

M. PHILIPPI.  
 CHROMATIC KEYBOARD FOR PIANOFORTES.  
 No. 25,760. Patented Oct. 11, 1859.

Fig: 1.

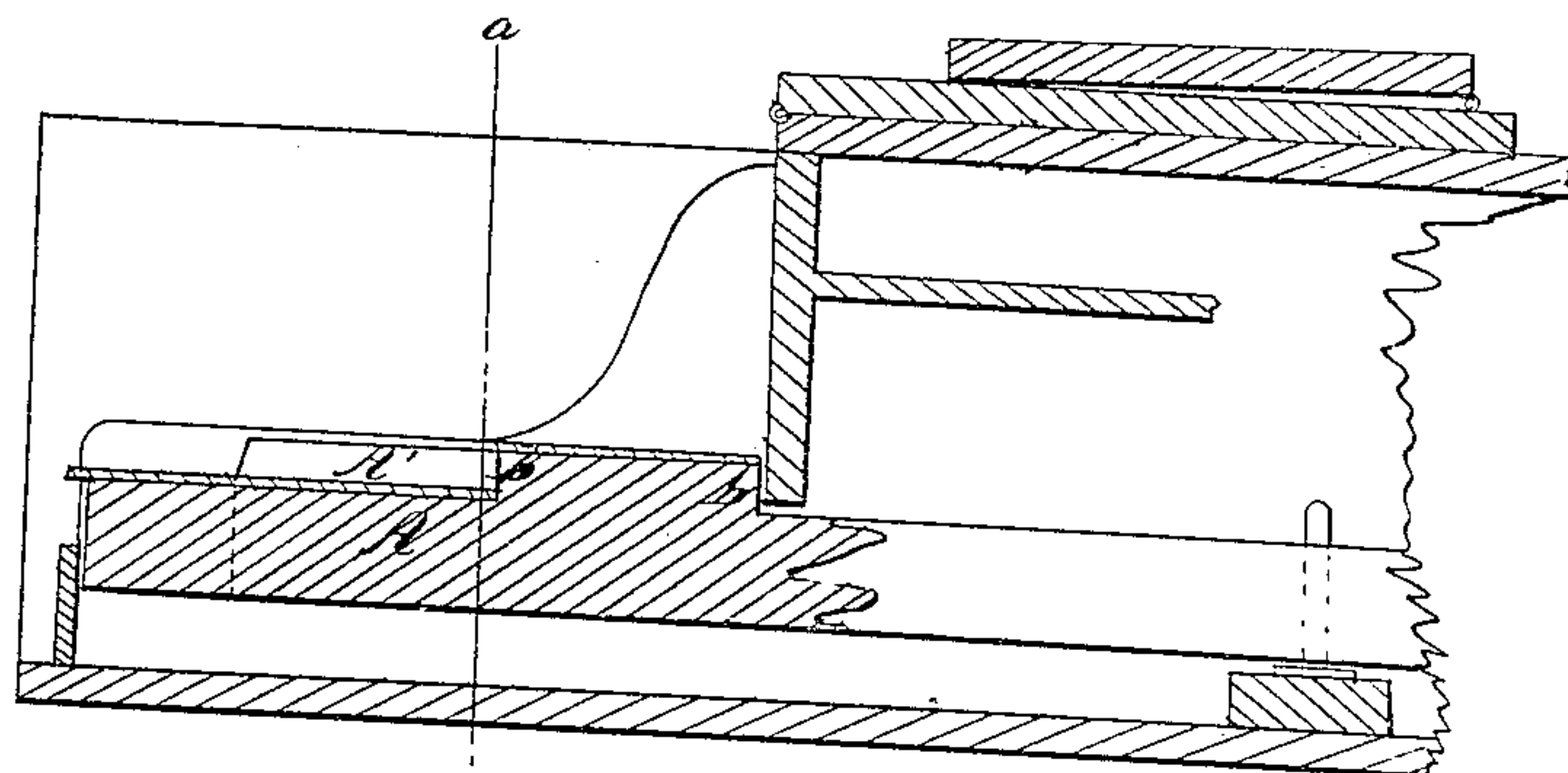


Fig: 2.

