How to describe the sound of a guitar

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How to describe the sound of a guitar

How to describe a guitar. How to describe the sound of a bass guitar.

Acoustic Guitar Tono Description Definitions If you look at the description of an acoustic guitar online, or ask for the description of an acoustic guitar from an employee, you will most likely see and hear words like "midrange", "bright", "crunchant", "soft", "fat", "high", and many, many more suggestive words. The challenge of hearing descriptions is to transform the sounds we hear in words to describe them to other people. The "tonal words", or "tonal descriptions", as they are called, are ambiguous and can create a lot of confusion. The purpose of this page is to make you understand these words. The first definitions you need to know about sound terminology are low, medium and high. They really help define other tone terms. There's a lot of science behind these three definitions, but let's just focus on the basics themselves. A Bass: The sounds/frequencies "low" are sounds/frequencies "low" are sounds/frequencies. If an acoustic guitar has an emphasis on the basic strings and low notes, it might be said that this guitar has a great bass response. Midrange: The sounds classified as "midrange" (or "middle", "middle" in short) Â are sounds/frequencies "middle." They fall approximately around the frequencies 600Hz-1200Hz. If an acoustic guitar has a big average response. High: The sounds classified as 'highs' (or 'high end') are sounds/frequencies 'highs'. They fall around 2,400Hz-20.000Hz frequencies. If an acoustic guitar has a great high response. If you want to get in the details, here are the subcategories of low, medium and high. *These are approximations... that the actual numbers are very questionable. (Profound) Low = from 10 Hz to 1,200 Hz Medium = from 300 Hz to 2,400 Hz Basso = 2,400 kHz to 4,800Â Hz Medium high = 4,800 Hz to 9,600 Hz,000 high You should also be aware of these words before reading in acoustic tone words. Attack:Â The beginning of a sound, the first thing you feel Decadation:Â The fade of a sound after Sustain stopped: Â Attention, sometimes the tone descriptions used for electric guitars (or amplifiers or pedals) have a different meaning when used with acoustic guitars. A Also, keep in mind that many tone words are used very freely, without a single, certain definition. Aggressive: A bright sound very forward, oriented towards the high. Hold a deal and hear the frequencieshigh. An acoustic guitar with an aggressive attack has a very dominant sound. Arioso/Spazioso: It has a very spacious, open sound, withSupport. Imagine the sound is surrounded by a large space full of air. He's got a light reverb. Environment: Impression of an acoustic space. See Airy. B Balanced: A fairly equitable representation of high, medium and low. Ballsy/Bassy:Â Enfasi on the low frequencies. Strong bass response. Bassy/Ballsy: Concentration on low frequencies. Strong bass response. Campanella (Tono): Risonante, tintinnante, squillante, come una bellanella. A single strim lasts a long time. Long live. Inflatable/Tubby: Excessive Mediabassi, which damps deep bass and low bass. Unpacked: A very short answer, a sustain too short (it falls too fast). Hold a deal and die too fast. Bright: Fragile/Edgy/Steely/Raspy: Too high, hard acute. A negative shine. The harmonics are too strong/perforating. C Clean: Very low or no outside noise, smooth. Easy to hear individual notes, with a wide frequency response (so quite balanced). Â Clear/Transparent:Â The low concentration of average frequencies, which gives the acoustic guitar a sense of cleanliness. Closed:Â In front of open. Lack of medium and high clean frequencies, which gives the acoustic guitar a sense of cleanliness. Closed:Â In front of open. Lack of medium and high clean frequencies, which gives the acoustic guitar a sense of cleanliness. nice, very full. Crunchy: Light attack, rather short support. D Dark/Octuse:Â In front of bright. Low frequency/note. E Edgy/Steely/Brittle/Raspy:Â Too high, hard acute. A negative shine. The harmonics are too strong/perforating. F Fat:Â A wall of sounds; strong, but not too strong, but not too strong, but not too strong. A wide range of average frequencies and a good bass response. G Delicate: Â In front of cutting edge. Highs, harmonics and higher middlemen can be a little weak. Abandonment:Â I like it sharp, but a little less extreme. A little too bright. H Hard/Harsh:A Too medium high. Short attack and short decay. Pretty abrasive. Pesante: Good low frequency response (low). Hollow/Honky/Nasal: Honky/Hollow/Nasal recessed midrange response. Jangly: Heavy media and high response. Jingly: Heavy media and high response. Twelve string acoustic guitars are often called that. K L Liquid: A sound "without texture", the feeling