

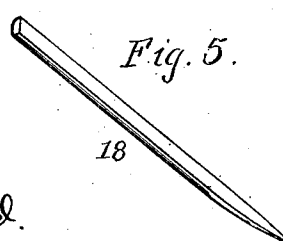
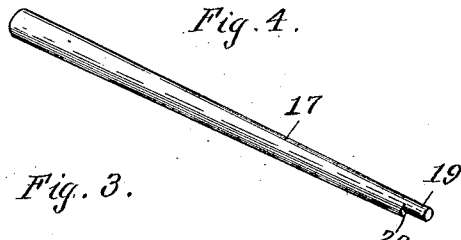
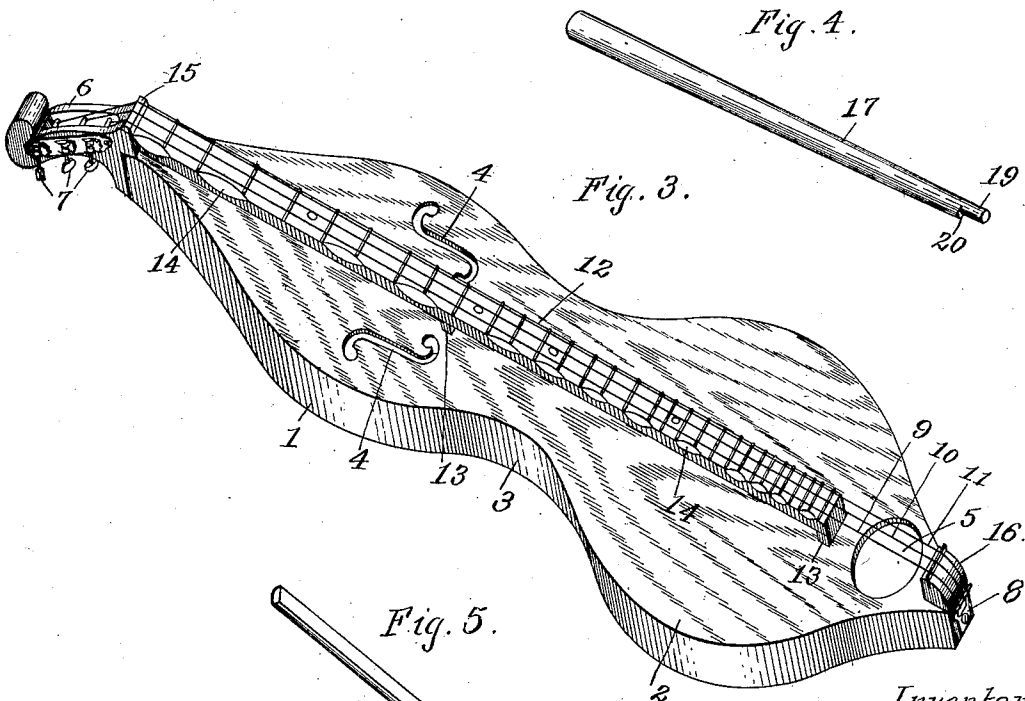
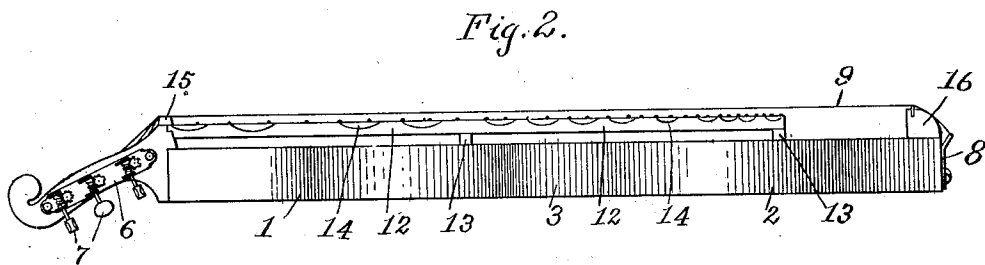
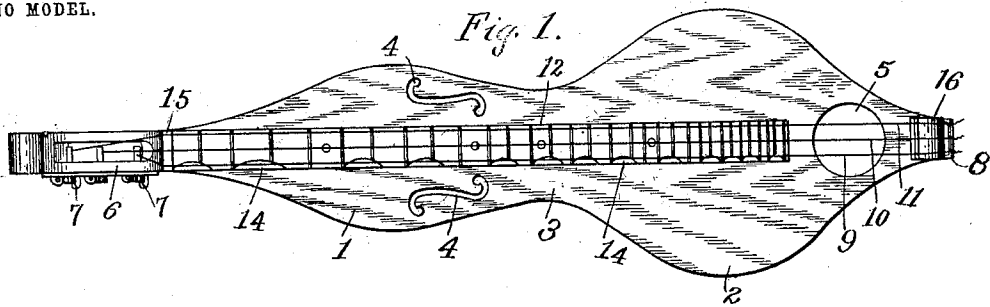
No. 761,693.

