

F. E. OLDS & SON

LOS ANGELES, CALIFORNIA

THE
SELECTION OF AN

INSTRUMENT



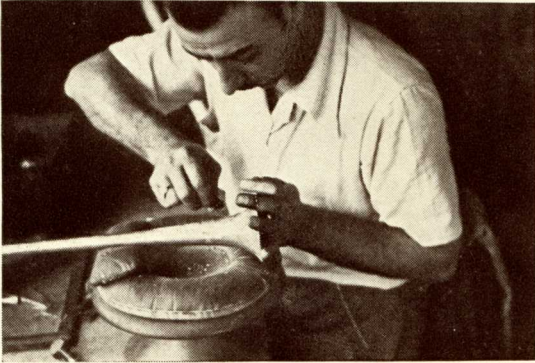
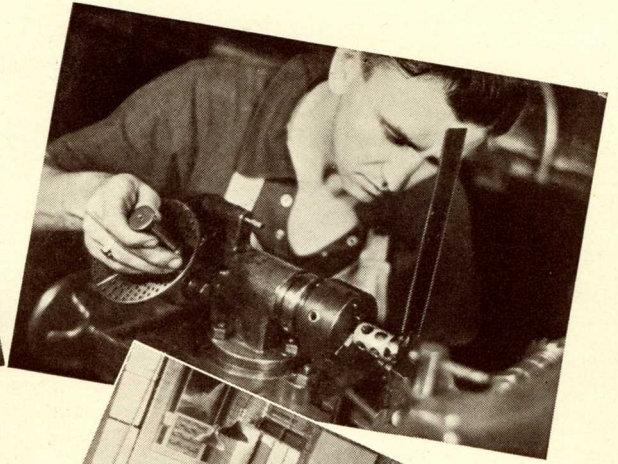
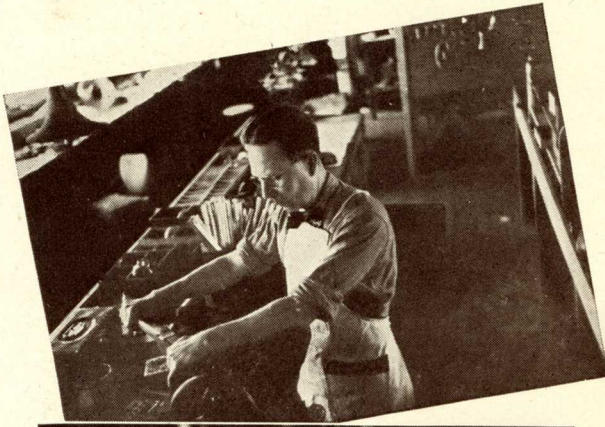
R. B. OLDS, *President*



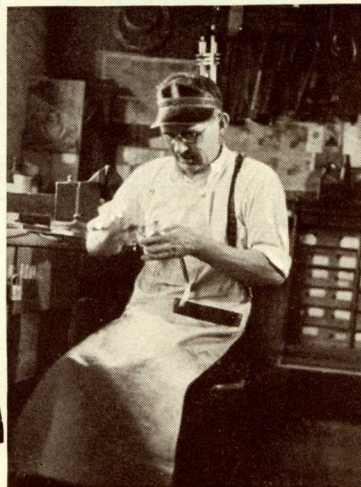
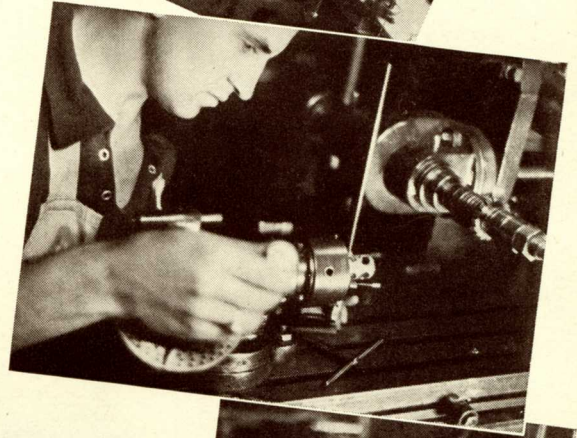
As modern industrial corporations go, the Olds organization is not large. But it does incorporate all the most advanced facilities of modern manufacturing science as well as all the skilled craftsmanship made possible by the lifetime service of talented workmen who take real pride in their part in the production of Olds instruments.

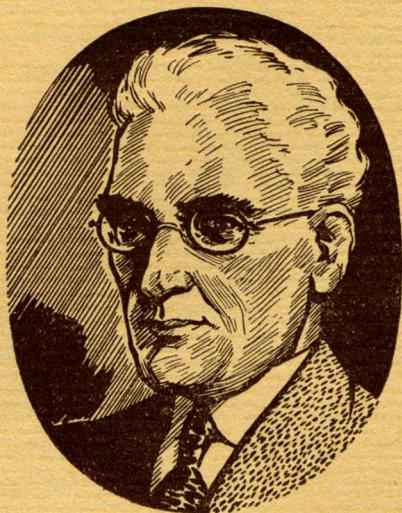
FACTORY *of* F. E. OLDS & SON . . *Los Angeles*





The personnel of the Olds organization is unique in that most of its members have grown up with the business . . . for instance, the Superintendent has been with Mr. Olds sixteen years; one of the bell makers, twenty-three; the slide builder, seventeen; the French horn valve man, ten years . . . and so on all along the line. This advantage of a vitally interested personnel and the fact that Olds instruments are completely made in the Olds factory—with no parts other than the raw materials being obtained elsewhere—insure that superlative quality which is characteristic of Olds, even in the smallest detail.





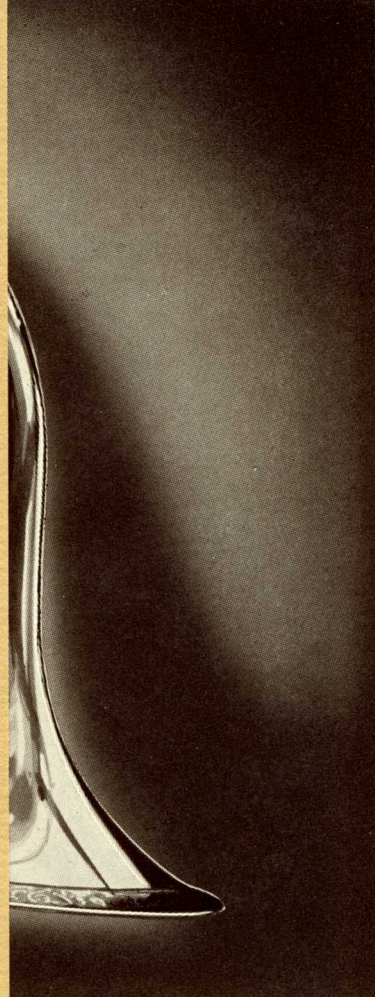
F. E. OLDS
Founder

An Historical Sketch

• F. E. Olds, a fine trombonist himself, started the business as a hobby in the eighties. He had made the building of trombones a hobby because he was dissatisfied with the instruments as they were being made in his time. And his hobby grew as other fine musicians came to demand trombones by Olds. By 1910, it became a full-time business, and the first patents were developed in 1912 . . . patents which started the trend of the modern trombone.

• Before Olds began to work on the instrument, it had remained static for generations, despite the fact that there are traces of its existence even in ancient times. It was an awkward instrument, acoustically bad; and, as compared to the modern trombone, practically unusable. But F. E. Olds developed it into a flexible and superb instrument, so that composers and arrangers, realizing its possibilities, began to call upon it . . . and the popularity of the modern trombone was launched.

(Continued on page 3A)

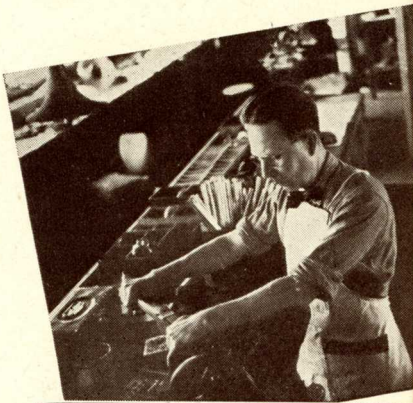


ENCH HORN

orn breaks precedent in many standard for musical and mechanical valves larger and lighter . . . g columns assuring correct proportions and F horns . . . with thin, ered tubing and the exclusive inforcing band around the bell. new horn, its quick response, its n and mellow, rich tone will you. The entire instrument is t, with strong tubular braces, d highly vibratory "feel". The onless "Olds Alloy" valve oiling . . . and the dual valve dependable valve action. s horn embodies all the advanced, ological science, modern design mechanical excellence. Made n brass with nickel silver trim.

to 16 for detailed descriptive features, bores, s and other equipment.

erwise specified. \$285



The personnel of the Olds organization is unique in that most of its members are tied up with the business . . . for Superintendent has been with the company for fifteen years; one of the bell makers for three; the slide builder, seventeen; the horn valve man, ten years . . . along the line. This advantage of experienced interested personnel and the fact that all instruments are completely made in the factory—with no parts other than raw materials being obtained elsewhere—gives that superlative quality which is characteristic of Olds, even in the smallest details.



