

### SPEAKING MACHINE

Wolfgang Kempelen

Pressburg 1791

The apparatus consists of a small wooden box to which a bellows – the “lungs” – is attached. On the opposite side is a rubber horn, the “mouth.” If the bellows is worked, air enters the box, the “windchest.” This air is fed through various flaps and valves, including the “nose.” The right hand works the levers and valves in the windchest, the left hand manipulates the flexible horn, which finally produces the “voice.”

production: Jakob Scheid, Vienna 2001/02

material: Perspex, wood fiberboard, silicone, nylon, razor-blade, brass, metal needle, rubberized cotton, metal spring  
Lender: Brigitte Felderer, Ernst Strouhal, Vienna  
University of Applied Arts

#01

### RHYTHMICON

Leon Theremin

New York 1931

Each key controls a lamp whose light triggers a repeated tone by means of mirrors, two rotating wheels (one for pitch and one for rhythm) plus a photocell. Pitches and rhythms follow the same arithmetic progression as the harmonic series. When depressed, each of fifteen keys sounds its own specific rhythm, from one to fifteen equal divisions of a beat, on a pitch that corresponds to the one to fifteen partials in the harmonic series. The speed can be regulated independently of rhythm.

production: Leon Theremin, Moscow 1963

material: Wood, keyboard, lamps, mirrors, two metal wheels, photocell, tube amplifier  
Lender: Andrej Smirnov, Theremin Center Moscow

#02

### TRAUTONIUM

Friedrich Trautwein

Berlin 1930

Pressing a wire down over a metal rail (bandmanual) regulates the current by adjusting the resistance, which, in combination with a gas discharge tube (thyatron) and a resistor, generates a saw-tooth vibration rich in harmonics. The pressure also controls the volume. Various filters can be used to create different timbres. Wind instrument sounds are obtained using a resonance circuit. The device is not fitted with an amplifier and was therefore connected to a radio. Controls are used to adjust the pitch range.

reproduction: Doepfer Musikelektronik GmbH, Munich/ Hauk Museumstechnik, Hassfurt 1999

material: Wood, two bandmanuals, analogue VCO, Thyatron switching with resonance circuits  
Lender: Vienna Museum of Technology

#03

### MIXTURE TRAUTONIUM

Oskar Sala

Berlin, from 1950

As with the trautonium, the instrument is played using the bandmanuals. A high-frequency master oscillator is used to produce subharmonics by means of frequency dividers. These subharmonics are combined to create a mixture (the term used for a specific type of organ stop) by means of a selection switch. This generates an idiosyncratic synthetic sound that is completely unlike that of any other known electronic instrument.

reproduction: Doepfer Musikelektronik GmbH, Munich/ Hauk Museumstechnik, Hassfurt 1999

material: Wood, two bandmanuals, analogue VCO, analogue filters, four digital frequency dividers per manual  
Lender: Vienna Museum of Technology

#04

### ONDES MARTENOT

Maurice Martenot

Paris 1928

The ondes Martenot33 is based on the overlaying of two high-frequency oscillations and making the difference audible by means of an amplifier. The drawer operated with the left hand contains a controller to regulate the volume as well as buttons to control timbre and to transpose the pitch. The instrument can be played on the keyboard, while a draw-string allows glissandi. The instrument has a range of seven octaves. A special feature is the design of the loudspeakers, one being fitted with strings and one with metal platelets for resonance.

reproduction: Soci t  Ondes Musicales Martenot, Paris 1960

material: Wood, keyboard, draw-string with ring, tube generators, tube amplifiers, mel filter, noise generator, sinus generator, ring modulator, three loudspeakers  
Lender: Jean-Louis Martenot, Paris

#05

### SUBHARCHORD II

Ernst Schreiber

Berlin 1959-1966

The keyboard, designed to react to pressure in order to regulate volume, has a pitch range of three octaves and controls a main generator. The latter, by dividing the frequencies in a ratio of 2:1, generates seven octaves for each key (1' to 64'), hence a total of ten octaves per keyboard. The subharmonic mixtures are produced by four secondary generators whose frequencies are generated by dividing the frequency of the main generator (1/2 to 1/29). Mel and formant filters as well as ring and choir modulators in interaction with the mixtures allow the creation of a wide variety of timbres.

production: RFZ, East Berlin 1968

material: Metal, plastic, keyboard, control generator, vibrato and tremolo generator, binary frequency divider, subharmonic frequency divider, mel filter, noise generator, sinus generator, ring modulator, tube oscillators  
Lender: Andrej Smirnov, Theremin Center Moscow

