

# ABBREVIATIONS

<b>O</b>	Concert Size	<b>L, LH</b>	Left-Handed	<b>REFIN</b>	Refinished
<b>OO</b>	Grand Concert Size	<b>LE</b>	Limited Edition	<b>REFRET</b>	Refretted
<b>OOO</b>	Auditorium Size	<b>LSH</b>	Large Soundhole	<b>REPRO</b>	Reproduction
<b>OOOO</b>	Grand Auditorium Size	<b>M</b>	Mahogany or Maple	<b>RSH</b>	Round Soundhole
<b>A</b>	Ash	<b>MAP</b>	Minimum Advertised Price	<b>S</b>	Solid, Spruce Special, or Super
<b>AE</b>	Acoustic Electric	<b>MFG.</b>	Manufactured	<b>SB, S/B</b>	Sunburst
<b>B</b>	Bass, Brazilian Rosewood, or Blue (finish)	<b>MH</b>	Mahogany	<b>SC</b>	Single Cutaway
<b>BLK, BK, BL</b>	Black (finish)	<b>MOP</b>	Mother-Of-Pearl	<b>SCE</b>	Single Cutaway Electric
<b>B/W/B</b>	Black/White/Black	<b>MPL</b>	Maple	<b>Ser. No.</b>	Serial Number
<b>C</b>	Cutaway	<b>MSR</b>	Manufacturer's Suggested Retail	<b>SG</b>	Solid Guitar
<b>CE</b>	Cutaway Electric	<b>N/NAT</b>	Natural	<b>SGL</b>	Single
<b>Ch.</b>	Channel	<b>N/A</b>	Not Applicable/Not Available	<b>SJ</b>	Super Jumbo or Southern Jumbo
<b>C.I.T.E.S.</b>	Convention on International Trade in Endangered Species of Wild Fauna and Flora (July 1, 1975)	<b>NAMM</b>	National Association of Musical Merchants	<b>SN</b>	Serial Number
<b>D</b>	Dreadnought	<b>NOS</b>	New Old Stock	<b>STD</b>	Standard
<b>DC</b>	Double Cutaway	<b>NTB</b>	Neck Through Body	<b>SWD</b>	Smartwood
<b>Disc.</b>	Discontinued	<b>OEM</b>	Original Equipment Manufacture	<b>T</b>	Tremolo or Thinline
<b>E</b>	Electric	<b>OH</b>	Original Hardshell	<b>TOB</b>	Tobacco
<b>EQ</b>	Equalizer	<b>OHSC</b>	Original Hardshell Case	<b>Trans.</b>	Transparent
<b>F</b>	Fretless or Florentine	<b>OM</b>	Orchestra Model	<b>V</b>	V shaped Neck, Venetian, Vibrato, or Vintage Series
<b>FB</b>	Fingerboard	<b>OSC</b>	Original Soft Case	<b>W/</b>	With
<b>Flour.</b>	Fluorescent	<b>PG</b>	Pickguard	<b>W/O</b>	Without
<b>H</b>	Herringbone	<b>POR</b>	Priced on Request	<b>WOB</b>	With Out Binding
<b>J</b>	Jumbo	<b>PU (P.U.)</b>	Pickup		
<b>K</b>	Koa	<b>R</b>	Reverse (headstock) Red (finish), or Rosewood		

# GLOSSARY

This glossary is divided into four sections: General Glossary; Hardware: Bridges, Pegs, Tailpieces, and Tuners; Pickups/Electronics; and Book Terminology. If you are looking for something and can't find it in one section, please check the others. You may also want to refer to "Anatomy of An Acoustic Guitar" (page 13) for visual identification on many of the terms listed below.

## GENERAL GLOSSARY

**Abalone** - Shellfish material used in instrument ornamentation.

**Acoustic** - Generic term used for hollow bodied instruments that rely on the body to produce the amplified sound of the instrument, rather than electronic amplification.

**Acoustic Electric** - A thin hollow bodied instrument that relies on a pickup to further amplify its sound.

**Action** - Everybody wants a piece of it. It is also the height the strings are off of the fingerboard, stretched between the nut and bridge. High action indicates a large space between the fingerboard and the strings.

