

No. 875,815.

PATENTED JAN. 7, 1908.

J. C. HOFBAUER.
KEYBOARD FOR MUSICAL INSTRUMENTS.

APPLICATION FILED JUNE 7, 1907.

3 SHEETS—SHEET 1.

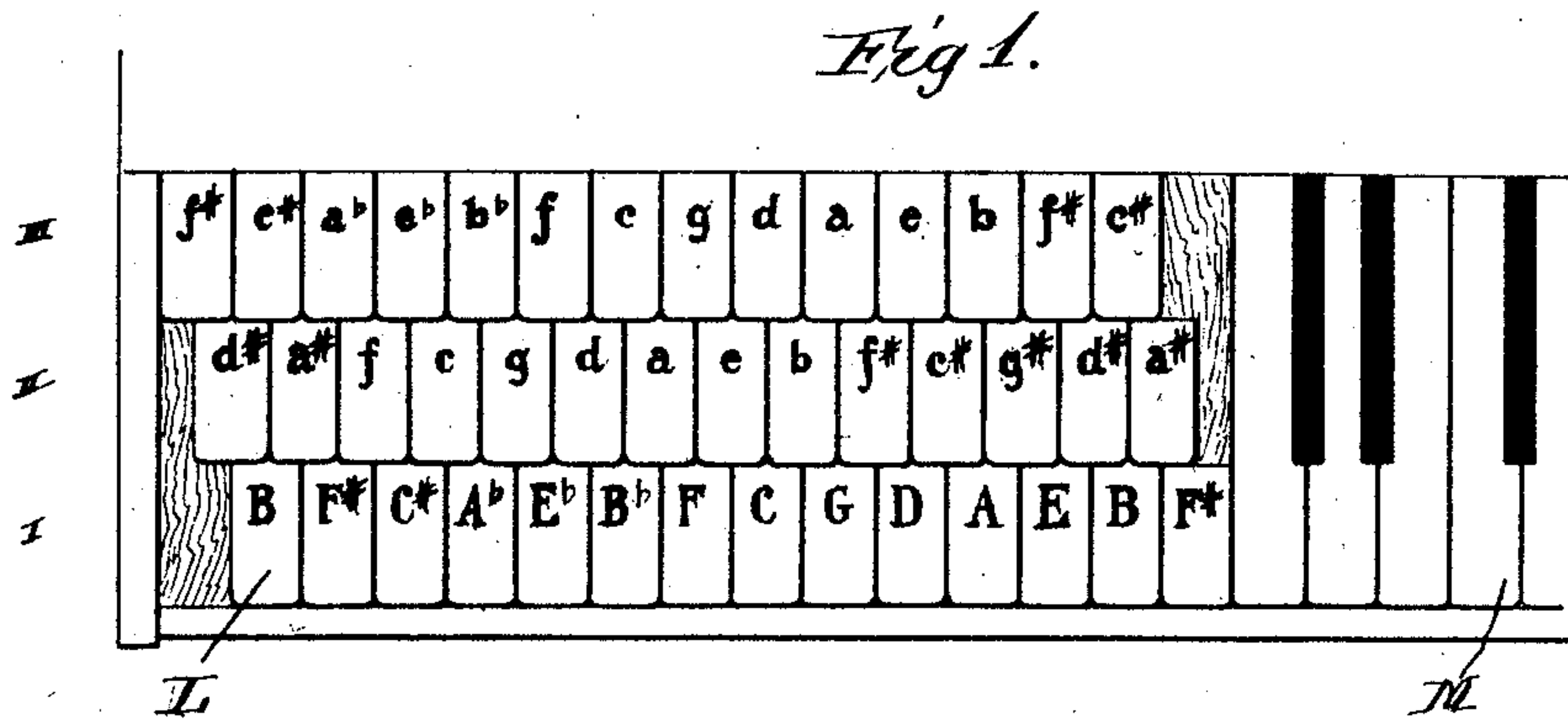
