
Subject: Hey MB, why guitar players know what sounds good
Posted by [Leland Crooks](#) on Tue, 19 Sep 2006 11:04:56 GMT

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I heard a very interesting interview on NPR (there goes my conservative credentials) with the new first chair oboe player for the NY Philharmonic. It was all about reeds. He makes his own, and spends hours crafting, tuning and tweaking them. He could not define what made a good reed. He said it's how it feels to his mouth, how it responds to changes, and many other subjective responses. It immediately reminded me of your question. I think it's unanswerable. He had a display case of his all time favorites. All of 5 or 6 sets, in I bet many years of playing. It could be the psychoacoustics mentioned in another thread. You heard the sound you want at some point, and it's imprinted. I know I can tell you immediately if someone is playing an Ovation. I hate the sound of their guitars. Acoustics are supposed to be wood

Subject: Re: Hey MB, why guitar players know what sounds good
Posted by [Manualblock](#) on Tue, 19 Sep 2006 12:44:14 GMT

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Where we need to look for this is in the obvious question of exactly how and why any particular sound becomes imprinted. You had to hear that sound at some beginning point and say, "Hey; I like that sound." Considering that there are sounds that everyone agrees are good; then how did they all come to that conclusion? The initial conditions dictate that imprinting is a flawed hypothesis. Because when did the imprinting start and why is that particular sound so enticing to you and many others? Were you all imprinted at the same time? My question is exactly how and when did this imprinting process begin? Like I said it is a chicken and egg quandry. Not as simple as it appears on first examination.