**Arch/Arched Top** - The top of an instrument that has been carved or pressed to have a "rounded" top.

**Avoidire** - Blonde mahogany.

**Back Plate** - Refers to the cover plate on the back of an instrument allowing access into the body cavity for repair/alterations.

**Bass Bout** - Upper left hand part of body (left side of lower fingerboard on right-hand guitars).

**Bell** - Truss Rod cover located directly above nut. Most are bell shaped, and may have model/make information on the outside.

**Belly** - Refers to the inside of the soundboard.

**Binding (bound)** - Trim that goes along the outer edge of the body, neck, or headstock. It is made out of many different materials, natural and synthetic.

**Body** - The main bulk of the instrument, usually. It is where the bridge, tailpiece, and pickguard are located. On acoustics, the soundhole, or holes, are located on the body top, usually, and the sound is amplified inside it. On electrics, it is where the pickups are routed into and the electronics housing is stored. It is what the player cradles.

**Bolt On/Bolt On Neck** - Construction technique that involves attaching the neck to the body by means of bolts or screws. Bolt-on necks are generally built and finished separately from the guitar body, and parts are assembled together later.

**Bookmatched** - Refers to the process where a single block of wood is cut in half lengthwise. Both pieces are then "bookmatched" – glued so that the grain of the two pieces matches. Very popular on instruments with maple backs and a lot of flame.

**Bound** - See Binding.

**Bout/Bouts** - Also see Bass Bout, Lower Bout, and Treble Bout. The rounded, generally, side/sides on the top and bottom of an instrument's body.

**Bracing** - The splayed pattern of supportive wooden struts that strengthen the top and back of a guitar and effect tone; "scalloped" braces are those that have been shaved or carved to lighten the guitar and/or to allow for tone-producing flexibility, especially on the top of the guitar; also "strutting."

**Bridge** - Component that rests on the top of the instrument and transfers vibrations from string to body. It is usually attached by glue or screws but is also held in place by string tension, the same as a violin.

**Carved Top** - See Archtop.

**Cello Tail Adjuster** - The Cello tail adjuster is a 1/8 in. diameter black nylon-type material that attaches to the tailpiece and loops around an endpin jack (or ebony endpin). Nylon, of course, replaced the real (if unstable) gut material several years ago. This tail adjuster is used on virtually every cello tailpiece in the world, and figures prominently in a number of archtop guitar designs.

**Cutaway** - An area that has been cut away on the treble bout, or both bouts, to allow access to the higher frets. See Florentine and Venetian.

**Ding** - Small mark or dent on a guitar. Also the noise you swear you hear when your guitar hits another object, thus causing the mark.