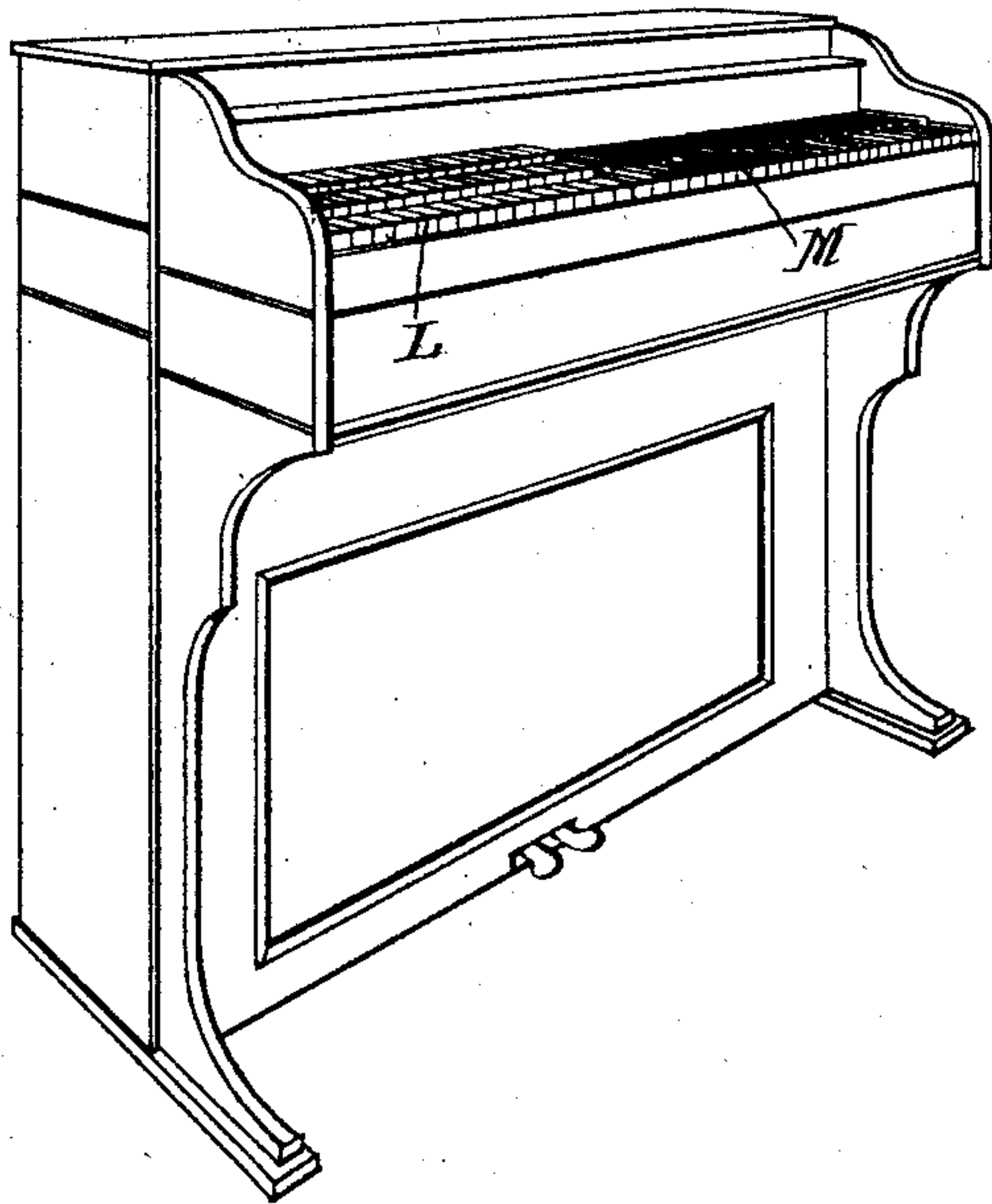


Fig. 2.



Witnesses.

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Inventor.

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3 SHEETS—SHEET 2.

