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McCormick

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(54) **VIOLIN, TEACHING THE ART OF**

(76) Inventor: **Robert Jr. McCormick**

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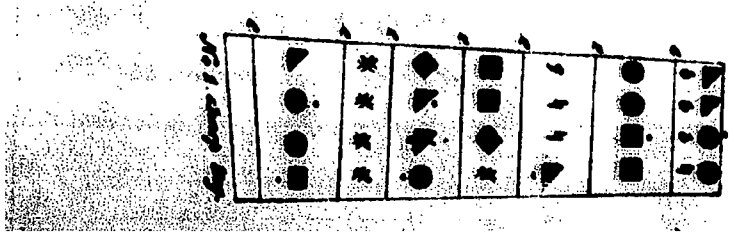
Letters Patent

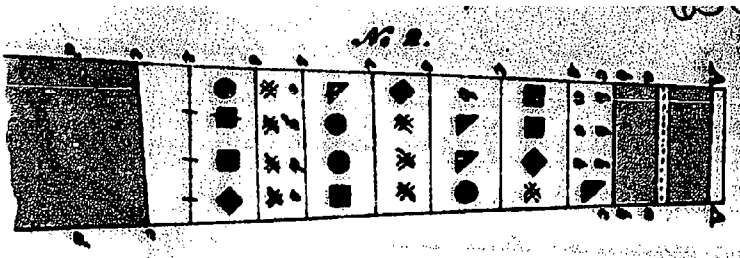
The Schedule referred to in these Letters Patent and making part of the Same containing a description in the words of the said Robert Mc Cormick Jr himself of his improvement in teaching the art of performing on the Virtue

Be it known that I Robert Mc Cormick Jr of the County of Augusta in the State of Virginia have invented a new and useful improvement in teaching the art of performing on the Virtue. This invention consists of the following parts viz Scale No 1 sharp Scale No 2 flat Scale No 3 sharp and the tuning block. These several scales constructed as follows exhibit the notes, and are used in the following manner. The small bridge of a common Virtue near the neck being taken away Scale No 1 is inserted into the finger board by a dove tail opening corresponding in shape to the scale. Another small bridge is placed instead of the common one about five eighths of an inch upon or without the finger board which raises & bears all the notes about that distance higher on the finger board. The Scales are about four inches long and are of the same size except the tuning block which only goes with the second or A string.

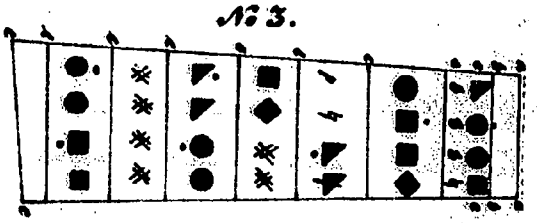
The Scales are divided into spaces forming inclined projections rising at each time so far about 1/5 part of an inch. Between the Journal frets Stand the characters ◇ △ ○ □ or in music Sol Law Sol Law as they occur in the different keys on the Virtue Scale No 1 sharp, No 2 flat and No 3 sharp for the keys of D major but will also answer for the keys of A major by noting them a fifth below. The notes in the Scale stand thus.

No 1

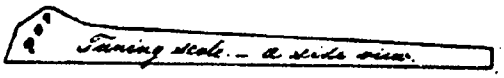




The characters on the minor scale, marked No 2, stand thus.



The characters on the scale marked No 3, are calculated for pieces tuned in G major and stand thus.


Tuning scale — a side view.

The tuning scale or tuning block is a small piece of wood adapted to the above use with a projection rising at DAE with notches in it to receive the strings

Explanation of the foregoing scales AA Convexity of the fingers board. a.a. The dotted line represents the position of the bridge. b.b. about one fourth of an inch of the fingers board projecting above the feet or bridge. c.c.c.c. The moveable scales containing the characters see Law Sol Law arranged to suit the different keys which may be made of wood or other suitable material having elevated projections; at each semitone or division of the fingers board above the scale c,c,c,c,c,c, &c. Solid pegs on which the string is confined when pressed by the fingers on the note returns. The preceding scales each contain 17 degrees of sound a little more than the octave or regular progression of eight notes. In each octave the characters Sol Law occur twice. The first time they occur above the key note in the low octave key are unmarked; the second time key are marked with a dot under them shewing that they belong to the lower octave and are immediately below the principal key note. They occur also in the upper key or octave and are dotted above to shew that key are above the principal key note and belong to the upper octave. The key note on each scale is marked with a bar thus in the direction of the strings. When the occasional flat sharp or natural occurs its place will be seen on the scale.

The Letters which are represented as Sharp at the beginning of a Tune, have the notes placed on them and their Flats supplied by Naturals &c

Mode of Operation Tuning the Violin. The Violin is Tuned by the tuning Screw which is Screwed into the Mortise hole the notch B comes under the Second or A String. The treble or E String is raised to any height that may be desired the Second or A String is then placed in the notch at B and Strained tite it Sounds the same Sound with the treble. The tuning Scale is then Shoved back in order to let the Second String vibrate by the Side of it. The third or G String is then placed in the notch A and drawn in unison with the Second. The tuning Scale or Block is Shoved in the Second placed in the notch B as before which will admit the third String to vibrate between A and D the base String is placed in the notch D and managed in like manner. This being done the tuning Scale or Block is removed.

Manner of Playing by these Scales The Scale is Shoved into the Mortise which is Even with the finger board. The fingers are placed firmly on the notes between the frets or projections as they Stand on the Scale which confines the String or fibre projecting from which it vibrates consequently the tone will not be altered though the fingers should Move up and down a short distance. Or the Characters may be placed as in the preceding Drawings in a book or Manuscript and committed to memory by the learner. Or they may be marked on Paper and Placed on the finger board of the Violin; or the Characters may be cut on the finger board of the Violin The first however I consider the best mode which is to have small thin movable Scales adapted to a Mortise adapted to a Mortise which is Even with the finger board to receive them with characters, for the same tone which have already been described.

What I claim as my Invention and for which I Solicit a Patent are the 3 Musick Scales C D E F G A B. and their combination by them with the tuning Scale or tuning block and the manner of applying the same to common Violins

Witnesses
Jas P Elliot
Henry Bishop

Peter McCormick Jr

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1845