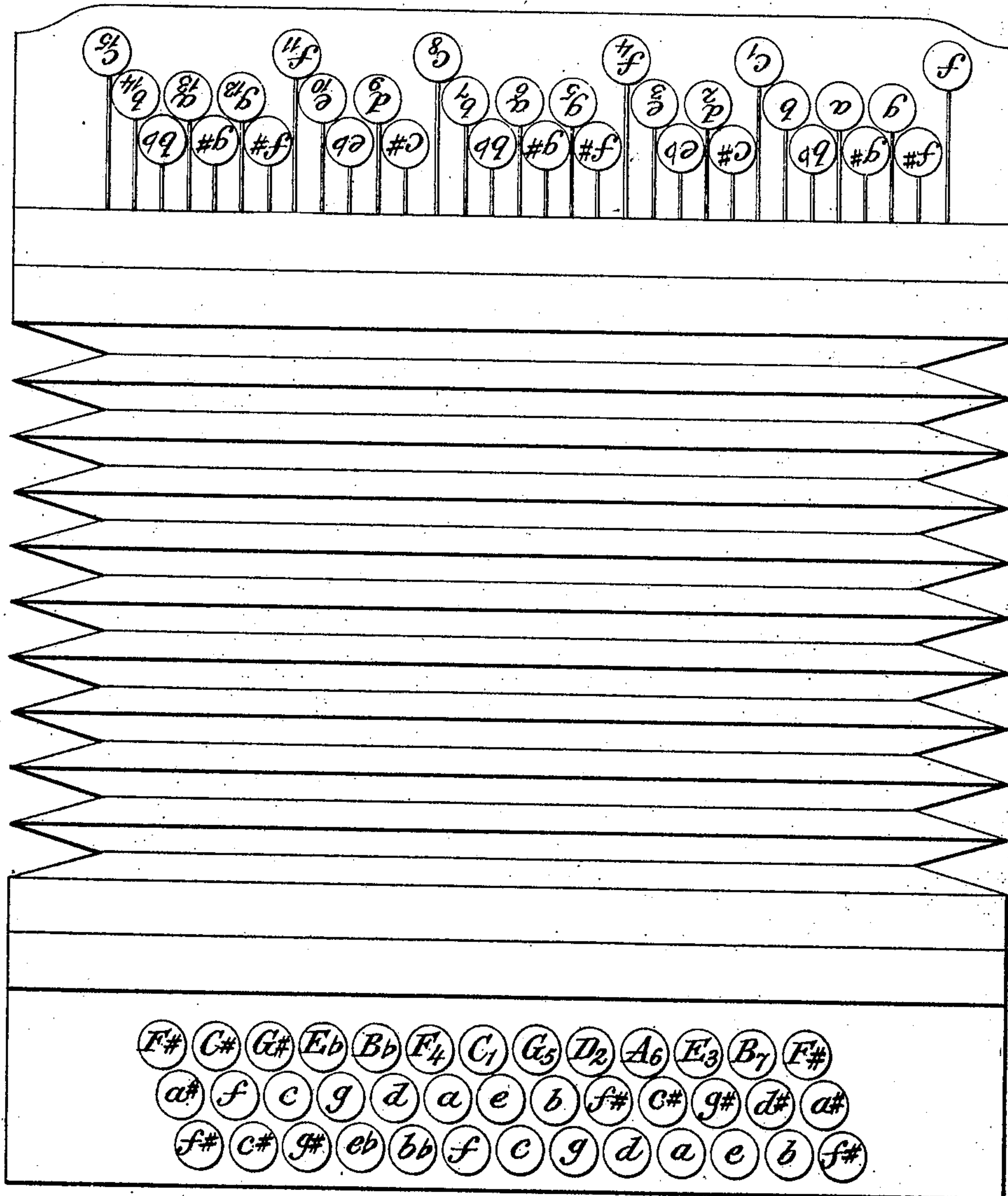


No. 826,661.

PATENTED JULY 24, 1906.

J. C. HOFBAUER.  
KEYBOARD FOR ACCORDIONS.  
APPLICATION FILED NOV. 20, 1905.



Witnesses:

Joseph Nickel  
Hermann Klemm

Inventor:

Joseph C. Hofbauer



# UNITED STATES PATENT OFFICE.

JOSEPH C. HOFBAUER, OF WEST HOBOKEN, NEW JERSEY.

## KEYBOARD FOR ACCORDIONS.

No. 826,661.

Specification of Letters Patent.

Patented July 24, 1906.

Application filed November 20, 1905. Serial No. 288,314.

*To all whom it may concern:*

Be it known that I, JOSEPH C. HOFBAUER, a citizen of the United States of America, residing at West Hoboken, in the county of Hudson and State of New Jersey, have invented a new and useful Keyboard for Accordions, of which the following is a full and clear description.

The object of my invention is to provide a new and improved accordion which enables the performer to execute properly all sorts of musical compositions by means of a perfect chromatic scale on the melody-keyboard and an improved arrangement of bass and accompaniment keys and notes corresponding.