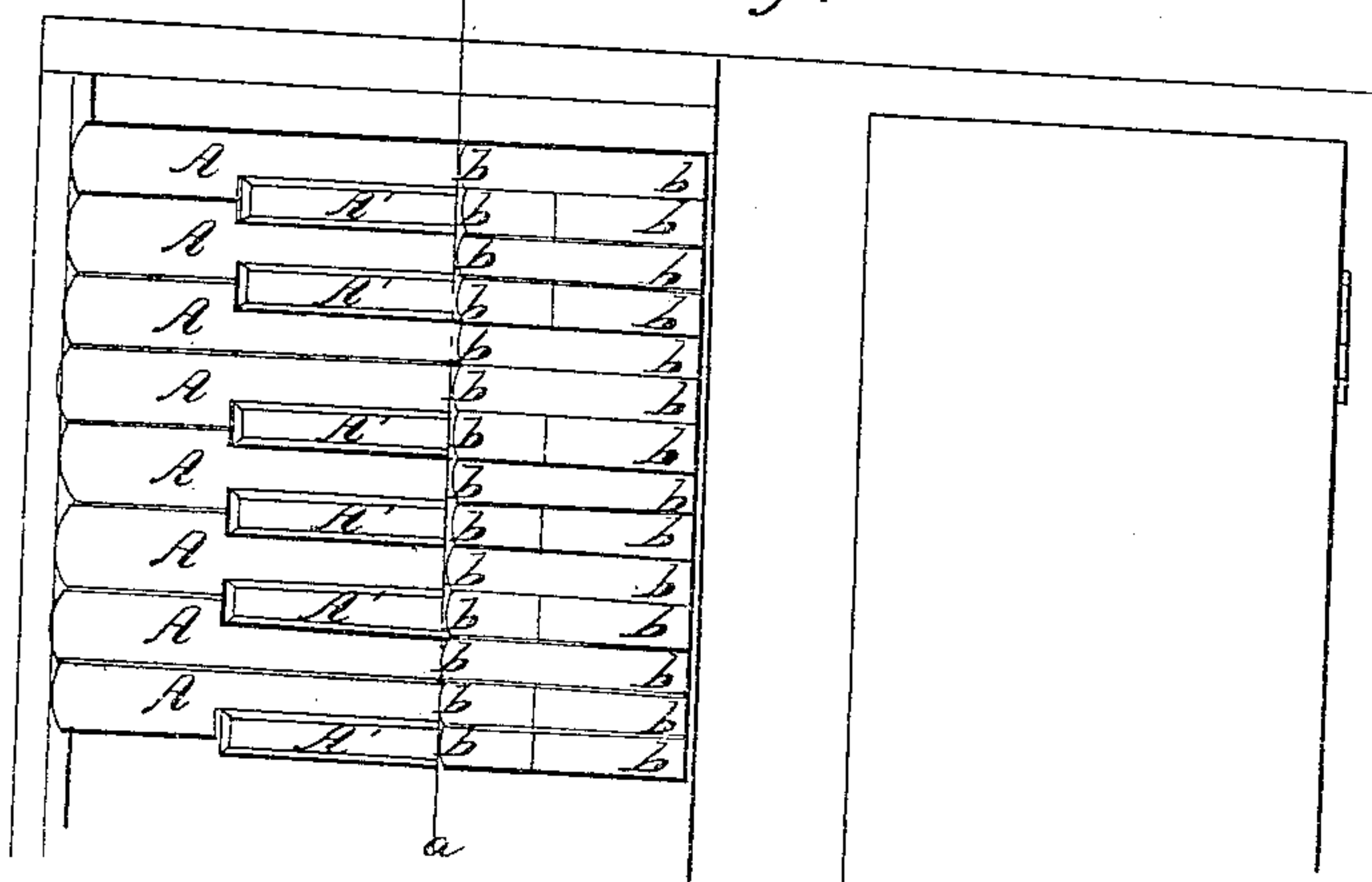
