

Design Volume – Table of Contents

Acknowledgements

Reviews

Forewords to 1st, 2nd and 3rd Editions

Preface

Introduction

1.	Principles of Vibration and Acoustics for Guitar Designers.....	1-2
1.1.	Sound and how we hear.....	1-2
1.1.1.	What is sound?	1-2
1.1.2.	The ear	1-6
1.1.2.1.	The anatomy of the ear.....	1-6
1.1.2.2.	Roughness	1-9
1.1.2.3.	Masking	1-12
1.1.3.	Consequences for guitar designers of how we hear	1-15
1.1.4.	Section summary	1-16
1.2.	Simple harmonic motion	1-17
1.2.1.	Mathematical definition of simple harmonic motion	1-17
1.2.2.	Geometrical model of simple harmonic motion.....	1-17
1.2.3.	The period of simple harmonic motion	1-18
1.2.4.	An example of simple harmonic motion	1-18
1.2.5.	The energy embodied in simple harmonic motion.....	1-21
1.2.6.	Section summary	1-22
1.3.	Introduction to the mechanics of beams	1-24
1.3.1.	Stiffness of simple beams	1-24
1.3.2.	The mass of a simple beam	1-25
1.3.3.	Vibrating systems.....	1-25
1.3.4.	Section summary	1-26
1.4.	Resonance and vibration sensitivity	1-27
1.4.1.	Simple resonators	1-27
1.4.2.	The Helmholtz resonator	1-29
1.4.3.	Damped simple resonators	1-31
1.4.4.	Driven, damped simple resonators – strings driving soundboards.....	1-32
1.4.5.	The detailed behaviour of a simple driven resonator.....	1-38
1.4.6.	The Q-Factor	1-41
1.4.7.	Mechanical impedance	1-43
1.4.8.	Impedance (mis)matching	1-44
1.4.9.	Impedance, admittance and the high performance guitar.....	1-45
1.4.10.	Beats.....	1-47
1.4.11.	Section summary	1-48
1.5.	Vibrations in strings and the forces they exert.....	1-49
1.5.1.	Types of waves in strings – frame of reference	1-49
1.5.2.	Transverse waves in strings	1-50
1.5.3.	Wave partials and harmonicity	1-51
1.5.4.	Waves in "ideal" strings.....	1-52
1.5.5.	Forces on the terminations of an ideal string	1-53
1.5.6.	Real strings	1-57
1.5.7.	Plucking at places other than the centre	1-59
1.5.8.	Forces exerted by a string on a soundboard	1-62
1.5.9.	Strings with bending stiffness	1-65
1.5.10.	Section summary	1-70
1.6.	Introduction to vibrations of bars and plates – strings driving soundboards ...	1-71
1.6.1.	Vibrations of bars	1-71
1.6.2.	Vibrations of plates with free edges	1-72
1.6.3.	Vibrations of flat plates fixed around their edges.....	1-73
1.6.4.	Guitar vibration modes excited by the string forces	1-75
1.6.5.	Vibrations of curved plates (spherical shells)	1-77
1.6.6.	Section summary	1-79
1.7.	Sound radiation from a guitar	1-81
1.7.1.	How sound is radiated by a guitar.....	1-81
1.7.2.	Monopole sound radiation and specific mobility.....	1-89
1.7.3.	Monopole mobility and the frequency response curve	1-91
1.7.4.	The anatomy of a plucked note	1-92