- It is interesting to note that F. E. Olds was the first manufacturer to use nickel silver extensively . . . the first to draw inside trombone slide tubes of one piece of nickel silver (formerly the stocking portions were always soldered on) . . . he was the first to use conical bore slides (one slide smaller than the other) . . . the first to straighten tubing without grinding it . . . and the first to specialize in lightweight trombone slides. Is it any wonder, then, that F. E. Olds has been universally recognized as father of the modern trombone?

- His passion for fine, exquisitely wrought brass instruments pursued him throughout his life; and, before his death, he laid the groundwork for the Olds Trumpet . . . a beginning which his son, R. B. Olds, continued to completion. In fact, the son, determined to continue the esteemed tradition established by his distinguished father, went on to develop a complete line of trombones, trumpets, cornets and a French Horn . . . all embodying that superlative craftsmanship and musical excellence that have marked the Olds trombone as the finest the world has ever known.

- Not to be outdone in "firsts," R. B. Olds has patented the fluted trombone slides . . . the one-piece Super streamlined tubular hand grips and braces . . . a mechanically simple and trouble-free valve system . . . and an acoustical design which permits a remarkably even-tempered scale. He has also developed a completely new French Horn of unusual acoustical properties, to be discussed at more length later on in this book.

- The entire Olds organization has indeed adhered to the principles of fine craftsmanship laid down by its founder, F. E. Olds . . . principles which permit the manufacture of the finest instruments within the ability of men to create . . . and sparing no cost to maintain top quality . . . to give to the player an instrument worthy of the highest type of musicianship.



OLDS FRENCH HORN

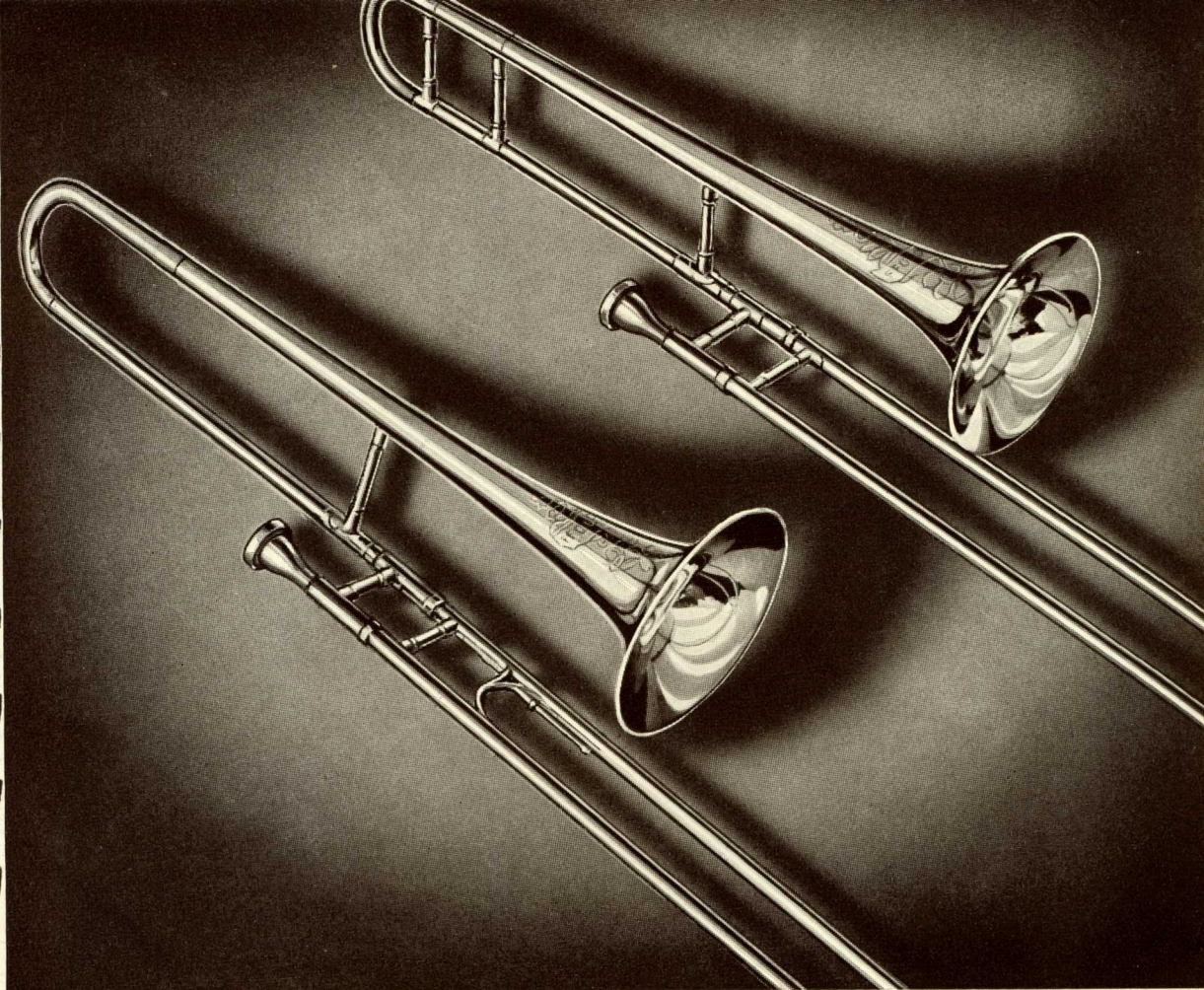
The Olds French Horn breaks precedent in many details to set a new standard for musical and mechanical excellence . . . with valves larger and lighter . . . divided tone-forming columns assuring correct proportions in both Bb and F horns . . . with thin, resilient, well-tempered tubing and the exclusive Olds nickel silver reinforcing band around the bell. When you play this new horn, its quick response, its accurate intonation and mellow, rich tone will delightfully surprise you. The entire instrument is built extremely light, with strong tubular braces, giving it a solid and highly vibratory "feel". The adjustable, frictionless "Olds Alloy" valve bearings require no oiling . . . and the dual valve stop pins assure dependable valve action. Truly, this new Olds horn embodies all the advantages of modern acoustical science, modern design and the ultimate in mechanical excellence. Made only in Bb and F in brass with nickel silver trim.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

Clear lacquer unless otherwise specified.

Complete with case \$285





OLDS TROMBONES. . . *Standard Models*

Made in two models: "Self-Balancing", top; and "Original Model", below. The Self-Balancing model has the tuning slide in the bell portion, with weighted braces to counter-balance the lightweight slides. We believe there are more of this model in use by fine musicians than any other trombone. The Original Model, with tuning slide in the slide and the bell of continuous taper, is the instrument which made Olds famous. It is still preferred by many fine artists for its unexcelled intonation. However, if not otherwise specified, the Self-Balancing model will be shipped when the "Standard Grade" trombone is ordered.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- | | |
|---|-------|
| Finish 1—Polished brass, clear lacquered . . . | \$135 |
| Finish 2—Silver-plated, gold bell | 160 |
| Finish 3—Gold-plated, engraved, burnished . . . | 300 |

Prices include cases



THE *Selection* OF AN INSTRUMENT

-1-

DYNAMICS

• In choosing a brass instrument, one should be governed primarily by the use to which it will be put. An instrument may play wonderfully, have splendid tonal qualities and excellent intonation as well as other fine attributes, and still be unsuited for use in some particular capacity.

For use in a small orchestra, especially of the swing variety, the instrument should be brilliant and rather flexible in intonation, but with not too great carrying power. Such an instrument is often used without a mute, yet is played forcefully. Under such conditions, were it of a heavy, large and powerful nature, it would over-balance the rest of the band.