PATENTED JUNE 7, 1904.

C. A. MOORE.
STRINGED MUSICAL INSTRUMENT.

APPLICATION FILED MAY 29, 1903.

NO MODEL.



Witnesses.

Ernest Pulsford.
[Signature]

Inventor

Charles A. Moore

By

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Atty.

UNITED STATES PATENT OFFICE.

CHARLES A. MOORE, OF NEWARK, OHIO.

STRINGED MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 761,693, dated June 7, 1904.

Application filed May 29, 1903. Serial No. 159,293. (No model.)

To all whom it may concern:

Be it known that I, CHARLES A. MOORE, a citizen of the United States, residing at Newark, in the county of Licking and State of Ohio, have invented a certain new and useful Improvement in Stringed Musical Instruments, of which the following is a full, clear, and exact description.

This invention relates to stringed musical instruments; and the object of the invention is to provide an instrument of this character of simple and novel construction having a small number of strings and upon which solos or airs can be played upon a single string with a chord accompaniment and also to provide an instrument which is simple in its manipulation, and therefore easily learned.

The invention consists in a stringed musical instrument comprising an elongated body constructed of two bulged portions connected by a narrow neck portion, the side walls of said body constituting a continuous compound curve, a short neck to receive the string-keys secured to one end of said body, a finger-board extending lengthwise of the body from the neck to within a short distance of the tail end of the instrument and provided with a series of frets of novel construction and arrangement, and a set of strings connected to the string-keys and extending over the finger-board and connected to a suitable tailpiece at the other end of the instrument, all as I will proceed now more particularly to set forth and finally claim.

In the accompanying drawings, illustrating the invention, in the several figures of which like parts are similarly designated, Figure 1 is a top plan view. Fig. 2 is a side elevation. Fig. 3 is a perspective view on a slightly-larger scale. Fig. 4 is a perspective view of the spring-presser, and Fig. 5 is a view showing the preferred form of pick or plectrum.

The body of the instrument comprises two bulged portions 1 and 2, connected by a central narrow neck portion 3, the said portions 1 and 2 and their connecting portion 3 constituting an elongated body hollow throughout and its side walls constituting a continuous compound curve. The portion 1 is provided in its upper surface with f holes or openings

4 4, like that of an ordinary violin, and the section 2 is provided with a circular or round opening 5, like that of an ordinary guitar, thereby giving the body of the instrument substantially the appearance of a combined violin and guitar.

To the end of the portion 1 is secured a neck 6 of sufficient length to receive three tuning or string keys 7, and to the end of the portion 2 is secured a tailpiece 8 of any suitable construction to receive the ends of three strings 9, 10, and 11, the other ends of the strings being wound upon the tuning-keys 7 in the usual manner.

Secured to the upper side of the body and extending from the base of the neck 6 to within a short distance of the opening 5 in the portion 2 is an elongated finger-board 12, having suitable foot-pieces 13, secured to the body to support the finger-board above the body to form a bridge-like structure to thereby retain nearly the entire upper surface of the body for vibration, and thus enhance its resonance. The finger-board is provided with a suitable number of frets for tones and half or semi tones, those for tones extending from edge to edge of the finger-board, while those for the half or semi tones extend from the edge of the finger-board nearest string 11 to some distance from the edge of the finger-board nearest or below the string 9 in order that the whole tones may be produced without pressing the string upon the half or semi tone frets. The finger-board is also provided along its edge nearest the string 9 with a series of cut-away portions or notches 14 adjacent the half or semi tone frets, whereby the performer may readily force the string 9 inwardly and press it into engagement with the half or semi tone frets when it is desired or necessary to produce half or semi tones. Suitable rests or nuts 15 and 16 for supporting the strings above the finger-board are arranged at the neck and tail ends of the body. I have herein shown the finger-board as provided with frets for tones and half-tones of two and one-half octaves, which will give sufficient range for playing any ordinary tune or difficult piece of music. However, I wish it to be understood that I do not limit my invention to the exact range of

the instrument herein shown, as the same may be varied to increase or diminish its capacity, as may be desired.

