PATENT SPECIFICATION

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COMPLETE SPECIFICATION

Improvements in or relating to Electrical Musical Instruments

We, AB FRILI, a Company organised under the laws of Sweden, of 6, Industrivägen, Solna, Sweden, do hereby declare the invention, for which we pray that a patent may be granted to us, and the method by which it is to be performed, to be particularly described in and by the following statement:

The present invention relates to an electrical, preferably an electronic musical instrument, that is to say an instrument in which the sounds to be produced by the instrument are generated in the form of or transformed into corresponding electrical voltages or currents which after amplification, if desired, are fed to the sound reproducing means of the instrument.

An object of the invention is to provide an instrument on which a single performer may in a relatively simple manner produce accompanying sound and rhythm effects corresponding to those sound effects which are produced, for example, by the so-called rhythm section of a modern orchestra, while simultaneously playing a desired melody and harmonies thereto, for example, on a key-board.

A musical instrument according to the invention is characterised by at least two self-returning pedals controlling electrical contacts connected to means for producing electrical signals corresponding to desired noise signals, the contacts of the one pedal being arranged to pass or block the electrical signals to the sound reproducing means of the instrument and the contacts of the other pedal being arranged by means of suitable circuit elements and by suitable connections to the electrical sound producing means and to the contacts of the first pedal to determine desired modification or completion of the sounds produced by actuating the first pedal.

By "modification" in the sense of the invention is meant a change of the sound initiated by actuating the first pedal, for example, so that this sound is weakened or amplified, or changed with respect to the sound character or the like. By "completion" is meant the production of sounds before, simultaneously with or after the sounds initiated by the first pedal, especially for obtaining rhythmical effects which are suitable for accompanying purposes.

In an embodiment of the invention the first pedal is arranged by means of its contacts to pass a bass tone from an oscillator, multivibrator or other bass tone generator, said bass tone being selected by means of other pedals or keys, the first pedal also being arranged to pass accompanying sounds of other character, for example, sound effects such as produced by a cymbal, a drum or other beat instrument, so that these tones or other sounds are reproduced in the sound reproducing means of the instrument without attenuation while the other pedal is arranged by means of its contacts to bring about an attenuation or damping of the sound effects produced by the first pedal and/or an attenuated continuation of this sound effect as the first pedal is released after having been actuated. In these respects many modifications are possible for meeting different demands for rhythmical effects to be produced by a single performer in a simple manner.

The invention will hereinafter be more fully described with reference to the accompanying drawings showing an embodiment of the electronic part of the instrument with control circuits according to the invention.

Figure 1 shows the circuit diagram of an embodiment of a bass tone generator and a so-called "gate stage" by means of which a bass tone may be initiated and ended in a suitable manner;

Figure 2 shows the circuit diagram of an embodiment of a device for producing other accompaniment sounds, more specifically

such sounds which are produced by means of a cymbal or a drum which is treated with a so-called "whisk";

Figure 3 shows the circuit diagram of an embodiment of a pedal arrangement according to the invention comprising electrical contacts, circuit elements and connections to terminals shown in Figures 1 and 2.

The instrument according to the invention comprises conventional means for amplifying the generated sound frequency oscillations and for reproducing said oscillations after amplification. These means and the exterior of the musical instrument will not be described since they are independent of the invention and may be the object of different design for suiting various demands.

In Figure 1, V1 and V2 designate two electronic tubes, in the form of a double triode, which are interconnected in such manner as to form a multivibrator. The cathode of V1 is connected to earth, the grid of the triode is connected to the point of connection between a condenser C1 and a resistance R1 and its anode is connected to the positive terminal + of the anode voltage source through the resistance R3 and a further resistance R12. The cathode of V2 is connected to earth through the resistance R6 and the components C2, R2 and R4 are connected in the same manner as C1, R1 and R3. The terminal of C1 remote from the grid is connected to the anode of V2. C2 is connected in a similar manner. The terminals of the resistances R1 and R2 remote from the grid are connected to each other and also connected to a chain of resistance *r*1, *r*2, *r*3 etc., the other end of this chain being connected to earth.