1.7.5.	Sound radiation from the guitar cavity at middle frequencies.....	1-93
1.7.6.	Sound radiation and directivity	1-95
1.7.7.	Section summary	1-100
2.	Analytical Guitar Models and their Use.....	2-2
2.1.	Coupled resonators and simple low frequency guitar models	2-2
2.2.	Coupled resonators	2-3
2.2.1.	Two mass coupled resonator	2-4
2.3.	2-DOF model of a guitar's low frequency response.....	2-9
2.3.1.	Low frequency response of a guitar with a stiff back.....	2-9
2.3.2.	Two mass coupled resonator model for guitars	2-10
2.3.3.	Using the 2-DOF model to determine f_h	2-13
2.3.4.	Direct determination of the Helmholtz frequency	2-14
2.3.5.	Use of the 2-DOF model in the workshop	2-15
2.3.6.	Using the 2-DOF model for guitars with live backs	2-17
2.3.7.	Some unusual features of guitar shaped cavities.....	2-17
2.3.8.	"Live back" guitar low frequency response	2-18
2.3.9.	Coupled top plate and back plate guitar model	2-19
2.3.10.	Target values for the main top and main air resonances	2-24
2.3.11.	Investigative modelling – working in the frequency domain.....	2-25
2.3.12.	Empirical adjustment of plate frequencies	2-26
2.3.12.1.	Top response to small perturbations in mass.....	2-27
2.3.12.2.	Guitar response to side mass.....	2-28
2.4.	Simulation of a guitar's frequency response.....	2-31
2.4.1.	A 4-DOF model of low frequency guitar function	2-32
2.4.1.1.	4-DOF model sensitivity analysis	2-38
2.4.1.2.	4-DOF model and "live" backs.....	2-40
2.4.2.	The behaviour of superimposed simple sound sources	2-42
2.4.3.	Combining the 4-DOF model with superimposed simple sources.....	2-46
2.5.	Coupling of strings to soundboards.....	2-50
2.6.	Chapter Summary.....	2-51
3.	The Design Objective - The Perfect Guitar.....	3-2
3.1.	Playability	3-2
3.1.1.	Plucking hand feel	3-3
3.1.2.	Fretting hand feel	3-4
3.1.2.1.	Scale length	3-4
3.1.2.2.	Tuneability	3-5
3.1.2.3.	Action.....	3-6
3.1.2.4.	String height at the nut	3-9
3.1.2.5.	Relief	3-9
3.1.2.6.	Fretboard crown	3-11
3.1.2.7.	Neck profile/nut width	3-12
3.1.2.8.	Fret types	3-13
3.1.2.9.	Neck finish	3-14
3.1.2.10.	Neck to body joint position; cutaways.....	3-14
3.1.2.11.	Number of frets	3-15
3.2.	Musicality.....	3-16
3.2.1.	Consonance and dissonance.....	3-16
3.2.1.1.	Experimental demonstration of consonance and dissonance	3-16
3.2.1.2.	The consonance of intervals	3-18
3.2.1.3.	A brief history of scales.....	3-19
3.2.1.4.	Tuning gap (between what you tune to and what you'd like to hear) ..	3-21
3.2.1.5.	Tuning error (between what you tune to and what your guitar plays) ..	3-22
3.2.1.6.	Achieving pitch accuracy	3-23
3.2.1.7.	Dealing with inharmonicity	3-23
3.2.2.	The acoustic response characteristics of a guitar.....	3-24
3.2.2.1.	A perfect frequency response?	3-24
3.2.2.2.	Guitar performance factors: "Volume and tone"	3-29
3.2.2.3.	Performance factor nomenclature.....	3-29
3.2.2.4.	Tonal qualities of a Dreadnought guitar used for flat picking	3-33
3.2.2.5.	Tonal qualities of a steel string guitar for finger style playing	3-34
3.2.2.6.	Tonal qualities of a classical guitar.....	3-35
3.2.2.7.	Tonal qualities of a flamenco guitar (<i>flamenco blanca</i>)	3-38

