

Ultra Tonic™ Pickup Version 3

Installation Instructions for Classical Guitars

©James May Engineering
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Version 1.3

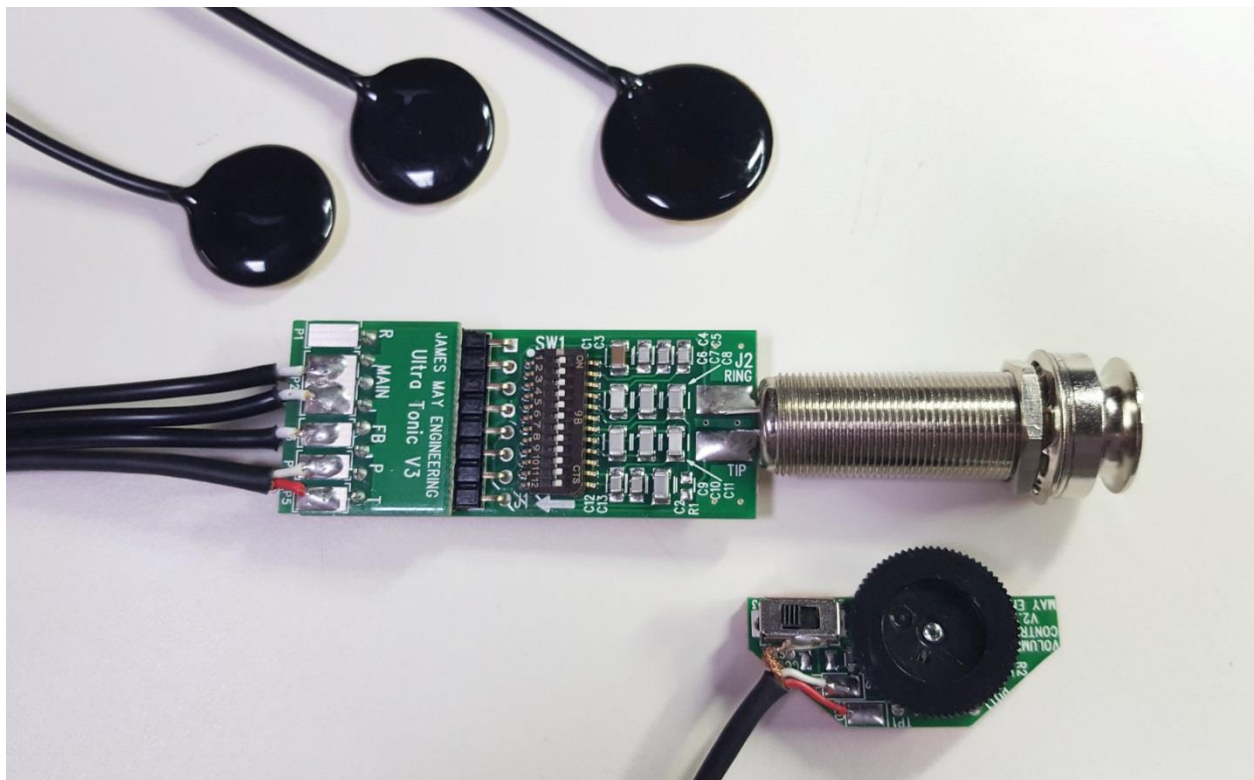
Scope

These instructions apply to Version 3 of the Ultra Tonic Pickup for classical guitar, shown here. This version has three sensors and volume control wired to a disconnecting header so that they can be easily removed from the endpin circuit board for installation convenience.

The main sensor consists of two 18mm discs. They are both wired to the pad marked “MAIN”, and are interchangeable. The feedback suppression sensor is a 21mm disc that has opposite polarity to the main sensors. It is wired to the pad marked “FB”.

The main and feedback sensors are passively mixed together in the endpin circuit board by adjusting the 12-position switch for optimum sound quality. The exact switch position used will vary from guitar to guitar, even of the same model. Instructions for this procedure are given in section 3 and 4.