Between the resistances of this chain tapping points are arranged, which may be connected to earth by means of a contact actuated by a corresponding pedal or key of a pedal group or keyboard for playing a melody. The end of the chain of resistances remote from the earthing point of the chain is connected to + through the variable resistance R5 and the resistance R12. Since the contacts of the pedals or keys are arranged to short-circuit the resistances below the corresponding tapping point of the chain *r*1, *r*2 etc. the grids of the multivibrator are set to different potentials which results in different frequencies of the oscillator. The steps are chosen in such a manner that they correspond to the pitch intervals of the chromatic scale.

In order to avoid initial transient oscillations of the oscillator or multivibrator at the start being reproduced in the sound reproducing means of the musical instrument, or generally speaking, in order to produce an enjoyable striking and ending of a note, a so-called gating stage, V3, with suitable circuit elements is provided. The cathode of V3 is connected to the cathode of V2 so that the triode V3 is controlled on its cathode by means of the generated oscillation. The anode of V3 is connected to + through the resistances R10 and R12. A condenser C3 is connected between the grid and earth. Furthermore the grid is connected through the resistance R9 to the negative terminal of a grid voltage source V_g and via the resistance R8 and the condenser C4 to earth. The terminal 103 is connected between R8 and C4, it being understood that this terminal is to be connected to the corresponding terminal 103 of the pedal arrangement according to Figure 3.

The output of V3 is through the condenser C5 connected to the grid of the amplifying stage V4 through the resistances R14 and R15. The cathode of V4 is connected to earth through the cathode resistance R7 and a resistance R13 is connected between earth and the grid of V4. The anode of V4 is connected to + through the anode resistance R11. The point of connection between C5 and R15 is connected to earth through the condenser C6. The point of connection between R14 and R15 is connected to earth through a parallel resonant circuit consisting of the inductance L1 and the capacitance C7. This L—C circuit together with R15 and C6 produces the desired tone character of the signal transmitted from the oscillation generator V1, V2, so that signals produced by the circuit arrangement will be satisfying from the musical standpoint. It will for example correspond to a double bass tone or the like. The signal, after further amplification, if desired, is fed to a sound reproducing means of the musical instrument.

In order to stabilise the anode voltage the two voltage stabilising tubes V5 and V6 are connected in series between earth and the terminal of R12 not connected to +.

The circuit arrangement according to Figure 1 operates in the following manner:

In the non-operative condition the stage V3, the so-called gating stage, is blocked by the negative voltage of the bias voltage source V_g. The multivibrator V1, V2 operates on a frequency which is set by a melody tone selecting pedal or key of the musical instrument, said pedal or key being associated with a corresponding tap between the resistances of the chain *r*1, *r*2, *r*3 etc. If the terminal 103, which is connected to a "rhythm determining" pedal, which will be described in more detail with reference to Figure 3, is connected to earth the potential of the grid of V3 is raised so that the tube is conducting and transmits the generated tone frequency signal which is generated in V1, V2, a sufficient time interval previous to the earthing of contact 103, so

that the signal has passed its initial transient part on the frequency which is selected by actuating the pedal or key connected to the tap of the chain *r*1, *r*2, *r*3 etc. referred to. When the terminal 103 is connected to earth the tube V3 will not be conducting at once, since it takes a certain time for the condenser C3 to discharge over the resistance R8, said condenser C3 having previously been charged negatively by the bias voltage source V_g. The resistance R9 is much larger than R8, so that V_g cannot maintain the negative voltage on the grid of V3 when the terminal 103 is connected to earth. Thus, when the terminal 103 is connected to earth the note is not initiated abruptly but softly with a pleasant attack, said note not being transmitted until it has been stabilised after its transient initial portion. When the terminal 103 is connected to earth the note does not cease abruptly which would be unpleasant musically but "dies away" in similar manner to the note produced by a natural instrument, since it takes a certain time for the bias voltage source to charge the condensers C3 and C4 through the large resistance R9. Thus, the gating stage V3 makes possible both the beginning and ending of the note in a musically satisfactory manner.

The circuit arrangement according to Figure 1 is intended for producing typical bass notes for accompaniment purposes. Figure 2 shows a circuit arrangement for a device intended for producing other types of sound which are suitable for accompaniment, especially sounds corresponding to those which are produced by means of a cymbal or by a drum which is treated with a so-called "whisk."

This circuit arrangement comprises according to the invention a primary stage with an electronic tube (or transistor) which is coupled for generating a rich frequency spectrum, for instance a noise spectrum, in the sound frequency range, means for passing or blocking these signals, other means for modifying the noise signal for obtaining a desired sound effect and means for imposing a desired damping or attenuation of the signal coming from the circuit arrangement, said signal being fed, after amplification, if desired, to the sound reproducing unit of the instrument.