#06

### THEREMIN

Leon Theremin

Petrograd ca. 1919

The instrument is based on the principle of induction and the natural capacitance of the human body. Sound is generated by two high-frequency oscillators – one with a fixed frequency, the other variable – and the difference between them. The position of the right hand in respect to the right antenna alters the amount of the capacitance of the variable oscillator and thus determines pitch. The position of the left hand to the left antenna controls volume via changes in voltage.

production: Soci t  Ondes Musicales Martenot, Paris 1960

material: Wood, keyboard, draw-string with ring, tube generators, tube amplifiers, mel filter, noise generator, sinus generator, ring modulator, tube oscillators  
Lender: Andrej Smirnov, Theremin Center Moscow

#07

### TERPSITONE

Leon Theremin

New York 1930

The terpsitone is a variant of the theremin, and has a metal plate beneath a dance platform that acts as an antenna, thus allowing the vertical movement of the entire body to regulate changes in pitch. A second antenna behind the dancer is used to control volume through horizontal movement. A special mechanism limits the instrument to semitones only.

production: Emerich Spielmann, Vienna 1929

material: Wood, keyboard, pedals, synchronous motor, serrated metal tone wheels, permanent magnet, cogwheel drive, tube amplifier  
Lender: Vienna Museum of Technology

#08

### MAGNETON

Wilhelm Lenk / Rudolf Stelzhammer

Vienna 1930

Twelve sets of steel cogwheels rotate in front of recording magnets with speeds at a ratio of 1:1.059 (corresponding to the frequency ratio between adjoining semitones). One set consists of fourteen cogwheels, but the keyboard covers a range of four octaves (the pitch range from 16' to 1' being eight octaves), and thus it is obvious that the remaining cogwheels, thanks to the different shape of their cogs, serve the determination of the timbre. The periodic changes in the magnetic field in the coils generate a tone-frequency alternating current that can be processed using filters or mixed with other tone frequencies. It was this latter method that was used by Laurens Hammond four years after Stelzhammer in the USA.

production: Emerich Spielmann, Vienna 1929

material: Wood, keyboard, toothed steel discs, recording magnets, tube amplifier  
Lender: Vienna Museum of Technology

#09

### SUPERPIANO

Emerich Spielmann

Vienna 1929

Each of the twelve black celluloid disks has a pattern of slits or holes cut into it in concentric circles, representing seven octaves of a note, e.g. all Cs. Since the instrument is fitted with twenty-four disks, two rows of twelve, each encoded with different wave patterns, it is possible to produce harsher as well as softer tones. The graphic representation of the waveform is read by small lamps and selenium cells, and the signal is amplified. The brightness of the light sources is regulated by variable resistors, one for each key, with the effect that volume is controlled by the degree of pressure applied to the key.

production: Welte & S hne, Freiburg/Br. 1910

material: Wood, keyboard, pedals, synchronous motor, serrated metal tone wheels, permanent magnet, cogwheel drive, tube amplifier  
Lender: Vienna Museum of Technology

#10

### HAMMONDORGAN

Laurens Hammond

Chicago 1935

The cogwheel generator contains 91 tone wheels with a varying number of cogs driven by a synchronous motor, the speed of which depends on the network frequency. The speeds needed to generate the 12 semitones of each octave are obtained by means of a cogwheel drive with different ratios. Drawbars are used to adjust the intensity of the partials in order to configure the sound. The chorus effect is generated by a second tone generator slightly out of tune. The rigid mechanical settings of the frequency generation mean that the organ itself cannot become out of tune.

production: Welte & S hne, Freiburg/Br. 1910

material: Wood, rolls with perforated paper tape, controlled by lead wires, leather valves, rubber cloth bellows, electric air-pump  
Lender: Vienna Museum of Technology

#11

### WELTE-MIGNON

Welte & S hne,

Freiburg/Br. 1904

Push-up play music rolls in the same way as a complete mechanical piano, but using an existing instrument. The roll is “scanned” using air sucked through a “tracker bar”, the perforations in the roll corresponding to the positions of the keys on the piano, while the dynamics of the notes are recorded in the margins of the roll. The keys are depressed by levers activated by bellows that are evacuated and filled with air in accordance with the position of the hole.

production: Welte & S hne, Freiburg/Br. 1910

material: Wood, rolls with perforated paper tape, controlled by lead wires, leather valves, rubber cloth bellows, electric air-pump  
Lender: Vienna Museum of Technology

#12

### ARISTON

Paul Ehrlich,

Leipzig 1882

The wind needed is generated by a crank mechanism driving two bellows alternately, and kept at a constant pressure by a reservoir. At the same time, the crank mechanism turns the disk using a worm gear, with a bracket pressing the disk downwards onto 24 levers. As the board turns, the levers come underneath the perforations and spring upwards into the hole. This opens the corresponding valve and allows the air to flow through the free reed (harmonic sound) behind the valve. One song lasts one turn of the board, in other words about 45 seconds.