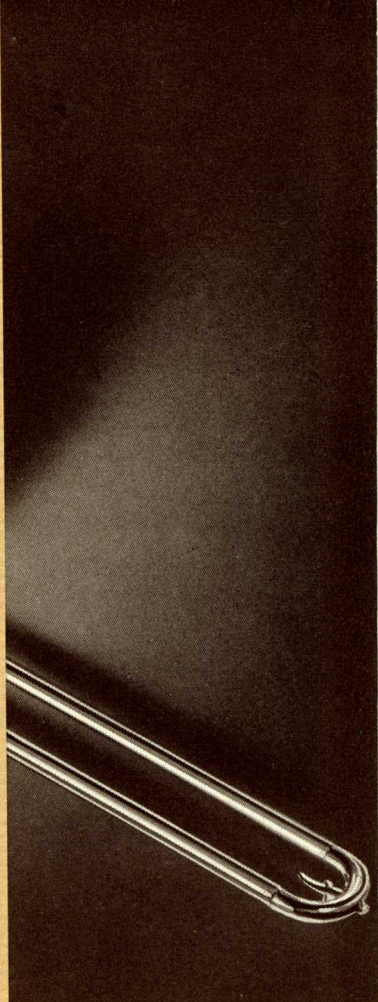
SMALL ORCHESTRA

In a larger orchestra, of theatrical or symphonic nature with the strings predominating, in which it is necessary for the brasses to play with the strings even in climatic passages without overpowering them, the instrument should have a much broader tone, but less carrying power. While in the brilliant passages it should seem to have the true brassy ring of cornets, trumpets and trombones, the actual volume should not be so great as to be unpleasant to the listener's ear or to drown out the strings.

SYMPHONY OR THEATRE

For the brass band, particularly one of the military type, an instrument should have the utmost carrying power. Here the old aphorism that "the loudest is best" comes close to being true. Certainly a brass band man who wants to produce his proportionate share of the volume needed

(Continued on page 5A)



ROMBONE

in its sparkling beauty, grace- and meticulous workmanship, Super model has won the praise from the finest trombonists in all countries. The streamlined braces are really comfortable to hold, and free of fatigue on a long job; and the reinforcing band around the slide provides fortissimo power without blast- ing. Designed especially for the exacting requirements of playing present-day arrangements, particularly with the larger orchestras where the rich tonal quality is required.

For detailed descriptions of construction, features, bores, finishes, cases and other equipment, see pages 14 to 16.

Polished brass and nickel silver, clear lacquered	\$150
Silver-plated, gold bell	175
Gold-plated, engraved and buffed	300

Prices include cases

SELECTION OF AN INSTRUMENT

to make the band heard on the football field should select an instrument with this usage as first consideration.

For the symphonic band, of modern high school and concert type, the orchestral variety of brass instrument is usually sufficient; because in such an organization the woodwinds carry a great proportion of the melodic and harmonic burden.

CONCERT BAND

And, of course, the woodwinds do not normally have as great volume as the brasses.

The characteristics of tone, from the standpoint of carrying power and brilliance, vary somewhat with the character and bore of the instrument. However, it is principally the construction of the bell that determines the solidity or dispersion of the tone. To be specific, a strongly made, stiff bell amplifies not only the fundamental tone but also the harmonic content of the tone at a uniform rate of vibration. As an illustration, sound reflects from a hard, unyielding surface such as the bare walls of a room, with the greatest of intensity.

The more flexible, thinner type of bell has an absorbing quality which permits it to vibrate slightly with the impact of the fundamental rate of vibration of the tone; and, because of the varying rates of speed of the overtones, this thinner type of bell gives a spreading effect, actually causing the vibrations of the overtones to strike the hearer's eardrums in a dispersed manner, lightening the impact and at the same time broadening the tonal quality and rendering it less strident.

Summing up, the first consideration, therefore, should be given to bell characteristics; and Olds has a choice of three distinctive types of bell construction to suit these varied purposes:

The Standard Grade

This instrument represents a happy compromise for the player who may play here to

(Continued on page 6A)

OLDS TROMBONE

Made in two models: "Self-Balancing" and "Original Model", below. The balancing model has the tuning slide portion, with weighted braces to balance the lightweight slides. There are more of this model in use by musicians than any other trombone. The Original Model, with tuning slide and the bell of continuous tone, is still preferred by many fine players. Unless otherwise specified, the balancing model will be shipped "Standard Grade" trombone.

See pages 14 to 16 for detailed descriptions of constructional features, finishes, cases and other equipment.

Finish 1—Polished brass, clear lacquer
Finish 2—Silver-plated, gold bell
Finish 3—Gold-plated, engraved, buffed
Prices include cases



OLDS SUPER TROMBONE

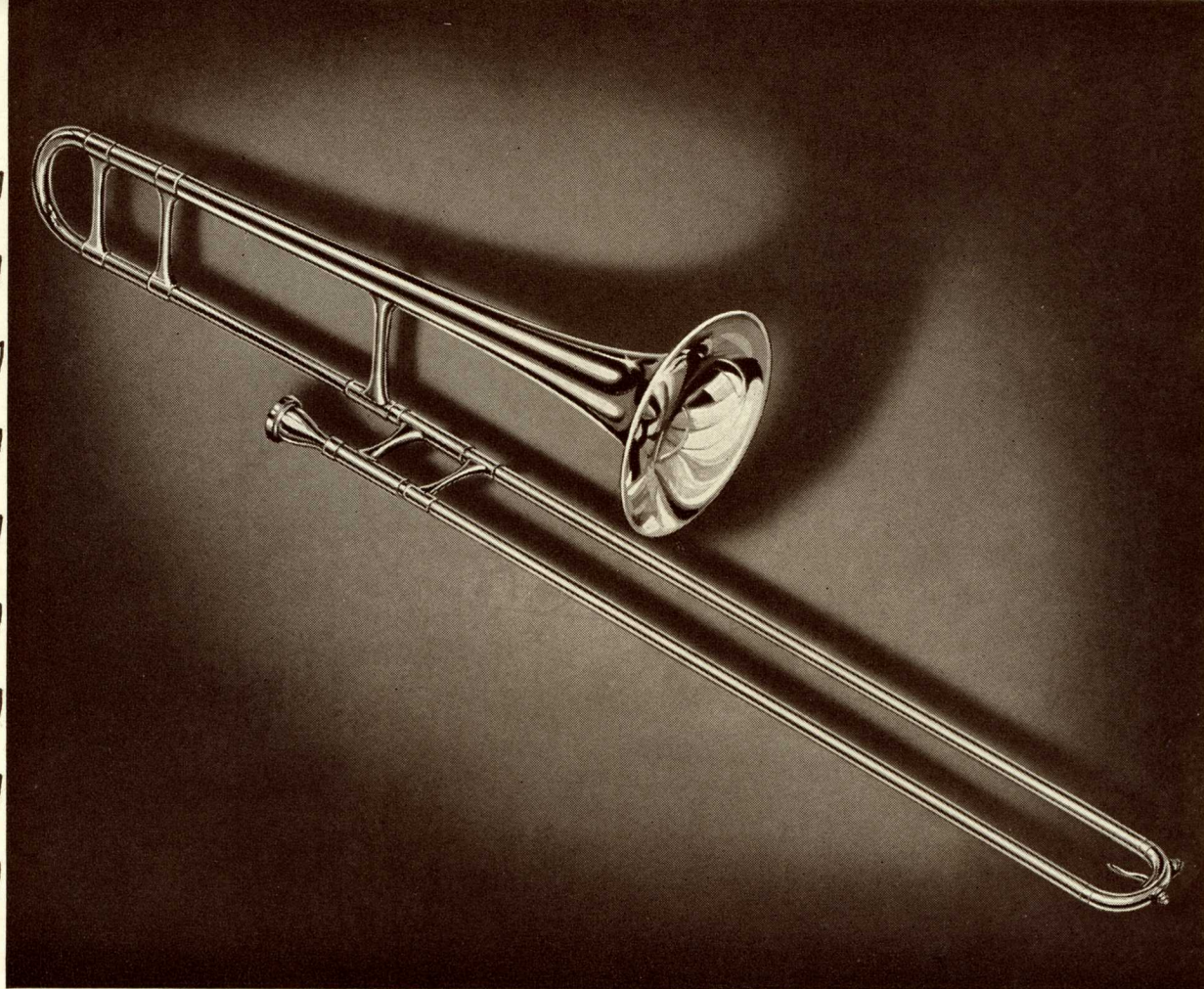


Jewel-like in its sparkling beauty, graceful design and meticulous workmanship, the Olds Super model has won the highest praise from the finest trombonists of all countries. The streamlined braces make it really comfortable to hold, eliminating fatigue on a long job; and the spun reinforcing band around the bell holds fortissimo power without blasting. Designed especially for the exacting demands of playing present-day arrangements . . . particularly with the larger radio and theatre orchestras where the utmost in rich tonal quality is required.

