
Subject: OT: a little IRS humor

Posted by [rick](#) on Tue, 04 Jul 2006 09:17:46 GMT

[View Forum Message](#) <> [Reply to Message](#)

ssage news:44e26663\$1@linux...

>

> I find that LP's can often have a tendency to be sharp on the

> g-string on fretted notes... yours is the B?

>

> What gauge strings?

>

> Neil

>

>

>

> "Aaron Allen" <nospam@not_here.dude> wrote:

>>Very interested.. I custom slotted and filed a nut on my LP trying to get

>

>>this issue to go away on the B string... it helped, but not a complete

>

>>solution.

>>

>>AA

>>

>>"DC" <dc@spammersinchulavista.org> wrote in message

>>news:44e25d2a\$1@linux...

>>>

>>> No, I am not talking about a politician with a Tele...

>>>

>>> For the last 2 days I have been working on an idea for a intonated

>>> nut for guitars and basses.

>>>

>>> Want to see something reall scary? Get a good chromatic tuner,

>>> tune all your strings to pitch. Not press down each string at the first

>>> fret and check your tuning again...

>>>

>>> Unless you have a very lucky accident, most of the strings will be

>>> out of tune at the first fret. This is why guitars don't play in

>>> tune when changing from open to fretted notes. Yes, the bridge

>>> intonation is vitally important, but the nut being intonatable is

>>> also very important.

>>>

>>> Today I finished installing my first made-from-scratch intonatable

>>> nut on my Anderson strat. (and no this is not the same as the

>>> Feiten tuning system).

>>>

>>> I've got to go out for a while, but if several of you are interested,

> I

>>> will post the details on how to do this when I get a chance.
>>>
>>> It works. The guitar is more in tune, by far, than ever before.
>>>
>>> DC
>>>
>>
>>
>Actually it keeps you more in tune, at least with keys.

Another guitar player and you, playing the same chords?

Maybe, but mostly I think it would just be you seeming to sound better than he/she.

I am beat. I need some rest, but I will post on this soon and put a pic or 2 up.

DC

"Brandon" <a@a.com> wrote:

>
>Sounds cool, but

Subject: Re: a little IRS humor
Posted by [Deej \[1\]](#) on Tue, 04 Jul 2006 15:03:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

with cuts and tuning procedure that starts with
> the D string. I think what I'll do here is google for some good info on
> these two related topics and paste some links. Look for another post.
>
> WMW
>
> "Aaron Allen" <nospam@not_here.dude> wrote in message
> news:44e264cd\$1@linux...
>> Very interested.. I custom slotted and filed a nut on my LP trying to get
>> this issue to go away on the B string... it helped, but not a complete
>> solution.
>>
>> AA
>>
>> "DC" <dc@spammersinchulavista.org> wrote in message
>> news:44e25d2a\$1@linux...
>>>
>>> No, I am not talking about a politician with a Tele...

>>>
>>> For the last 2 days I have been working on an idea for a intonated
>>> nut for guitars and basses.
>>>
>>> Want to see something reall scary? Get a good chromatic tuner,
>>> tune all your strings to pitch. Not press down each string at the first
>>> fret and check your tuning again...
>>>
>>> Unless you have a very lucky accident, most of the strings will be
>>> out of tune at the first fret. This is why guitars don't play in
>>> tune when changing from open to fretted notes. Yes, the bridge
>>> intonation is vitally important, but the nut being intonatable is
>>> also very important.
>>>
>>> Today I finished installing my first made-from-scratch intonatable
>>> nut on my Anderson strat. (and no this is not the same as the
>>> Feiten tuning system).
>>>
>>> I've got to go out for a while, but if several of you are interested, I
>>> will post the details on how to do this when I get a chance.
>>>
>>> It works. The guitar is more in tune, by far, than ever before.
>>>
>>> DC
>>>
>>
>>
>
>If I had that kind of dough laying around, I'd get 'em in a heartbeat!

CLOh no mateys, It's the dreaded temperment discussion!!!

Well, W. Mark is right of course, but it is a different subject than the one I raised. All I want to do is get the guitar to actually match our (imperfect) equal temperment scale.

It does not do so without some work on intonation at both ends of the string.

Just intonation (the cure for sour thirds) is simply not practical for most of us since it works in one key only and the entire band must use it.

We are stuck with equal temperment and some sweetened versions of it from Buzz, and Petersen has a nice guitar temperment too, but it is not just intonation, as the Feiten system is not.

Again, I just want the guitar to be in tune with equal temperament. I came darn close.

More tomorrow. BTW, although it is not as perfect as just intonation (which btw, I have heard and I find it a bit dull sounding) the guitar when it actually matches our standard tuning system sounds WAY better than when it does not.

Subject: Re: a little IRS humor

Posted by [Dubya Mark Wilson](#) on Tue, 04 Jul 2006 15:04:03 GMT

[View Forum Message](#) <> [Reply to Message](#)

target="_blank">dc@spammersinchulavista.org> wrote in message
> news:44e25d2a\$1@linux...

>>

>> No, I am not talking about a politician with a Tele...

>>

>> For the last 2 days I have been working on an idea for a intonated
>> nut for guitars and basses.

>>

>> Want to see something reall scary? Get a good chromatic tuner,
>> tune all your strings to pitch. Not press down each string at the first
>> fret and check your tuning again...

>>

>> Unless you have a very lucky accident, most of the strings will be
>> out of tune at the first fret. This is why guitars don't play in
>> tune when changing from open to fretted notes. Yes, the bridge
>> intonation is vitally important, but the nut being intonatable is
>> also very important.

>>

>> Today I finished installing my first made-from-scratch intonatable
>> nut on my Anderson strat. (and no this is not the same as the
>> Feiten tuning system).

>>

>> I've got to go out for a while, but if several of you are interested, I
>> will post the details on how to do this when I get a chance.

>>

>> It works. The guitar is more in tune, by far, than ever before.

>>

>> DC

>>

>

>As promised....

<http://www.buzzfeiten.com/howitworks/tuningwtbfts.htm>
More to be found within the site... be sure to nose around

<http://answers.google.com/answers/threadview?id=16918>
Ignore the opening paragraph... the meat is further down the thread.

WMW

"Dubya Mark Wilson" <mark.xspam@avidrecording.com> wrote in message
news:44e29884\$1@linux...

> You'll *never* totally solve that using our 12 tone tempered scale....
> anywhere on the neck where there is mathematically "correct" intonation of
> the instrument. On such an intonated instrument our happy sounding major
> 3rd interval is technically correct but musically flawed. The intonated
> 3rd always sounds a little sharp (or wide to be scientific about it) and
> there is typically some 'beating' going on in that interval. This is
> where orchestral string players have an advantage us fretted players.
> They play the interval so that it is musically pleasing. The difference
> is around 15 cents or, said another way, the natural pure sounding major 3
> interval is about 14% narrower than a "perfect" 3rd.... thus your interval
> between G and B when each is "correctly" tuned sounds bad. To be factual,
> that meaty sounding 1/5 power chord is also screwed... our ears just don't
> sweat that one as much.
>
> There is a lot I could write on this as I have studied it quite a bit for
> the same reason DC wants to cut is way into solving the unsolvable at the
> narrow end of the fingerboard. Won't happen Don but Buzzy Featon managed
> to cheat it a little bit