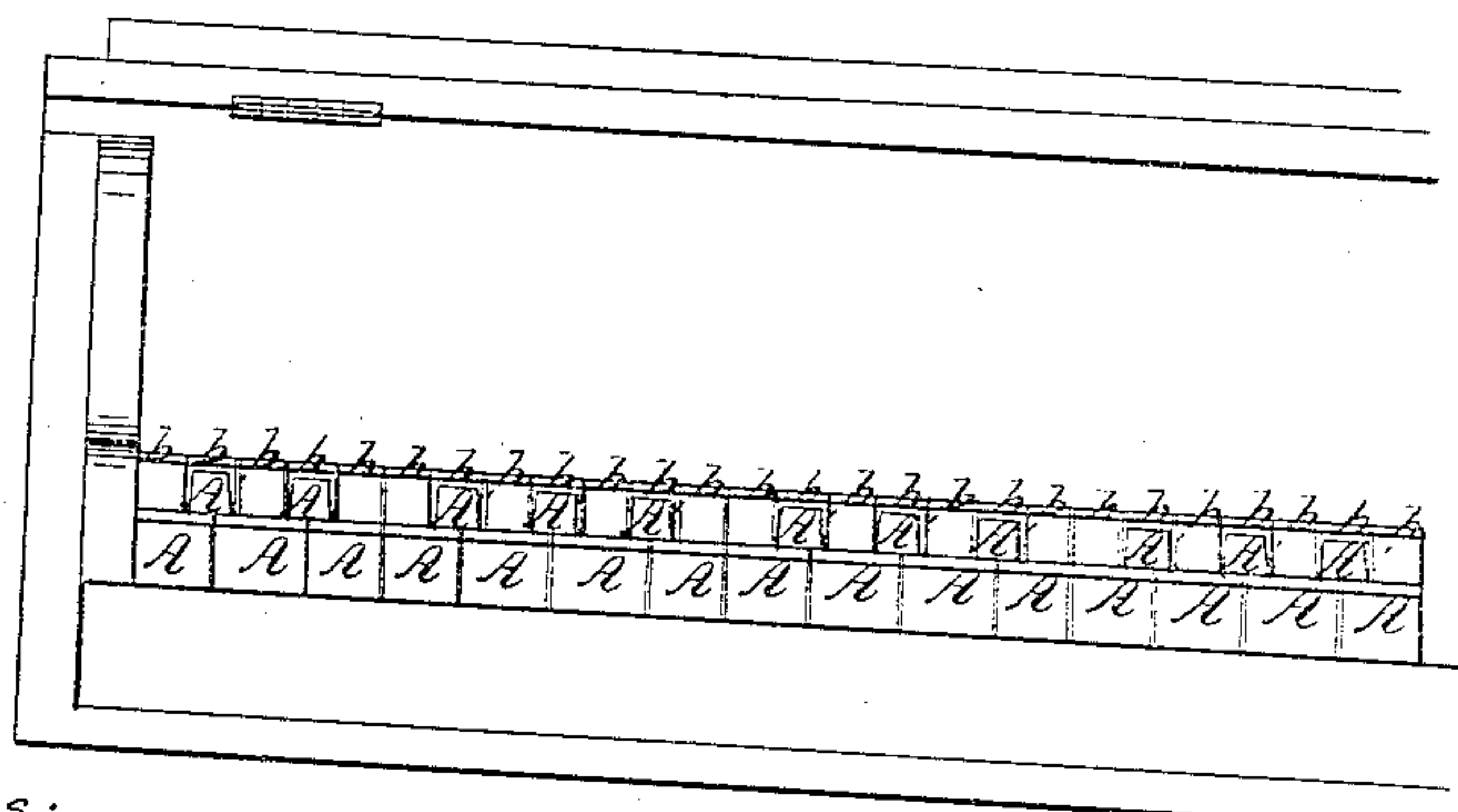