In Figs. 4 and 5 I have shown the preferred forms of string-presser 17 and pick or plectrum 18 to be used in playing upon the instrument. The string-presser 17 may be constructed of wood or any other suitable material and of sufficient length to be grasped in the hand and is provided with a rounded end 19 to engage the string and a shoulder 20 for a purpose presently appearing. The pick 18 may be constructed of wood or any other suitable material of the shape shown or of any other suitable shape to be grasped in the fingers of the right hand.

To tune the instrument, the strings 9, and 10 are tuned to the same note—say (and as is preferable for concert pitch) to “G”—and string 11 is tuned to “D,” thus harmonizing the three strings when played upon. As thus tuned the first note of the natural scale of “C” is produced by pressing upon the solo-string 9 between the second and third whole-tone frets, and the three strings will produce the chord “C,” “G,” and “D,” and so on a series of chords will be produced throughout the entire series of frets, the strings 10 and 11 being played open at all times.

In playing the instrument it may be placed upon or across the lap when in a sitting position or it may be placed upon a table or other suitable stand with the solo-string 9 toward the person, and the string-presser is taken in the left hand and manipulated over the solo-string only to engage the string with the desired frets to produce the piece of music to be played, and during the manipulation of the string-presser the solo-string is picked with the pick or plectrum in the right hand and the pick simultaneously drawn over the strings 10 and 11 at the opening 5 in section 2, thereby producing a solo and accompaniment effect. When it is desired to produce a half-tone or accidental, the shoulder 20 of the string-presser is brought into engagement with the solo-string and forced laterally a sufficient distance to engage the solo-string with the desired half-tone fret, the notches 14 in the finger-board permitting or facilitating such manipulation of the string-presser.

Thus I have described one and the preferred manner of tuning and performing upon the instrument; but it will be understood that the instrument may be tuned and played in other ways.

What I claim is—

1. In a stringed musical instrument, a body constructed of two bulged portions and a narrow hollow neck portion connecting said bulged portions, a neck provided with tuning-keys secured to one end of said body, a tail-piece secured to the other end of said body, a

finger-board extending longitudinally of said body and provided with a series of frets constituting whole and half or semi tones, the whole-tone frets extending entirely across the finger-board and the half or semi tone frets extending from one edge thereof to within a short distance of the other edge, and a set of three strings secured to the tuning-keys and tailpiece and extending over the finger-board, one of said strings constituting a solo-string and normally overlying the whole-tone frets only and adapted to be forced laterally into engagement with the half or semi tone frets.

2. In a stringed musical instrument, a body, a finger-board extending longitudinally thereof and provided with a series of whole-tone and half or semi tone frets, the whole-tone frets extending entirely across the finger-board and the half or semi tone frets extending from one edge of the finger-board to within a short distance of the other edge thereof, and a set of strings extending over the finger-board, one of said strings constituting a solo-string and normally overlying the whole-tone frets only, and adapted to be forced laterally into engagement with the semitone-frets, combined with a string-presser having a rounded end to engage the solo-string to press it into engagement with the frets and also having a shoulder to engage the string to force it laterally into engagement with the semitone-frets.

3. In a stringed musical instrument, an elongated body, a finger-board provided with a series of whole-tone and half or semi tone frets and extending longitudinally of the body, and a set of strings extending over the finger-board, one of said strings constituting a solo-string and normally overlying the whole-tone frets only and adapted to be forced laterally into engagement with the half or semi tone frets, the said finger-board having notches or cut-away portions adjacent said half or semi tone frets to facilitate the said lateral movement of the solo-string.

4. In a stringed musical instrument, a finger-board provided with a series of frets constituting whole and half or semi tones, the whole-tone frets extending entirely across the finger-board and the half or semi tone frets extending from one edge thereof to within a short distance of the other edge, and a set of strings secured to the instrument and extending over the finger-board, one of said strings constituting a solo-string and normally overlying the whole-tone frets only and adapted to be forced laterally into engagement with the half or semi tone frets.

In testimony whereof I have hereunto set my hand this 28th day of May, A. D. 1903.

CHARLES A. MOORE.

Witnesses:

C. A. NEALE,
E. A. FINCKEL.