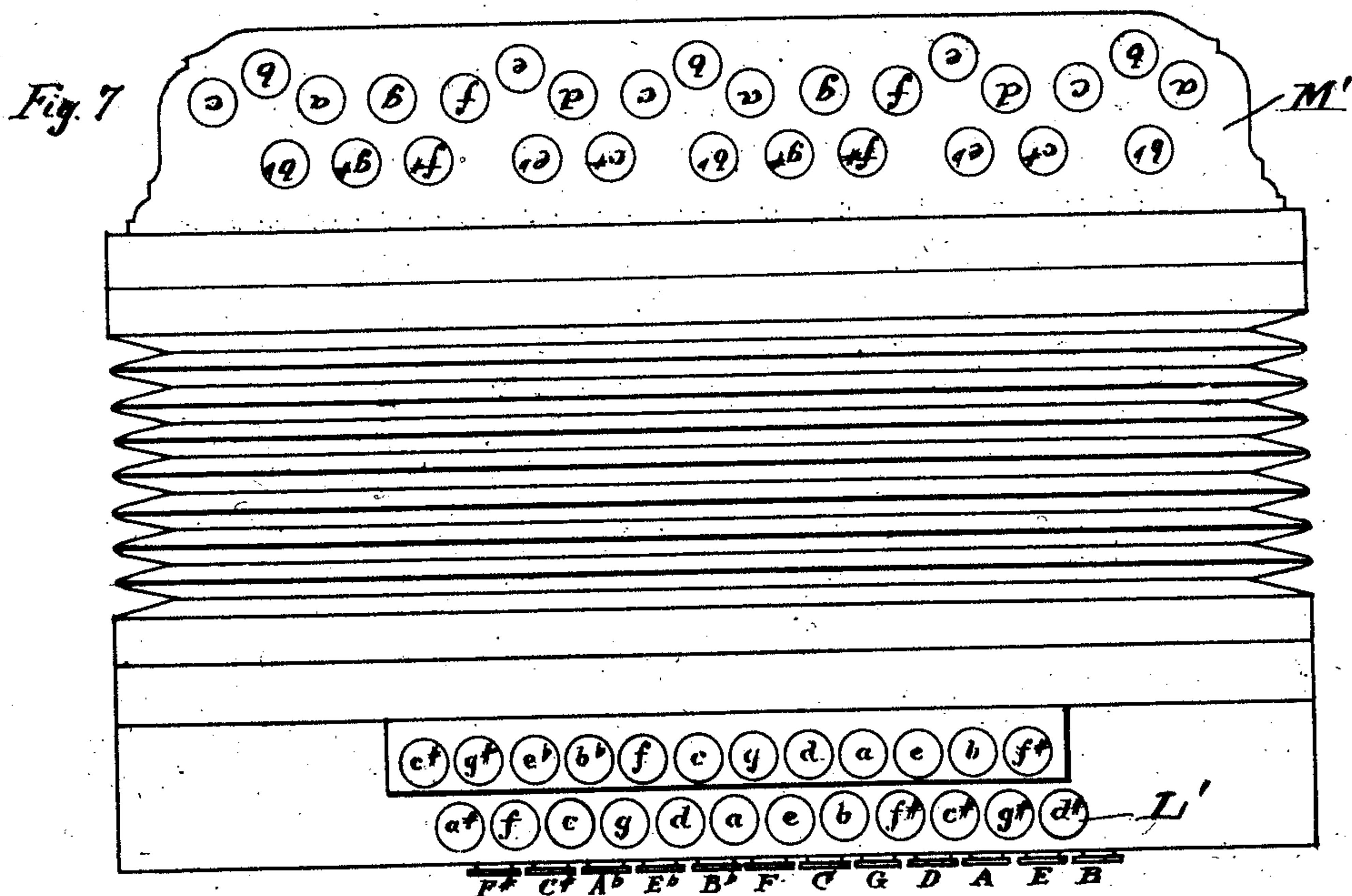
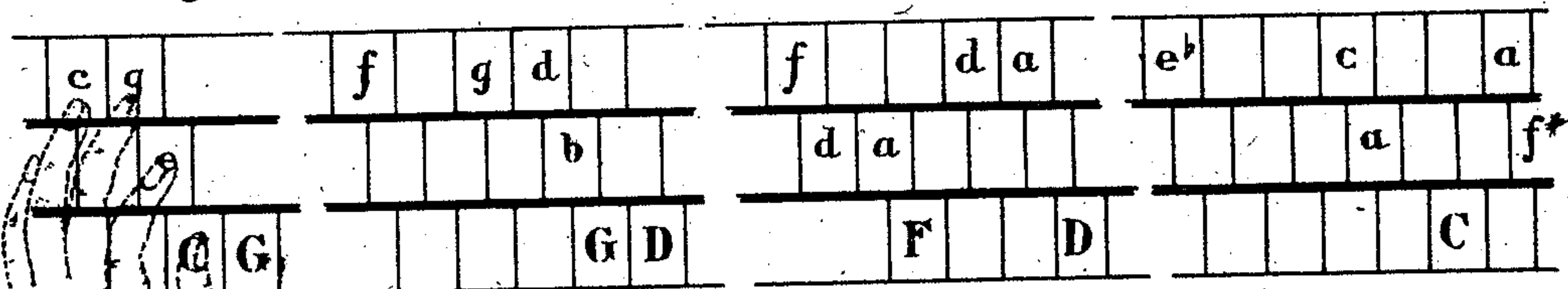
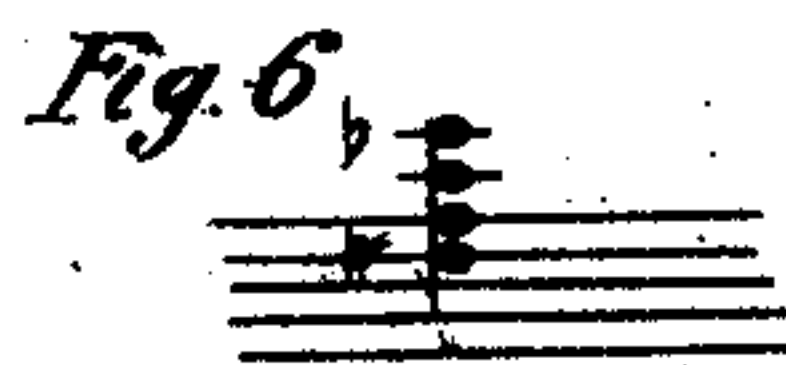
