

**THE NATURAL  
METHOD OF  
WRITING MUSIC**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649335282

The Natural Method of Writing Music by Levi Orser

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**LEVI ORSER**

**THE NATURAL  
METHOD OF  
WRITING MUSIC**



THE

H<sub>p</sub> 384

# NATURAL METHOD

OF

## WRITING MUSIC

WITH SOME FAMILIAR PIECES WRITTEN IN THE  
NATURAL NOTATION

BY

LEVI ORSER



BOSTON  
EASTERN PUBLISHING COMPANY  
1893

RD COLLEGE  
SEP 7 1898

By Mail

Ms. 290.657

Copyright, 1893,

By LEVI ORSER.

HARVARD UNIVERSITY

PRINTED BY  
Hathwell and Churchill  
BOSTON, U.S.A.

## PREFACE.

---

**M**MUSICAL NOTATION is the method of indicating the variations of musical sounds by means of written characters.

THE NATURAL MUSICAL NOTATION SYSTEM has been devised for the purpose of providing a simple, effective method of writing music which should avoid the purely artificial difficulties and complications inherent in the notation now in common use, which are an almost insurmountable barrier between the student and the art, and which are, in a great measure, answerable for the musical illiteracy of the time; but few of those who are endowed with the natural gift or faculty of music are able to read or perform by note.

THE OBJECT OF THIS LIBRETTO is to convey to its readers a good understanding of the natural method of writing music, whether they are familiar with the old notation or not, but is not intended as an instruction book in any *special* branch of the art.

THE RAPID PROGRESS which students can make with the impediments of the old notation removed has been well exemplified by the tonic-sol-fa notation introduced by the late John Curwen, of England.

IN THE NATURAL NOTATION SYSTEM the impediments of the old notation are removed, while retaining the staff, which is not only a continuous picture of the relative pitch and duration of the notes, but of their key relationship as well, — thus accomplishing in a direct legitimate way what has hitherto been accomplished more or less imperfectly by purely artificial means.

Vocal students can learn to read music as rapidly by this as by any possible method, while at the same time they will learn a notation in which all music whatsoever can best be written.

THE NOTATION SYSTEM now in common use (which for convenience we will call the old notation) has served the world in good stead, and though worn and patched it still drags along its weary way like an antiquated old stage-coach up to its hubs in the mire.

The beautiful art of music moves all too slowly and tortuously in this old vehicle. If she would keep in sight of the modern procession, she must needs provide herself with a more modern conveyance.

THE INTRODUCTION OF NEW METHODS and improvements always involve large expenditures and troublesome adjustments; yet this never prevents their adoption, because the expense and trouble is merely temporary, while the advantages and benefits are permanent.

THE NATURAL NOTATION is based upon the physical relationship of the musical intervals, which are immutable and can never change.



THE DEGREES OF THE STAFF represent the tones in the natural order of their pitch. This is comparatively a slight change from the old notation, yet it brings order and simplicity out of the confusion and complication of the old method, and solves for all time the problem of providing a true legitimate method of writing music for all purposes.

Its adoption throughout the world, wherever music is written, must be a question only of time.

A handwritten signature in cursive script that reads "Levi Orles". The signature is written in black ink and is centered on the page.

GALVESTON, TEXAS, December, 1889.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in the context of public administration and government operations. This section also highlights the role of technology in streamlining record management processes and reducing the risk of data loss or corruption.

2. The second part of the document focuses on the implementation of robust internal controls and risk management frameworks. It outlines the need for regular audits and assessments to identify potential vulnerabilities and ensure compliance with relevant laws and regulations. This section also discusses the importance of fostering a culture of integrity and ethical behavior within the organization, supported by clear policies and procedures.

3. The third part of the document addresses the challenges of data security and privacy protection in the digital age. It emphasizes the need for strong cybersecurity measures, including encryption, access controls, and regular security updates, to safeguard sensitive information from unauthorized access and cyber threats. Additionally, it discusses the importance of data governance and the implementation of privacy policies to ensure the responsible use of personal data.

4. The fourth part of the document discusses the importance of stakeholder engagement and communication in the implementation of these measures. It emphasizes the need for clear communication channels and regular updates to all relevant parties, including employees, contractors, and the public. This section also discusses the role of training and education in ensuring that all staff are aware of their responsibilities and the importance of the measures being implemented.

5. The fifth and final part of the document provides a summary of the key findings and recommendations. It reiterates the importance of a holistic approach to risk management and record-keeping, one that integrates all aspects of the organization's operations and culture. It also provides a clear roadmap for the implementation of these measures, highlighting the need for ongoing monitoring and evaluation to ensure their effectiveness and adaptability to changing circumstances.

# INDEX.

	Page		Page
Accidentals . . . . .	21	Natural Musical Scale, The . . .	14
Braces . . . . .	24	Nominals, The . . . . .	16
Cancel . . . . .	21	Notes . . . . .	14
Chromatic Scale . . . . .	33	Octave Signs, The . . . . .	24
Clef, The . . . . .	22	Octave, The . . . . .	17
Close . . . . .	27	Position of the Staves . . . . .	22
Compass of the Staff . . . . .	17	Primary Degrees, The . . . . .	15
Cycle of Scales . . . . .	31	Primary Tones represented by	
Dot, The . . . . .	35	the Spaces . . . . .	15
Double Bar . . . . .	27	Prime Tonic . . . . .	22
Expression . . . . .	28	Relative Minor . . . . .	30
Figure 8 . . . . .	35	Rests . . . . .	26
Gamut, The . . . . .	16	Rhythm . . . . .	27
Intervals of the Minor Scale . . . . .	29	Secondary Degrees . . . . .	19
Intervals of the Natural Scale . . . . .	18	Secondary Nominals . . . . .	21
Key-board, Section of . . . . .	34	Secondary Tones . . . . .	19
Key, The . . . . .	36	Segno . . . . .	35
Ledger Lines and Spaces . . . . .	17	Sharps and Flats . . . . .	19
Ledger or Added Lines . . . . .	15	Signatures, The . . . . .	20
Length of Notes and Rests . . . . .	26	Spaces between the Staves . . . . .	23
Local Sign . . . . .	28	Staff, The . . . . .	14
Loudness, Different Degrees of . . . . .	28	Time, Division of . . . . .	26
Loudness, Variations of . . . . .	28	Time, Duration of . . . . .	26
Major and Minor . . . . .	29	Time, Variations of . . . . .	27
Measures . . . . .	27	Tonic, The . . . . .	18
Miscellaneous Signs and Abbre- viations . . . . .	35	Value Signs . . . . .	26
Modulation . . . . .	30	Variations of Musical Sounds, The . . . . .	14
Musical Interval . . . . .	17	Vocal Music in . . . . .	36
Natural Musical Notation, The . . . . .	14	Wide and Narrow Spaces . . . . .	15