- Dovetail** - Woodworking procedure allowing one piece to be precisely fit with another. This is a standard procedure used on set neck instruments. Also see Mortise.
- Dreadnought** - A generic term used to describe steel string guitar configuration consisting of a boxy body and solid headstock.
- Ebonized** - A process by which the wood has been stained dark to appear to be ebony; alternatively, also referring to something black in color (such as bridge adjuster wheels) made to blend in with ebony fittings on an archtop guitar.
- Ebonol** - A synthetic material that is used as replacement for wood (generally as a fingerboard).
- Electric** - A generic term referencing the fact that the instrument relies on pickups to amplify its sound.
- F-Hole** - Stylized f-shaped soundhole that is carved into the top of various instruments, most commonly acoustic. It usually comes in pairs.
- Fingerboard** - The area on the front of the neck where the string(s) is pressed against to create the desired note (frequency). Another way of saying fingerboard and specifying that it has frets embedded into it. Fingerboards are usually made from extreme hardwoods, including ebony, rosewood, and maple.
- Finish** - The outer coat of an instrument. The sealant of the wood. The protector of the instrument. Finishes include Gloss, Satin, Nitrocellulose, Matte, Spar, Polyurethane, Tongue Oil, etc.
- Flamenco** - Refers to a classically-designed Spanish guitar with modifications made for the Flamenco music for which it became famous. Traditional flamenco guitars typically feature a slightly smaller body than a classical guitar, thinner rims made from Spanish cypress, wooden pegs, and low action fingerboard with high tension strings. Flamenco music and instruments initially centered around Andalucia, a region in Spain, and was well established by the end of the 1800s.
- Flattop** - Term used to describe an acoustic steel stringed instrument whose top is flat.
- Florentine** - Sharp point on the treble forward horn of a body cutaway. See also Venetian.
- Fret** - A strip of metal that is embedded at specific intervals into the fingerboard or fretboard.
- Fretboard** - Older designation for fingerboard. See Fingerboard.
- Fretless Fingerboard** - Commonly found on bass instruments, this fingerboard is smooth, with no frets.
- Golpeador** - Protective (generally clear) plate added to top of flamenco guitars for tapping.
- Graphite** - Used in various forms of instrument construction because of its rigidity and weight, this type of synthetic material may be used in the body, neck, nut, saddle, etc.
- Hardware** - Generic term for the bridge, tailpiece, tuners, or vibrato system.
- Headless** - The instrument has no headstock.
- Headstock** - Top portion of the neck assembly where the tuning machines are located. Headstock design is a field unto itself, and many makes and models can be instantly identified by simply looking at an instrument's headstock design or configuration. Additional information about the instrument, such as serialization (typically on back side or top), model number, and/or distinctive logo/trademark may also be part of the headstock.
- Heel** - On the backside of an instrument, the heel is located at the base of the lower neck where the neck meets the body. May be bound, inlaid, or carved as well.
- Inlay** - Decoration or identifying marks on an instrument that are inlaid into one of the surface areas. They are made of a number of materials, though abalone, pearl, and wood are the most common.
- Lining** - Typically made from small wooden strips, this lining is traditionally "kerfed" (sawed frequently, but not through, allowing bending), and is glued around the inside of the body, both on the top and back. Both the top and back of the instrument are precisely glued to these body linings.
- Locking Tuners** - These tuners are manufactured with a locking mechanism built right into them, thus preventing string slippage.
- Logo** - An identifying feature on an instrument: it could be a symbol or a name; and it could appear as a decal, an inlay, or painted on (and it could be missing).
- Lower Bout(s)** - Refers to the lower part of an instrument's contour(s). A lower bout measurement is the maximum distance between an instrument's two lower bouts.
- Maccaferri Design** - Refers to unusual flattop design featuring wide oval soundhole, long/thin bridge, and distinctive body cutaway. This configuration was originally built by the French Selmer company during the early 1930s, and was the design used exclusively by noted guitarist Django Reinhardt.
- Mortise** - Wood construction procedure where one piece of wood is carefully fitted to join another. Also see Dovetail.
- Mother-of-Pearl (MOP)** - A shellfish (oyster/clam) material used for inlay.
- Nato** - A lower grade or quality of mahogany, sometimes referred to as "lumberyard" mahogany.
- Neck** - The area that the strings of the instrument are stretched along, the headstock sits at the top, and the body lies at the bottom.
- Neck Angle/Pitch** - The angle at which the neck joins the body (more common on set neck instruments). Different neck angles can affect both tone and volume, especially on acoustic guitars.
- Octave** - In Western Notation, every 12 frets on a stringed instrument is an octave in the musical scale of things.
- Pearl** - Short for mother-of-pearl, the inside shell from a shellfish. See Mother-Of-Pearl.
- Pearloid** - A synthetic material made of plastic and pearl dust.
- Peghead** - See Headstock. Originally used to describe the pegs/ tuners extruding from the guitar head.
- Phenolic** - A synthetic material that is used as fingerboard wood replacement.
- Pickguard** - A piece of material used to protect the instrument's top or finish from gouges that are caused by the pick or your fingers.
- Pickup** - An electronic device utilizing magnetic induction to transform string vibrations into electronic signals needed for sound amplification. Pickups can either be high (most popular) or low (less output) impedance.
- Position Marker** - Usually, some form of decorative inlay which is inlaid into the neck to help the player identify fret position.
- "Pre-CBS"** - Collector's terminology that refers to the CBS purchase of Fender Instruments in 1965. A "Pre-CBS" instrument is one built by Leo Fender's original company.
- Purfling** - Decorative trim that is found running along the inside of the binding.
- Relief** - The upward slope of the fingerboard that keeps the strings off the frets.