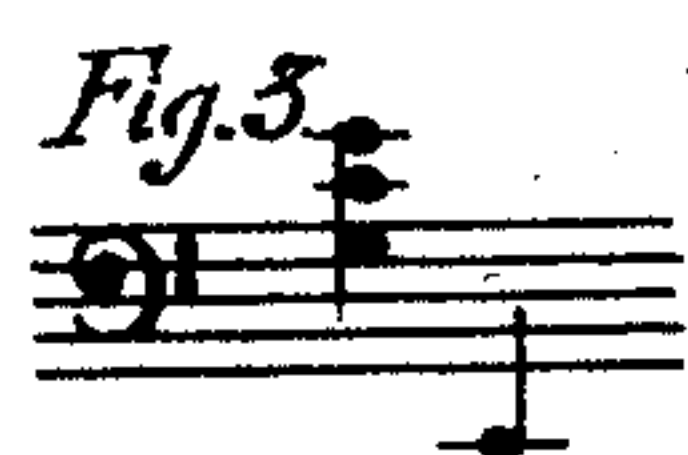
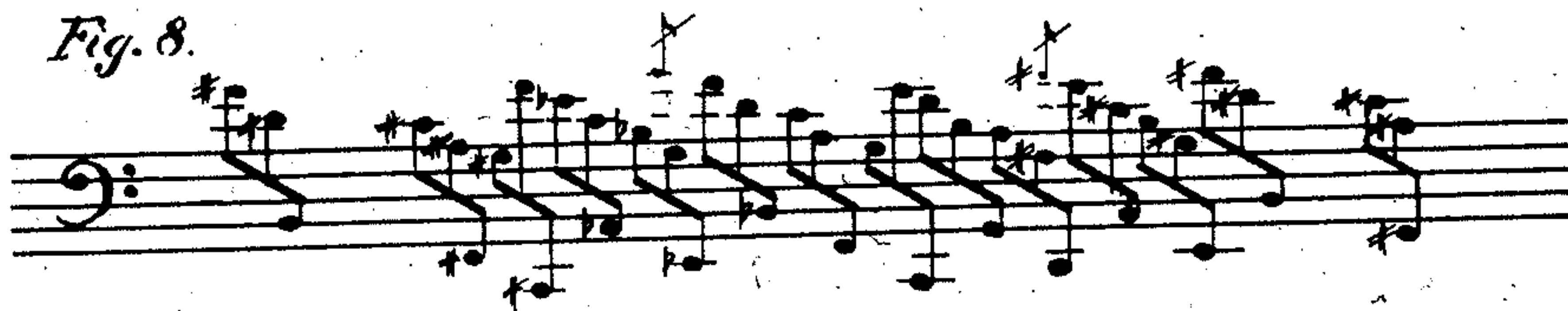


