

(No Model.)

J. F. STRATTON.

ACCORDION.

No. 370,217.

Patented Sept. 20, 1887.

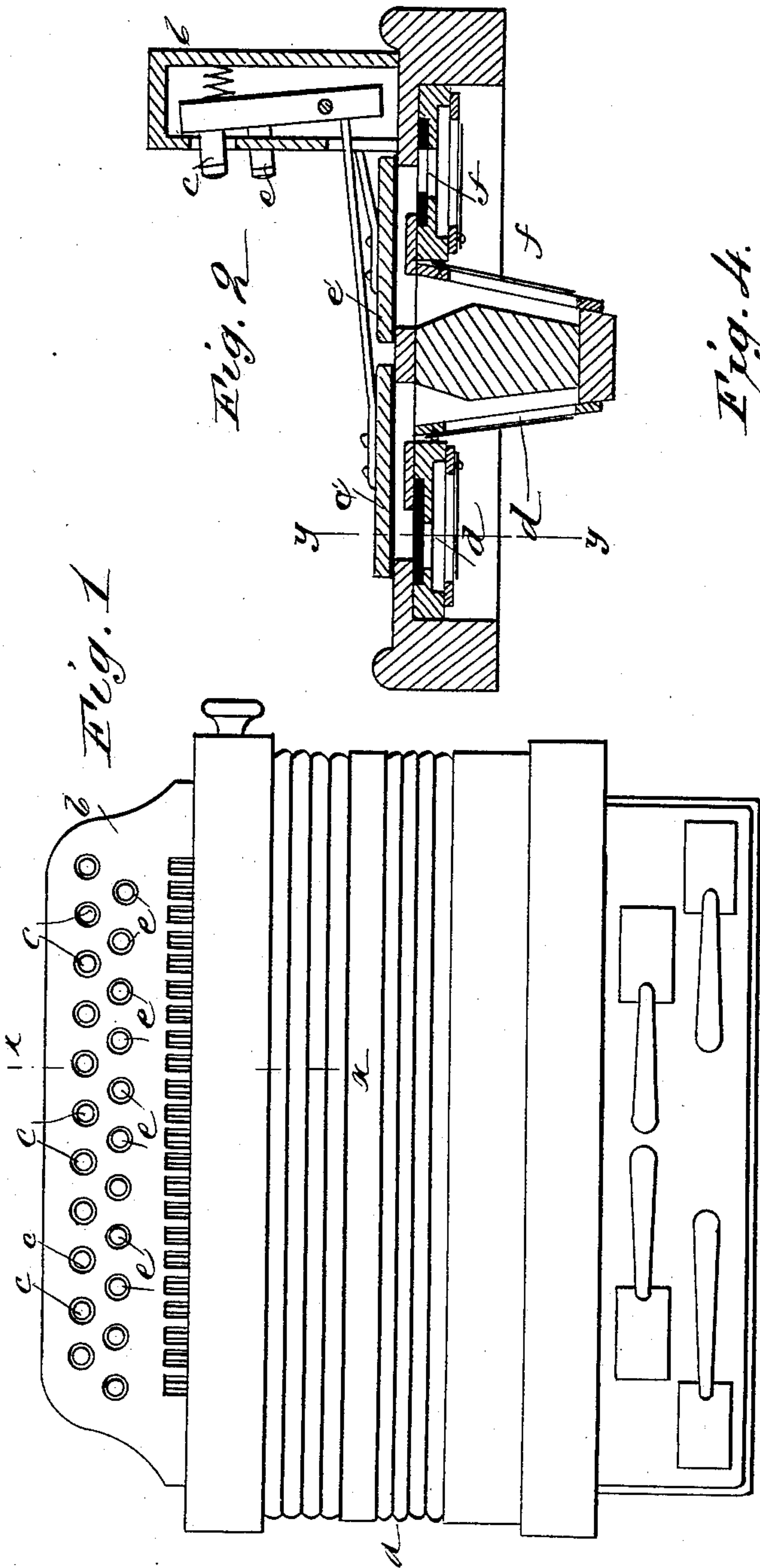
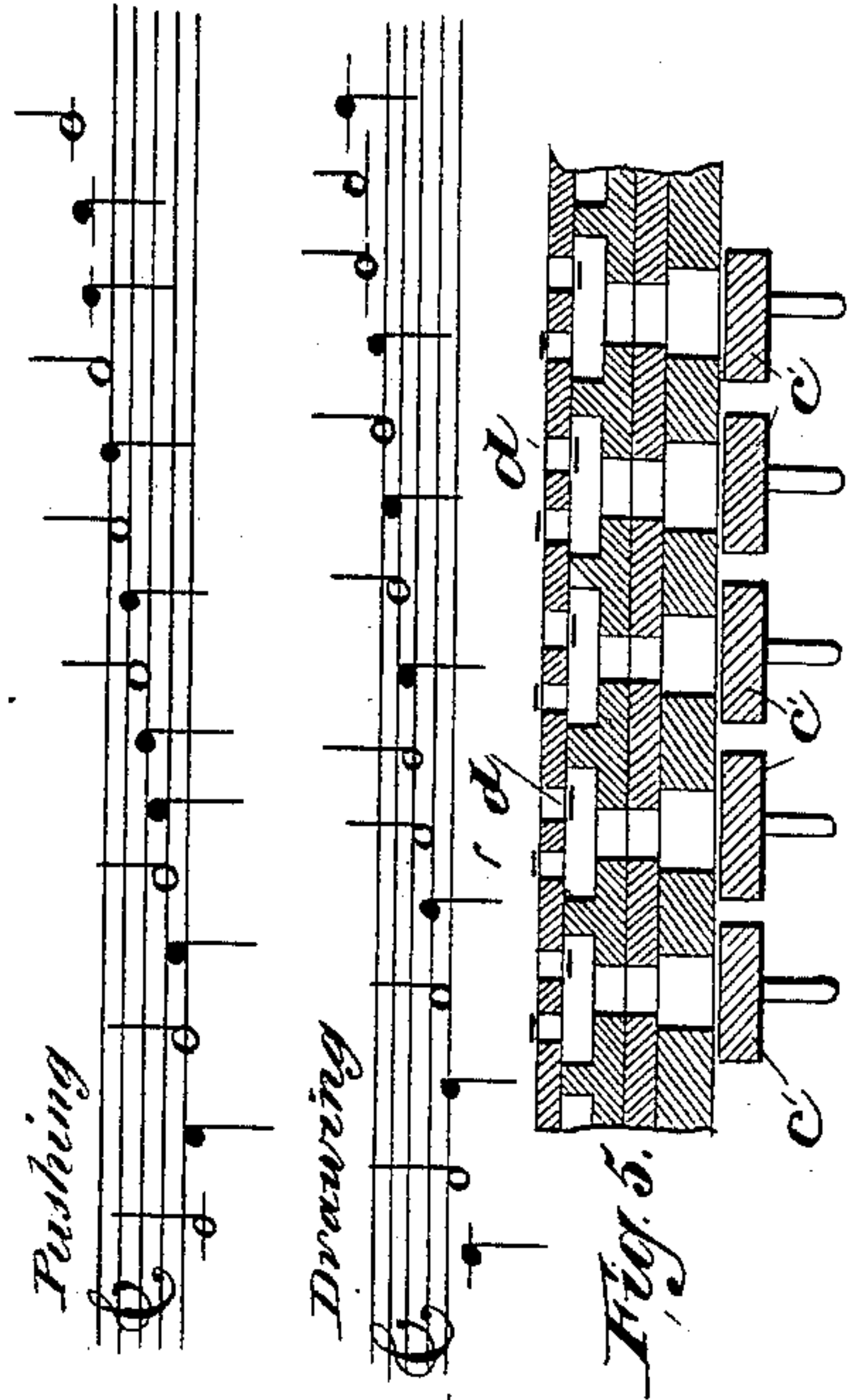


