

(No Model.)

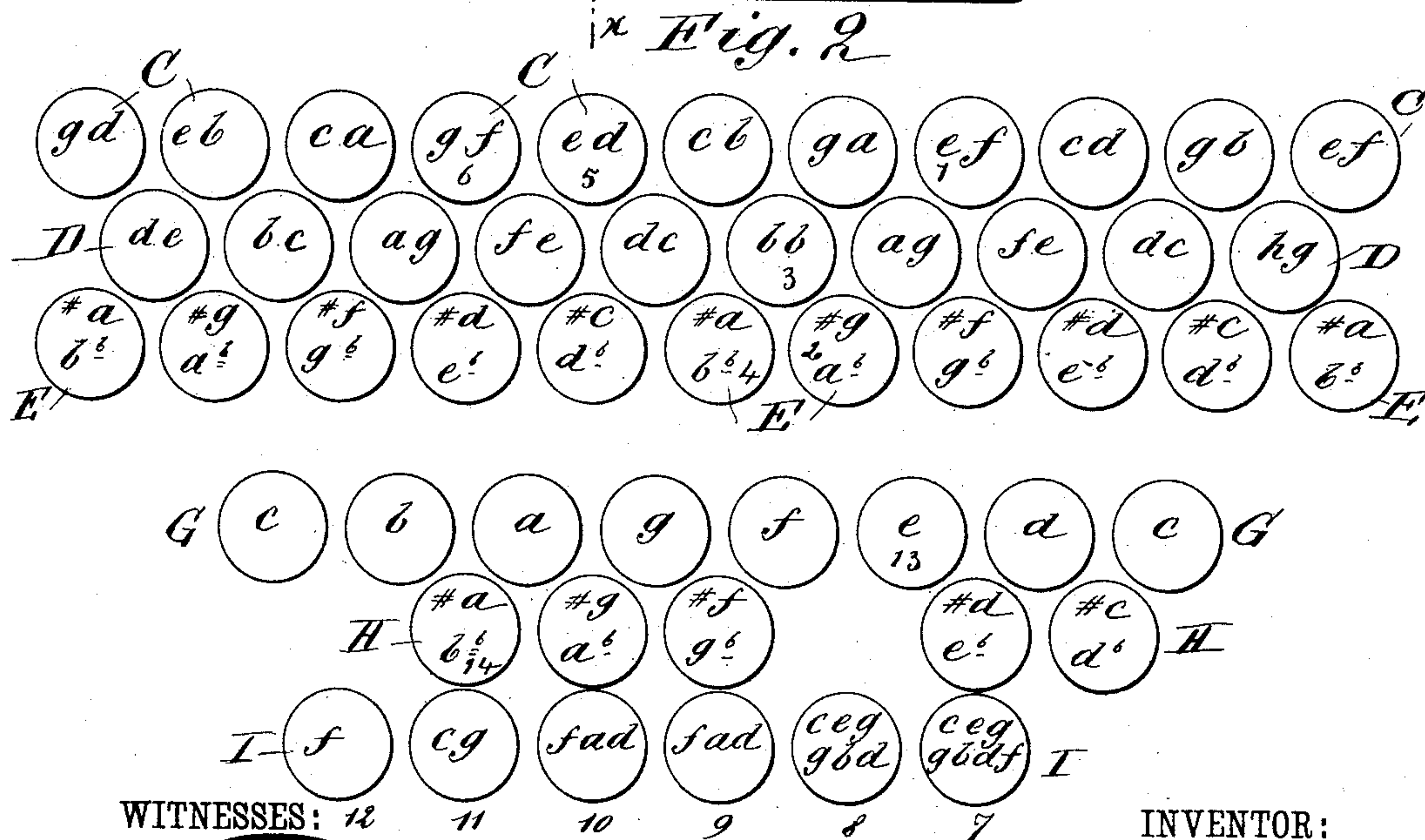