Made by Leipziger Musikwerke, previously under the name Paul Ehrlich, Leipzig 1896

material: Wood, metal, two bellows and a reservoir; crank mechanism with worm gear, press board perforated discs  
Lender: Vienna Museum of Technology

#13

### EDISON HOME PHONOGRAPH

Thomas Alva Edison,

Menlo Park, USA 1877

The phonograph is fitted with a spring motor that must be wound up with a crank handle before being played. A switch is used to start the drive for the cylinder drum and the spindle guide. A sapphire needle reads the grooves in the cylinder and transmits the sound waves by means of a lever to a membrane in the reproducer. From the reproducer, the vibrations are transmitted directly to the horn, where they are amplified. Playing time is two or four minutes depending on the type of cylinder.

production: National American Phonograph Co., Orange (USA) 1908

material: Oak casing, black enamel cast elements, moving parts nickelplated, spring drive with hand crank, spindle guide and cylinder, trumpet-shaped horn  
Lender: Christian Wittmann, Wolfgraben

#15

### GRAMMOPHONE

Emile Berliner

Washington 1887

The gramophone is equipped with a spring-driven motor that is wound up with a crank. A lever is used to start the drive that operates the turntable. The shellac disk is “read” by a steel needle that transmits the lateral vibrations of the groove in the disk to a membrane in the pickup via a small lever. The tonearm then transmits the vibrations to the horn, where they are amplified. The groove on the disk runs in a spiral from the outside to the center and allows a recording of around three minutes.

production: National American Phonograph Co., Orange (USA) 1908

material: Oak casing, black enamel cast elements, moving parts nickelplated, spring drive with hand crank, spindle guide and cylinder, trumpet-shaped horn  
Lender: Christian Wittmann, Wolfgraben

#16

### MAGNETOPHON

Fritz Pfeumer

Dresden 1928

A recorder-converter (recording head) converts audio-frequency electrical signals into magnetic fields that cause a permanent magnetization of the magnetophon tape as it passes the head at a constant speed. When played back, these magnetic fields induce voltages in the playback converter (playback head) and are made audible by means of amplification in a loudspeaker. The constant mechanical tension of the tape is achieved by a “sound motor” for transporting the tape at constant speed during recording and playback, and two fast-wind motors for fast-forward and rewind. The 6.5 mm wide and 1,000 m long tape can, at a speed of 76 cm per sec., record around 21 minutes of sound.

production: Deutsche Ultraphon Gesellschaft, Berlin 1927

material: Wood, two gramophone pickups, spring-driven motor  
Lender: Vienna Museum of Technology

#17

### TALKING PAPER

B.P. Skvortsov

Moscow 1931

A wide paper tape containing eight variable-area tracks (as used for film sound) is highlighted by a beam of light of constant intensity. As the recorded tape moves, the reflection of the beam of light varies with the changes of the sound waves. The bundle of light is then reflected by a concave mirror to a light-sensitive cell and converted into electronic oscillations. The device plays all eight tracks one after the other and then stops. In order to restart it, the playback unit must be returned to the starting position. Each strip plays for 50 minutes and can be played back around 3600 times.

production: Deutsche Ultraphon Gesellschaft, Berlin 1927

material: Wood, cassette with filmstrips (12 mm), radio valve receiver, electric motor, tonearm with ruby needle deceleration and stopping systems, tube amplifier  
Lender: Christian Wittmann, Wolfgraben

#18

### PORTABLE SHORINOPHONE

Alexander F. Shorin

Leningrad 1940

This portable device records sound on a 10 or 20 meter long strip (12 mm) of a (35 mm) cinema film in a cassette. An electrically driven hard ruby or corundum stylus cuts grooves into discarded cinema film used for reasons of economy. The film is driven by a stabilized electric motor, and the sound track is cut in a spiral. The pattern in the groove corresponds to the original sound waves. The 10 or 20 minute recordings were played back by replacing the stylus in the shorinophone with a ruby.

production: Deutsche Ultraphon Gesellschaft, Berlin 1927

material: Wood, cassette with filmstrips (12 mm), radio valve receiver, electric motor, tonearm with ruby needle deceleration and stopping systems, tube amplifier  
Lender: Christian Wittmann, Wolfgraben

