

Accordeon Music.

N^o 110, 719.

Patented Jan. 3, 1871.

Fig. 4

For German Accordeons.

(Für deutsche Accordeons.)

Tenor.	Press. <i>A</i>	Draw. <i>B</i>	Drud.	<i>Bug.</i>
Bass.	Press.	Draw	Drud.	<i>Bug.</i>

For French Accordeons or Flutinas.

(Für französische Recensions oder Schulnas.)

Tenor.	Draw <i>A</i>	Press. <i>B</i>	Bug.	Drum.
Bass.	Draw	Press.	Bug.	Drum.

Fig 2

[illegible]

Fig. 3.

1 2 3 4 5 6 7 8 9 10

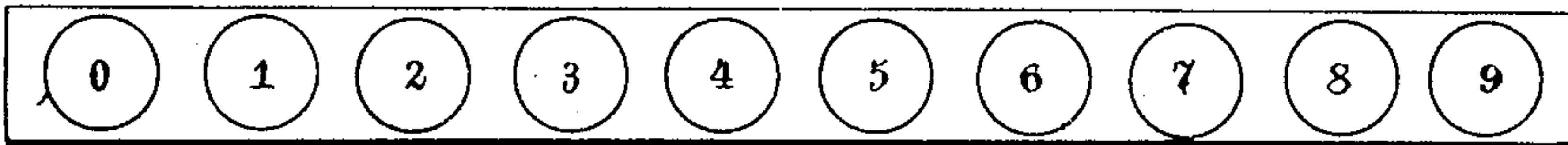
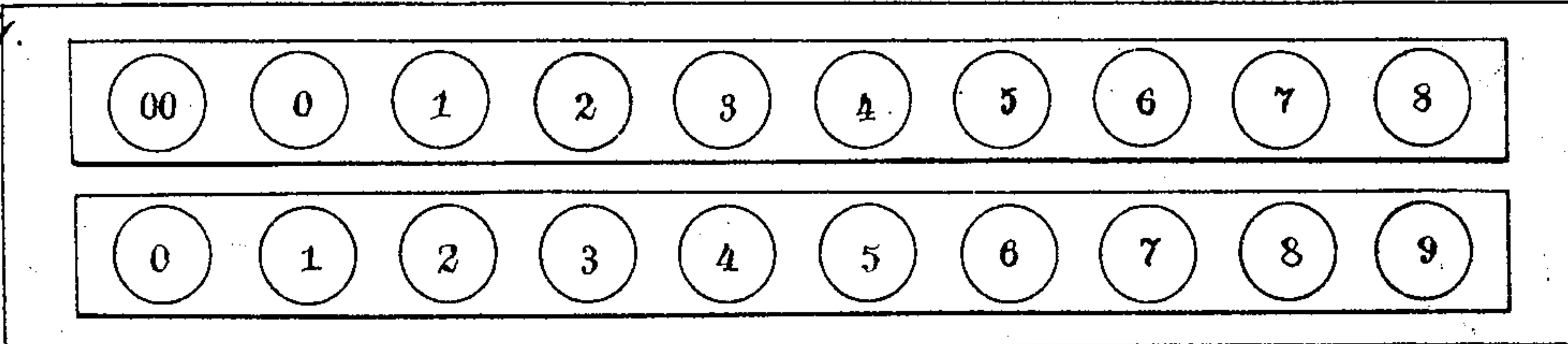


Fig. 4.



Witnesses,
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Letters Patent No. 110,719, dated January 3, 1871.

IMPROVEMENT IN MUSICAL NOTATIONS FOR ACCORDEONS.

The Schedule referred to in these Letters Patent and making part of the same.

To all whom it may concern:

Be it known that I, CARL FRIEDRICH ZIMMERMANN, of the city and county of Philadelphia and State of Pennsylvania, have invented a new System of Self-Instruction for Accordeons; and I do hereby declare that the following is a full, clear, and exact description of the same, reference being had to the accompanying drawing and to the letters of reference marked thereon.

My invention consists of a system of lines and figures which can be played in the same time as notes; and also of a method whereby the said system of lines and figures can be applied to the various German accordeons.

On reference to the accompanying drawing making part of this specification—

Figure 1 indicates the motion of the bellows of the German and French accordeons;

Figure 2 shows the figures and rests in their various divisions of time; and

Figure 3 represents the key-board of an accordeon, and shows the method whereby the system of lines and figures can be applied to all kinds of German accordeons.

By my new system the keys of an accordeon are numbered as shown at fig. 3. The keys produce two different notes, one in drawing, and one in pressing. When to draw and when to press is shown in fig. 1. The division between the air and tenor figures and the bass is either a heavy line, A, or two parallel lines, B. They indicate the motion of the bellows, that is, whether to draw or press. The heavy line A indicates to press the German accordeon, and the parallel lines B to draw the same. In the French accordeon the heavy line A indicates to draw and the parallel lines B to press. The motion of the air or tenor and the bass remains invariably the same.

In this new-line system, the duration of sound and of all the rests, O, fig. 2, each one, precisely up to the next following, is indicated by an exact division of the space.

To accomplish this, every piece of music is divided as nearly as possible into equal spaces, *x y*, fig. 2, by heavy vertical bars or lines, *a*, and subdivided by light lines, *b*, for quarter time; for instance, a whole note requires four spaces, *f g h k*; one-half note requires two spaces, *l m*; one-quarter note requires one space, *n*; one-eighth note requires one-half space *o*; and one-sixteenth note requires one-quarter space, *p*; in the substitution of figures for notes the figures correspond with the keys of the accordeon, which are

numbered, and also with the notes in the music; for instance, in the quarter notes figure 6 corresponds with *e* in the quarter time, with *d*, with *e*, and again with *d*.

The relation of the German accordeon to my system of lines and figures is a matter of paramount importance, but not with regard to the French accordeon or flutina, all the varieties of which are founded on the same principle, and arranged according to one and the same scale. It is only among German manufacturers of accordeons that there are three different ways of selecting the starting-point of a piece of music for the first key; for instance, some start with the fifth note in their scale on the first key, which is numbered one; some are started with the third note in their scale on the first key, which is numbered one; and others are started with the first note in their scale on the first key, which is also numbered one. My system of lines and figures is designed for the first above-described accordeon, (that which is started with the fifth note in its scale and numbered one.) To make it applicable to the second kind of accordeon, (that which is started with the third note in its scale on the first key, numbered one,) it will be necessary to arrange the lower row of the supplemental drawing marked supplemental view No. 1 of the accompanying drawing, over the keys of the accordeon, shown at fig. 3, placing O of the row over 1 of the keys.

To make my system applicable to the third description of German accordeons, (or that which is started with the first note in the scale on the first key, numbered one,) arrange the upper row marked supplemental view No. 2, placing O O, over key 1 of the accordeon.

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

1. The system of musical notation, consisting of the three-lined staff, fig. 1, and adaptable to either French or German accordeons, as shown and described.

2. In connection with the above staff, the measure divided by equal space-marks *x y*, fig. 2, between which the key-numbers are indicated, substantially as described.

In testimony whereof I hereunto sign my name to this specification in presence of two subscribing witnesses.

CARL FRIEDRICH ZIMMERMANN.

Witnesses:

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