

(No Model.)

2 Sheets—Sheet 1.

F. G. HANEY.
MUSICAL INSTRUMENT.

No. 480,816.

Patented Aug. 16, 1892.

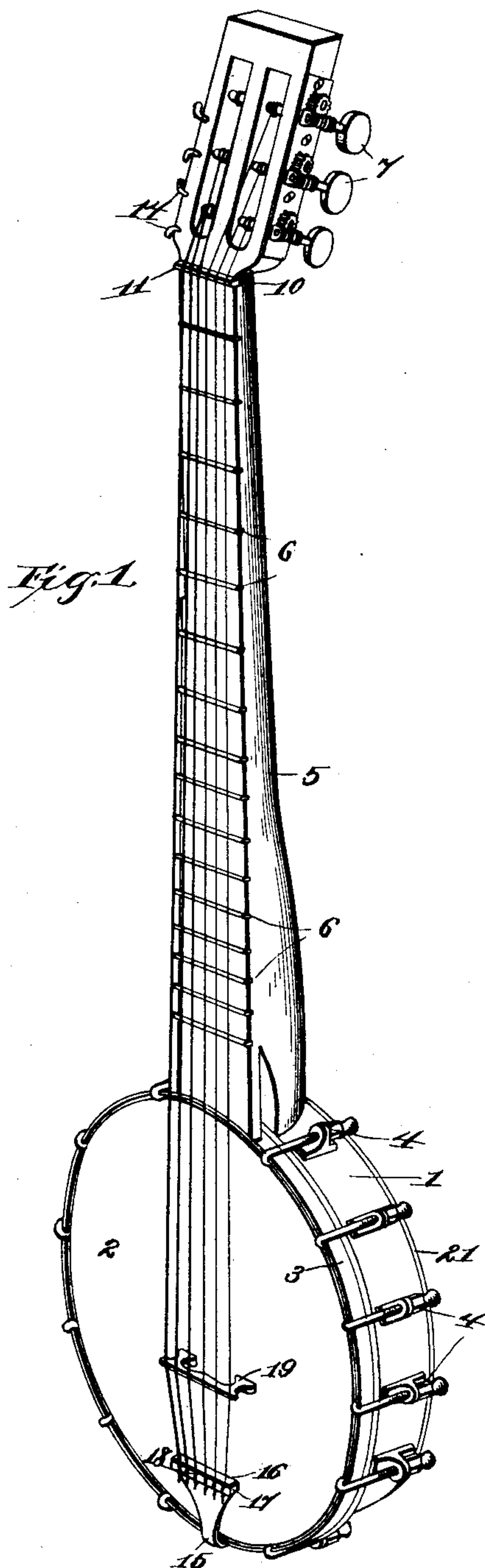


Fig. 1

Witnesses

Inventor

E. C. Kordman
W. S. Duval

By *his* Attorneys,

Fred G. Haney

C. A. Snow & Co.

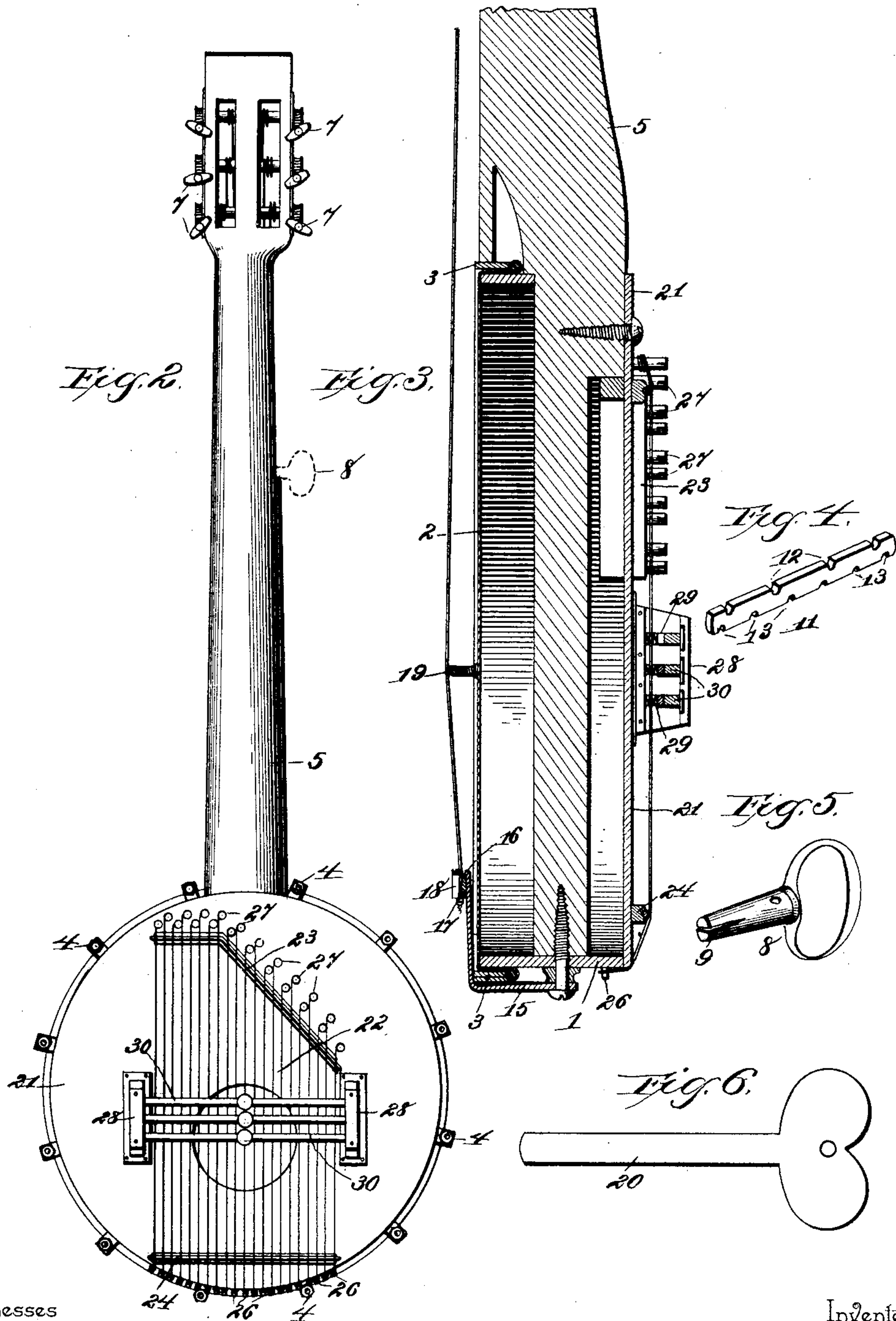
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E. W. Hurdman
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UNITED STATES PATENT OFFICE.

FRED G. HANEY, OF FINDLAY, OHIO.

MUSICAL INSTRUMENT.

SPECIFICATION forming part of Letters Patent No. 480,816, dated August 16, 1892.

Application filed November 17, 1891. Serial No. 412,198. (No model.)

To all whom it may concern:

Be it known that I, FRED G. HANEY, a citizen of the United States, residing at Findlay, in the county of Hancock and State of Ohio, have invented a new and useful Musical Instrument, of which the following is a specification.

This invention relates to improvements in stringed musical instruments; and the objects in view are to provide a neat and handsome instrument on the banjo pattern and to so construct the same as to be readily converted from a banjo to a guitar, and, furthermore, to so construct the instrument as to adapt it to be converted to an auto-harp.

Other objects and advantages of the invention will appear in the following description, and the novel features thereof will be particularly pointed out in the claims.

Referring to the drawings, Figure 1 is a perspective of an instrument constructed in accordance with my invention. Fig. 2 is a reverse plan view. Fig. 3 is a longitudinal section. Fig. 4 is a detail in perspective of the nut. Fig. 5 is a detail in perspective of the key for the fifth string of the banjo. Fig. 6 is a detail in elevation of the string-elevating key.

Like numerals of reference indicate like parts in all the figures of the drawings.