In Figure 2 V10 designates a tetrode, the cathode and both grids of which are connected to earth, while the anode is connected to the positive terminal of an anode voltage source through the resistance R20. By this coupling the tube V10 will generate a continuous noise signal, that is to say, a substantially continuous spectrum of sound frequencies. The noise signal is fed to the grid of the triode V11 through the condenser C20 and the coupling resistance R22, the end of which remote from the grid is connected to the point of connection between the condenser C20 and a resistance R21, the other end of which is connected to earth.

The cathode of V11 is connected to earth through the resistance R25 and the anode is connected to a terminal 101 through the series connection of the resistances R23 and R24. The point of connection between these resistances is decoupled to earth through the condenser C21.

The terminal 101 is intended to be connected to the terminal with the corresponding designation of the pedal arrangement according to Figure 3 which will be disclosed in more detail herein below. In said pedal arrangement the terminal 101 can be connected to the positive terminal of the anode voltage source. The stage V11 is connected through the condenser C22 to the grid of a stage V12. Between this grid and earth a network for modifying the transmitted noise signal is inserted. The network consists of an L—C—circuit comprising the inductance L2 and the condensers C23 and C24, the condenser C23 being connected in such manner that it can be shifted out of circuit by means of a switch S1, so that it will be possible to choose between two alternatives with respect to oscillation characteristics of the L—C—circuit and thus with respect to the character of the sound signal which is fed to the grid of tube V12. One of these characteristics may for example correspond to the sound produced on a drum by means of a "whisk" in the "rhythm section" of a modern orchestra. The other signal character may for example correspond to the sound which is obtained by beating a cymbal plate. The cathode of tube V12 is connected to earth through the cathode resistance R26 while the anode is connected to + through the resistance R27. From the anode of V12 the amplified signal is taken through the condenser C25 and the resistance R28 after the signal has been damped, if desired, by means of the condenser C26, one terminal of which is connected to the anode of V12 and the other terminal of which is connected to a second terminal 102 which through a contact of the pedal arrangement according to Figure 3 is connectable to earth.

When the terminal 101 is connected to the positive terminal of the anode voltage source and the terminal 102 is not connected to earth the signal obtained from the output of the circuit arrangement according to Figure 2 will produce an undamped, relatively strong or sharp sound corresponding for example to the sound obtained by a relatively hard treatment of the drum of a modern orchestra by means of a "whisk." When the damping condenser C26 is made operative by connecting the terminal 102 to

earth, a softer "whisk"-sound is obtained from the sound reproducing means of the instrument. In this manner it is possible to "phrase" the "whisk"-sound in a desired manner.

In Figure 3 an embodiment of a pedal arrangement according to the invention is shown schematically. The device comprises two pedals P1 and P2 which may be mounted side by side either as one unit or associated with pedals which may be arranged for selecting single notes for instance from a device according to Figure 1. In the latter case each of these pedals may, as mentioned before, be connected to one tapping point between the resistances of the chain of resistances *r*1, *r*2, *r*3 etc., it being possible to substitute the pedals by keys of a keyboard as hereinbefore described.

The pedal P1 is coupled with the make contacts *c*1 and *c*2, while the pedal P2 operates the make contacts *c*3, *c*4 and *c*5. One of the terminals of the contact c1 is connected to the positive terminal + of the anode voltage source, the other being connected to the terminal 101 which is connectable to the terminal with the corresponding designation in Figure 2. The one terminal of the contact *c*2 is connected to earth, the other being connected to the one terminal of contact *c*5. This contact may be short-circuited by the switch S2. The other terminal of contact *c*5 is connected to the terminal 103 which can be connected to the terminal with the corresponding designation in Figure 1. The one side of the contact *c*3 is connected to the terminal 101, the other side being connected to earth through the series connection of a resistance R30 and a condenser C30. The one side of contact C4 is connected to earth, the other side being connected to the terminal 102 which can be connected to the terminal with the corresponding designation in Figure 2.