Another object of my invention is to provide lettered and numbered keys of accordions, by means of which a beginner will more easily acquire the art of playing the instrument.

The drawing, which forms a part of this specification, is a plan view of the accordion, showing the arrangement of the keys both on the melody-keyboard and on the bass-keyboard and also shows the manner in which these keys are lettered and numbered.

On the upper keyboard is mounted a set of keys in three irregular rows, of which the two upper rows represent the notes of the scale of C-major *c d e f g a b c*, and the third row represents the sharps and flats *c# eb f# g# bb*. Two (or four) reeds are corresponding with each key, and all reeds so corresponding with one key have the same pitch, so that the same note is rendered whether the bellows are contracted or expanded.

This keyboard comprises over two and a half octaves, extending from *f* to *c*, but smaller instruments than the one here illustrated may also be made on the same principle. The advantages of this arrangement are, first, the keyboard is easily overseen and managed with four fingers; second, much sweeter and better music is obtained than on other accordions; third, any combination of four notes within the range of an octave can be produced perfectly on this keyboard.

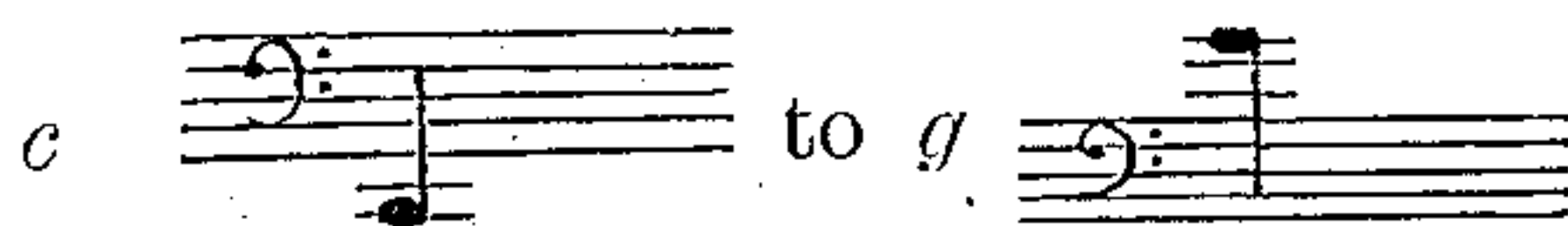
The bass-keyboard used to play notes in the bass-clef for harmonic relations consists of three rows, there being thirteen keys in each line.

The keys of the first row produce thirteen low-tuned basses arranged in fifths. This enables the performer to produce any bass note

necessary for and in harmony with the treble. Each key of the second row produces the major third of the corresponding bass-key in the first row. Each key of the third row produces the octave of the corresponding bass note, so that if the bass-key produces the note *C* the two keys underneath produce the notes *e* and *c*. These accompaniment notes are one or sometimes two octaves higher in pitch than the bass, where a high-pitched chord is desirable. By means of this arrangement the performer can produce chords in any desired major or minor key of our modern system of notes, as well as chords of the seventh and diminished seventh.

There can be rendered also various other accompaniments and even solos in the bass-clef.

The bases range from *C* to *c*, and the accompaniments range from *eb* to *g*. Therefore this arrangement contains all the notes from



Chords of three notes are played with two fingers. For instance, the chord of C-major is played by pressing with the third finger the two keys below the bass *C* and with the second finger the key alongside of *c* in the third row, which three keys produce the chord *c e g*. In similar manner other harmonic combinations of notes are produced.

The keys (buttons) are marked as drawing illustrates; but if preferred the marking of the keys may be omitted and the keyboards be marked instead with the letters and numbers intended for the keys.

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

1. An accordion, having melody-keys, arranged in three rows; in the first row corresponding to the notes *c, f, c*, the second row to the notes *d, e, g, a, b*, the third row to the notes *c#, eb, f#, g#, bb*, the keys in the different rows, being so spaced, that the keys corresponding to the successive notes of the chromatic scale are arranged in successive parallel lines, transverse to the rows, substantially as set forth.

2. An accordion, having the keys on the bass-keyboard arranged in three rows; to produce in the first row the basses *F#, C#, G#, Eb, Bb, F, C, G, D, A, E, B, F#*; in the second row the notes *a#, f, c, g, d, a, e, b, f#*,

$c\sharp, g\sharp, d\sharp, a\sharp$ , being the octaves of the major thirds of the corresponding bass notes above, in the third row the notes  $f\sharp, c\sharp, g\sharp, e\flat, b\flat, f, c, g, d, a, e, b, f\sharp$ , which are the octaves  
5 of the bass notes produced by the corresponding bass-keys in the first row, the keys being so arranged, that the harmonic chords

are obtained by the depression of keys in successive parallel series, transverse to the rows, substantially as set forth.

JOSEPH C. HOFBAUER.

Witnesses:

W. O. HENKE,  
B. F. PABODIE.