

THE MUSICIAN'S SLIDE RULE

This Rule was designed for the use of those who are interested in the construction of Chords, Transposition, and general Musical Theory.

Some of its most useful applications are most easily described by Examples.

When the right-hand half of the Sliding Scale is being used, the Slide should be moved left to its appropriate position; and when using the left-hand half, move to the right.

EXAMPLE (1): It is desired to know the Notes of the various Intervals in the Key of A^b - move the Scale to the left until "Doh" (between Scales '4' and '5') is in the vertical column marked " A^b " on Scale '2'.

It will now be seen at a glance that the First Interval is A^b , Second B^b , Third C^b , and so on.

EXAMPLE (2): To convert Tonic-Sol-Fah into Old Notation or vice versa in the Key A^b .

With the Sliding Scale still in the same position it will be found that "Doh" is A^b , "Ray" - B^b , "Me" - C, "Fah" - D^b , "Ba" - D, etc.

EXAMPLE (3): To transpose a piece of music from the Key 'D' to the Key ' D^b '.

Move the Scale until 'D' on Scale 5 is in the same vertical column as ' D^b ' on Scale 2. Now using Scales 2 and 5 we find, where we have 'C' in the music it becomes 'B': 'D' becomes ' D^b ': 'F' becomes 'E' etc. To transpose from the Open Key to Flats, or Flats to Flats, use scales 2 and 4. To transpose from the Open Key to Sharps, or Sharps to Sharps, use Scales 5 and 7.

To transpose from Flats to Sharps use Scales 4 and 7.

To transpose from Sharps to Flats use Scales 2 and 5.

EXAMPLE (4): To determine how many Sharps or Flats there are in the Key $F^\#$ and also what those Sharps or Flats are.

Refer to Scale 7 and 8, and it will be seen at a glance that $F^\#$ has 6 Sharps. Move the Scale to the right until "Doh" is opposite to $F^\#$ and the lower circular windows now showing red, indicate that the 6 sharps are $F^\#$, $G^\#$, $A^\#$, $C^\#$, $D^\#$, and $E^\#$, and that F Natural is used for $E^\#$.

At this setting we are also able to determine the construction of the Chords written in symbols for such Instruments as the Guitar, Piano

Accordian etc.

The green rectangles on the horizontal line marked Dim 7th show that the Diminished 7th Chord in F[#] is F[#].A.C. and D[#]. (Read Scale 7 for Sharps, and Scale 2 for Flats.)

The 7th Chord is shown in black.

The Minor in yellow.

The Major in red.

Three Chords which are frequently used for a Major Vamp or Accompaniment, are the Tonic, Dominant and Sub-Dominant Chords; and these are shown in the red, blue, and brown rectangles respectively.

Having gone through these examples, it will be seen that all these conversions can be just as conveniently made in any Key from the Open Key to Six Sharps or Flats, and Transpositions from any one Key to any other.

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