For detailed descriptions of constructional features, bores, finishes, cases and other equipment, see pages 14 to 16.

Finish 1—Polished brass and nickel silver, clear lacquered	\$150
Finish 2—Silver-plated, gold bell	175
Finish 3—Gold-plated, engraved and burnished	300

Prices include cases



OLDS FEATHERWEIGHT TROMBONE

It is most appropriate that from the modern shop of F. E. Olds & Son should come this trombone, which opens to the artist trombonist further technical possibilities heretofore virtually unattainable—for it was from the hands of F. E. Olds many years ago that came the trombone which changed trombone history. The "Featherweight" is just what its name implies—the lightest, fastest trombone ever made. No sacrifice is made in strength — its tone is rich, clear and almost unbelievably easy to produce—nor can it be overblown. Intended only for the virtuoso capable of using, appreciating and caring for the most exquisite trombone ever created.

For detailed description of constructional features, bores, finishes, cases and other equipment, see pages 14 to 16.

Finish 1—Polished brass and nickel silver, clear lacquered \$200
Finish 3—Gold plated, engraved and burnished . . . 350

Prices include cases



SELECTION OF AN INSTRUMENT

day and there tomorrow, with a small orchestra or parade band, and whose horn must be suitable for all purposes.

The Standard Grade With Hand-Hammered Bell

While the Olds exclusive method of hand hammering bells makes an instrument of unusual and striking beauty, the primary purpose of the hand hammering is to harden the bell to add to its brilliance and carrying power. For an instrument which will be used almost exclusively for outdoor work such as in parades, football games, etc., we recommend the Standard grade with hand-hammered bell.

The Super Grade

This instrument is designed principally for symphonic, radio or recording studio work. In the moderate sized bores, however, it makes the ideal dance band or small orchestra instrument.

For the player whose primary interest is in broadness and sweetness of tone—who will do little, if any, band work, but will confine his playing almost exclusively to orchestra, we advise the selection of an Olds Super, unquestionably the finest-toned instrument made today.

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BORES

• In the preceding chapter, reference was made to bores as affecting the carrying power, intonation and general tonal qualities of an instrument. These factors are affected only negligibly insofar as one's hearers are concerned; but to the player himself, the matter of the bore is of utmost importance.

Actually the bore of an instrument is divided into two parts: first, the cylindrical

(Continued on page 7A)



COMBONES

—Built in B \flat with rotary change large medium bore, suitable for passages extending up into the with pedal tones of good intona-

B \flat with rotary change to F. 9-inch extra large symphonic taper of largest symphonic work and especially register.

MODEL—Same as Bass Model, rotary valve to E and a double both valves, so that the full register is instantly available.

to 16 for detailed descriptive features, bores, and other equipment.

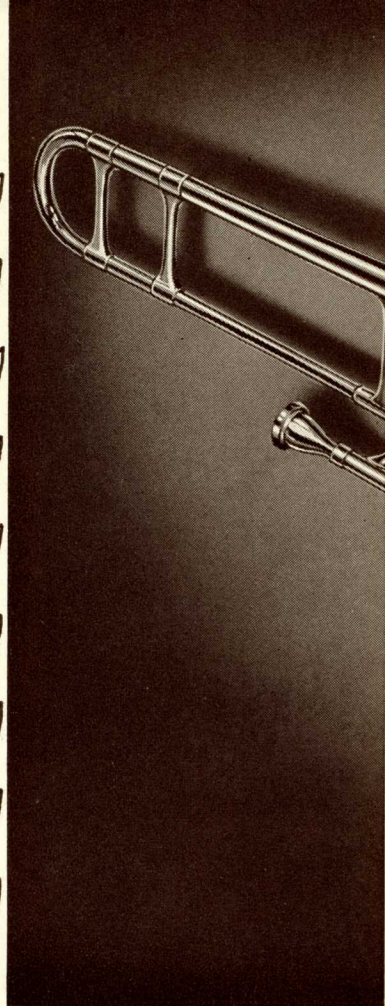
MODELS IN B \flat AND F:

ss, clear lacquered	\$235
gold bell	260
engraved and burnished	400

MODELS B \flat , F AND E:

ss, clear lacquered	\$285
gold bell	310
engraved and burnished	450

cases include cases



OLDS FEATHER

It is most appropriate that from F. E. Olds & Son should come the opens to the artist trombonist facilities heretofore virtually u was from the hands of F. E. Ol that came the trombone which history. The "Featherweight" is implies—the lightest, fastest tr No sacrifice is made in strength clear and almost unbelievably nor can it be overblown. Inte virtuoso capable of using, appr for the most exquisite trom

For detailed description of optional features, bores, finishes and other equipment, see p

Finish 1—Polished brass and nickel silver
Finish 3—Gold plated, engraved and
Prices include case

SELECTION OF AN INSTRUMENT

tubing which runs through the valves or the slide to the point where it joins the bell; second, the bell proper, which is the part that gradually increases in diameter from the size of the first part to the large flare which constitutes the front of the bell.

The resistance, or holding back, of the player's wind is governed by the size of the tubing in the first, or **PRIMARY BORE** cylindrical, portion; **FORMATION** for, in this section, the tones are formed through the physical phenomenon of the natural harmonics present in all tubing in which a vibration is set up. The second portion, the bell, is principally an amplifier, increasing the volume and resonance of the tone.

Every player has noted the fact that when he finishes a soft passage of any length, even though he may be "out of breath," actually he has to expel a substantial quantity of air from his lungs before he takes a fresh breath. Other passages requiring maximum volume may run him entirely out of breath; and it is upon the average of these two conditions that he should base the selection of the bore of the cylindrical portion of his instrument.

The bell, or amplifying portion, affects primarily the tonal quality of an instrument; and in order to maintain a perfectly balanced intonation, it must be exactly proportionate to the cylindrical tubing. It may, however, increase in size toward the throat of the bell at a varying rate, broadening or narrowing the characteristics of the tone directly in proportion to the size of the throat.

Olds instruments are made in two bores with two proportionate bell flares available in either bore, giving a selection of four instruments ranging from the highly resistant one, with a brilliant, penetrating quality of tone to the very free-blowing instrument of

(Continued on page 10A)



OLDS BASS TROMBONES

TENOR MODEL—Built in B \flat with rotary change to F. 8 $\frac{1}{2}$ -inch bell, large medium bore, suitable for regular trombone passages extending up into the higher register, but with pedal tones of good intonation and volume.

BASS MODEL—B \flat with rotary change to F. 9-inch bell. Large bore with extra large symphonic taper of throat. Ideal for largest symphonic work and especially fine in the lower register.

F AND E BASS MODEL—Same as Bass Model, but has additional rotary valve to E and a double trigger operating both valves, so that the full chromatic pedal register is instantly available.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

SINGLE TRIGGER MODELS IN B \flat AND F:

Finish 1—Polished brass, clear lacquered	\$235
Finish 2—Silver-plated, gold bell	260
Finish 3—Gold-plated, engraved and burnished	400

DOUBLE TRIGGER MODELS B \flat , F AND E:

Finish 1—Polished brass, clear lacquered	\$285
Finish 2—Silver-plated, gold bell	310
Finish 3—Gold-plated, engraved and burnished	450

Prices include cases





OLDS STANDARD TRUMPET



Ideally suited to the player whose need is for the finest in an all-around instrument of rich tone, excellent carrying power, responsive, flexible and perfectly balanced. Mechanical construction is simple and sturdy with conical proportions most carefully balanced to insure a true scale. Short, light, fast and enduring valve action lends speed and crispness to rapid passages called for in modern technique.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered \$135
- Finish 2—Silver-plated, gold bell 160
- Finish 3—Gold-plated, engraved and burnished 300

Prices include cases



OLDS SUPER TRUMPET

To produce this superfine instrument, many of the characteristics of the French Horn have been borrowed. Built of extremely lightweight brass of a special composition, with a spun reinforcing band around the bell. Its richness of tone is not equalled by any trumpet of orthodox construction. Extremely easy blowing, very light in weight, perfectly balanced . . . it feels "natural" when you first grasp it; and its streamlined jewel-like appearance typifies Olds supreme craftsmanship.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered \$150
- Finish 2—Silver-plated, gold bell . . . 175
- Finish 3—Gold-plated, engraved and bur-nished 300





OLDS STANDARD CORNET

Probably the most widely used, really high-grade cornet of modern times. It is deserving of such recognition because of its sturdy musical excellence . . . rich singing tone . . . flexibility and power, combined with flawless workmanship . . . graceful design and accurately balanced scale. As an all-around cornet, capable of giving highly satisfactory performance in every group, from the small ensemble to the largest concert band, the Olds Standard Cornet acknowledges no peer.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered \$135
 - Finish 2—Silver-plated, gold bell 160
 - Finish 3—Gold-plated, engraved and burnished 300
- Prices include cases*



SELECTION OF AN INSTRUMENT

extremely broad tonal quality. These bores, from the smallest to the largest (in order) are as follows:

M—This instrument has cylindrical tubing of medium bore with a bell of medium diameter at the throat. It's best for really speedy, brilliant work.