- Resonator** - A metal device located in some instruments that is the means of their amplification. Resonator instruments transfer the vibrations of their strings through the bridge to a round metal dish or cone which acts as a resonator within the guitar. Because of this, they are typically louder than conventional acoustic instruments. Preferred by slide guitarists.
- Reverse Headstock** - On this instrument the headstock has been flipped over from the normal configuration and the tuners are all on the highest note side of the instrument (tuners are all located on one side).
- Rims/Ribs** - Also referred to as Sides – refers to the sides of an instrument, typically between 1½ -5 inches deep.
- Rosette** - A decorative design that is inlaid around the soundhole. A three-ring rosette (see page 12) refers to three decorative rings inlaid around the soundhole, with varying widths.
- Saddle** - A natural or synthetic component generally attached to the bridge on which the strings rest, enabling the strings to resonate properly through the bridge and instrument top, and to assist in intonation. On many currently manufactured acoustic electric instruments, the area between the bottom of the saddle and bridge is where the acoustic pickup (Fishman, L.R. Baggs, etc.) is installed. Usually stepped or slanted.
- Scale Length** - The area between the nut and bridge over which the strings of the instrument are stretched.
- Scalloped** - What the area on the fingerboard between the frets is called when it has been scooped out, creating a dip between the frets.
- Scratch Plate** - Slang for Pickguard. See Pickguard.
- Semi-Acoustic** - Term used to describe a shallow bodied instrument that is constructed with a solid piece of wood running the length of the center of the body.
- Sides** - also referred to as Rims – refers to the sides of an instrument, typically between 1½ -5 inches deep.
- Slotted Headstock** - A headstock design usually associated with classical acoustic guitars, featuring two internal “slotted” areas where the strings are guided and the tuning machine’s spindles are placed horizontally.
- Soundboard** - The top of an acoustic guitar. This top (typically spruce for its tonal quality), resonates from the vibrations coming down from the saddle and bridge. It, in turn, vibrates the rims and backside. This amplified sound typically escapes through a round hole(s) or f-holes.
- Soundhole** - A hole found in the top of acoustic instruments (mostly), that allows the sound to be projected from the body.
- Strings** - Typically made from gut (older), nylon, steel, or bronze. Metal strings may or may not be coated also. They range in a variety of sizes, both in diameter and length. The weight of the string is what determines the range of frequencies it will cover.
- Sunburst (Sunburst Finish)** - Typically, either a two or three color finish that is applied around the outside of the body (may include rims, back, and neck also), leaving the inside a lighter, unstained natural color.
- Thinline** - Original Gibson terminology referring to a hollowbodied instrument that has a shallow depth of body.
- Through Body (Thru Body; Neck Through)** - Type of construction that consists of the neck wood extending through the entire length of the instrument and the pieces of wood that make up the body being attached to the sides of the neck wood (called wings).
- Tone Bars** - Traditional single strip bracing (one for treble, and one for bass) attached to the inside of an archtop to assist with an instrument’s harmonics.
- Top Block** - Wood component that is attached to the inside part of the neck where it joins the body. This “locks” the neck in place with the body.
- Treble Bout** - Upper right-hand part of body (right side of lower fingerboard on right hand guitars).
- Tremolo** - An increase or decrease in the frequency of a tone. Tremolo in relation to guitars usually refers to a tremolo unit, or tremolo effects. Please refer to individual listings.
- Truss Bar** - A square or T-shaped bar fit into the back of the neck, typically non-adjustable.
- Truss Rod** - Refers to a metal truss rod fitted into the back of an instrument’s neck, adding stability, and allowing for a neck adjustment in the case of a warped/curved neck. Gibson invented this solution for neck adjusting in the mid-1920s.
- Venetian** - Rounded point on the treble forward horn of a body cutaway. See also Florentine.
- Vibrato** - The act of physically lengthening or shortening the medium (in this case, it will be strings) to produce a fluctuation in frequency. The pitch altering mechanism on your guitar is a vibrato, not a tremolo!
- Volute (also Neck Volute)** - Additional protruding wood used as a strengthening support where an angled-back headstock is spliced to the end of the neck. This carved (or shaped) piece of the neck is also referred to as a “handstop.”
- Warpage** - Generally refers to a neck that becomes bowed or warped, making playability difficult/impossible. On necks with truss rods, the neck may be adjusted to become straight again. On instruments with set necks, often times the neck must be taken off and repaired, or needs to be replaced.
- Wings** - The body pieces attached to the sides of a through body neck blank, thus forming a complete body.
- X Bracing** - A traditional method of internal top bracing which resembles an X pattern.
- Zero Fret** - The zero fret is a length of fret wire fitted into a fret slot which is cut at the exact location as that of a conventional nut. The fingerboard is generally cut off 1/8” longer than usual, at which point the nut is fitted. When used in conjunction with the zero fret, the nut serves as a string guide. The fret wire used on the zero fret is usually slightly larger than that used on the fingerboard itself – the slightly higher zero fret establishes the open string’s height above the fingerboard.