By actuating the pedals P1 and P2 the instrument operates as follows:—

When only the pedal P1 is actuated the contact c1 will cause an undamped "whisk"-sound (or a "cymbal"-sound) to be reproduced in the sound reproducing means of the instrument, the sound being generated and "struck" in a suitable manner in the circuit arrangement according to Figure 2. At the same time a bass tone or the like which is generated and "struck" in the circuit arrangement according to Figure 1 is reproduced by the sound reproducing means, provided that the switch S2 is closed or the pedal P2 is operated.

When only the pedal P2 is actuated without previous actuation of the pedal P1 nothing happens.

When the pedal P2 is actuated after P1 has been actuated and is in its contact closing position the contact *c*4 causes the condenser C26 to be connected to earth and thus to damp the signal coming from the circuit arrangement according to Figure 2, so that this signal becomes more soft and corresponds to the sound produced by light treatment of a drum of a conventional orchestra by means of a so-called "whisk." If the switch S2 was open the contact *c*5 would cause a bass tone to be reproduced by the sound reproducing means of the instrument.

The closing of contact *c*3 causes the condenser C30 to be charged from the positive terminal of the anode voltage source through resistance R30. This results in that when the pedal P1 is again released, while the pedal P2 is held in the contact closing position, the terminal 101 is disconnected from the positive terminal of the anode voltage source, but receives a certain decreasing anode voltage from the relatively large condenser C30. The "whisk"-sound from the circuit arrangement according to Figure 2 is therefore not interrupted abruptly but dies out successively, and this effect is much used, in that it makes it possible to produce many different rhythm effects which are required in modern music.

A typical rhythm effect which may be produced by the device referred to is the following: Shortly before the first part of a beat of a musical piece the pedal P2 is actuated which results in a relatively damped "whisk"-sound being reproduced in the sound reproducing device of the instrument owing to the remaining charge of the condenser C30.

Then, exactly on the first part of the beat the pedal P1 is actuated for a moment, the pedal P2 still being held down in its contact closing position. This results in that the condenser C30 is charged through the contacts *c*1 and *c*3 and at the same time a damped, decreasing "whisk"-sound is reproduced. Moreover the contact *c*2 is connected to earth, so that the terminal 103 (through *c*5, which is closed at this moment) receives earth potential with the result that a bass tone is heard in the sound reproducing means.

On the second part of the beat the pedal P1 is again actuated for a moment and at the same time the pedal P2 is released, whereby an undamped, short "whisk"-sound is reproduced, since the contacts *c*3 and *c*4 are at this moment opened. At the same time the terminal 103 receives earth potential if the switch S2 is closed, which does not happen if the switch is open, since the contact *c*5 is already open.

Such a rhythm which comprises two beat parts and which may be repeated is a typical modern rhythm produced by the rhythm section of a conventional orchestra.

It is evident that it is possible to produce

other different rhythm effects by means of an instrument according to the invention.

The switch S1 is adapted for adjusting the circuit L2, C23, C24 to different sound characters and it is to be understood that

V1, V2 = ECC83 (double triode)
V3, V4 = „ „
V5, V6 = 90C1

R 1 = 2.2 M Ω
R 2 = 2.2 M „
R 3 = 47 k „
R 4 = 47 k „
R 5 = 10 k „ + 68 k
R 6 = 1 k „
R 7 = 1 k „
R 8 = 68 k „
R 9 = 1.5 M „
R10 = 68 k „
R11 = 47 k „
R12 = 5 k „
R13 = 100 k „
R14 = 22 k „
R15 = 150 k „

In an embodiment of the circuit arrangement according to Figure 2 the components had the following values:—

V10 = 2D 21
V11, V12 = ECC81 (double triode)

R20 = 68 k Ω
R21 = 470 k „
R22 = 100 k „
R23 = 100 k „
R24 = 10 k „
R25 = 1 k „
R26 = 1 k „
R27 = 100 k „
R28 = 50 k „
C20 = 0.01 MF
C21 = 0.01 MF
C22 = 0.01 MF
C23 = 1000 pF
C24 = 500 pF
C25 = 2200 MF
C26 = 2200 MF
L = 1 H

The invention is not restricted to the embodiments shown and described, since these embodiments may be modified in different ways within the scope of the invention.

WHAT WE CLAIM IS:—

1. An electrical musical instrument comprising two contact units constructed to be actuated by self-returning pedals or keys, and a circuit arrangement for generating electrical signals with a frequency spectrum corresponding to that of noise, that is to say, a continuous spectrum in the sound frequency range, the contact units being adapted by means of electrical circuit elements to impose different characters upon the noise signal obtained from the circuit arrangement.