LM—The same cylindrical bore as "M" but with a throat of larger diameter, giving the same blowing resistance but producing a broader, more mellow tonal quality. It is the ideal all-around instrument.

LLM—The cylindrical tubing in this model is of larger diameter than that of either of the two preceding bores. The throat is almost of the same diameter as that of the "LM," but it is acoustically proportioned to balance the intonation with the larger tubing. This is the instrument for the player who must play softly and resonantly, yet who doesn't want to go to the extreme of the really symphonic instrument.

SYM—For symphonic playing or for use with big theatre and radio orchestras, this instrument is supreme. It can be held down to a whisper without that awkward breaking tendency noticeable in smaller instruments. Its tone is very broad, rich and resonant; and in fortissimo passages it sounds extremely large and powerful, yet will not "bite through" or upset the tonal balance of the ensemble.

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PERSONAL CHARACTERISTICS

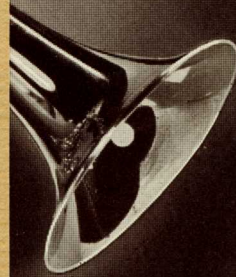
• In preceding chapters, we have outlined for the prospective buyer the characteristics of the instruments themselves as adapted to the average player. The purchaser, however, should modify the natural characteristics of the instrument to fit his own personal habits and preferences. To use the old maxim "What's one man's meat is another man's poison," we might say that what is a good tone for one person might seem a poor tone for another.

The formation of the player's embouchure; the thickness or thinness of his lips; the placement of his teeth and his playing habits make it possible for one player to produce a richer or more brilliant tone than another

from the same type of instrument. Therefore, if the player is dissatisfied with the lack of broadness or sonority in the tone he produces

FOR A BROADER TONE

(Continued on page 11A)



ER CORNET

wants the very best in cornet reservedly recommend the Super refined form and bracing make for well as beauty of appearance. A band around the bell permits without blasting. The light-able hand hold make it possible without fatigue. The Olds Super dly the choice for discriminat- appreciate richness of tone . . . fine intonation . . . flexibility . . . and faultless workmanship andable mechanical excellence.

to 16 for detailed descrip-
ructional features, bores,
s and other equipment.

ss, clear lacquered \$150
, gold bell 175
engraved and burnished . . 300
es include cases



SELECTION OF AN INSTRUMENT

with one instrument, he should use a larger bore, more resonant instrument than probably the normal requirement of his usage of the horn would indicate.

Conversely, if one instrument seems lacking in brilliancy and penetration, the player should humor his own characteristics by selecting a horn of smaller bore in either tubing or throat or both.

In the cornets, trumpets and trombones, Olds therefore provides a latitude not only for the player to select an ideal instrument for his work, but also for him to fit the instrument to his personal characteristics.

In the Standard Models, the player can lean toward brilliance or toward sonority by selecting a bore that brings out the particular style of tone

SELECTING THE RIGHT BORE

which best suits him. If he wants extreme volume and carrying power, he may select one of the hand-hammered bell models. In the Super Model, the player gets a degree of penetration sufficient for ordinary needs—even for band work—by favoring the smaller bores; or by going all the way to the extremely broad, resonant tone needed for the best symphonic playing by selecting the larger bore instrument.

Since it is solely intended for symphonic-type playing, even in concert band work, the Olds French Horn is made only with symphonic characteristics. Even in this instrument, however, Olds provides a selection, so that the player may fit his own needs. Regularly, the mouthpipe—which governs resistance—is made with what would be called a medium open contour. For greater resistance, the smaller and more gradually tapered mouthpipe is available. For less resistance, as in an instrument used for band work, there is a large mouthpipe which is very free blow-

THE FRENCH HORN

vides a selection, so that the player may fit his own needs. Regularly, the mouthpipe—which governs resistance—is made with what would be called a medium open contour. For greater resistance, the smaller and more gradually tapered mouthpipe is available. For less resistance, as in an instrument used for band work, there is a large mouthpipe which is very free blow-

(Continued on page 12A)

OLDS STANDARD

Probably the most widely used really high-grade cornet of modern times. It is deserving of such reputation because of its sturdy music excellence . . . rich singing tone flexibility and power, combined with flawless workmanship, graceful design and accurately advanced scale. As an all-around cornet capable of giving highly satisfactory performance in every grade from the small ensemble to the best concert band, the Olds Standard Cornet acknowledges no peer.

See pages 14 to 16 for detailed descriptions of construction, features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered
 - Finish 2—Silver-plated, gold bell
 - Finish 3—Gold-plated, engraved and burnished
- Prices include cases



OLDS SUPER CORNET

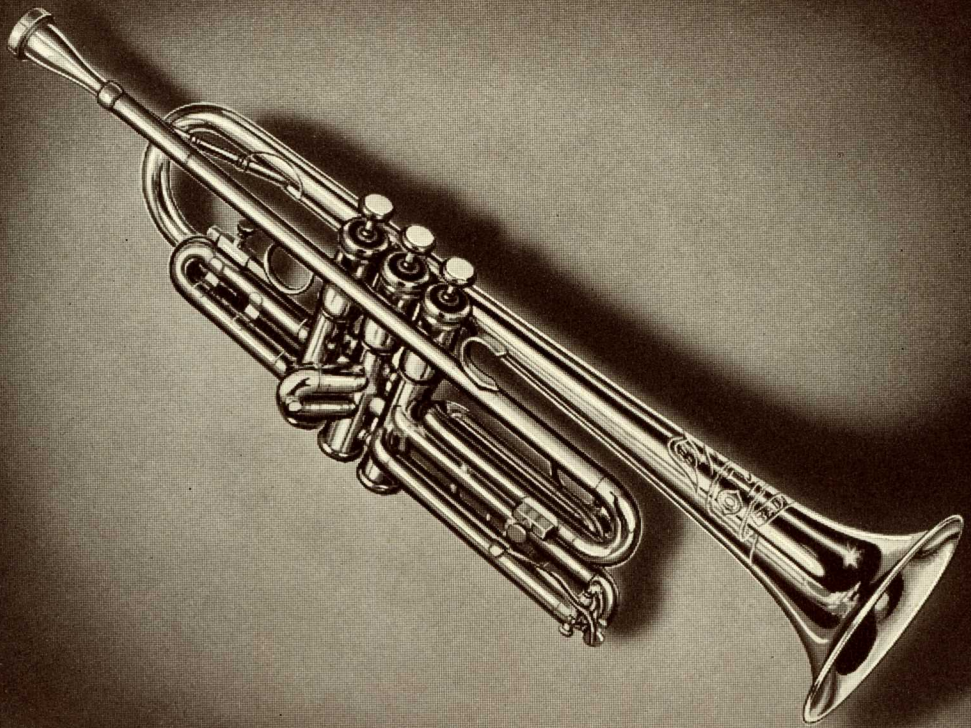
For the player who wants the very best in cornet performance, we unreservedly recommend the Super Model. The streamlined form and bracing make for easier handling as well as beauty of appearance. The handsome spun band around the bell permits fortissimo playing without blasting. The lightweight and comfortable hand hold make it possible to play long jobs without fatigue. The Olds Super Cornet is undoubtedly the choice for discriminating musicians who appreciate richness of tone . . . ease of blowing . . . fine intonation . . . flexibility . . . beauty of design and faultless workmanship coupled with dependable mechanical excellence.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered \$150
- Finish 2—Silver-plated, gold bell 175
- Finish 3—Gold-plated, engraved and burnished . . . 300

Prices include cases





OLDS RADIO CORNET

Designed especially for those who prefer the voice of the cornet with the appearance and balance of the trumpet—particularly fine for dance, radio and recording studio players. The medium weight, specially tempered bell gives excellent carrying power with surprisingly quick response. The extreme flexibility, lightness of attack and easy blowing qualities of this model permit it to handle with ease the most difficult cornet passages; and to replace satisfactorily the most desirable characteristics of the trumpet.