## **HARDWARE: BRIDGES, PEGS, TAILPIECES, AND TUNERS**

**Acoustic Bridge** - The bridge on an acoustic instrument is usually glued to the top and though pins are usually used there are still numerous ways of holding the strings taut.

**Banjo Tuners** - Tuners that are perpendicular to the headstock and pass through it, as opposed to being mounted on the side of the headstock, (like classic style headstock tuners).

**Bigsby Vibrato** - A vibrato system that involves a roller bar with little pegs that run in a perpendicular line, around which you hook the string balls. One end of the bar has an arm coming off of it, a spring is located under the arm, and the entire apparatus is connected to a trapeze tailpiece. The bridge is separate from the vibrato system. This vibrato was designed by Paul Bigsby.

**Bridge** - Component that connects the strings to the body of the instrument. Bridge materials may be wood, metal, alloy, synthetic, or even a combination. It is usually attached to the top of an instrument’s body by glue or screws but can also be held in place by string tension, the same as a violin. Bridge placement is determined by the instrument’s scale length.

**Bridge Pins** - Pins or dowels used to secure string to bridge. These pins usually utilize friction to seat properly, and are typically made from hard wood, synthetic materials (ivoroid is popular), or ivory. Also referred to as Pegs.

**Double Locking Vibrato** - A vibrato system that locks the strings into place by tightening down screws on each string, thus stopping the string's ability to slip. There is also a clamp at the top of the fingerboard that holds the strings from the tuners. These more modern designs were formulated separately by Floyd Rose and the Kahler company. As guitarist Billy Gibbons (ZZ Top) is fond of saying, the locking vibratos give you the ability to "turn Steel into Rubber, and have 'er bounce back on a dime." See Vibrato.

**Fixed Bridge** - Body hardware component that typically contains the saddles, bridge, and tailpiece in one integrated unit, and is usually mounted utilizing screws/studs.

**Friction Pegs** - Wooden dowels that rely on the friction created between itself and the wood of the hole it is put in to keep the tension of the strings constant.

**Headless** - Term meaning that the instrument's headstock is missing. The top of the neck is capped with a piece of hardware that acts like a regular tailpiece on the instrument body.

**Locking Tuners** - These tuners are manufactured with a locking mechanism built into them, thus preventing string slippage.

**Nut** - Device located at the top of the fingerboard (opposite from the bridge) that determines the action and spacing of the strings.

**Pegs** - See Friction Pegs. Can refer to either the small pegs used to secure the strings in the bridge or older tuners used on some vintage instruments (hence the term peghead).

**Pins** - Pegs that are used to anchor the strings in place on the bridge.

**Roller Bridge** - This is a Gretsch trademark feature. It is an adjustable metal bridge that sits on a wooden base, the saddles of this unit sit on a threaded bar and are easily moved back and forth to allow personal string spacing.

**Saddle/Saddles** - A part of the bridge that holds the string/strings in place, helps transfer vibrations to the instrument body and helps in setting the action.

**Set-In Neck** - Guitar construction that involves attaching the neck to the body by gluing a joint (such as a dovetail). Set necks cannot be adjusted by shims, as their angle of attachment to the body is pre-set in the design.