of getting all frequencies. Pretty balanced. Lush: They are very rich, full, complex. Mellow: Fangoso low frequencies: A Toneclear (unclear). Weak harmonics, weak support. Softball: It sounds like it's covered with a blanket. Low and medium upper frequencies. Or opaque: unclear (unclear), missing missi Puffy: Ã, have a "bump" in the lower midrange. It means that low midrange frequencies have been offered more. Punchy: an aggressive attack, a strong average ray response. This term is used a little more for electric guitars. Q R RASPY / STEELY / Brittual / Event: Ã, excessive treble, high-life notes. A negative brilliance. The harmonics are too strong / piercing. Round: A, small decrease in treble frequencies, not ". Provides a more complete sound. S Sharp / Strident: Basically the same thing as HarshA ¢ and", except with a much harder attack. Spread: A ¢ Blurred, the detail is also missing. Smooth: A ¢ easy on the ears, very fluid. Excellent Midrange response. Spacious / airy: A ¢ has a very open sound, with a decent sustain. Imagine the sound is surrounded by a large space full of air. He has a light reverb. Steely / Brittual / Eddy / Raspy: Ã, excessive treble, high notes. A negative brilliance. The harmonics are too strong / piercing. Strident / Sharp: basically the same thing as Askà ¢ Edgy, except with a much more difficult attack. Sweet: Ä, delicate, Å ¢ with a good high frequency response (treble). T thick: Å, heavy low response, but a lack of articulation and clarity in the lower frequencies, giving acoustic guitar a sense of cleaning. U V W Warm: Å, good low and mid-bass response with delicate high fraftings. It's like grease, A ¢ except with a softer volume. Some reverb and sustain. LAVERY: A, Low-free response (lacking clarity). Powerful and bulky frequencies or low frequencies or low frequencies or low frequencies or low frequencies. X Y Z Brazilian rosewood (Dalbergia Nigra) Brazil. Sometimes indicated as "Jacaranda", this kind of genuine rosewood varies in dark brown to purple with black spidery strips. The smell is like roses when cutting just cut. Brazilian rosewood is considered almost extremely expensive if currently available. Extremely resonant producing full, deep deep, deep and brilliant tribes. Brazilian rosewood is occasionally available in very limited quantities for personalized or special limited edition orders. Indian India accentuated on guitars of large bodies. Genuine Mahogany (Swought Macrophylla) The yellowish brown to reddish brown to reddis an emphasis on bright triple lenses. Figure mahogany mahogany trees. Although difficult to bend, Figurative mahogany trees. Although difficult to bend, Figurative mahogany trees. Although difficult to bend, Figurative mahogany trees. Germany, a, a, curly, flamed, striped or "violia" refers to the characteristic hard and soft ripple that flows perpendicular to wheat in some rare maple trees. Particular species of European maple for the domestic "birdseye", used on D-60 models, shows similar tonal characteristics and properties to the flamed European phone. Koa (acacia koa) hawaii.ã, golden brown color with dark streaks and a glossy shine. Koa wood occasionally develops a curly or flamed figure. Regardless of each calculation, Koa seems to have a slightly less lower response than this rosewood and vile residence which is slightly lower than that of mahogany. The result is a very balanced instrument. Walnut A large selection with bright mahogany boschività when it sounded slightly, with much punchidity and rosewood power when it is digging in., When properly reinforced, a walnut-sustained guitar can have a unique heat and a tonal depth. This is a Brown Dark Brown, highly figured specialist wood that is cultivated in a wide variety of places. Morado (Machaerium Scleroxylon) Bolivia. Also known as Boliviano or Santos "Palissandro", Morado Range of color from a clear brown purple to reddish brown with occasional olive and black streaks. End of the consistency of most rosewood, Morado is a tight Breedlove and is present on the Breedlove "The North-West guitar before this, using MyRrlewood to build a guitar has never been made. Ebony Striped more deep and rich embellies of the sound of the eastern Indian rosewand, many would characterize the ebony striped as very similar to the Brazilian rosewood. It is dense, has reflective properties similar to the Brazilian, and also has a high specific gravity. A surprising and badge vertical strip pattern, variegated dark brown, and green. It makes a real exceptional twelve rope. The striped ebony comes from New Guinea, is exclusively controlled by the government, and is not an endangered species. Cherryâ with a density and a reflectivity that approaches that of maple, the cherry produces a rich, bullet bulletand the balance without favoring the low or the very high frequencies. The Ash white ash has been used