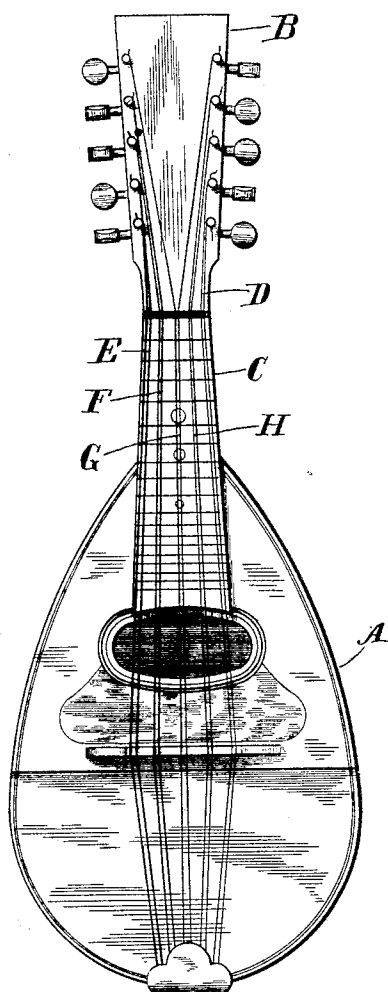


(No Model.)

C. HENLEIN.
STRINGED MUSICAL INSTRUMENT.

No. 578,872.

Patented Mar. 16, 1897.



WITNESSES

Emma Lyford
Sherwood R. Taylor

INVENTOR

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UNITED STATES PATENT OFFICE.

CHARLES HENLEIN, OF CINCINNATI, OHIO.

STRINGED MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 578,872, dated March 16, 1897.

Application filed July 6, 1896. Serial No. 598,075. (No model.)

To all whom it may concern:

Be it known that I, CHARLES HENLEIN, a citizen of the United States, and a resident of Cincinnati, in the county of Hamilton and State of Ohio, have invented certain new and useful Improvements in Stringed Musical Instruments, of which the following is a specification.

The object of my invention is to provide a string instrument, such as mandolins, violins, &c., upon which the notes that can be played in the six positions upon the ordinary instrument may be played in one position; that is, without moving the hand that does the fingering, thus saving the student the time and labor necessary to learn the several positions and the performer the labor and attention required in shifting from one position to the other. The tones upon my instrument are also more mellow and less metallic than upon the ordinary instruments.

The invention consists, essentially, in shortening and widening the finger-board of the instrument, shortening the strings, and adding an additional string, as shown in the accompanying drawing, which is a front view of a mandolin embodying my invention.

The body A and head B are of ordinary construction, except that the head is wider in proportion than those upon the ordinary mandolins and has two additional keys for the extra string which is added. The neck or finger-board C is made wider and of a length between the body A and the head to receive the hand without any provision for sliding up or down on the neck. In the ordinary mandolin there are but four double strings. In my improvement there is an extra double string D. The strings being shorter are made heavier than those used upon the ordinary instrument to give the same tone when the strings are open, and being heavier the tone has greater volume, is softer and less metallic than in the lighter longer strings usually used. The tuning, fingering, reading, and general performance upon this instrument is

the same as upon the ordinary mandolin, including even the added fifth string, which is fingered the same as the other strings in the one position.

The scale upon this instrument consists of all the tones between and including "G" below the staff to high "F" in altissimo above the staff, (one tone less than four octaves or one octave lower than on the other instruments.) The lowest string E is tuned open to "G" below the staff. The next string to it, F, is tuned open to "D," one-fifth higher. The third string G is tuned open to "A," one-fifth higher than the D string. The string II is tuned open to "E," one-fifth higher than the A string, and the first or added string D is tuned open to "B," one-fifth higher than E or the highest string on the ordinary mandolin or violin.

It is well known to musicians that the highest position on both the violin and mandolin is the most difficult to learn and requires great care and practice to perform properly in these high positions. Upon my instrument there is but one position required and six times the labor saved in learning and performing on it.

What I claim is—

1. The hereinbefore-described instrument having the short neck, wide finger-board and the added string, said neck being of such length that all the fingering may be accomplished while the hand is in a single position, substantially as shown and described.

2. The combination in a mandolin of the body, the neck, the wide finger-board and head, and the additional fifth string, said neck and finger-board between the head and body being of such length that all the fingering may be accomplished while the hand is in a single position, substantially as shown and described.

CHARLES HENLEIN.

Witnesses:

SHERWOOD R. TAYLOR,
EMMA LYFORD.