H. R. H. 3rd Oct. A *o* No. 2 4

••• || ••• || ••• || ••• || ••• | ••• || ••• || ••• ||

6 7

••• || •••

The figuring of inversions of the chord of the 9th is modified to suit the form of the chord, which varies according to the omission of any of its intervals.

Altered chords are chords that are chromatically changed. The following are examples of altered chords.

*EXAMPLE SEVENTEENTH.*

Augmented triad.

$\sharp 5$

L. H. R. H. 3rd Oct. C  $\circ$  No.  $\sharp$  5

••• || ••• || ••• || ••••• || ••••• | • | •••

*EXAMPLE EIGHTEENTH.*

Augmented chord of the 6th.

$\sharp 6$

L. H. R. H. 3rd Oct. F  $\circ$  No.  $\sharp$  6

••• || ••• || ••• || ••••• || ••••• | • | •••

*EXAMPLE NINETEENTH.*

Augmented chord of the 3rd, 4th and 6th.

$\sharp \frac{6}{4} \frac{3}{3}$

L. H. R. H. 3rd Oct. F  $\circ$  No. 3 4

••• || ••• || ••• || ••••• || ••••• | ••• || ••• ||

$\sharp$  6

• || ••

*EXAMPLE TWENTIETH.*

Augmented chord of the 5th, 6th.

$\sharp \frac{6}{5}$

L. H. R. H. 3rd Oct. F  $\circ$  No. 5  $\sharp$  6

••• || ••• || ••• || ••••• || ••••• | ••• || ••• || •••

When two or more chords are taken on the same Bass note, express the note, then the number sign and numerals of each chord:

*EXAMPLE TWENTY-FIRST.*

$\frac{5}{3} \frac{6}{4}$

L. H. R. H. 3rd Oct. C  $\circ$  No. 3 5

••• || ••• || ••• || ••••• || ••••• | ••• || ••• ||

No. 4 6

••• | ••• || •••



When the notes which accompany a Bass-note are retained, while the Bass-note changes, each Bass-note, with its accompaniment, may be expressed in full, thus :

*EXAMPLE TWENTY-SECOND.*

6/5

L. H. R. H. 3rd Oct. C No. 5 6

••••• || ••••• || ••••• || ••••• || ••••• | ••••• || ••••• ||

••••• || ••••• || ••••• || ••••• || ••••• ||

••••• || ••••• || ••••• || ••••• || ••••• ||

## CHAPTER XVII.

## PRACTICAL REMARKS

As soon as may be practicable, each pupil should begin to write the Scales, Exercises, Studies and Pieces 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; 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, Voluntaries, Offertories and arrangements from Oratorios.

# KEY.

## PRIMITIVE SIGNS.



## THE NOTES WITH THEIR VALUES.

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

OCTAVE SIGNS.

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

INTERVAL SIGNS.

Prime or 1st Int.	2nd Int.	3rd Int.	4th Int.	5th Int.	6th Int.
⠠⠠⠠	⠠⠠	⠠⠠⠠	⠠⠠	⠠⠠⠠	⠠⠠⠠
		7th Int.		8th Int., or Octave.	
		⠠⠠		⠠⠠	

REST SIGNS.

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

FINGERING.

1st Fing.	2nd Fing.	3rd Fing.	4th Fing.	5th Fing.
⠠⠠	⠠⠠	⠠⠠	⠠⠠	⠠⠠

ACCIDENTALS. DOT AND DOUBLE DOT.

# C	# # D	b C	b b E	# F
⠠⠠⠠⠠	⠠⠠⠠⠠	⠠⠠⠠⠠	⠠⠠⠠⠠	⠠⠠⠠⠠
C	dotted C	Double dotted.		
⠠⠠⠠	⠠⠠⠠	⠠⠠		

## EMBELLISHMENT SIGNS.

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

## EXPRESSION SIGNS.

Accent . . . . .	•••	<i>Fp.</i> . . . . .	• • • •	Riten. . . . .	••••
Accel. . . . .	•••	<i>Mf.</i> . . . . .	••• • •	Sf., Fz., or Rfz. . . . .	••••
Arpeggio . . . . .	•••	<i>Mp.</i> . . . . .	••• • •	Slur . . . . .	• •
A tempo . . . . .	••••	<i>P.</i> . . . . .	• •	Stacc. . . . .	•••
Cres. . . . .	• •	<i>pp</i> . . . . .	• • •	Swell . . . . .	••••
Dim. or Smorz. . . . .	• • •	<i>ppp</i> . . . . .	• • • •	Ten. or Sost. . . . .	••••
F . . . . .	• •	<i>Pf.</i> . . . . .	• • • •	Tremolo . . . . .	••••
FF . . . . .	• • •	Pause . . . . .	•••		
FFF . . . . .	• • • •	Rall°, or Rit. . . . .	••••		

## MISCELLANEOUS SIGNS.

Bar . . . . .	••••	Pizzicato . . . . .	•••••
Double Bar . . . . .	••• •••	Pro forma . . . . .	••••
Discontinuance . . . . .	•	Repeat . . . . .	••
Down Bow . . . . .	••••	Rep., chord, note, rest or group . . . . .	•
Foot-off mark . . . . .	••• •	Right hand . . . . .	•••
Group . . . . .	•••	Tie . . . . .	•••
Harmonic . . . . .	••••	Take breath . . . . .	••••
Left hand . . . . .	•••	Up bow . . . . .	••••
Number sign . . . . .	•••	With sign . . . . .	•
Ped. . . . .	•••	Word sign . . . . .	••••

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## 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	0
••	••	••	••	••	••	••	••	••	••

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..... ••••

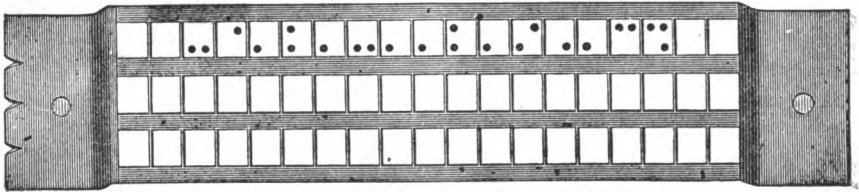
Quotation..... ••••

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;—pi.
" 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;—tan.

“ co-tangent “ co tan.

“ secant “ se.

“ co-secant “ co se.

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.









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