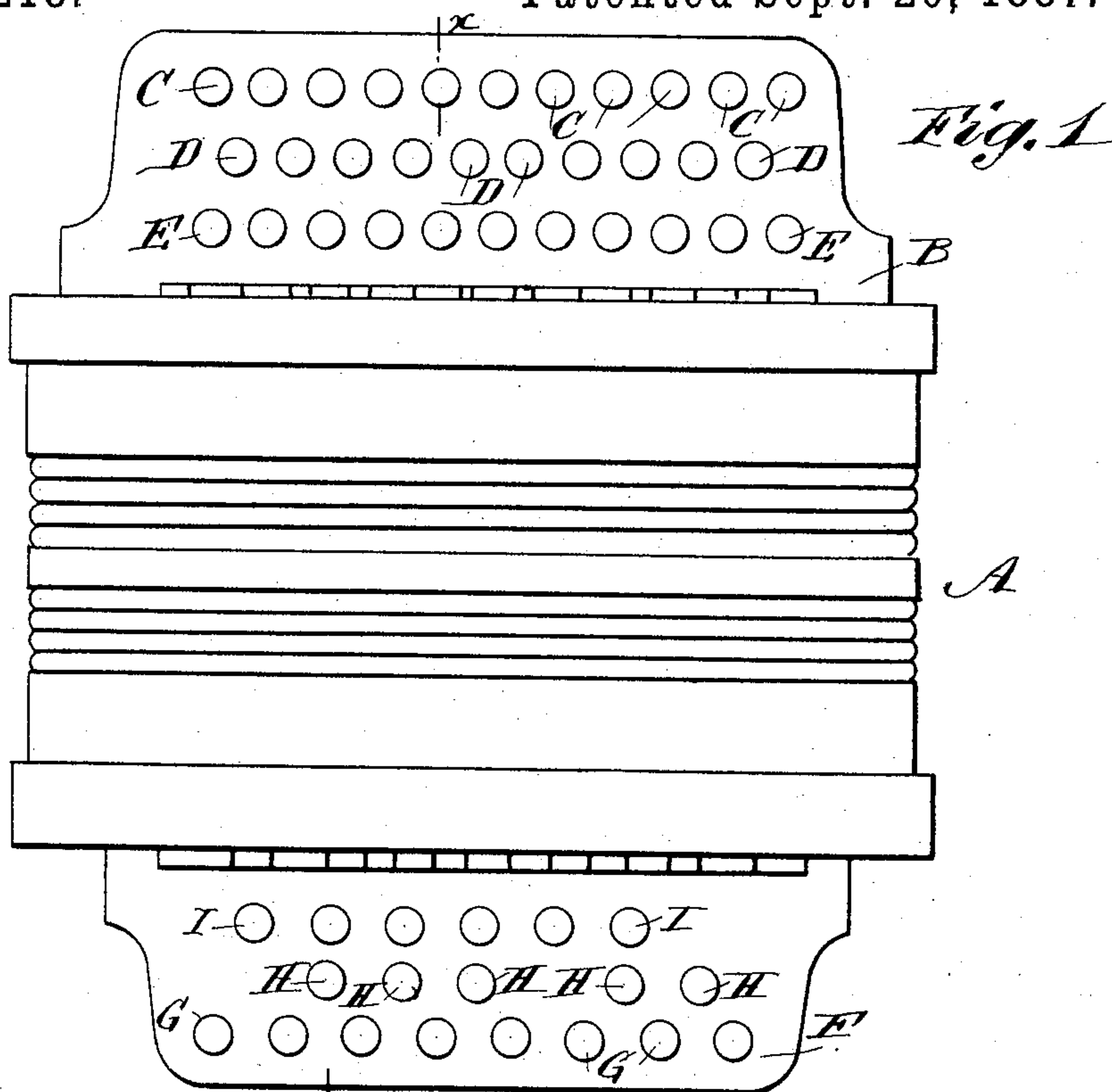
2 Sheets—Sheet 1.