#19

### WEBSTER WIRE RECORDER

Paul Ehrlich,

Leipzig 1882

This means of conserving sound is based on thetransverse-magnetization of a steel wire drawn across a recording head. This steel wire system was used as early as around 1900 by the Danish inventor Valdemar Poulsen, whose device was originally intended as a dictation machine. The Webster wire recorder was the first affordable recording device, and with a wire 2,200 meters long and a speed of 60.96 cm (24 inches) per second, could store up to one hour of sound.

production: Webster Chicago Corporation, Chicago 1948

Model: M80  
material: Wooden box with leather finish, metal, external microphone, wire coils, built-in loudspeaker, tube amplifier  
Lender: Wolfgang Ernst, Berlin

#21

### MINIFON

Protona GmbH

Hamburg 1951 – 1957

The Minifon is a small battery-powered wire tape recorder with a number of accessories (various hand-held microphones, attachable microphone, earphones, spools, batteries etc.). The hairsbreadth wire (0.09 mm) allowed recordings with frequencies ranging from 150 Hz to 3.3 kHz. The small size and the limited electronic possibilities meant that the Miniphon could only be used as a dictation device, although one spool of wire could be used for up to 300 minutes of recording at a wire speed of 20 cm per sec.

production: Protona GmbH, Hamburg 1951–1957

material: Plastic, wire spools, batteries, three earphone tubes (DF67)  
Lender: Vienna Museum of Technology

#22

### POPOV RADIO SYSTEM

Alexander S. Popov

Kronstadt 1895

This wireless transmission system consists of a radio transmitter (Ruhmkorff coil) and a receiver with coherer to register electromagnetic oscillations made audible by a sequence of sounds on an electric bell. If the transmitter button is pressed briefly, the receiver replies with a single ring, while if the key is held down, the receiver produces a series of rings. The coherer must be shaken to resensitize it, which happens automatically when the bell hammer taps the bell.

production: Popov Radio Receiver, A. S. Popov Central Museum of Communications, St. Petersburg 1978

material: Radio transmitter (Ruhmkorff coil, blocking capacitor), receiver (coherer, amplifier, electric bell, aerial)  
Lender: A. S. Popov Central Museum of Communications, St. Petersburg

#24

### DF 40 WIRED RADIO RECEIVER

Siemens & Halske AG

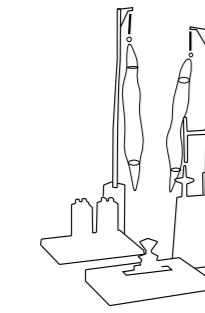
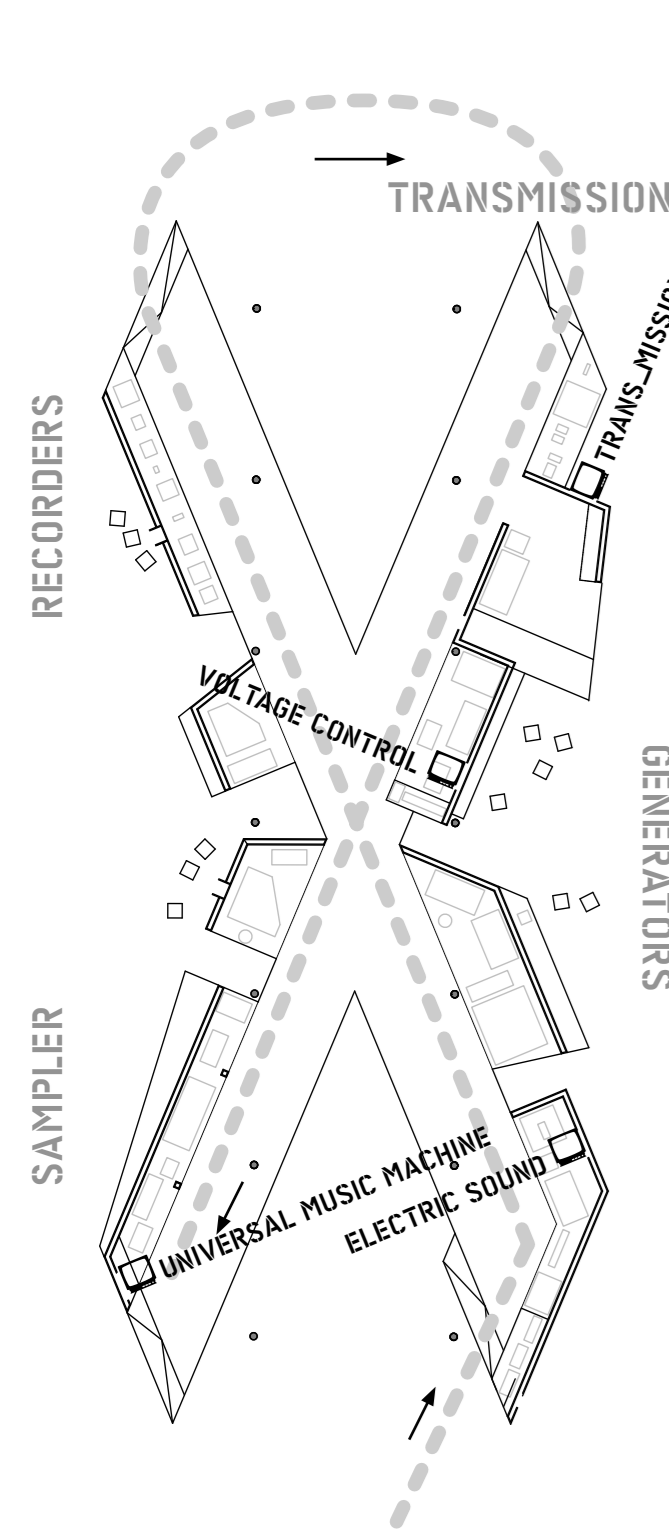
Berlin around 1939

