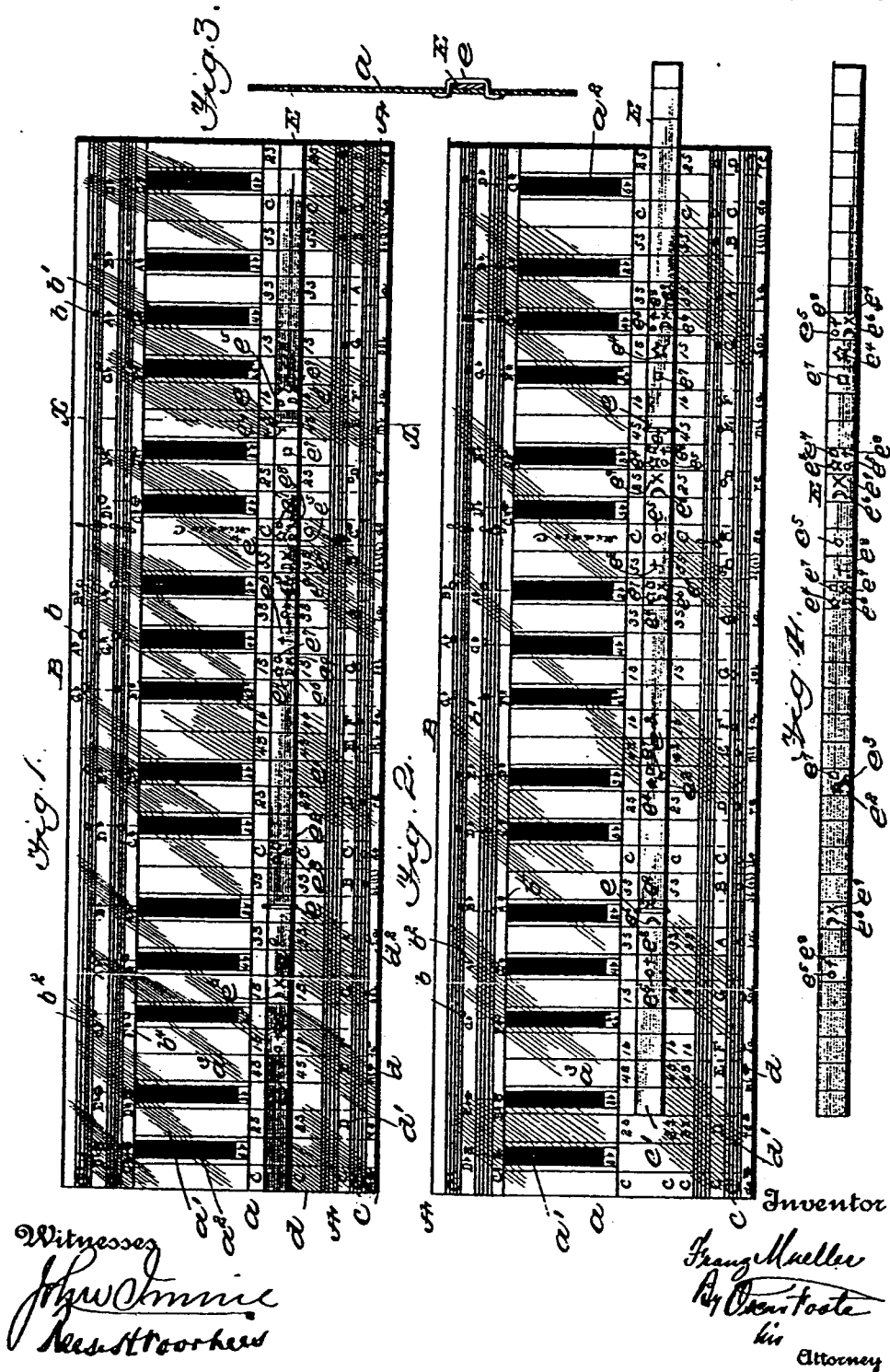


F. MUELLER.
MUSIC CHART.

Patented Oct. 13, 1896.



UNITED STATES PATENT OFFICE.

FRANZ MUELLER, OF SPOKANE, WASHINGTON.

MUSIC-CHART.

SPECIFICATION forming part of Letters Patent No. 569,509, dated October 13, 1896.

Application filed December 14, 1895. Serial No. 572,205. (No model.)

To all whom it may concern:

Be it known that I, FRANZ MUELLER, a citizen of the United States, residing at Spokane, in the county of Spokane and State of Washington, have invented certain new and useful Improvements in Music-Charts; and I do hereby declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it appertains to make and use the same.

This invention contemplates certain new and useful improvements in music-charts.

It has for its object the production of a simple and improved chart whereby a beginner or one who does not readily read music is enabled to play the chords on the piano or organ in any key, major or minor, and which will serve as an aid in memorizing accompaniments of all classes of vocal and instrumental music.

A further object is to provide a chart in which the chords in one key may be quickly and readily distinguished from those of another key.

The invention will be hereinafter fully set forth, and particularly pointed out in the claims.

In the accompanying drawings, Figure 1 is a face view of my improved chart, indicating the chords in the key of C. Fig. 2 is a similar view indicating the chords in the key of E flat. Fig. 3 is a transverse sectional view on the line *x x*, Fig. 1. Fig. 4 is a detail view of the chord-slide.