1 designates the usual cylindrical banjo-body, which may be formed of wood or metal or constructed in any ordinary manner, and upon the same is secured the usual parchment head 2, maintained in position by the ring 3 and brackets 4, the latter secured to the head.

5 designates the neck, which is of the ordinary banjo shape, with the exception, perhaps, that it is made slightly wider, so that at its lower end it more nearly approximates the shape of a guitar-neck, is provided with the usual frets 6, raised or inlaid, but preferably the former, the opposite series of keys 7, and at its side with the usual fifth-string key 8. This key 8 has its inner end split or bifurcated, as indicated at 9, and is removably inserted in the usual opening formed in the neck for its reception. The neck is provided in front of the keys with the usual transverse recess 10, in which is located removably the nut 11. The nut 11 is provided upon one side with a series of four notches 12, while upon its re-

verse edge or side it is provided with a series of six notches 13. In rear of the nut upon the neck at the side of the two keys for the accommodation of the two deepest bass strings are provided pairs of oppositely-disposed L-shaped hooks 14, for a purpose hereinafter apparent.

15 designates the sheet-metal tail-piece or apron, the same being in this instance of V shape and having its front or broad end bent at a right angle to its remaining portion, thus forming a flange 16. In rear of the flange there is located a nut 17, preferably formed of wood, and, together with the flange, is provided with a series of seven kerfs or slots 18. By thus locating a wooden nut in rear of the metal flange of the tail-piece I secure the advantages of metal tail-pieces—such as improved sound, finish, and cheapness—and yet obviate the resulting disadvantage—namely, an early cutting out of the strings by the metal.