Fig. 8.



Witnesses

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3 SHEETS—SHEET 3.

Fig. 9.

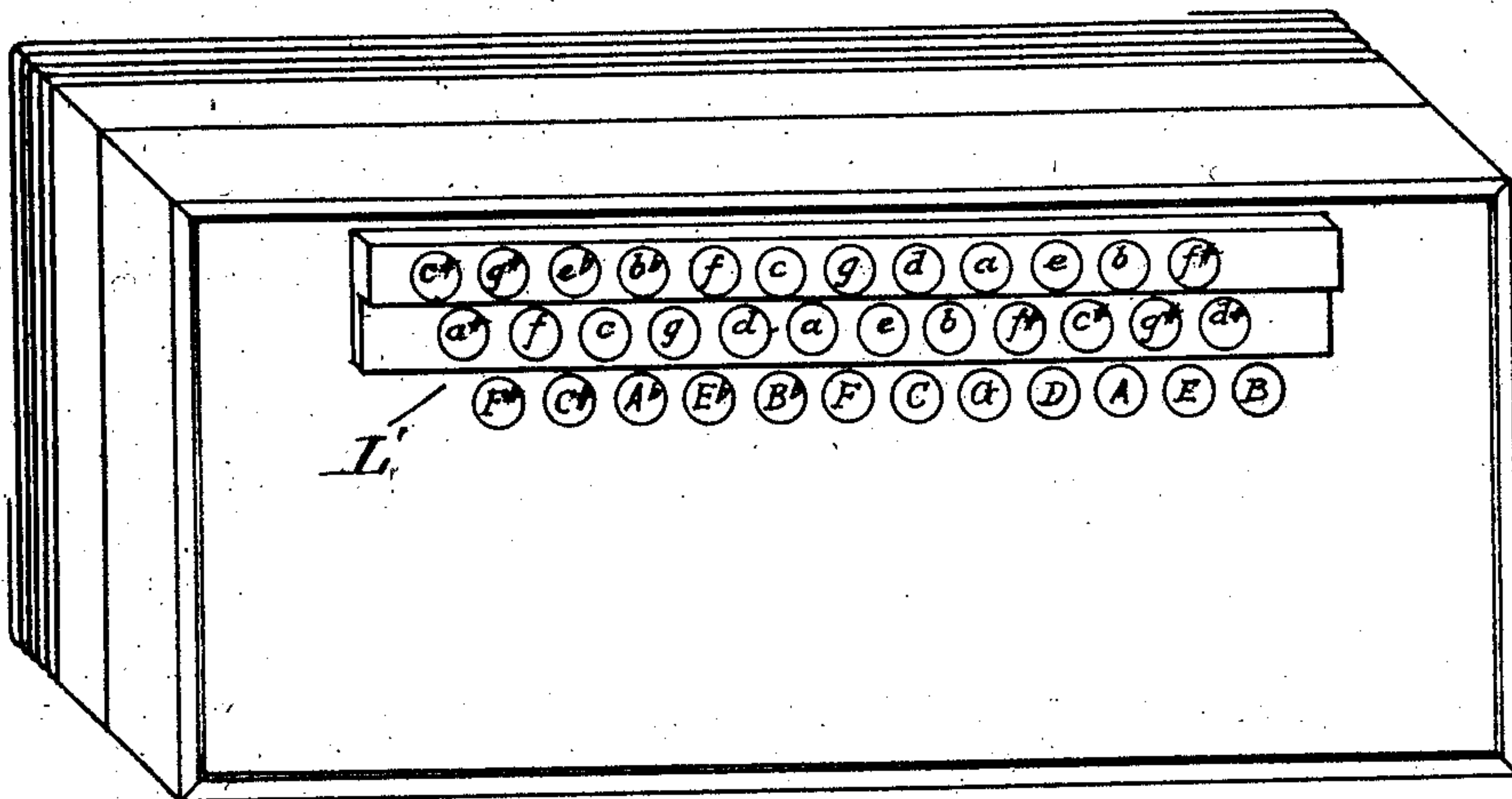
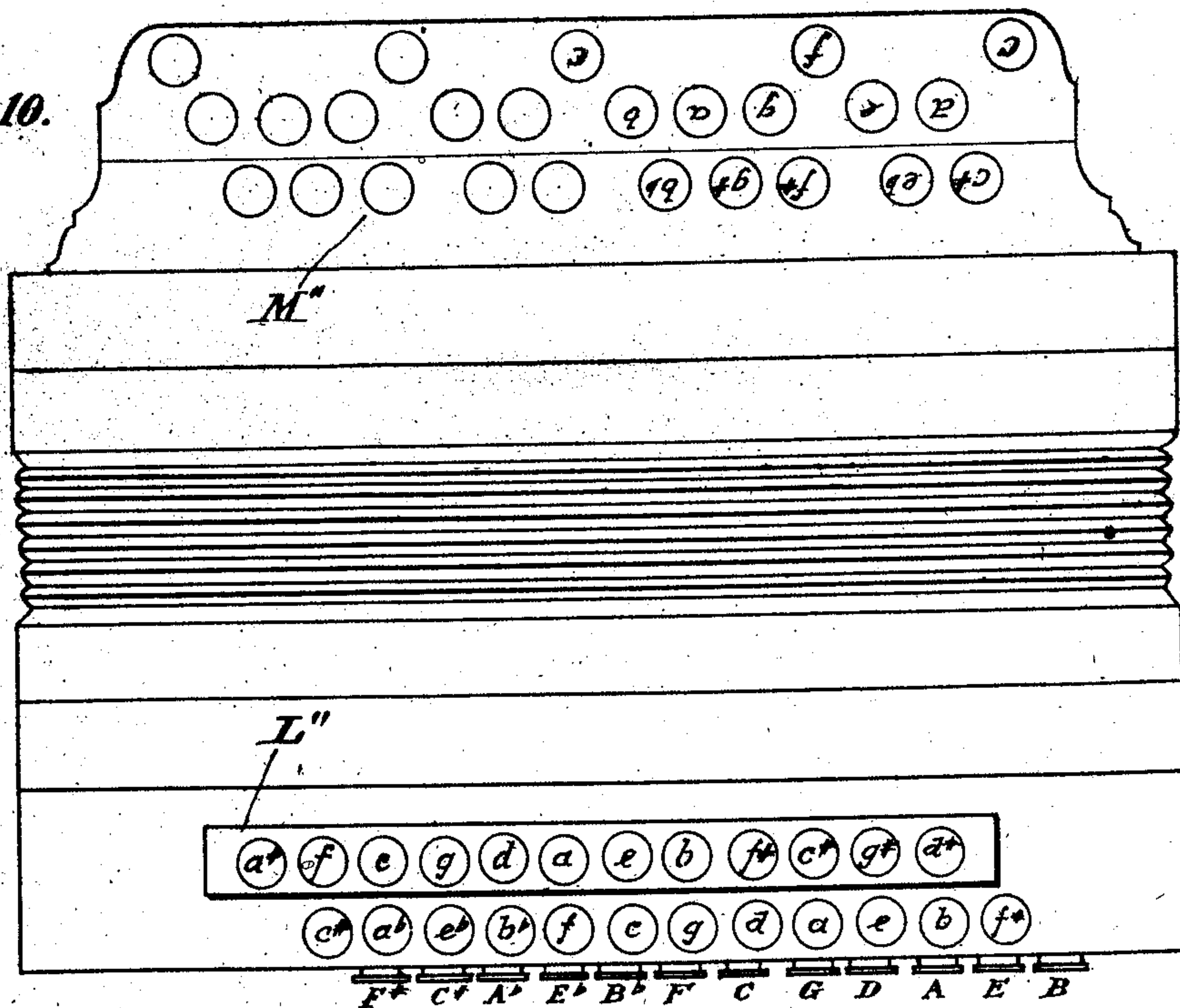