3.3.	Proof of concept.....	3-41
3.4.	Concluding remarks.....	3-41
4.	Component Design	4-2
4.1.	Wood as an organic material	4-2
4.1.1.	The composition of wood	4-3
4.1.2.	The annual cycle	4-5
4.1.3.	Dealing with moisture	4-5
4.1.4.	Dealing with runout	4-8
4.1.5.	Storing wood	4-11
4.2.	Guitar woods	4-12
4.2.1.	Top woods.....	4-12
4.2.2.	Back and side woods.....	4-15
4.2.3.	Neck woods	4-15
4.2.4.	Brace woods	4-16
4.2.5.	Fretboard woods	4-17
4.2.6.	Bridge woods.....	4-17
4.2.7.	Woods for other components	4-18
4.3.	Wood properties that matter.....	4-18
4.3.1.	The sound radiation coefficient.....	4-19
4.3.2.	The damping factor.....	4-21
4.3.3.	Measuring wood properties	4-21
4.3.3.1.	Measurement of Q	4-21
4.3.3.2.	Measurement of logarithmic decrement.....	4-23
4.3.3.3.	Potential difficulties	4-26
4.3.3.4.	Long grain damping vs. cross grain damping	4-28
4.3.3.5.	Tap testing for " Q "	4-29
4.3.4.	Conditioning wood	4-29
4.3.5.	Section summaries, sections 4.1, 4.2 and 4.3	4-30
4.4.	Design of braces and bracing systems.....	4-31
4.4.1.	Bending stiffness.....	4-31
4.4.2.	Brace design criteria	4-32
4.4.3.	Calculating the second moment of area of a brace	4-35
4.4.4.	Measurement of Young's modulus E for brace material	4-38
4.4.5.	Determination of soundboard flexural rigidity	4-40
4.4.6.	Carbon fibre reinforced braces	4-45
4.4.6.1.	Designing composite braces	4-46
4.4.6.2.	Balancing brace stiffness to panel stiffness	4-48
4.4.7.	Stress and strain in braces	4-48
4.4.8.	Top bracing layout - guidelines.....	4-51
4.4.9.	Back bracing.....	4-52
4.4.10.	Section summary	4-53
4.5.	Design of plates.....	4-55
4.5.1.	Waves in plates.....	4-55
4.5.2.	The tap tone method of establishing wood properties	4-57
4.5.3.	Establishing the target plate thickness.....	4-60
4.5.4.	Sensitivity to long and cross grain stiffness variations	4-64
4.5.5.	Panel design decisions.....	4-64
4.5.6.	Section summary	4-65
4.6.	Body shapes and the design of other components.....	4-66
4.6.1.	Bridge design.....	4-66
4.6.1.1.	The bridge as a distributor of string loading	4-66
4.6.1.2.	Positioning the bridge on X-braced guitars.....	4-67
4.6.1.3.	Bridge mass and stiffness.....	4-68
4.6.1.4.	Steel string bridge detail design	4-69
4.6.1.5.	The bridge plate.....	4-71
4.6.1.6.	Classical guitar bridges	4-71
4.6.2.	Linings.....	4-72
4.6.3.	End blocks.....	4-72
4.6.4.	Cutaways	4-73
4.6.5.	Neck joint.....	4-74
4.6.6.	Fretboard - fret spacing.....	4-76
4.6.7.	Neck cross sectional shape	4-77
4.6.8.	Truss rods	4-79

4.6.9.	The nut.....	4-80
4.6.10.	Headstock	4-81
4.6.11.	Body shape	4-84
4.6.11.1.	Size and shape	4-84
4.6.11.2.	Body shape proportions	4-86
4.6.11.3.	Designing body shapes	4-87
4.6.12.	Neck angle, neck relief and top curvature	4-89
4.6.12.1.	The effect of action adjustments	4-89
4.6.12.2.	The effect of fretboard relief	4-89
4.6.12.3.	The effect of soundboard doming	4-92
4.6.13.	Section summary	4-96
4.7.	Intonation.....	4-97
4.7.1.	A first source of intonation errors	4-97
4.7.2.	A second source of intonation error.....	4-99
4.7.2.1.	Fixing intonation errors due to body resonances.....	4-99
4.7.2.2.	Resonance shifting	4-99
4.7.2.3.	Empirical nut and saddle compensation.....	4-101
4.7.2.4.	A simple intonation fix	4-104
4.7.3.	Compensation for a high performance guitar.....	4-104
4.7.3.1.	Measuring a string's longitudinal stiffness.....	4-106
4.7.3.2.	Calculating the change in path length as the string is fretted.....	4-110
4.7.3.3.	The effect of string bending stiffness on intonation error	4-118
4.7.4.	Compensation without most of the mathematics.....	4-119
4.7.5.	Compensation with even less mathematics	4-120
4.7.6.	Nut compensation and the neck layout.....	4-121
4.7.7.	Section summary	4-122
4.8.	The visual aesthetic.....	4-123
5.	Layout Procedure.....	5-2
5.1.	Drafting the layout of a steel string guitar.....	5-2
5.2.	Drafting the layout of a classical guitar.....	5-5
5.3.	Section summary	5-7
AI 1.	Technical note on collecting spectrographic data	AI-1
AI 2.	Using Chladni's technique to visualise vibration modes.....	AI-5
AI 3.	Collecting Monopole mobility data	AI-7
AII 1.	Deflection of the soundboard under oscillating longitudinal string forces.....	AII-1
AII 2.	4 Degree of Freedom model of low frequency guitar function	AII-5
AII 3.	Fretboard Curvature.....	AII-11
AIII 1.	Frequency look-up table	AIII-1
AIV 1.	Bending waves on plates	AIV-1
AV 1.	Sources of residual intonation errors, saddle-only compensation	AV-1
AVI 1.	Set-up and Performance Parameters of Guitars	AVI-1
	Glossary	
	References	
	Index	
	About Trevor and Gerard	