**Single Locking Vibrato** - A vibrato system that locks the strings on the unit to keep them from going out of tune during heavy arm use. This style of vibrato does not employ a clamping system at the top of the fingerboard.

**Standard Vibrato** - Usually associated with the Fender Stratocaster, this unit has the saddles on top and an arm off to one side. The arm allows you to bend the strings, making the frequencies (notes) rise or drop. All of this sits on a metal plate that rocks back and forth. Strings may have an area to attach to on top or they may pass through the body and have holding cups on the back side. A block of metal, usually called the Inertia Block, is generally located under the saddles to allow for increased sustain. The block travels through the instrument's body and has springs attached to it to create the tension necessary to keep the strings in tune. See Vibrato.

**Steinberger Bridge** - A bridge designed by Ned Steinberger, it combines the instrument bridge and tuners all in one unit. It is used with headless instruments.

**Stop Tailpiece** - Machined metal part attached to lower body by screws, which is usually slotted to hold the string balls. Generally used with a tune-o-matic bridge.

**Strap Button** - Typically refers to oversized metal buttons on the outside of an instrument allowing the player to attach a strap to the instrument.

**Strings Through Body (Anchoring)** - A tailpiece that involves the strings passing through an instrument's body and the string balls are held in place by recessed cups on the back side.

**Stud Tailpiece** - See Stop Tailpiece.

**Tailpiece** - The device that holds and typically positions (along with a possible bridge) the strings at the lower body. It may be all in one unit that contains the saddle/saddles also, or stands alone. Electric tailpieces are mostly metal construction, although metal, wood, alloy, synthetic, or other materials have also been used.

**Tied Bridge** - Style of bridge usually associated with "classical" style instruments that have the strings secured by tying them around the bridge.

**Trapeze Tailpiece** - A type of tailpiece that is hinged, has one end attached to the bottom bout of the instrument and the other end has grooves in it to hold the string balls.

**Tremolo Unit** - Refers to a mechanical device typically incorporated into the bridge of an instrument utilizing a tremolo (whammy) bar to produce changes in frequencies.

**Tuner(s)/Tuning Machine(s)** - Mechanical device that is used to stretch the strings to the right tension for adjustable tuning. These are typically located on the headstock.

**Tunable Stop Tailpiece** - A tailpiece that rests on a pair of posts and has small fine tuning machines mounted on top of it.

**Tune-o-matic Bridge** - A bridge that is attached to the instrument's top by two metal posts and has adjustable saddles on the top side.

**Wrapover Bridge** - A self contained bridge/tailpiece bar device that is attached to the body, with the strings wrapping over the bar.

**Wrapunder Bridge** - The same as above except the strings wrap under the bar.

## PICKUPS/ELECTRONICS

The following terms are usually associated with acoustic electric guitars and basses. Refer to the *Blue Book of Electric Guitars* for a more complete listing of Pickups/Electronics.

**Active Electronics** - A form of electronic circuitry that involves some power source, usually a 9-volt battery. Most of the time the circuit is an amplification circuit, though it may also be onboard effects circuitry.

**Amplify/Amplification** - To increase, in this case to increase the volume of the instrument.

**Onboard** - Usually referencing effects, it means built into the instrument.

**Parametric Equalizer** - An equalizer that allows you to specifically choose which range of frequencies you wish to affect.

**Passive Electronics** - Electronic circuitry that has no power supply. Usually it consists of filter circuitry.

**Pickup** - An electronic device utilizing magnetic induction to transform string vibrations into electronic signals needed for sound amplification. Pickups can either be high (most popular) or low (less output) impedance. Pickups on most acoustic electric instruments are of the ribbon type, and are placed where the bottom of the saddle and bridge join. Often times, an onboard equalizer is utilized in conjunction with these acoustic pickups, allowing the player to control the tone and volume. Popular brands include Fishman, L.R. Baggs, Rio Grande, etc.