Wired radio is the term used to describe any long wave, occasionally also medium wave transmission of information by means of modulated oscillations via electricity and telephone lines using the carrier frequency method. These transmissions can be received by inserting a frequency-separating filter between the line and the receiver.

production: Siemens & Halske AG, Berlin around 1939

material: Wood, loudspeaker, signal amplifier, tube technology  
Lender: Vienna Museum of Technology

#23

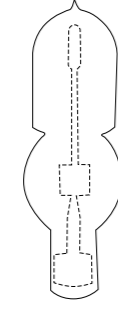


**NUSSBAUMER SYSTEM**  
**Otto Nussbaumer**  
**Graz 1904**

This device uses electrical waves to transmit sounds over a distance of 30 meters. The high-frequency short wave trains of the transmitter are primarily broadcast at twice the basic frequency of the sound transmitted, causing the membrane of the headphones of the receiver system to vibrate at the same frequency. Additional interpolated arc-overs generate the harmonics typical of the sound of musical instruments and hence wave trains if these harmonics – like the fundamental vibration – also produce sufficiently strong current fluctuations at the inductor input and thus additional arc-overs on the secondary side.

material: radio inductor, radio transmitter (capacitor), coherer, two aerials  
 Lender: Vienna Museum of Technology Ernst Strouhal, Vienna University of Applied Arts

#025



**LIEBEN TUBE**  
**Robert Lieben**  
**Vienna 1906–1910**

This was the first attempt to make an amplifier tube. It was developed from the quicksilver vapor-filled tube and was based on various forms of a gas discharge that was altered by means of a voltage applied to the headphones of the receiver system to vibrate at the same frequency. Additional interpolated arc-overs generate the harmonics typical of the sound of musical instruments and hence wave trains if these harmonics – like the fundamental vibration – also produce sufficiently strong current fluctuations at the inductor input and thus additional arc-overs on the secondary side.

production: Allgemeinen Elektrizitäts-Gesellschaft, Berlin, around 1912  
 material: Glass, metal  
 Lender: Vienna Museum of Technology

#026

**SECRET COMMUNICATION SYSTEM**  
**Hedwig Kiesler-Markey (Hedy Lamarr) and George Antheil, 1942**

In 1941 the actress with the stage name Hedy Lamarr and the composer George Antheil filed a patent for a method of encrypting radio signals. The carrier signal was to be repeatedly switched between frequencies synchronically in both the transmitter and the receiver (“frequency hopping”), which would guarantee security against interception. The idea arose during an attempt to synchronise 16 reproduction pianos at a concert by Antheil. Originally the method was only used infrequently (the Cuba missile crisis in the 1960s), but today it plays a significant role in mobile phones, Bluetooth, WLAN etc as a means of increasing the throughput speed for data.