19 designates the bridge, which is of the banjo pattern, with the exception that it is provided with six notches or kerfs. The first three strings answer both as guitar and banjo strings, and they always remain in position, as does, also, the first bass string. The second and third bass strings, however, and the fifth or E string of the banjo must be removed or applied in converting the instrument from one form to the other. Taking the instrument as shown in Fig. 1, in which it is represented as a guitar, in order to change to a banjo the second and third bass strings are loosened and at their knotted ends removed from the slots or kerfs of the tail-piece and wound upon the L-shaped studs opposite those keys 7, to which they are attached. The fifth string is now unwound from the key 8, its free end being liberated from the kerf of the key and replaced in the last of the notches or kerfs 17 in the tail-piece. The key 20 now has its shank introduced under the series of strings in front of the nut, and by turning it edgewise the four strings remaining in position are elevated so that said nut may be slid from its seat and reversed, bringing that side uppermost containing the four notches, after which the strings are lowered into their notches. I now have, as will be seen, an ordinary-appearing banjo

capable of being played in the usual manner. Now suppose we wish to change it back to the form of a guitar. The key 8 is first rotated to slacken the fifth or E string of the
 5 banjo, after which its knotted end is removed from connection with the tail-piece, the surplus string wound about the key, and the free end secured by the kerf of said key, said key being now placed in the pocket of the per-
 10 former or other convenient place. The second and third strings wound upon the L-shaped studs are now unwound and slackened sufficiently by turning the keys 7, to which they are connected, to permit their
 15 knotted ends being introduced over the tail-piece into their proper slots or kerfs. The key 20 is reinserted under the strings, given a half-rotation, the nut removed, bringing that side up containing the six notches, and
 20 the key lowered, bringing the strings in position upon the nut. The instrument may now be played upon as an ordinary guitar.

To the back of the banjo-body I secure a wooden sounding-board 21, having a sound-
 25 opening 22, and the bridges 23 and 24 of an auto-harp, the same being arranged at opposite sides of the sound-opening. Pins 26 are located at the rear edge of the banjo-body, while tuning-pegs 27 are located in the sound-
 30 ing-board beyond the bridge 23, ordinary metallic strings being stretched from the pins to the pegs. Standards 28, located at opposite sides of the series of strings, have slots 29 formed therein, and in the same are lo-
 35 cated the extremities of in this instance a series of mutes 30, adapted to be pressed upon the strings, but normally supported above and out of contact with the same in the ordinary manner. This auto-harp may be brought into
 40 position for play simply by reversing the instrument, supporting it either upon the lap or upon a table or other rest.

From the foregoing description, in connection with the accompanying drawings, it will
 45 be seen that I have provided a combination musical instrument of the string pattern and adapted to serve as a guitar-banjo or auto-harp and to be rapidly and easily converted from one to the other. It will be obvious that
 50 I may omit the auto-harp attachment, thus leaving the instrument simply as an inter-

changeable guitar and banjo; or I may omit such construction as adapts these instruments for interchangeability and employ the auto-harp attachment in connection with either
 55 the guitar or the banjo.

Having described my invention, what I claim is—

1. A banjo-rim or other string-instrument body having a sounding-board secured to its
 60 rear side and an auto-harp mounted thereon, substantially as specified.

2. A banjo-rim or body portion having a sounding-board mounted on its rear side, provided with sound-openings, bridges secured
 65 to the sounding-board at opposite sides of the opening, tuning-pegs located in the sounding-board outside of one of the bridges, studs secured to the rear side of the rim beyond
 70 the bridge, strings passed over the bridges and connected at their ends to the studs and pegs, and a series of mutes, and the banjo head and neck, the latter provided with a transverse nut-receiving recess, combined with the
 75 notched tail-piece, the pegs, and the reversible nut mounted in the recess and having its opposite edges notched to receive the strings of a guitar or banjo, substantially as specified.

3. The combination, with the head, notched tail-piece, and neck provided with keys and
 80 with a transverse nut-receiving recess, of the strings connected with the tail-piece, passing over the nut-receiving recess and secured to the keys, a nut having its opposite edges differently notched, removably mounted in the
 85 nut-receiving recess, and the key having the flat blade adapted to be inserted under the strings and to raise the same from the nut, substantially as specified.

4. The combined guitar and banjo, the neck
 90 of which is provided with the opposite L-shaped studs opposite those keys adapted for the reception of the second and third bass strings, substantially as specified.

In testimony that I claim the foregoing as
 95 my own I have hereto affixed my signature in the presence of two witnesses.

FRED G. HANEY.

Witnesses:

J. A. SULLIVAN,

A. J. SMITH.