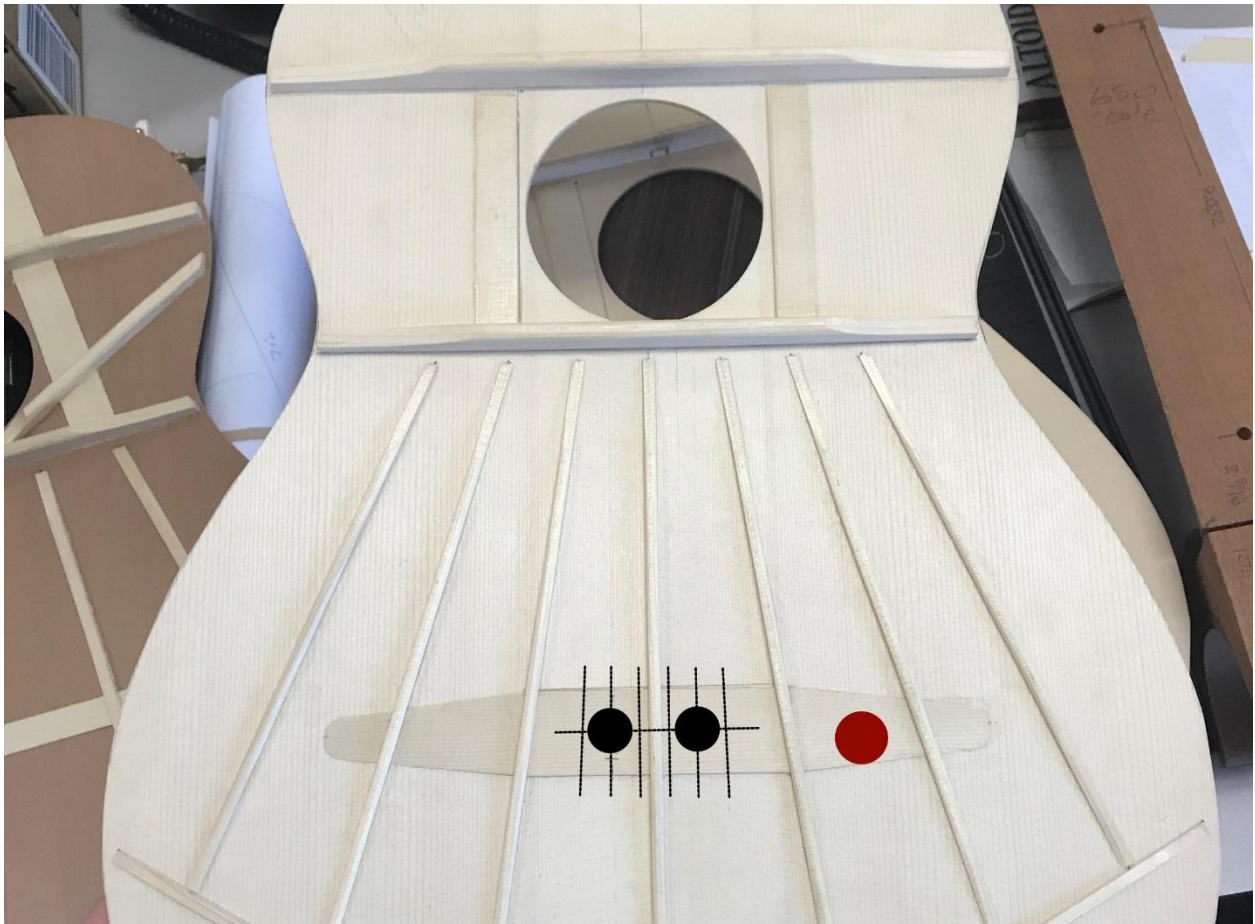
Version 3 of the Ultra Tonic comes standard with a sound-hole mounted volume control. If not required, it can be removed. See instructions for removing it is section 3.



1. Install the sensors

The two 18mm discs should be centered precisely on the points where the B and A strings intersect the saddle. They can be mounted to the bridge plate if there is one, or directly onto the underside of the top plate if there is no bridge plate. See black dots in pic below.

The 21mm feedback suppression disc should be mounted to the bass side, and preferably a little rear of the saddle line. Its location is not very critical. It can be on the bridge plate, if there is one, or just rear of the plate if it is narrow, or directly to the top plate. See red dot in pic below for a suitable location. It can be further back than shown and still work perfectly.



Accurate alignment of the main sensors is important! If you have the luxury, glue the sensors to the open top plate before the guitar is assembled. If you are retrofitting a finished guitar, the easiest way to mount the discs is to use 3/8" x 1" neodymium magnets. These are strong enough to penetrate all the way through the bridge and top and still provide plenty of clamping force. A suitable magnet is:

<https://www.magnet4less.com/rare-earth-magnets-3-8-in-x-1-in-neodymium-cylinder-n42>

Use adhesive putty (like "UHU tac" or similar) to temporarily attach the sensor to the magnet, and to position the top locating magnet to the bridge. The putty will come off cleanly. You can do a dry fitting to find the exact location using just the magnets and putty, then once you have that, remove the bottom magnet and attach putty and disc to it. Use the force of the magnet to pull the disc into position and provide clamping.



It is highly recommended to use gel superglue or StewMac 30 thick superglue, generously applied so that the whole surface is covered. Press firmly and hold or clamp until the glue sets up which will typically be in about 1 minute. A little squeeze-out is normal and indicates that enough glue was used. Leave undisturbed for 15 minutes.