See pages 14 to 16 for detailed descriptions of constructional features, bores, finishes, cases and other equipment.

- Finish 1—Polished brass, clear lacquered . . . \$135
- Finish 2—Silver-plated, gold bell 160
- Finish 3—Gold-plated, engraved and burnished 300

Prices include cases



SELECTION OF AN INSTRUMENT

ing. For convenience, these mouthpipes are classified as follows:

No. 1—High resistance, for symphony players.

No. 2—Regularly supplied for all 'round usage.

No. 3—Particularly free blowing, for band work.

Nos. 1 and 3 are available only on special order from the factory. It is advisable also, if the player does not care to use the mouthpiece regularly furnished with the horn, that he send his mouthpiece to the factory, so that the mouthpipe may be fitted to it. There is no extra charge for this service.

—4—

INTONATION

● A balance of evenness in tuning and resonance, throughout the normal range of an instrument, is known as good intonation. Either a note noticeably out of tune but clear in tone, or one correct in pitch but "stuffy," would be considered poor intonation. The difficulty in securing good intonation, therefore, lies in the fact that tuning and resonance are inherently opposing factors which, to be coordinated, require skill and painstaking care in manufacture.

Basically all cup mouthpiece instruments are built on the same principle. The tones

between the open notes on the **FORMING** trombone are made by length-
SCALES ening the tubing of the instrument with the slide. In the

valve instruments, identically the same thing is done, in that depressing one of the valves diverts the tonal column through the valve slide, adding to the total length of the tubing.

The difficulty in tuning a valve instrument is due to the fact that each length of tubing added must be successively longer. Tuning the trombone, therefore, is relatively easy,

(Continued on page 13A)

OLDS MOUTHPIECES

ROMBONE MOUTHPIECES

- Large bore, deep cup, for bass trombone. 1-inch cup diameter and .250-inch throat.
 - Wide cup dance model. Medium shallow cup 1 inch in diameter with .246-inch bore. Excellent high-register mouthpiece.
 - This is a mouthpiece of average proportions, furnished regularly on Olds trombones. Has .984-inch cup, medium shallow, with .237-in. bore.
 - Semi-cushion, high-register "recording" model with .968-inch cup, rather shallow, and .237-inch bore.
 - Wide flat rim, .938-inch diameter, medium shallow with .234-inch bore. Excellent soloist model.
 - Cushion rim model; narrow, shallow cup .938-inch diameter and .242-inch bore. Extreme high-register model.
- each \$6.00

PET AND CORNET MOUTHPIECES

cups and rims on the trumpet and cornet mouthpieces correspond, at the player of one instrument have an identical playing mouthpiece for the other. However, the cornet cup is slightly deeper than the trumpet, to maintain the characteristic qualities of the two instruments.

- Deep symphony style .640-inch diameter, deep cup and .147-inch bore.
 - Wide, dance style .640-inch diameter, medium shallow cup and .144-inch bore.
 - "Recording" model .632-inch diameter, medium deep cup and .140-inch bore.
 - Cushion rim model .632-inch diameter, medium shallow cup and .140-inch bore. Excellent high-register model.
 - Narrow, medium deep cup .625-inch diameter and .144-inch bore. Excellent soloist model.
 - Similar to No. 5 excepting with shallow cup, easier playing for high registers. Is .625-inch in diameter and has .144-inch bore.
- each \$5.00

TRUMPET HORN MOUTHPIECES

- Large, deep cup .687-inch diameter and .170-inch bore.
 - Medium cup .668-inch diameter and .177-inch bore.
 - Small high-register model .660-inch diameter and .182-inch bore.
- each \$6.00

[No deduction is allowable when instrument is desired without mouthpiece.]



SELECTION OF AN INSTRUMENT

since it is necessary to tune only the open tones—the player makes the in-between tones himself. But, because combinations of the valves must be used to produce some of the tones lying between the harmonic tones of the open tubing, the scale of the instrument must be so tempered that no one tone is definitely out of tune.

Actually, therefore, tempering the scale of a brass instrument is the manufacturer's first problem; and he must do it by a series of compromises which strike a happy medium. In judging the tuning of any brass instrument, therefore, the player should not attempt to criticize the exact pitch of any one tone with relation to any other, but instead he should look first for evenness in all scales, so that he may play equally well in tune in all keys.

The other half of the balance of intonation which the manufacturer must consider is that of evenness of tonal quality. The tone produced through the open horn responds freely and quickly in contrast to the tone produced through the use of valves, as the valves add to the length of tubing and to the obstruction of the clear passage by additional turns.

This balancing of intonation is accomplished by the tapering of the mouthpiece, the placement of the cylindrical tubing passing from valve to valve . . . and the proportions of the beginning of the taper in the bell. It should be easy for the player to realize that it is not only necessary for the resistance and response of the various tones to be equalized as much as possible, but also that such measures as are used to realize this equalization do not affect the tuning of the instrument.

It is fortunate for the player of a brass instrument that these two problems to the manufacturer, when properly worked out by him, prove to be beneficial to the player. It is in this balancing of scales and tonal qual-

(Continued on page 14A)

OLDS RADII

Designed especially for those the voice of the cornet with the and balance of the trumpet— fine for dance, radio and record players. The medium weight, tapered bell gives excellent carry with surprisingly quick response; extreme flexibility, lightness of attack; blowing qualities of this model handle with ease the most difficult passages; and to replace satisfactory desirable characteristics of the

See pages 14 to 16 for detailed descriptions of constructional features, finishes, cases and other equipment.

Finish 1—Polished brass, clear lacquer

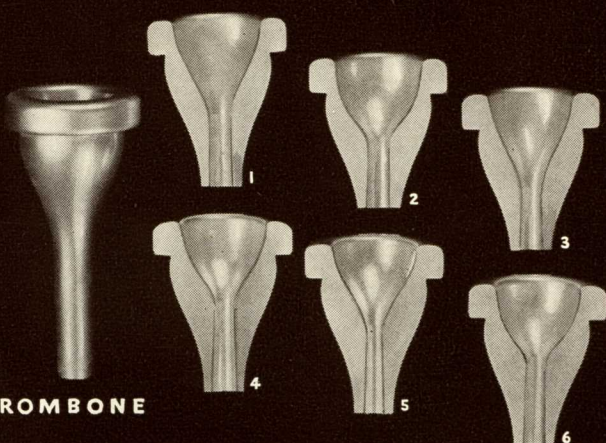
Finish 2—Silver-plated, gold bell

Finish 3—Gold-plated, engraved and

Prices include cases

OLDS MOUTHPIECES

TROMBONE MOUTHPIECES



TROMBONE

- No. 1—Large bore, deep cup, for bass trombone. 1-inch cup diameter and .250-inch throat.
- No. 2—Wide cup dance model. Medium shallow cup 1 inch in diameter with .246-inch bore. Excellent high-register mouthpiece.
- No. 3—This is a mouthpiece of average proportions, furnished regularly on Olds trombones. Has .984-inch cup, medium shallow, with .237-in. bore.
- No. 4—Semi-cushion, high-register "recording" model with .968-inch cup, rather shallow, and .237-inch bore.
- No. 5—Wide flat rim, .938-inch diameter, medium shallow with .234-inch bore. Excellent soloist model.
- No. 6—Cushion rim model; narrow, shallow cup .938-inch diameter and .242-inch bore. Extreme high-register model.

Price, each \$6.00

TRUMPET AND CORNET MOUTHPIECES

The cups and rims on the trumpet and cornet mouthpieces correspond, so that the player of one instrument may have an identical playing mouthpiece for the other. However, the cornet cup is slightly deeper than the trumpet, to maintain the characteristic tonal qualities of the two instruments.

