



## THE "SMALL GOODS" TRADE



### The Grunewald Harp-Guitar.

A NEW INVENTION POSSESSING MUCH MERIT THAT DEALERS SHOULD INVESTIGATE.

Rene Grunewald, of New Orleans, La., whose fame as a manufacturer of mandolins and guitars has traveled far and wide, has now entered upon the manufacture of the Grunewald harp-guitar—an instrument which is destined to find a large market in all parts of this country as well as South America.

The harp-guitar is a simple yet radical improvement on the guitar, and owing to the fact that there are ten strings instead of six, it gives a greater scope in playing, and is destined to become the great solo string instrument for amateurs and professionals. All the popular airs of the day can be played

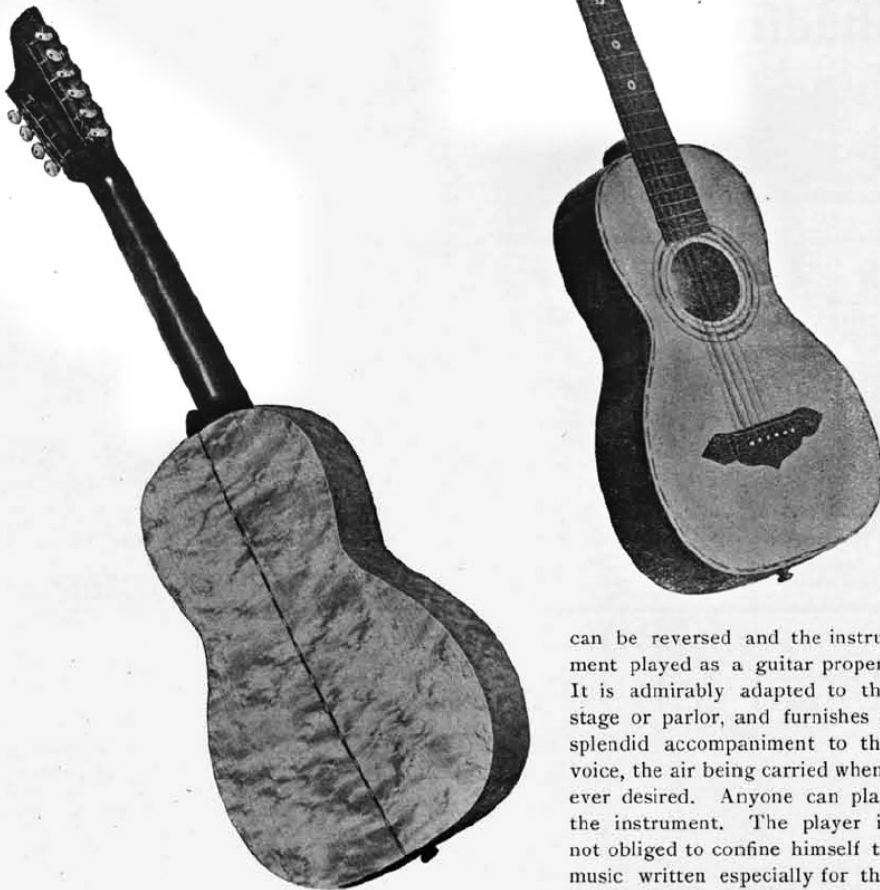
a beginner will be surprised at the progress made in mastering this instrument.

In tone the harp-guitar resembles the concert autoharp, or the mandolin and guitar (without the trill of the former), while the volume of tone produced is nearly double that of the ordinary guitar. The harp-guitar is a double instrument, and one can play it according to the regular method; this

tion for playing the ordinary chords is such that the player is not obliged to run up and down the finger-board, as is customary when playing upon the guitar. The fingering is greatly simplified. Then there is the arrangement of the treble strings and the increased volume of tone, and what is more important still, the fact that the harp-guitar is a double instrument and can be converted into a guitar, if so desired, and then changed into a harp-guitar without re-tuning the strings.

So many advantages are embodied in the harp-guitar, as compared with the guitar proper, that they become forcibly apparent when the instrument is examined and tested.

Dealers should not hesitate to write Rene Grunewald for full particulars regarding this instrument. In the hands of a progressive man the agency can be made a valuable one. The harp-guitar has novelty and merit to commend it to the amateur or the musician, and then it is sold at a reasonable price—a price that is within reach of all. There is no reason why Rene Grunewald should not build up an immense trade with the harp-guitar, and we recommend it to the trade as worthy of immediate investigation.



can be reversed and the instrument played as a guitar proper. It is admirably adapted to the stage or parlor, and furnishes a splendid accompaniment to the voice, the air being carried whenever desired. Anyone can play the instrument. The player is not obliged to confine himself to music written especially for the guitar or exercises or such pieces

on the harp-guitar. This is owing to the arrangement and tuning of the strings. Any one who can play the "chords" upon the guitar, can, upon the harp-guitar, play any piece of music he may know with the greatest ease, carrying the air and a full accompaniment. The method of execution is a little different than upon the ordinary guitar, the air being picked with the bare thumb upon the double strings, while the accompaniment is played with the fingers (and thumb when not otherwise occupied) upon the other available strings. After a few days practice

as the "Spanish Fandango," etc.; nor is it necessary that he should be an expert at fingering. It is an easy task to master it and become quite expert after a very little practice. The cuts herewith of the back and front of the harp-guitar will furnish an idea of its appearance. The instrument was patented Sept. 22, 1896.

The harp-guitar is so superior to the ordinary guitar that it should at once win its way into immediate popularity. It is so much easier to play, and the wide range, scope or compass under the left hand when in a posi-