J. F. STRATTON.

ACCORDION.

No. 370,218.

Patented Sept. 20, 1887.



WITNESSES: 12 11 10 9 8 7
C. Neveux
C. Sedgwick

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

(No Model.)

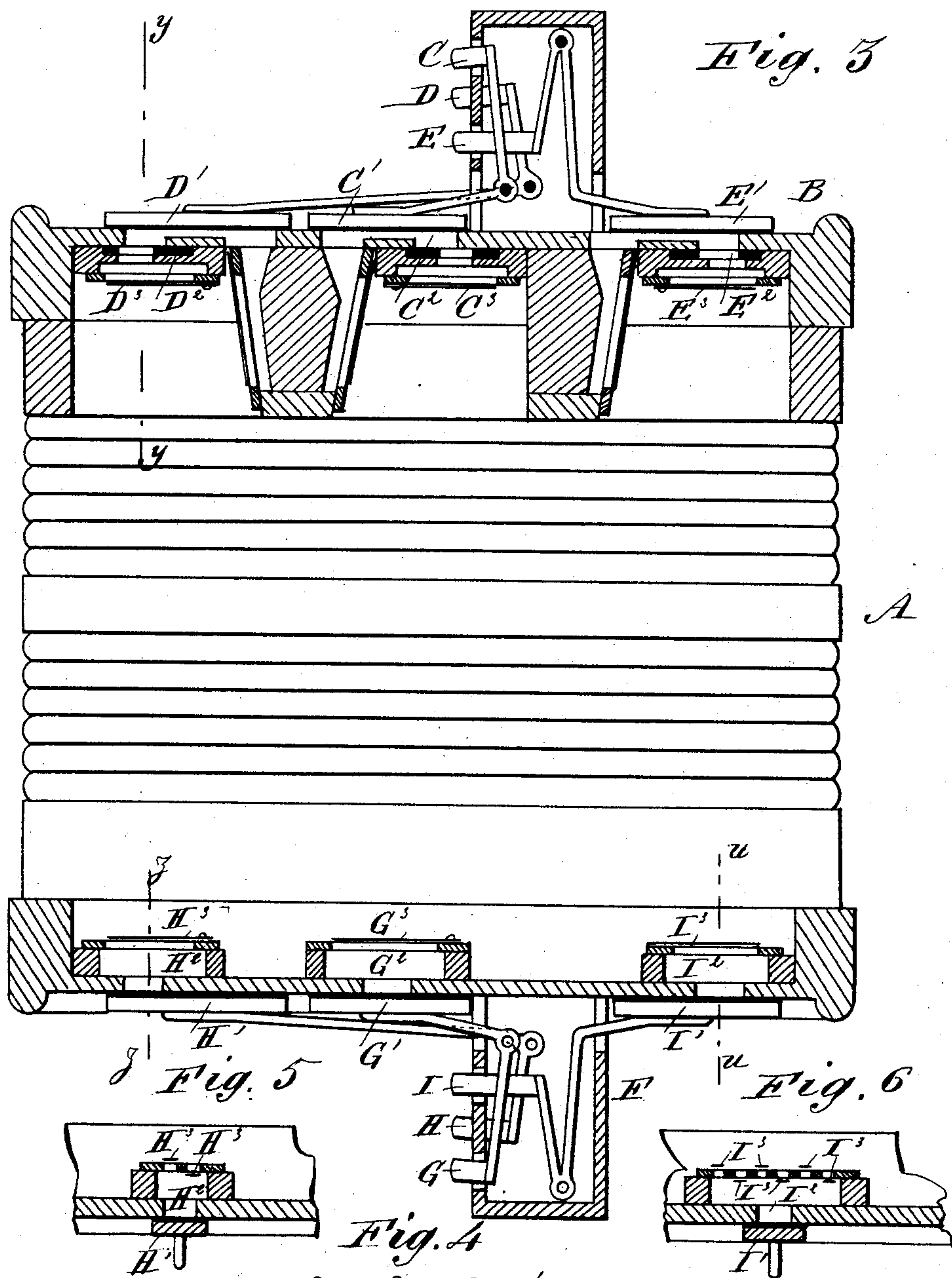
2 Sheets—Sheet 2.

J. F. STRATTON.

ACCORDION.

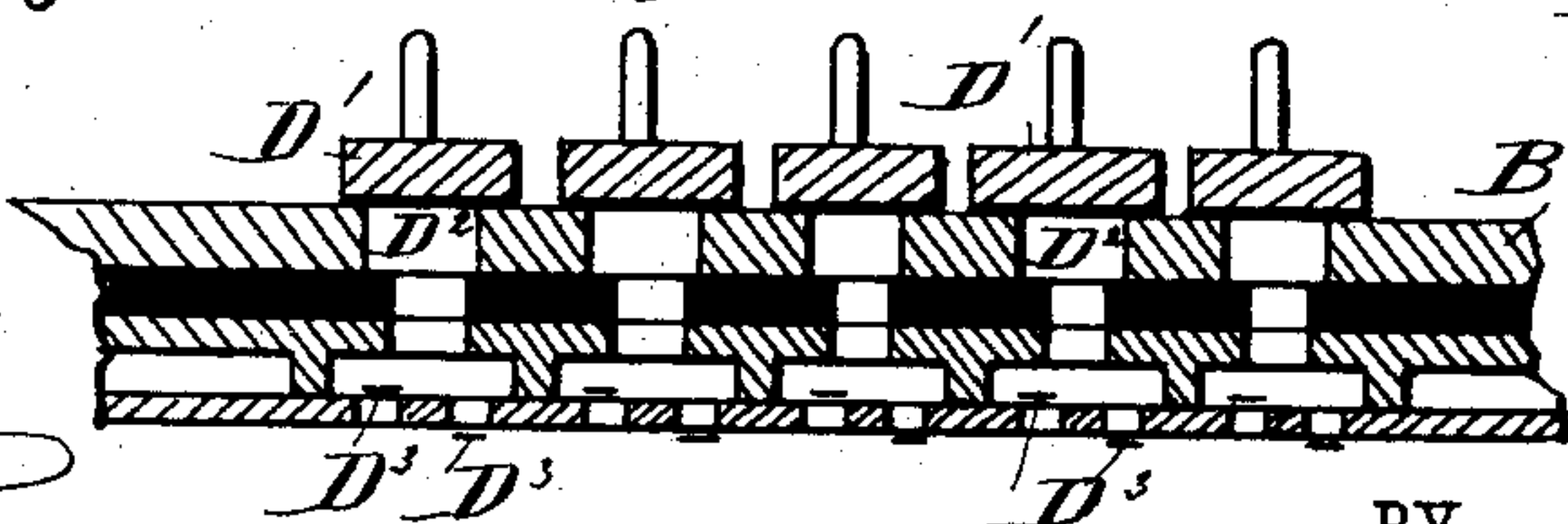
No. 370,218.