- No. 1—Deep symphony style .640-inch diameter, deep cup and .147-inch bore.
- No. 2—Wide, dance style .640-inch diameter, medium shallow cup and .144-inch bore.
- No. 3—"Recording" model .632-inch diameter, medium deep cup and .140-inch bore.
- No. 4—Cushion rim model .632-inch diameter, medium shallow cup and .140-inch bore. Excellent high-register model.
- No. 5—Narrow, medium deep cup .625-inch diameter and .144-inch bore. Excellent soloist model.
- No. 6—Similar to No. 5 excepting with shallow cup, easier playing for high registers. Is .625-inch in diameter and has .144-inch bore.

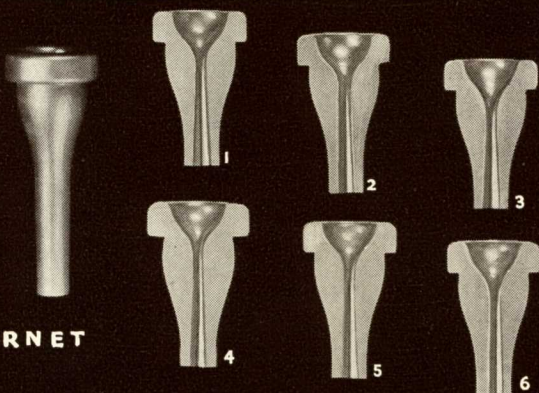
Price, each \$5.00

FRENCH HORN MOUTHPIECES

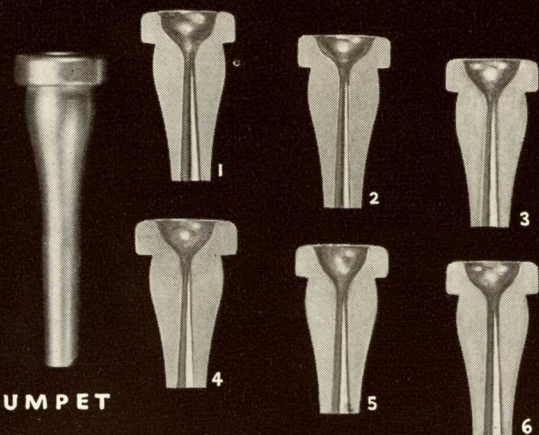
- No. 1—Large, deep cup .687-inch diameter and .170-inch bore.
- No. 2—Medium cup .668-inch diameter and .177-inch bore.
- No. 3—Small high-register model .660-inch diameter and .182-inch bore.

Price, each \$6.00

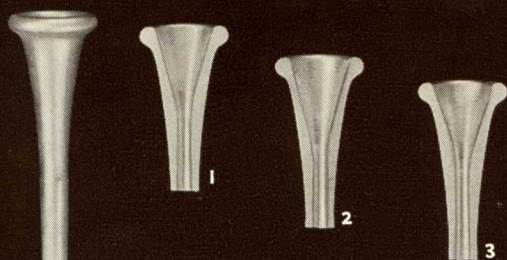
[No deduction is allowable when instrument is desired without mouthpiece.]



CORNET



TRUMPET



FRENCH HORN

OLDS CASES

In keeping with the quality of Olds instruments, Olds cases are smart and rich in appearance; unusually strong and light in weight; and perfectly fitted to give the utmost protection to the instrument. They are made in the popular Gladstone style, oval in shape, and are exceptionally roomy, yet not at all bulky.

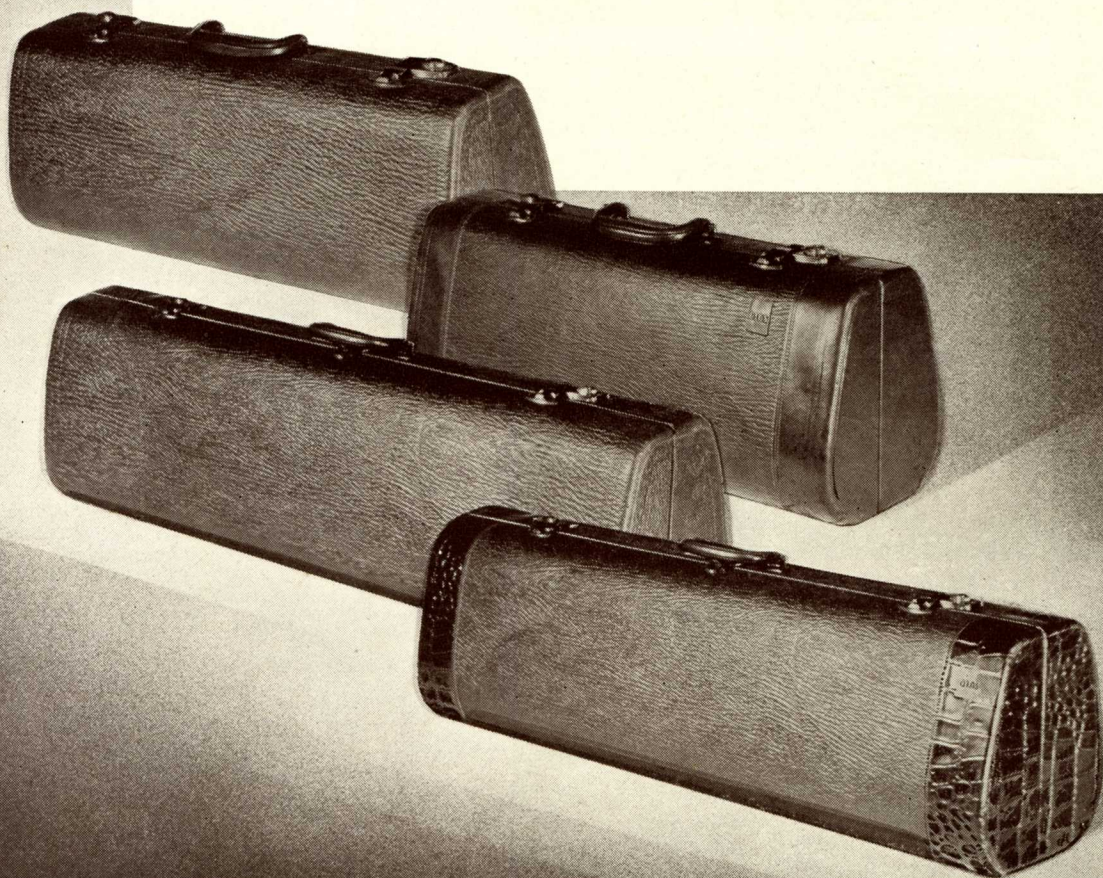
● REGULAR EQUIPMENT

The models illustrated with alligator-grained leather reinforced ends are supplied as regular equipment only with Olds Super grade instruments. The models shown which do not have leather end reinforcements are regular equipment with all Standard Model Olds instruments. The Super grade case can be supplied with the Standard grade instrument at an additional cost of \$5 for the cornet and the trumpet, and \$7.50 for the

trombone . . . The Olds French horn is supplied with an especially fitted and shaped Super grade case . . . Olds cases may be purchased separately at prices listed below. However, since they are included in the price of the outfits, this amount is *not* deductible from the price of the instrument as listed with case, should the instrument be desired without the case. For cornets and trumpets without case, deduct \$10 from the list price of the instrument complete. For trombones, deduct \$15.

Prices of Olds Cases

Standard grade for cornet or trumpet	\$17.50
Super grade for cornet or trumpet . . .	22.50
Standard grade for trombone . . .	22.50
Super grade for trombone	30.00
Standard grade for bass trombone, 8½-inch or 9-inch bell	30.00
Super grade for French horn . . .	30.00



SELECTION OF AN INSTRUMENT

ity that the extreme flexibility and broadness of tone characteristic of the truly fine horn are developed. And it is the flexibility of the instrument that makes it possible for the player to play in tune without sacrifice of tonal quality.

In considering the purchase price of an instrument, therefore, it is necessary not only to look at the care and attention given to the making and finishing of the various parts;

ATTRIBUTES OF A FINE INSTRUMENT but it is of even greater importance that the matter of these mechanical difficulties in manufacture be taken into consideration.

Olds instruments have an exact balancing of all these varying factors to the point where the player is conscious only that the scales in all keys flow freely through the instrument, needing no favoring on his part, but becoming literally a part of him in his musical performance.

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MOUTHPIECES

• It seems almost futile to prescribe a definite style of mouthpiece for any general class of players or playing, as the formation of every player's mouth is individual and distinctive. Every player should take care to select a mouthpiece which, first, feels comfortable; second, produces the quality of tone he desires to obtain; and third, one which is fitted to his horn so that it does not disturb the qualities of intonation which the manufacturer has so carefully built into the instrument.

