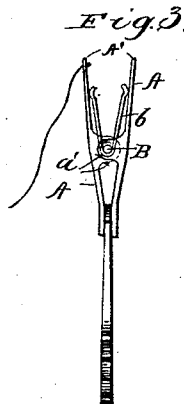
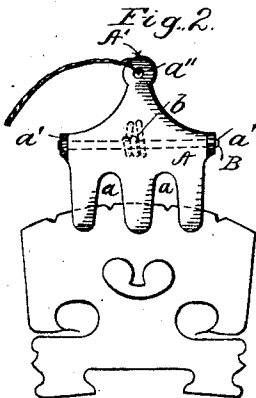
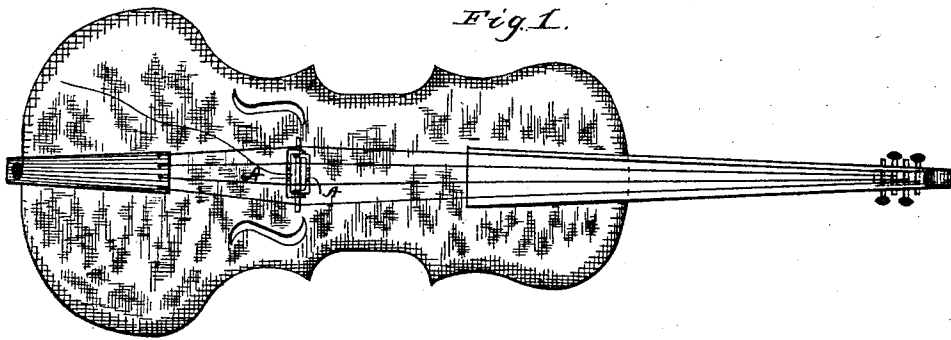


(No Model.)

J. H. AMME.
MUTE FOR STRINGED INSTRUMENTS.

No. 433,192.

Patented July 29, 1890.



Witnesses.

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JULIUS HERMANN AMME, OF CLEVELAND, OHIO.

MUTE FOR STRINGED INSTRUMENTS.

SPECIFICATION forming part of Letters Patent No. 433,192, dated July 29, 1890.

Application filed November 18, 1889. Serial No. 330,705. (No model.)

To all whom it may concern:

Be it known that I, JULIUS HERMANN AMME, of Cleveland, in the county of Cuyahoga and State of Ohio, have invented certain new and useful Improvements in Mutes for Stringed Instruments; and I do hereby declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it pertains to make and use the same.

My invention relates to improvements in mutes for stringed instruments; and it consists in certain features of construction and in combination of parts hereinafter described, and pointed out in the claims.

Heretofore mutes have usually been constructed of a single piece of wood, metal, or other material slotted along the lower edge thereof, so as to fit the upper edge of the bridge, and notched so as to pass astride the strings of the instrument, the mute being held in position on the bridge by friction. With such construction the principal difficulty was that in pressing the mute down upon the bridge with sufficient force to firmly attach the mute the bridge was likely to be moved a trifle, and such shifting of the bridge, however slight, would throw the instrument out of tune; also, it required some little time to guide the mute onto the bridge, owing to the narrow slots of the mute. It is well understood that mutes are likely to be used only from time to time during a musical performance, as certain passages of the music may require, and hence it is important that the mute be of such construction that it may be quickly and easily attached or detached, and it was owing partly to the haste required in manipulating the mute that the instrument was so frequently thrown out of tune. In view of these difficulties I have devised the mute illustrated in the accompanying drawings.

Figure 1 is a plan of a stringed instrument with my improved mute attached. Figs. 2 and 3 are enlarged elevations, the former being a front view of the mute and bridge and the latter a side view.

The mute comprises two members A A, placed flatwise relative to each other, and hinged or pivoted together near the longi-

tudinal center—for instance, at B—the lower section of members A A serving as jaws for grasping the bridge of the instrument, the jaws being notched at *a* to pass astride the strings of the instrument, the upper sections serving as thumb-pieces A' A'.

A preferable construction of the mute is shown, the members A A consisting of metal plates having ears *a'*, that are bent at right angles to the plate, opposing ears overlapping each other and being pierced laterally for receiving the pintle B. A spring *b* is coiled around the pintle, the ends of the spring bearing against the plates above the axis. By compressing the thumb-pieces A' A' between the thumb and finger the jaws are opened wide, so that the mute may be quickly placed in position on the bridge, whereupon by releasing the thumb-pieces the recoil of spring B causes the jaws to firmly grasp the bridge. With such construction it is evident that the mute may be attached or removed without any liability of disturbing the bridge, and that the mute will operate equally well on a thick or thin bridge. At least one of the thumb-pieces should be provided with a hole *a''* or other device for attaching a cord for securing the mute to the clothing of the operator, where it will be always at hand when wanted, and by means of such attachment the operator may drop the mute the instant that it is removed from the instrument.

The construction shown is preferable on account of the small initial cost thereof; but I do not wish to limit myself to such construction—as, for instance, other means of hinging or pivoting the members together would answer the purpose, and also other material than metal would answer equally well.

What I claim is—

1. A mute comprising two plates or members hinged or pivoted together midway thereof, the lower section of these members serving as jaws for grasping the bridge of the instrument and notched to pass astride the strings, the upper sections of the members serving as thumb-pieces for opening the jaws, and a spring bearing against the two members, the spring acting in the direction to close the jaws, substantially as set forth.

2. A mute comprising spring-actuated jaws

for grasping the bridge of the instrument,
such jaws being notched to pass astride the
strings and having attached a cord, chain, or
suitable device for suspending the mute from
5 the person of the operator, substantially as
set forth.

In testimony whereof I sign this specifica-

tion, in the presence of two witnesses, this 4th
day of September, 1889.

JULIUS HERMANN AMME.

Witnesses:

C. H. DORER,

ALBERT E. LYNCH.