Fig. 10.



Witnesses
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Louis M. Levy

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UNITED STATES PATENT OFFICE.

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

KEYBOARD FOR MUSICAL INSTRUMENTS.

No. 875,815.

Specification of Letters Patent.

Patented Jan. 7, 1908.

Application filed June 7, 1907. Serial No. 377,846.

To all whom it may concern:

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

The object of my invention is, to provide keyed musical instruments, which produce both melody and harmony, having keyboards in two sections; one section for playing the treble part of music, the other section being a new arrangement of keys for playing in an easy and uniform manner, the basses and harmonic accompaniments, as generally used in popular musical compositions.

The drawings which form parts of this specification, show in—

Figure 1, a plan view of a keyboard for parlor organs, pianos or similar instruments, consisting of two sections L and M, the latter being shown in part only. Fig. 2 is a full view of an instrument fitted with keyboards L and M of Fig. 1. Fig. 3 shows the keys C G E, which produce the chord of C major, also the bass C and the position of fingers in playing the four notes. Fig. 4 represents two positions of a chord of the dominant seventh. Fig. 5 shows two positions of a minor chord. Fig. 6 a diminished seventh. Fig. 7 is a plan view of an accordion fitted with keyboard section M' for the melody part, and section L' for bass and harmonic relations. Fig. 8 shows the notes controlled by the keys of section L of Figs. 1, 7, 9, beginning with the keys on the right hand. Fig. 9 is a modification representing an accordion, with the keyboard L' on the bottom. Fig. 10 is a plan view of an accordion, having keyboards similar to Fig. 7; showing another application of the same principle.

Keyboard M of Figs. 1 and 2 consists of two to four octaves of keys, similar to the usual piano keyboard and is intended for the melody or treble part of music; the same is the case with keyboard M' in Fig. 7, but with the exception, that keys E and B are out of their usual place; thereby the distance between a note and its octave is shortened, and the keyboard can be more easily governed with four fingers as used in playing accordions. The left hand section L of Figs. 1 and 2 is an arrangement of keys in three rows; the first row being on the same level with the white keys of section M, the second and third

row being successively and gradually raised above and behind row I and row II respectively. Keyboard L shown in Figs. 1, 2, 7, 9, 10, consists of three ranks or rows of keys, of which the lowest rank produce or control 12 to 14 low tuned basses following successively in fifths, and the keys in the two upper ranks control notes for harmonic accompaniments, also following successively in fifths.