2. Install the Volume Control

Peel off the protective tape and firmly press the volume control board to the underside of the top so that the thumbwheel is accessible through the sound hole. Position it as high up on the sound hole as the bracing pattern will allow. This will give the easiest access for adjustment during performance. If you need to reposition, it will come off cleanly without damage to the wood.

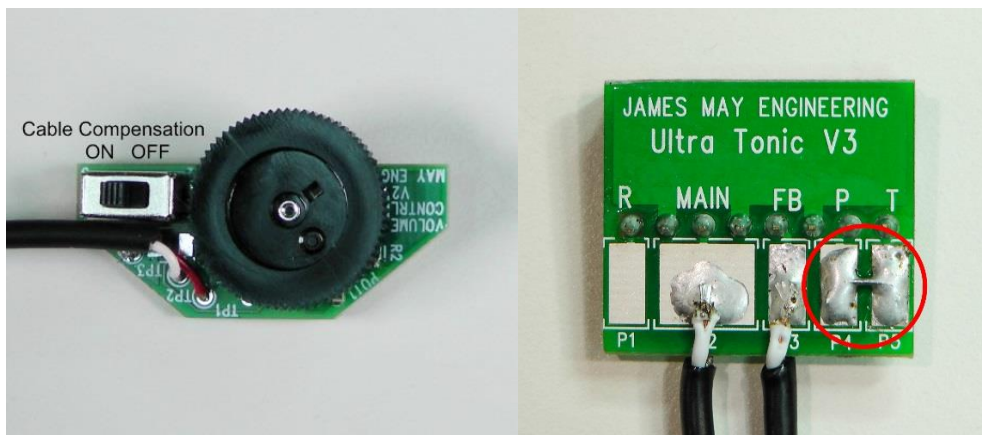
Cable Compensation Feature

For use with normal 12-15ft guitar cables, leave the cable compensation switch set to on. This will prevent loss of highs when dialing down the volume, caused by the capacitance of the guitar cable. (Using a longer cable or one with more capacitance will result in only a slight change in high frequencies when adjusting the volume.)

If using a very short cable, such as with a wireless system, turn the cable compensation to OFF. The switch can be accessed with the finger even after mounting.

Option – Remove the Volume Control

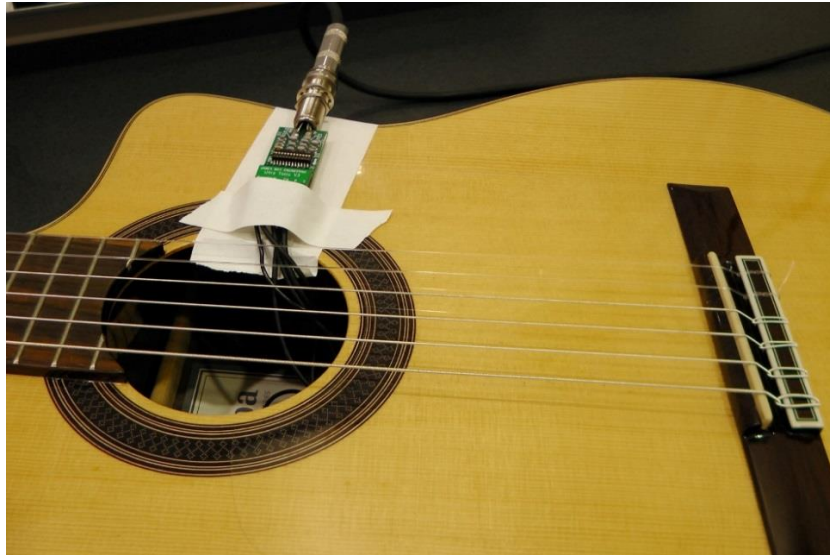
If the volume control is not required, unsolder the white and red wires from pads P4 and P5, and the shield connection from rear ground plane. To complete the circuit, solder a short piece of wire between pads P4 and P5 as shown here.



3. Set the Switch

Use some artist tape or other easily removable tape to protect the top of the guitar. One suitable type is https://www.amazon.com/ProTapes-Artist-Flatback-Printable-Console/dp/B00DVB27WE/ref=sr_1_2?dchild=1&keywords=artist+tape+2%22&qid=1586286993&sr=8-2

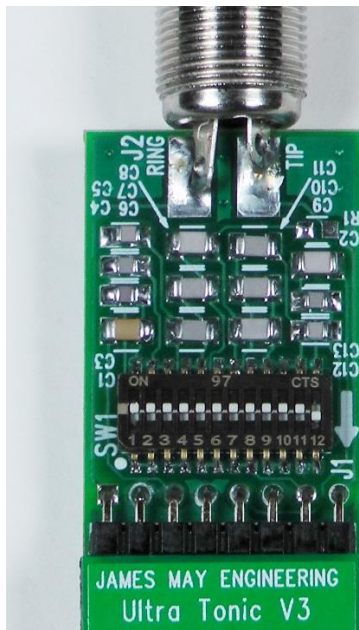
Plug the circuit board onto the pickup connector and let it hang out of the sound hole. If the guitar is unstrung, restrung it and bring it up to pitch.