Patent for a “Secret communication system”  
 US 2292387  
 Lender: United States Patent and Trademark Office

#027

**TELHARMONIUM II**  
**Thaddeus Cahill**  
**Washington, 1897-1902**

The second telharmonium’s 185 hp motor drives 145 toothed AC generators (dynamos) on 8 steel shafts to generate a sinus output voltage. The eight basic notes (C, D, Eb, E, F, G, A, Bb) can each be used to generate 16 harmonics. The resulting sound mix (up to six octaves) is output over two channels (melody and bass accompaniment) and transmitted to telephone receivers with horns via the telephone wires. At least two musicians were needed to operate the two keyboards, the pitch and volume pedals and up to 11 switches per key to mix sounds.

production: Thaddeus Cahill, Holyoke (USA) 1903–1906  
 material: wood, console with three five-octave manuals (144 keys each, up to 36 keys for one octave), toothed AC generators, motor, water-cooled, ca. 2,000 relay circuits, telephone lines, telephone receiver with horns

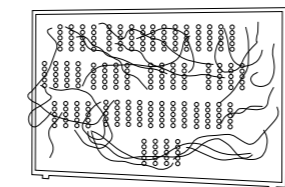
#028

**MAX BRAND SYNTHESIZER**  
**Max Brand**  
**New York, 1957–67**

Main module is a master oscillator with a frequency divider, the basic frequency of which can be changed using an external control voltage. The frequency divider generates four subharmonic vibrations, the volume shares of which can be regulated separately in three blocks by a matrix and can be accessed via the pedals. All the modules are provided twice in symmetrical arrangement, so that the machine is divided into an upper and lower manual.

material: wood, metal, keyboard, bandmanual, pedals, patch board, mixer, voltage controlled oscillator, ring modulator, lopass filter, envelope generator, frequency divider, formant filter, tubes, transistors  
 Lender: Max Brand Archive, Langensdorf (Austria) / Vienna City Library, City Hall, Music Collection

#029

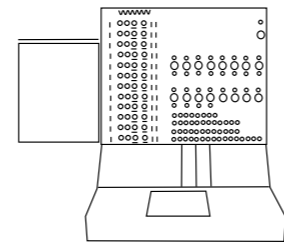


**DOEPFER A-100**  
**Dieter Döpfer**  
**Gräfelfing, 1995 - 2008**

The A-100 is an analog modular system with over 100 different possible modules developed between 1995 and 2008. It is an open system with modules that can be used in any combination. All known standard synthesizer modules are available.

material: metal casing, voltage-controlled oscillators (VCO), voltage-controlled filters (VCF), Vactrol filters, morphing filters, wasp filters, Parker/Steiner filters, multiple resonance filters, 15-section filter bank, voltage-controlled amplifiers (VCA), envelope generators (ADSR, AD, AR, multistage ADADAD generator), modulation oscillators, ring modulator, noise generator, sequencer, Vocoder, spring reverbator, phaser, voltage-controlled Bucket Brigade Device, sampler, digital noise generator, envelope generators, eight filters, three ring modulators and impulse and noise generators), control voltage unit (four digital 12-bit low-frequency oscillators, sample & hold, envelope tracker, control voltage mixer), control computer (SYM) with 6502 CPU, eight 12-bit digital-analogue converters, twelve trigger impulse outputs, software), matrix plug board (4 x 16 x 16), sound and control voltage patch bay  
 Lender: Doepfer Musikelektronik GmbH, Gräfelfing (Germany)

#030

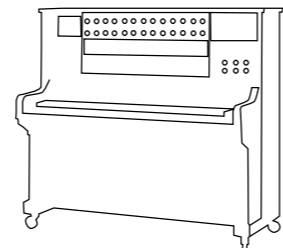


**HÖNIG-SYNTHESIZER**  
**Heinz Hönig**  
**Graz from 1965**

The control voltages and trigger impulses generated by the SYM microcomputer can be attributed to the envelope generators, LFOs, sample & holds, filters and oscillators on the matrix plug board and the patch bay. The EMC Compiler composition software developed for this machine by the composer Helmut Dencker allows the use of a variety of algorithms (tendency, loop, random, transposition) – a hybrid system for complex compositions (without tape splicing and with purely analogue synthesis).

material: metal, sound frequency unit (eight voltage controlled oscillators, twelve amplifiers with envelope generators, eight filters, three ring modulators and impulse and noise generators), control voltage unit (four digital 12-bit low-frequency oscillators, sample & hold, envelope tracker, control voltage mixer), control computer (SYM) with 6502 CPU, eight 12-bit digital-analogue converters, twelve trigger impulse outputs, software), matrix plug board (4 x 16 x 16), sound and control voltage patch bay  
 Lender: IEM Graz