Referring to the drawings, A designates the chart as an entirety, the same consisting of a rectangular board or foundation *a*, having a representation *a'* of a portion of the keyboard of a piano or organ running from the second C below middle C to the first D above, the black keys *a²* of said representation, however, being of the same width as the white keys *a³* and not projecting over the edges of the latter, as is usual on the piano-keyboard.

Above the keyboard *a* is drawn a double cleff B, having notes *b b'* indicated thereon, representing the different positions of said keys on the musical scale. Adjacent each note *b* is a designating musical letter *b²* for each black key, said letters indicating the black keys as a half-tone below the basic note, while adja-

cent the notes *b'* are designating musical letters *b⁴*, indicating the black keys as half a tone above the basic key, as will be readily understood by one skilled in the art, the black keys, as is well known, being used to indicate a half-tone above the next note below it or a half-tone below the next one above it, as may be desired. Below the keyboard *a'* is indicated a second double cleff C, on which the notes *d* of the white keys *a³* are indicated, the designating-letters *d'* of each note being written directly above it. Below said cleff, and in spaces *d²* continued from the keys *a³*, are indicated the musical names of each note.

E is the chord-slide, which is mounted in guides *c*, secured to the board *a*, and is provided with spaces *c'* of width corresponding with the keys *a² a³*. In the space *c¹* of said slide, corresponding with the first C below middle C, (see Fig. 1,) is an indicating-point *e³*, said space being the basic one in determining the various keys in which it is desired to play the chord combinations. In the space *c²* and in the spaces opposite the notes G below middle C and E above are figures or signs *e⁴*, indicating the notes of one of the chords in the key of C. In the spaces opposite second F below, A below, middle C, and F above are figures or signs *e⁵*, indicating another chord in the key of C, while the third and last common chord in said key is indicated by the figure or sign *e⁶* in the spaces opposite second G below, first C below, first B below, and first F above, the chords heretofore mentioned being in the major key. The corresponding chords in the minor key are indicated by the figures or signs *e⁷*, *e⁸*, and *e⁹*, respectively. Below the slide E and in the spaces *d³* above cleff C are letters or signs *e¹⁰*, indicating the various keys, major and minor, said signs being opposite the basic note of each of the respective keys.

In practice it is only necessary to move slide E longitudinally, so that the indicating-point *e³* will be opposite the basic note or sign indicating the desired key, and then the player has only to strike the combinations indicated by each of the signs *e⁴*, *e⁵*, and *e⁶* to get the common chords in the major key or the notes indicated by the signs *e⁷*, *e⁸*, and *e⁹* for those of the minor key.

I am aware that charts have heretofore been produced for assistance in transposing from one musical key to another, but this is not the object of my invention, and I make no claim to anything of that nature. The object of my improved chart is solely to aid in picking out and memorizing the chord combinations of the various musical keys, there being, as is well known, three major chords and three minor chords in each key, each chord consisting of four notes or tones. All of said chords are quickly and readily distinguished by means of my chart.

From what has been said it will be seen that a person having little or no knowledge of music can readily and easily determine the chords of the various keys, major and minor, and that said chords can be quickly and easily memorized.

I claim as my invention—

1. A music-chart having spaces indicated thereon representing a portion of a piano-keyboard, and a chord-slide having figures or signs thereon adapted to indicate the chord combinations of each musical key, as set forth.

2. A music-chart having spaces indicated thereon representing a portion of a piano-keyboard, and a chord-slide having spaces marked thereon corresponding to said former spaces, and figures or signs in said latter spaces adapted to indicate the chord combinations of each musical key, as set forth.

3. A music-chart having spaces indicated thereon representing a portion of a piano-keyboard, spaces below said keyboard and corresponding with said former spaces, signs in said latter spaces indicating the basic note of each musical key, a chord-slide also having spaces marked thereon corresponding to said former spaces, signs in the spaces of said chord-slide adapted to indicate the chord combinations of each musical key, and an indicating-point on said slide for indicating the

basic key-note of each chord, substantially as set forth.

4. A music-chart having spaces indicated thereon representing a portion of a piano-keyboard, spaces below said keyboard and corresponding with said former spaces, signs in said latter spaces indicating the basic key-note of each musical key, cleffs arranged above and below said keyboard representation and having the note represented by each key indicated thereon and also its designating-letter, a chord-slide also having spaces marked thereon corresponding to said former spaces, signs in the spaces of said chord-slide adapted to indicate the chord combinations of each musical key, and an indicating-point on said slide for indicating the basic key-note of each chord, substantially as set forth.

5. A music-chart having spaces indicated thereon representing a portion of a piano-keyboard, spaces below said keyboard and corresponding with said former spaces, signs in said latter spaces indicating the basic key-note of each musical key, cleffs arranged above and below said keyboard and having the note represented by each key indicated thereon and also its designating-letter, spaces corresponding to the keyboard-spaces and having the musical name of each note indicated thereon, a chord-slide also having spaces marked thereon corresponding to said former spaces, signs in the spaces of said chord-slide adapted to indicate the chord combinations of each musical key, and an indicating-point on said slide for indicating the basic key-note of each chord, substantially as set forth.

In testimony whereof I affix my signature in presence of two witnesses.

FRANZ MUELLER.

Witnesses:

M. A. CISNA,
J. HEATON.