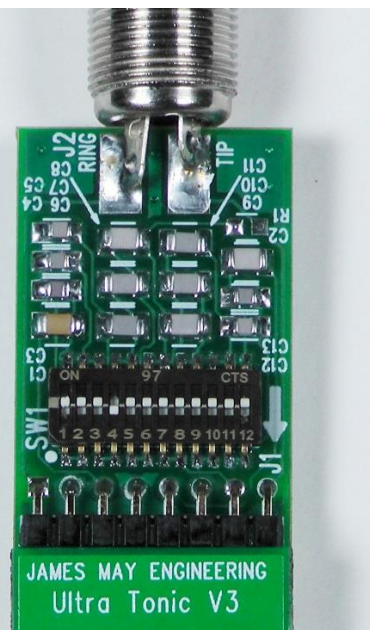
Plug it into a PA or full range instrument amplifier so you can judge the sound accurately. (Do not use an electric guitar amplifier, as the tonal balance can be misleading.)

- Note the switch marked SW1 consisting of 12 sections or positions. Each can be set to down or up. Using a pen tip or small tool, set position 12 to the active **down position** as indicated by the large white arrow on the PCB to the right of the switch. (Note that the active position is opposite the ON marking on the switch, which has no inherent meaning.) All the other switches should be in the **up position** as shown below. Only one position at a time will be set to down/active.

Position 12 active



Position 4 active



- Play the guitar and make a mental note of the bass response, tap the top to get an idea of the tap sensitivity. Turn up the volume to see where it starts to feedback.
- Then in turn, one at a time, set the current switch position back to the inactive UP position, and activate the next lower switch number to the DOWN position. Play and listen and tap, then set that switch back to the inactive UP position. For each successively lower numbered switch, you should be hearing less bass and less feedback sensitivity.
- But, at some point as you go lower in number, you may start hearing more bass. **The switch position with the least bass is the setting for maximum feedback suppression.** Make a note of which number this is. (This position will typically be in the middle range between position 3 and 9, but could be at the lower or higher extremes.) It is quite possible that two switch positions will give about the same minimum bass response. **In that case, the higher of the two** should be considered the setting for maximum feedback suppression.
- **The optimum setting** will be the next higher switch, or possibly the one after that. It is up to you to decide as you fine tune the sound to your liking in the next section. For example, if switch 5 has the least bass, then switch 6 or switch 7 will be optimum, depending on your tastes and how much feedback suppression you need. Switch 6 will have more feedback immunity than switch 7 in this example. Switch 5 will have the most, but will likely be too dry sounding.

4. Fine tune to taste

While playing the guitar plugged into a full range amplifier, listen to the difference in sound between the following two scenarios:

1. Feedback suppression at minimum – switch 12 is active (DOWN)

With this setting, the pickup will have the most bass, short of disconnecting the feedback sensor. Depending on your specific guitar where the best feedback suppression position is, it will likely be somewhat muddy in the low end, and a bit dull in the highs. Try tapping on the top and turn up the amp to get a sense of how easily the guitar feeds back.

2. Feedback suppression, but with more bass – switch is set to the optimum setting

With this setting, the pickup will have a lively but controlled bass response, and not be boomy or muddy at all. You should still get plenty of top plate sensitivity to tapping.

Additional useful info:

When set to switch set to the max feedback suppression position the sound may be a little too dry and tight, and the bass a bit too thin.

Higher switch numbers will give progressively more bass and more top responsiveness, with progressively less feedback immunity. Those positions won't take anything away from the direct string sound.

Lower switch numbers than the max suppression position will usually have progressively more feedback, and less direct string sound. These positions usually don't sound as good and are not recommended.

Note that switch 12 is not the same as having the feedback sensor disconnected. In order to hear that, you would need to unsolder it. Normally this will not be necessary.

5. Wrap it up

Mount the circuit board with endpin jack in the end block of the guitar, in the usual way. It's important to keep the wires from contacting the top or back of the guitar during normal playing and moving. You can twist the assembly to shorten the span so that the wires hover inside without touching anything. If necessary, you can use a tie-wrap or some self-fusing silicone rubber tape to hold the wires together midway. Alternately, you might use an aluminum tie down clamp stuck to the guitar side to hold the wires, especially for the volume control wire.

Wiring a secondary pickup

Should you need to wire a passive second pickup to the RING connection, it can be soldered to the P1 pad (marked R above) and the ground plane on the back.

Note: Active (battery powered) secondary pickups are not supported by the Ultra Tonic, since they almost always require a connection to RING to complete the battery connection for power on. You would need to mount a second dedicated end-pin jack to accommodate this.

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