**Piezo (Piezoelectric)** - A crystalline substance that induces an electrical current caused by pressure or vibrations.

**Pot** - Short for "potentiometer."

**Potentiometer** - A variable resistor that is typically used to make tone and volume adjustments on an instrument.

**Preamp** - An electronic circuit that amplifies the signal from the pickup(s) and preps it for the amplifier.

**Transducer/Transducer Pickup** - A device that converts energy from one form to another, in this instance it is the vibrations caused by the strings, moving along the wood and being converted into electrical energy for amplification.

## BOOK TERMINOLOGY

This glossary section should help you understand the jargon used in the model descriptions of the instruments in this text.

**3/2-per-side** - This is in reference to a five-string instrument with three tuners on one side of the headstock and two tuners on the other.

**335 Style** - refers to an instrument that has a semi-hollowbody cutaway body style similar to that of the Gibson 335.

**4/1-per-side** - On an instrument with five strings this would mean four tuners are on one side of the headstock, and one is on the other.

**4/2-per-side** - Four tuners on one side and two on the other side of a headstock.

**4/3-per-side** - This instrument has seven strings with four of the tuners located on one side of the headstock and three on the other side.

**6/1-per-side** - A seven-string instrument with six tuners on one side and one on the other.

**14/20-Fret** - Term in which the first number describes the fret at which the neck joins the body and the second number is the total number of frets on the fingerboard.

**Classical Style** - This term refers to a gut or nylon string instruments fashioned after the original guitar design. Used predominately in classical music, this design features a 12/19 fretboard, round soundhole, slotted (or open) headstock, and a tied-end bridge.

**Contoured Body** - A body design that features some carved sections that fit easier to the player's body.

**Dreadnought Style** - This term refers to steel string instruments that are fashioned after the traditional build of a Martin instrument, a boxy type instrument with squared top and bottom bouts, approximately 14 inches across the top bouts, 16 inches across the bottom bouts, there is not much of a waist and the depth of instrument is about 4-5 inches.

**Dual Cutaway** - Guitar design with two forward horns, both extending forward an equal amount (see Offset Double Cutaway, Single Cutaway).

**Five-on-one-side** - All the tuners on one side of the headstock on a five-string instrument.

**Flamenco Style** - The Flamenco style guitar is similar to the Classical style, save for the addition of the (generally clear) 'tap plate.' by the bridge.

**Four-on-one-side** - Four tuners on one side of the headstock on a four-string instrument.

**Four-per-side** - Four tuners on each side of the headstock on an eight-string instrument.

**Jazz Style** - A body shape similar to the traditional jazz archtop or semi-hollowbody design, or affiliated parts of such models.

**Jumbo Style** - A body shape similar to the traditional jumbo acoustic body, or affiliated parts of such models.

**Offset Double Cutaway** - Guitar design with two forward horns, the top (bass side) horn more prominent of the two (see Dual Cutaway, Single Cutaway).

**Point Fingerboard** - A fingerboard that has a "V-ed" section on it at the body end of the fingerboard.

**Seven-on-one-side** - A term referring to a seven-string instrument with all the tuners on the headstock on one side.

**Single Cutaway** - Guitar design with a single curve into the body, allowing the player access to the upper frets of the fretboard (see Dual Cutaway, Offset Double Cutaway).

**Six-on-one-side** - All six tuners on one side of the headstock on a six-string instrument.

**Six-per-side** - Six tuners on each side of the headstock on a twelve-string instrument.

**SJ Style** - A body shape similar to the traditional Southern Jumbo (slope-shouldered dreadnought) acoustic body, or affiliated parts of such models.

**Sleek** - A more modern body style, perhaps having longer forward horns, a more contoured body, or a certain aerodynamic flair (!).

**Three-per-side** - Three tuners on each side of the headstock on a six-string instrument.

**Through Body (Neck-Thru-Construction)** - Type of construction that consists of the neck wood extending through the entire length of the instrument and the pieces of wood that make up the body being attached to the sides of the neck wood.

**Tune-o-matic Stop Tailpiece** - This unit is a combination bridge/tailpiece that has adjustable (tune-o-matic) saddles mounted on a wrap around tailpiece.

**Volume/Tone Control** - When encountered, refers to an instrument which has a volume and/or tone control. A numerical prefix (2 or 3) preceding the term indicates the amount of volume/tone controls.