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C. Nevins
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UNITED STATES PATENT OFFICE.

JOHN F. STRATTON, OF BROOKLYN, NEW YORK.

ACCORDION.

SPECIFICATION forming part of Letters Patent No. 370,218, dated September 20, 1887.

Application filed May 24, 1887. Serial No. 239,233. (No model.)

To all whom it may concern:

Be it known that I, JOHN F. STRATTON, of Brooklyn, in the county of Kings 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 which enables the performer to execute in the melody all the notes and chords in the scale with a corresponding harmonious bass in the accompaniment.

The invention consists in the construction and arrangement 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 my improvement. Fig. 2 is a diagram of the melody and bass reeds. Fig. 3 is a vertical cross-section of my improvement on the line *xx* of Fig. 1. Fig. 4 is a sectional side elevation of part of my improvement on the line *yy* of Fig. 3. Fig. 5 is a similar view of the same on the line *zz* of Fig. 3, and Fig. 6 is a like view of the same on the line *uu* of Fig. 3.

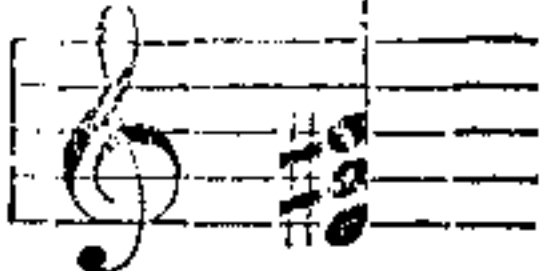
The accordion A is provided with the melody key-board B, on which is mounted the regular set of keys C, (*i. e.*, of a ten-keyed German accordion,) operating the key-valves C', connected with the reed-valves C², containing the regular set of reeds C³, for producing the tones CEG, CEG, CEG of the scale, in which the reeds are tuned when pushing the bellows, and when drawing the bellows the tones DFAB, DFAB are sounded by the sets of reeds C³.


Next to the set of reeds C on the melody key-board B is placed a set of keys, D, for operating the key-valves D', connected with the reed-valves D², containing the reeds D³, which produce the tones B D F A B D F A B D when pushing the bellows, and when drawing the bellows the tones G C E G B C E G C E are sounded by said reeds D³.

A third set of keys, E, is placed next to the set of keys D on the melody key-board B. This set of keys E operates, by means of suitable connections, the key-valves E', placed over the

reed-valves E², containing the reeds E³, tuned to produce, when pushing or drawing the bellows, the tones A-sharp or B-flat, C-sharp or D-flat, D-sharp or E-flat, F-sharp or G-flat, G-sharp or A-flat, A-sharp or B-flat, C-sharp or D-flat, D-sharp or E-flat, F-sharp or G-flat, G-sharp or A-flat, A-sharp or B-flat.

The sets of keys C D E are placed in the relative positions shown in the upper part of Fig. 2, so that the performer can easily finger the different keys of one set or a combination of keys of different sets for producing any note in the scale, whether pushing or drawing the bellows, or any desired chord. By playing only on the set of keys C the operator produces the same tones as can be produced in the ordinary German accordion, and by playing the second set of keys D in connection with the first set of keys C the operator is enabled to produce all the tones in the scale when both pushing and drawing the bellows. When the operator plays the third set of keys E in connection with the first and second sets of keys C and D, he can produce the full chromatic scale or any chord in the said scale. For instance, if the performer plays simultaneously the keys marked 1, 2, and 3 in Fig.