In Figs. 1, 7, and 9 each key of the second row of keyboard L produces the major third (or its octave as indicated by grace notes in Fig. 8), and each key of the third row produces the fifth of the corresponding bass note below; for example, the keys in rows II and III corresponding to bass A produce the notes C# and E. In Fig. 10 this order of rows is changed, the second row controls the fifths, and the third row controls the thirds row in the second place, therefore the keys corresponding to bass A produce the notes E and C#, which are the fifth and major third in the second and third place respectively. The basses on these keyboards are to be played with the thumb as a rule, but may be struck with other fingers also, to obtain passages.

The harmonic chords used for accompaniments in popular music, are produced with the fingers in the positions shown in Figs. 2, 3, 4, 5, and the same positions serve for chords in all keys in a uniform manner.

Instruments of the character of piano or organ, fitted with keyboards L and M (Figs. 1, 2) may be equipped with reeds, strings, or both combined, or with any kind of sound producing agents, which can be controlled by means of keys. Such instruments may also be made folding and portable.

The advantages of this keyboard are: 1st, accompaniments in all major or minor keys are produced in a uniform and simplified manner. 2nd, the difficulties of playing in all keys are diminished. 3rd, low basses and high pitched accompaniments, as desirable in popular music, are produced. 4th, the basses are easily alternated in fifths. 5th, a "sustained bass" effect. 6th, it can be played without much knowledge of musical notation or harmony. The bass key board L in Fig. 7 is constructed on the same principle as that shown in Fig. 1, the basses are situated on the bottom of the accordion near the front edge, and are to be played with the thumb; the two upper rows controlling the notes for accompaniments are placed on

the lower front of the instrument near the bottom edge. The manner of playing accompaniments is the same on this keyboard as illustrated in reference to Fig. 1.

5 The arrangement of keys shown in section L' Fig. 10 requires positions a trifle different from those described in reference to Fig. 1, but the effects obtainable and manner of playing are the same.

10 In accordions many new advantages are obtained by these keyboards: 1st an easy chromatic scale, 2d playing from piano notation with more facility, 3d a "sustained bass" effect, 4th more correct accompani-
15 ments and even bass solos may be produced, 5th many new ways to play the bass clef, which were impossible heretofore.

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

20 1. In musical instruments, controlled by means of keyboards, the combination of two separate keyboards and sounding devices controlled by the keyboards; one keyboard being similar to the usual piano keyboard
25 and having a compass of two to four octaves; the second keyboard having keys in three rows parallel to one another and to the first keyboard, the rows being offset laterally with relation to one another, so that their keys
30 may be struck simultaneously in successive parallel series, by the fingers of the left hand; the keys in the lowest row, controlling basses, ranging in bass-clef from C below the staff to C within the staff; the keys in the two upper
35 rows, controlling harmonic accompaniments, ranging in pitch one or two octaves higher than said basses, the sounding devices con-

trolled by the keys of each row being tuned successively in fifths from one end of the row to the other; the first keys of the two upper 40 rows controlling the major third and fifth of the note controlled by the first key of the lowest row.

2. In musical instruments a keyboard controlling basses and accompaniments, and 45 consisting of three rows of keys; corresponding sounding devices tuned successively in fifths, the devices controlled by the first keys of the second and third rows being tuned to give the major third and fifth of that con- 50 trolled by the first key of the first row.

3. An accordion having a melody keyboard, similar to the usual piano keyboard, the keys controlling the notes E and B in each octave being placed slightly out of the rank 55 and nearer to the top edge of the keyboard, the second keyboard controlling basses and accompaniments and consisting of three rows; the first and lowest row controlling the basses and being placed on the bottom of the 60 accordion near the front edge, the second and third rows being placed on the front of the accordion, near the bottom edge; the sounding devices controlled by the keys of each row being tuned successively in fifths, 65 and the sounding devices controlled by the first keys of the rows being tuned to correspond as tonic bass, major third and fifth, substantially as set forth.

JOSEPH C. HOFBAUER.

Witnesses:

OSCAR BOLL,

CHARLES F. SPEER.