Fig: 3.



Witnesses:  
 Mr. Cusack  
 R. S. Spencer

Inventor:  
 M. Philippi



# UNITED STATES PATENT OFFICE.

MATHIEU PHILIPPI, OF TROY, NEW YORK.

## KEYBOARD FOR PIANOFORTES.

Specification of Letters Patent No. 25,760, dated October 11, 1859.

*To all whom it may concern:*

Be it known that I, MATHIEU PHILIPPI, of Troy, in the county of Rensselaer and State of New York, have invented a new and useful  
5 Improvement in the Keyboards of Piano-fortes; and I do hereby declare that the following is a full, clear, and exact description of the same, reference being had to the accompanying drawings, forming part of this  
10 specification, in which—

Figure 1, exhibits a vertical section of my improved key board, which I call the "chromatic key-board," taken in a plane parallel with the keys. Fig. 2, is a top view of a  
15 portion of the board, Fig. 3, is a front view of the same.

Similar letters of reference indicate corresponding parts in the several figures.

My invention consists in so constructing  
20 the upper surfaces of the several keys of a piano-forte, that, while the ordinary form of the key-board is preserved, portions of all the keys are brought to the same level in the key-board, the principal object of such construction being to facilitate the playing of  
25 chromatic passages, but other advantages being obtained by it.

To enable others to make and use my invention I will proceed to describe its construction and operation.

A, A, A', A', are the keys, applied in the usual manner, and having their front portions, from the red line *a, a*, which runs through Figs. 1, and 2, constructed precisely  
35 in the usual manner. In rear of the red line *a, a*, which indicates where the key-board ordinarily terminates or meets the upright portion of the case commonly known as the name board, the upper surfaces of the  
40 keys are all raised up to the same level, and slightly above the level of the tops of the black flat and sharp keys, as shown at *b, b*, in the several figures, and the part of the case known as the name board is placed farther back than is usual to permit the greater  
45 depth of the key board rendered necessary by the construction of the keys with the raised portions *b, d*. The raised portion *b, b*, presents a perfectly level surface when the  
50 keys are at rest, and part of the raised portion *b*, of each sharp or flat key may be made with a black surface, that the character of the note which it strikes may be easily known by the player, in playing upon the  
55 elevated portion *b*, when the lower portion

of the key board may be concealed by the hand. By thus bringing all the keys of the piano to a level, I enable any player, of very moderate skill, to execute chromatic passages; as, the simple chromatic scale, runs  
60 in minor and major thirds, in fourths, in minor and major sixths and in octaves; also chromatic successions of chords, as for instance, the sixths with thirds, the octaves with thirds the chord of the diminished  
65 seventh, and in short all chromatic passages, after a few hours practice, with greater perfection than they can be played by the greatest pianists, and this at a velocity which could never be attained by a lifetime of  
70 practice on the ordinary key board.

The level portion of the chromatic key-board may be played legato (slurred) or staccato. Rapid slurred runs may be played  
75 glissando, that is to say by merely gliding over the keys with the surface of the finger nail; but glissando playing on this key-board is not limited, as it is in the key-board in common use, to compositions in the  
80 key of C. The chromatic scale being the same in all major and minor keys, passages for the chromatic key board can be introduced in all compositions.

The level portion of the chromatic key-board may be constructed in front of that  
85 portion which is of ordinary construction, instead of behind it, by extending all the keys in a forward direction and extending the sharp and flat keys through cavities in the sides of the other keys. The level sur-  
90 face of the so extended portions of the keys should be below that portion of the key-board, which is of usual construction. It is only in piano-fortes whose touch is very hard that I propose to adopt this arrange-  
95 ment of the level portions of the keys, as the arrangement in the position first described and illustrated in the drawings is preferable; and apart from the facility which the latter arrangement gives for chromatic play-  
100 ing there are other advantages in providing for playing so far back on the keys, viz: the fall of the keys becomes about one half what it is in the ordinary key-board, and the keys being narrow, the player in playing  
105 glissando can glide over them more easily and yet get the runs with the greatest accuracy and perfection, and retain all the shades from the pianissimo to the fortissimo; and in staccato passages the movement  
110

of the wrists will be shorter and consequently may be faster.

What I claim as my invention, and desire to secure by Letters Patent, is,

5 So constructing the upper surfaces of the keys of a piano-forte that, while the ordinary form of the key board is retained, por-

tions of all the keys are brought to the same level in the key-board, substantially as and for the purpose herein described.

M. PHILIPPI.

Witnesses

R. S. SPENCER,  
WM. FUSCH.