2, then the chord E, G-sharp, B,  is

produced in pushing the bellows, and when he plays simultaneously the keys marked 4, 5, and 6 in Fig. 2, then the chord B-flat, D, F,  is produced when drawing the

bellows. By playing alternately on the three sets of keys C, D, and E the performer can produce, both in pushing and drawing, all notes, including flats and sharps, in the scale—that is, the full chromatic scale.

The accompaniment-box F of the accordion A is provided with three sets of bass-keys, G, H, and I, of which the first set of accompaniment-keys, G, operates the key-valves G', connected with the reed-valve G², containing the reeds G³, which produce, when pushing or drawing the bellows, the tones C D E F G A B C—that is, the tones of the scale. The second set of accompaniment-keys, H, operates the key-

valves H' , connected with the reed-valves H^2 , containing the reeds H^3 , which produce, when pushing or drawing the bellows, the tones C-sharp, D-flat; D-sharp, E-flat; F-sharp, G-flat; G-sharp, A-flat; A-sharp, B-flat. The third set of accompaniment-keys, I, operates the key-valves I' , connected with the reed-valves I^2 , containing the reeds I^3 , which, when pushing the bellows, produce the tones CEG, CEG, FAD, FAD, C, and F, and when drawing the bellows the tones GBDF, GBD, FAD, FAD, G, and F are produced.

The first key, marked 7, (see Fig. 2,) of the set of keys I, produces the notes CEG—that is, the high pitch of the tonic chord in pushing the bellows—and the same key 7 produces the tones GBDF—that is, the high pitch of the dominant chord when drawing the bellows. The next following key, marked 8, of the set of keys I produces the tones CEG—that is, the low pitch of the tonic chord in pushing the bellows—and the same key, when drawing the bellows, produces the tones GBD—that is, the low pitch of the dominant chord. The key marked 9 of the set of keys I produces, when pushing and drawing the bellows, the tones FAD—that is, the high pitch of the sub-dominant chord. The key marked 10 of the same set of keys produces the tones FAD—that is, the low pitch of the sub-dominant chord, both in pushing and drawing the bellows. The key marked 11 of the set of keys I produces, when pushing the bellows, the tone C—that is, the tonic—and when drawing the bellows the tone G is produced—that is, the dominant—and the last key, marked 12, produces the tone F—that is, the sub-dominant, in both pushing and drawing the bellows.

Now, if the performer plays in connection with the melody-keys marked 1, 2, and 3, above mentioned and indicated in Fig. 2, the key 13 (see Fig. 2) in the accompaniment sets of keys, the chord and its bass-note



are produced. In like manner if the performer

plays the melody-keys marked 4, 5, and 6, and the accompaniment-key marked 14, then the following tones are produced:



It will be seen that the performer is enabled to play any accompaniment necessary for and in harmony with the notes and chords of any piece of music containing whatever notes and chords.

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

1. In an accordion, the combination, with the regular set of melody-keys, key-valves, reed-valves, and reeds tuned to produce the tones of the ordinary German accordion, of two sets of melody-keys, key-valves, reed-valves, and reeds tuned to produce, when played in connection with the said regular set of reeds, all the notes in the scale, including flats and sharps, whether pushing or drawing the bellows, substantially as shown and described.

2. In an accordion, the set of keys C, D, and E, the key-valves C' , D' , and E' , the reed-valves C^2 , D^2 , and E^2 , and the reeds C^3 , D^3 , and E^3 , in combination with the sets of keys G, H, and I, the key-valves G' , H' , and I' , the reed-valves G^2 , H^2 , and I^2 , and the reeds G^3 , H^3 , and I^3 , substantially as shown and described.

3. In an accordion, the sets of keys C and D, the key-valves C' and D' , the reed-valves C^2 and D^2 , and the reeds C^3 and D^3 , in combination with the sets of keys E, the key-valves E' , the reed-valves E^2 , and the reeds E^3 , substantially as shown and described.

4. In an accordion, the sets of keys G and H, the key-valves G' and H' , the reed-valves G^2 and H^2 , and the reeds G^3 and H^3 , in combination with the sets of keys I, the key-valves I' , the reed-valves I^2 , and the reeds I^3 , substantially as shown and described.

JOHN F. STRATTON.

Witnesses:

THEO. G. HOSTER,
C. SEDGWICK.