2. An electrical musical instrument according to claim 1, in which one contact unit is adapted by means of circuit elements to cause a slowly decreasing noise sound to be obtained from the instrument, the other contact unit being adapted by means of circuit elements to cause a noise sound to be obtained from the instrument which is relatively rapidly decreasing as compared with the noise sound obtained by actuating the first contact unit.

3. An electrical musical instrument according to claim 1, in which at least the one contact unit comprises a contact constructed to control a device for generating bass tones having regular frequencies, the tones being selectable by means of bass tone selecting means, such, for example, as keys.

4. An electrical musical instrument characterised by at least two self-returning pedals, which are constructed to control electrical contacts connected to means for generating electrical signals corresponding to noise signals, the contacts of the one pedal being adapted to pass or block the electrical signals to the sound reproducing means of the instrument, and the contacts of the other pedal being adapted by means of suitable circuit elements and by suitable connections to the electrical sound generating means and to the contacts of the first pedal, to determine desired modification or completion of the sounds produced by actuating the first pedal.

5. An electrical musical instrument according to claim 4, in which a contact controlled by the second pedal is adapted by means of suitable circuit elements to impose a damping of the sound effects produced by actuating the first pedal.

6. An electrical musical instrument according to claim 4, in which a contact controlled by the second pedal is adapted by means

this makes it possible to produce still more variations of the rhythm effect.

In a practical embodiment of the circuit arrangement according to Figure 1 the components had the following values:—

L1 = 10 H
C1 = 2200 pF
C2 = 2200 pF
C3 = 0.12 MF
C4 = 0.12 MF
C5 = 0.1 MF
C6 = 0.25 MF
C7 = 0.18 MF

of suitable circuit elements to cause a diminution of the sound effect produced by means of the first pedal, after the release of the first pedal.

7. An electrical musical instrument, substantially as hereinbefore described and illustrated in the accompanying drawings.

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856,500 COMPLETE SPECIFICATION
1 SHEET

This drawing is a reproduction of the Original on a reduced scale.

FIG.1

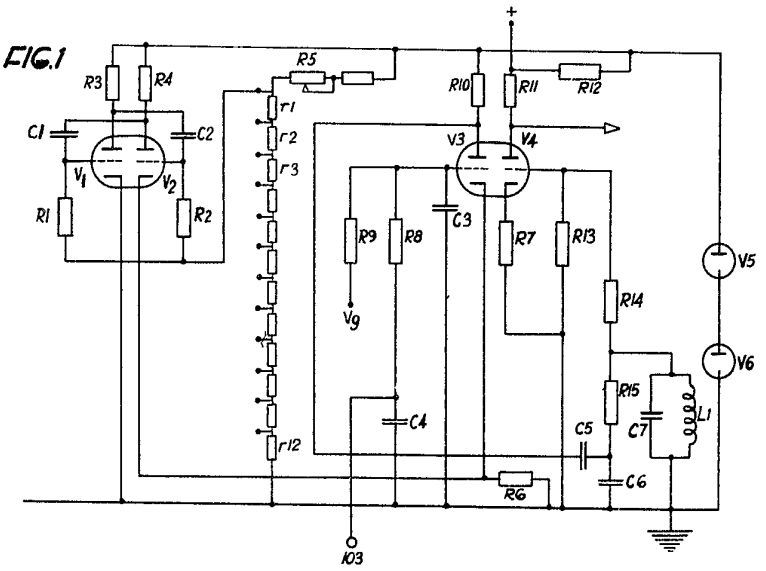

FIG.2

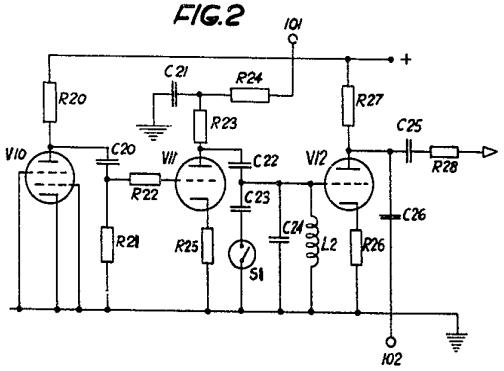

FIG.3