#031

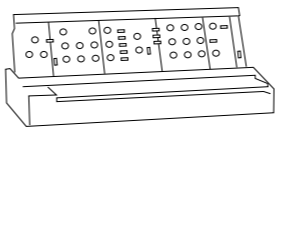


**MINIMOOG**  
**Robert Moog**  
**New York 1969**

The first portable analogue synthesizer for the stage has three voltage-controlled oscillators (one of which is frequently used as LFO), a noise generator for white and pink noise, a mixer, and a low-pass filter with adjustable resonance connected to a voltage-controlled amplifier. Filter and amplifier each have their own three-parameter envelope generator (attack, decay, sustain). External signals can be processed with the filter via the external input. Two modulation wheels can be used to regulate pitch and the degree of modulation respectively. Pitch, volume and filter can also be controlled using external (control voltage) inputs.

Minimoog Model D, New York 1979  
 material: wood, metal, keyboard, voltage-controlled oscillators, low-pass filter, noise generator, amplifier, envelope generator, semi-conductor technology  
 Lender: Eboardmuseum, Klagenfurt (Austria)

#032

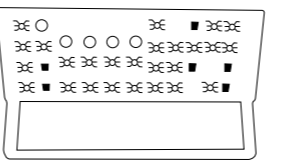


**MOOG MODULAR SYNTHESIZER**  
**Robert Moog**  
**New York 1963/64**

The modular system consists of a number of various modules, which are mounted in a cabinet and can be used in any combination. Each module performs a specific signal-generating or modifying function. Voltage-controlled oscillators (VCO) which produce the waveforms, amplitude modulators (VCA), filters (VCF) or fixed filter banks, and envelope generators (ADSR) are connected with patch cables and by acting upon each other offer endless possibilities for creating sounds.

production: Robert Moog, New York 1973  
 material: Wood, metal, keyboard, sequencer controller (960), sequencer switch (962), dual trigger delay (911A), interface (961), oscillator (921B), fixed filter bank (914), reverberation unit (905), semi-conductor technology  
 Lender: Eboardmuseum, Klagenfurt (Austria)

#033

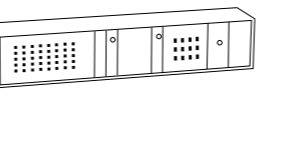


**WURLITZER SIDEMAN**  
**Wurlitzer Company**  
**Corinth, 1959**

12 electronically generated predefined rhythm patterns can be played at various speeds. A circular disk is divided radially into 48 sections to create the rhythms, the 10 different combinations of sounds being triggered by contact points in five concentric circles, and read by a rotating comb. The sounds are generated by the tube generators in accordance with the pattern selected.

production: Wurlitzer Company, Corinth 1963  
 material: wood, belt driven motor, metal disk, gramophone, semiconductor amplifier (addition)  
 Lender: Vienna Museum of Technology

#034

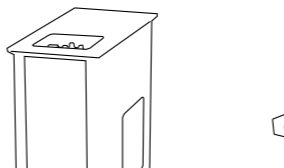


**MELLOTRON**  
**Bradley Brothers / Harry Chamberlin**  
**California 1946**

Each of the mellotron M400’s 35 keys uses a separate section of tape (3/8”) that produces a sound for a maximum of eight seconds after the key has been pressed. When the key is released, a spring mechanism returns the tape to the starting position. The tapes are arranged in a frame, with three different sounds recorded on each tape, selected by shifting the playhead. The frames of 35 tapes can be exchanged for different tapes. A control card allows volume, pitch and track to be set.

modell Mellotron M400, Streetly Electronics (Bradley Brothers), Birmingham 1972  
 material: wood, metal, keyboard, magnetic tapes, tape frame, sound heads, CMC-10 control card  
 Lender: Eboardmuseum, Klagenfurt (Austria)

#035



**NEO-BECHSTEIN GRAND**  
**Paul Ehrlich,**  
**Leipzig 1882**

Without a sounding board and extremely lightweight in construction, this baby grand uses a special mechanism design with “micro-hammers”. The sound is picked up by magnetic coils, five notes per coil. Playback requires a tube amplifier and a loudspeaker case placed separately. The sidewall of the piano contains a radio, and the loudspeaker case is fitted with a gramophone. It is thus a combined instrument, and a number of components can also be played together.

production: Petrof, Königgrätz 1932 based on ideas by Walter Nernst et al.  
 material: Wood, cast-iron frame, steel strings, telephone magnets, Telefunken radio, gramophone, semiconductor amplifier (addition)  
 Lender: Vienna Museum of Technology