However, some rules can be set forth which will narrow the selection of the mouthpiece for the player. The strength of the embouchure should govern the width of the rim of the mouthpiece, for although the narrow rim is desirable from the standpoint of facilitating technique, only the player with really strong muscles can use a narrow rim with success, especially if his playing hours are long.

(Continued on page 15A)

INSTRUMENTS

entirely upon the player's characteristics. A person with low perspiration may use an instrument for many months without through the lacquer, while but through it in just a few the lacquer is put on by the gratis, merely for the pro- finish of the instrument and renewed without charge under ces.

er Gold Bell. The brass parts ment are lightly sand-blasted ture. Then the entire instru- silver-plated, after which all parts are hand-burnished to a addition to giving striking adds permanence and hardness which receive the most wear. he bell is heavily gold-plated ished to a hard and gleaming ctory-plated instruments are a period of five years against gh, excepting when the finish cess acidity, against which no uaranteed.

d Plated. On the cornets and parts are heavily gold-plated ished to a high luster. On the entire bell part is hand-bur- cause burnishing is done with h might easily damage the ment of the slides, only the cups, ferrules and end bow of on are burnished, the outer g a very finely grained satin sh of gold-plated instruments or five years, excepting in the due to hyper-acidity.

SELECTION OF AN INSTRUMENT

In keeping instruments rich in appearance and light in weight, fitted to give to the instrument the popular shape, and yet not at a

● REGULAR

The modern gator-grained are supplied only with Cements. They not have leather are regular and Model Super grade the Standard additional and the true

For the weaker embouchure, a wider rim should be selected. For long and arduous hours of playing,

FACTORS

GOVERNING TONE

the new cushion types of mouthpieces, while tending to restrict execution somewhat, are best; because no one can expect to play well and produce a good tone when his embouchure is fatigued.

The quality of tone is governed by two factors—one, the depth of the cup; and the other, the bore of the throat of the mouthpiece. The increased depth of the cup tends toward sonority and broadness of tone; and for extreme power combined with this sonorous quality, the throat of the mouthpiece should be large. A reduced size throat will help to retain a better quality of tone in the upper registers without producing too great volume.

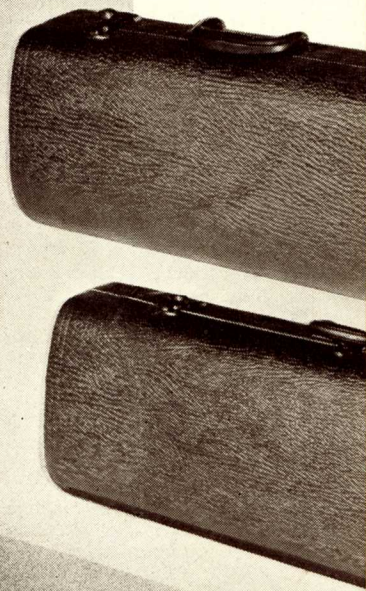
Your Olds dealer has available a wide selection of mouthpieces carefully designed not only so that one may be fitted to your personal characteristics, but so fitted to your Olds instruments that none will disturb their blowing qualities and intonation.

It is not advisable to use other than an Olds mouthpiece on an Olds instrument, as every manufacturer has his own particular style of boring and throat dimensions, many

USE AN OLDS MOUTHPIECE

of which disturb the intonation of Olds instruments. Try to select an Olds mouthpiece which feels right for you; but, failing that, it is advisable to send your mouthpiece to the Olds factory, telling them what model instrument you are playing, so that they may fit it properly. Only a small charge is made for this service.

When you have made the investment of purchasing the finest instrument available, it is only right to give particular care to the selection of your mouthpiece.



CONSTRUCTIONAL DATA ON OLDS INSTRUMENTS

● BORES

Olds cornets, trumpets and trombones, with the exception of the bass trombone, are built in four bores: medium (M); large medium (LM); large, large medium (LLM) and large (SYM, or symphony). The bass trombones are made in special bores, as incorporated in the descriptions on page 7. The Olds French horn is made in only one bore, but it offers a choice of three mouth-pipes: the medium, which is furnished regularly; and the small or large, which are available on special order only.

● FINISHES

All Olds instruments are made of a special composition brass and trimmed with nickel silver. The trombones, with the exception of the Super and the Featherweight, have nickel silver braces, grips, oil cups and ferrules. The Super and Featherweight have special composition brass bell trimmed with nickel silver band. The braces, ferrules and the entire slide section are made of nickel silver.

Finish 1—Lacquered. Highly polished, with two coats of clear, hard lacquer which beautifully accentuates the rich contrast between the natural colors of the brass and the nickel silver.

Gold lacquer can be furnished at an extra cost of \$5 (this involves a delay of about ten days); but it is not advised, as lacquer is not a permanent finish. And when gold lacquer begins to wear, or to fleck off, it presents a very untidy appearance.

Neither the regular clear lacquer, nor the gold lacquer, therefore, carry any guarantee whatsoever of permanency, as its length of

wear depends entirely upon the player's physical characteristics. A person with low acid content in his perspiration may use a lacquered instrument for many months without wearing through the lacquer, while another may cut through it in just a few days' time. The lacquer is put on by the manufacturer, gratis, merely for the protection of the finish of the instrument and it cannot be renewed without charge under any circumstances.

Finish 2—Silver Gold Bell. The brass parts of the instrument are lightly sand-blasted for a satiny texture. Then the entire instrument is heavily silver-plated, after which all nickel silver parts are hand-burnished to a high polish. In addition to giving striking contrast, this adds permanence and hardness to the parts which receive the most wear. The inside of the bell is heavily gold-plated and hand-burnished to a hard and gleaming luster. Olds factory-plated instruments are guaranteed for a period of five years against wearing through, excepting when the finish is pitted by excess acidity, against which no finish can be guaranteed.

Finish 3—Gold Plated. On the cornets and trumpets, all parts are heavily gold-plated and hand-burnished to a high luster. On the trombones, the entire bell part is hand-burnished; but, because burnishing is done with pressure, which might easily damage the delicate alignment of the slides, only the hand grips, oil cups, ferrules and end bow of the slide section are burnished, the outer slides remaining a very finely grained satin finish. The finish of gold-plated instruments is guaranteed for five years, excepting in the case of pitting due to hyper-acidity.

(Continued on page 16)

CONSTRUCTIONAL DATA ON OLDS INSTRUMENTS

Cleaning Plated Instruments — Except in the case of bad oxidization caused by long neglect or extreme climatic conditions, plated instruments should never be cleaned with polish. Usually the best results can be obtained by washing them with a high grade mild soap and warm water. This will preserve the finish without disintegrating it. All cleaning compounds have some abrasive content, however fine, so that if one must be used to remove oxidization or encrusted soil, use one of the forms of paste which may be spread lightly on the instrument, then washed off with warm water. Silver and gold are soft metals, easily worn away by abrasives, and the Olds factory reserves the right to rescind the guarantee of any instrument which shows evidence of excessive use of abrasive polishes.

● BELL SIZES

While the bell sizes of trumpets and cornets are pretty well standardized, with smaller bells on the more slender, smaller bore models; and larger ones on the concert type instruments, there still is some controversy about the most acceptable sizes of trombone bells. Therefore, Olds offers the following choice in the various bores, as regular models:

Medium Bore	7 or 7½ in. bell
Large Medium Bore	7 or 7½ in. bell
Large Large Medium Bore	7½ or 8 in. bell
Symphony Bore	8 or 8½ in. bell

Other sizes from 6-in. to 9-in. bells are made in any model on special order at a small additional cost, proportionate to the additional cost of the labor involved.

● HAND HAMMERED BELLS

Olds craftsmen have applied the ancient art of hand hammering brass to instruments, with resultant increase in brilliance of tone caused by the hardening of the metal. For outdoor playing—in parades, concerts, etc.—hand-hammered instruments are recommended because of their increased carrying power and volume. In addition to its mechanical advantages, hand hammering heightens the beauty of an instrument, giving it a distinctive and sparkling individuality. For hand hammering bells of cornets or trumpets, add \$15 to the price of the plain bell. For trombones, add \$25. We do not recommend hammering the bell of the French Horn, the Featherweight Trombone or the Super models. As hand-hammered instruments are made up to order only, a delay of from three to four weeks usually is necessary for delivery.