Fig. 4.



WITNESSES:
C. Neveux
C. Sedgwick

Fig. 3

Push	d	d	d	d	d	d	d	d	draw
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D
F	G	C	F	G	C	F	G	C	D

INVENTOR:
J. F. Stratton
BY *Munn & Co.*
ATTORNEYS.

UNITED STATES PATENT OFFICE.

JOHN F. STRATTON, OF NEW YORK, N. Y.

ACCORDION.

SPECIFICATION forming part of Letters Patent No. 370,217, dated September 20, 1887.

Application filed March 28, 1887. Serial No. 232,776. (No model.)

To all whom it may concern:

Be it known that I, JOHN F. STRATTON, of the city, county, and State of New York, have invented certain new and useful Improvements in Accordions, of which the following is a full, clear, and exact description.

The object of my invention is to provide a new and improved accordion, in which the same note or tone can be sounded by both pushing and drawing the bellows.

The invention consists of an extra set of keys, key-valves, reeds, and reed-valves added to the regular set of melody-keys, key-valves, reed-valves, and reeds, and tuned in such a manner as to permit the performer to play, in connection with the regular set, all the notes in the scale, whether pushing or drawing the bellows.

The invention also consists of various parts and details and combinations of the same, as will be fully described hereinafter, and then pointed out in the claims.

Reference is to be had to the accompanying drawings, forming a part of this specification, in which similar letters of reference indicate corresponding parts in all the figures.

Figure 1 is a side elevation of a ten-keyed accordion provided with my improvement. Fig. 2 is a plan view of part of the same on the line *x x* of Fig. 1. Fig. 3 is a diagram of the arrangement of the reeds, and Fig. 4 shows the notes which can be played with my improved accordion in pushing and drawing. Fig. 5 is a sectional elevation of the reeds and valves on the line *y y* of Fig. 2.

Heretofore accordions have been provided with one or two sets of melody-keys, key-valves, reed-valves, and reeds, and in the latter case one set was tuned to a different key than the other, so that a performer could play a certain melody in either of the two keys to which the reeds had been tuned; but both keys could not be played together. In my improved accordion I add to the regular set tuned to one key an extra set which permit the performer to play, in connection with the regular set, any note in the scale while pushing or pulling the bellows, without changing the fingering of the keys of the regular set, thus permitting the performer to play any passing note of the scale, which passing notes are not included in the regular set.

In the drawings is illustrated a ten-keyed accordion; but my improvement can also be easily adapted to a six or eight keyed accordion without changing the principle of my invention.

The accordion *a* is provided with the melody-key board *b*, having the regular set of keys *c* operating the key-valves *c'* of the regular set of keys *d* to produce the tones C E G, C E G, C E G, &c., of the scale in which the reeds are tuned when pushing the bellows, and in drawing the bellows the tones D F A B, D F A B, &c., are sounded by the said reeds *d*. To this set of keys *c*, key-valves *c'*, and reeds *d*, I add an extra set of melody-keys, *e*, operating the key-valves *c'* of the reeds *f*, which produce, when pushing the bellows, the tones D F A B, D F A B, &c., and in drawing the bellows the tones C E G, C E G, C E G, &c., are sounded by the said reeds *f*.

It will be seen that the additional set of reeds, when played successively and at the same time pushing the bellows, produce the same sounds as when playing the regular set of reeds *d* and drawing the bellows, and vice versa. The tones D F A B, D F A B, when pushing the bellows, and the tones C E G, C E G, &c., when drawing the bellows, are called "passing" notes or tones, and cannot be played on the ordinary accordion when playing the regular reeds *d*, as the performer cannot push and draw the bellows at the same time. The extra set of keys *e* are arranged midway between the regular set of keys *c*, so as to permit the performer to finger very conveniently. The other parts of the accordion are the same as in ordinary accordions.

It will be seen that the additional set of reeds can only be used for playing passing notes in a melody; but a melody in itself cannot be played by the said reeds, and must be played in connection with the regular set of reeds to produce a melody. It will also be seen that the regular accompaniment of the bass-reeds would not fit the additional set of melody-reeds to produce harmonious sounds, and the said additional set of melody-reeds cannot be used as an accompaniment to the regular set of melody-reeds.

Having thus described my invention, what I claim as new, and desire to secure by Letters Patent, is—

1. In an accordion, the combination, with a regular set of melody-keys, key-valves, and corresponding reed-valves and reeds, of an additional set of melody-keys, key-valves, and
5 corresponding reed-valves and reeds tuned in such a manner as to produce, when played successively, the same tones when pushing the bellows as said regular set of melody-reeds produces when played while drawing the bellows,
10 substantially as shown and described.

2. In an accordion, the combination, with the regular set of melody-keys, key-valves, and corresponding reed-valves and reeds, of an ad-

ditional set of melody-keys, key-valves, and corresponding reed-valves and reeds tuned in 15 such a manner as to produce, when played successively while drawing the bellows, the same tones as the said regular set of melody-reeds produces when played while pushing the bellows, substantially as shown and de- 20 scribed.

JOHN F. STRATTON.

Witnesses:

THEO. G. HOSTER,
C. SEDGWICK.