#036

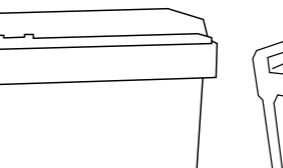


**OPTIGAN**  
**Thomas Alva Edison,**  
**Menlo Park, USA 1877**

The Optigan (= OPTical orGAN) is a late descendant of the light-sound instruments. A rotating twelve-inch plastic disk encoded with 57 concentric soundtracks for melody and accompanying instruments is read by a photoelectric cell. The left hand uses buttons to select one of seven different chords (major, minor or diminished) or a variety of percussion or sound effects, while the right hand can play a melody on the three-octave keyboard. A large number of arrangements were available on disk.

production: ca. 1972, Matell Inc., California, on behalf of various inventors, 1970  
 material: particle board, plastic keyboard, plastic printed optical disks, semiconductor amplifier, loudspeaker  
 Lender: Vienna Museum of Technology

#037

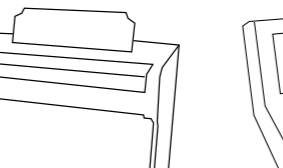


**AKA 2000**  
**Peter Mechtler**  
**Vienna 1975-1985**

The music computer with sampler function can store and process sound files up to 1 MB in size. The sampling rate can be varied (20–50 kHz), quantification is 16 bit. The sound file can be structured into segments (minimum 1 sample) that can be called up and combined freely.

production: Peter Mechtler, Vienna 1975-1985  
 material: aluminum, steel, control panel with keyboards and controllers, color monitor, microprocessors (8 bit, 16 bit, Z80, M 68000), floppy drive (8”), Winchester hard drive (10 MB), AD/DA converter (16 bit)  
 Lender: Vienna Museum of Technology

#038

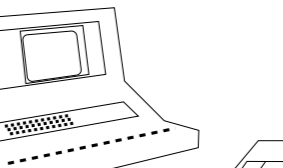


**FAIRLIGHT CMI**  
**Peter Vogel / Kim Ryrrie**  
**Sydney 1979**

This eight-voice digital sampler and synthesizer with its analogue-digital converters (8 bit) and a sampling frequency of up to 24 kHz (later 30.2 kHz) can store and process audio data and generate sounds by means of additive synthesis. Operation is menu-controlled (either by light pen or alphanumeric keyboard). A total of 19 menu pages are available. The MCL (Musical Composition Language) programming language specially developed for this machine allows very complex compositions, while the Real Time Composer provides a pattern-based real-time sequencer with eight tracks and numerous editing functions.

production: Fairlight Company (Peter Vogel, Kim Ryrrie) Metal, processors (Motorola 6800), 816 kB RAM audio cards, two floppy disks (8”), keyboard, alphanumeric keyboard, monitor with light pen  
 Lender: Maria Bognermayr, Linz (Austria)

#039

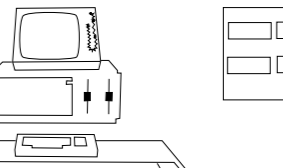


**MOCKINGBOARD V1 SOUND CARD**  
**Sweet Micro Systems**  
**USA 1981**

The v1 is a clone of the Mockingboard A, a sound card for the Apple II family. The Mockingboard needs its own loudspeaker and cannot use the internal Apple loudspeaker. It is a six-voice two-channel synthesizer, the sound being generated by means of three independent sawtooth generators for each chip. Up to two speech synthesis chips can be added.

production: GSE-Reactive, Cherry Hill (USA) 2005  
 material: two sound chips (AY-3-8913) for six audio channels, two sockets for speech synthesis chips (SSI-263)  
 Lender: Vienna Museum of Technology

#040

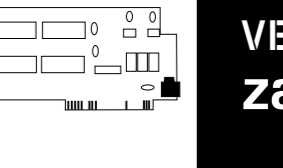


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production: GSE-Reactive, Cherry Hill (USA) 2005  
 material: two sound chips (AY-3-8913) for six audio channels, two sockets for speech synthesis chips (SSI-263)  
 Lender: Vienna Museum of Technology

#041



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**Sweet Micro Systems**  
**USA 1981**

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production: GSE-Reactive, Cherry Hill (USA) 2005  
 material: two sound chips (AY-3-8913) for six audio channels, two sockets for speech synthesis chips (SSI-263)  
 Lender: Vienna Museum of Technology

#042

**VERGESSENE ZUKUNFT #1**  
**zauberhafte Klangmaschinen**

**EXHIBITION PARCOURS**  
**OBJECT DESCRIPTIONS**