in a limited but extremely popular series of D-16A Martin guitars manufactured between 1987 and 1990. The tonal character of the ash is surprisingly noisy and bright, with strong midrange and a crisp low. Sitka Spruce (Picea sitchensis) Canada & Northwest Alaska. The Sitka spruce is the main timber for Martin Guitars. It is chosen because of its consistent quality as well as uniform grain is straight, longevity and tensile strength. Tonally, Sitka spruce is extremely vibrant providing an ideal "diaphragm" for the transmission of sound on any size and style of a stringed instrument. Bear Claw Sitka spruce A variety specifically call Sitka Spruce. A Sitka random thought, because of genetic or environmental factors. It seems that a bear has coated the grain of the wood. This particular variety is highly coveted for its unique patterns. From the north-west Pacific. Englemann Spruce (Picea engelmannii) United States. Englemann spruce is rewarded for its resemblance to color the European silver fir (German) and its extreme lightness in weight that seems to produce a sound slightly louder and Pacific American Falls. And 'considerably more it limited in supply of Sitka spruce. Adirondack (Red) This legendary Spruce wood that Martin used to its peaks during his golden years came from the East Coast, from southern mountains in New England and New York State higher. Called is that Appalachian Adirondack spruce, has a creamy white color. As Sitka, Adirondack responds well to a light touch or solid. It has more general resonance Sitka. Interesting variety of grain color make this more visually desirable floor. Adirondack is not available since the mid-40s. The Virgin's growth has been (unfortunately) preserved in the national parks, the rest is all second growth, plentiful but too small to be used for the tops of the guitar until recently. The guitar manufacturers have begun to find the second growth of at least 100 years that is large enough to be used for the tops again. The German Spruce "ringiest" of all species of spruce. Extremely clear and bell-like, with the versatility of Sitka. Great sound techniques for light and very solid. Very color white. Western Red Cedar (Thuja Plicata) United States, particularly the north-west Pacific. Western Red Cedar has been used for some time as a soundboard material classical guitars for its vibrancy and clarity of sound. It's extremely light compared fir and tonal result is generally a stronger response and open. Balanced, warm and rich in high glossy. What it is more Red cedar is that it sounds broken, even when new. Exceptional sound for light and very solid techniques. Solid. Races from light (almost light as Sitka) in a very dark reddish brown. The sequoia is a great choice for fingerstylist with a little more wealth in the bass of the cedar. The sequoia responds to the subtle playing with a fresh balanced sound. The bass response is particularly round and full with a similar sharpness to a piano. The lacquer and the glue do not bind as well as the abuses. Therefore, for this (as with cedar), some lutants (goodall) recommend light gauge strings only on guitars with these peaks. Originally from northern California, many luthings (ie breedlove) is à ¢ Receive redwood from recycled timber and from the salvage of timber. Western larch (Larix occidentalis) United States. Western larch has a clearly marked annual ring and a subtle uniform texture. A ¢ Larch is harder and stronger than most conifers including the spruce. It brings a close visual resemblance to Sitka fir and thanks to its greater rigidity, it is an appropriate choice for scullized prepared models that produce a projective and crisp response. Koa (Acacia Koa) Hawaii. Historically, Koa Tops have appeared models that produce a projective and crisp response. Koa (Acacia Koa) Hawaii. predominantly brilliant response with less volume that fir, but the light loss of volume is obscured by the extreme beauty of the wheat. The Koa tops are available on special orders and custom tools. Genuine Mahogany (Swought Macrophylla) Brazil.ã, ã, the mahogany was introduced for the first time as Topwood in 1922 on the most expensive style guitars 17. Tonally, the mahogany is less bullet than the ringing, producing a soft answer That is clear and delicate with emphasis on midrange.ã, the mahogany tops are usually only available custom tools, but has recently become a top standard in Taylor travel guitars. Walnut using a highly figured walnut for a upper wood, combined with back and walnut sides, was a first of the Breedlove company, but now offered by Taylor guitars and others. A, rich and warm low with a lot of freshness at half and triple the part is typical of an All-Walnut guitar of all koa, but at a much lowest price. The color is dark brown with a lot of figure and flame. Flame

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