

# Contents

<b>Preface</b>	<b>page xi</b>
<b>A. Alchemy, symbolism and Aristotelian acoustics in medieval organ-pipe technology</b>	<b>1</b>
A.1. Metals and sound	1
A.2. Metals and organ pipes: from copper to tin-lead alloys	7
A.3. ‘Silvery’ tin pipes and alchemical transmutations	16
A.4. Early soldering alloys	21
A.5. The symbolism of pipe organs and metals, according to early Christian sources	23
A.6. Conclusions	26
<b>B. The technology of metal organ pipes: Italy vs France, c1300-1900</b>	<b>29</b>
B.1. Flue pipe metals	30
B.2. The creep	35
B.3. The additives: antimony, bismuth, copper and zinc	37
B.4. Soldering alloys	42
B.5. Metal casting: on sand, stone, or cloth	46
B.6. The rolling mill	57
B.7. Hammering vs rolling	68
B.8. From metal sheet to flue pipe	74
B.9. Reed pipe metallurgy	81
B.10. Conclusions	86
B.11. Appendix. Archival documents on the equipment of several Roman workshops	88
<b>C. The speaking trumpet: developments of Della Porta’s ‘ear telescope’, 1589-1967</b>	<b>93</b>
C.1. A new challenge: ‘sound magnification’, from Della Porta (1589) up to Morland, Kircher, and Conyers’ “reflecting trumpet” (1677)	94

C.2. The speaking trumpet: a Baroque social and musical fashion	page 107
C.3. The first theoretical stage: geometrical acoustics, 1589- <i>c</i> 1760	121
C.4. The second theoretical stage: wave acoustics, <i>c</i> 1760-1914	136
C.5. The third and conclusive theoretical stage: the “new” acoustics, 1914-1967	138
C.6. Conclusions	141
<b>D. The Jesuit acousticians and the problem of wind instruments, <i>c</i>1580-1680</b>	<b>143</b>
D.1. Theory ‘of volumes’ or ‘of velocity’ (V. Galilei, Colonna, Beeckman, Mersenne)	144
D.2. The sound-light duality and the birth of a new science: the ‘Echometria’, later ‘Acoustics’	147
D.3. Theory ‘of reflections’ (Biancani, Cavalieri, Bettini, Kircher, Perrault)	152
D.4. Theory ‘of the whirlpool’ (Fabri)	158
D.5. Theory of the ‘aerial string’ (Beeckman, De Chales, Robartes)	160
D.6. Sound conduction in the elastic medium: air vs water	165
D.7. Elasticity of the aerial string: Ignace-Gaston Pardies (and Newton)	172
D.8. Conclusions	177
<b>E. Flue organ pipes: mathematical vs experimental physics, 1700-2000</b>	<b>179</b>
E.1. Historical outline	179
E.2. Birth of a mathematical theory, 1727-1788	182
E.3. The two ‘end corrections’: a long struggle, 1768-1960	190
E.4. Viscous and thermal losses	206
E.5. A highly debated problem: timbre	214
E.6. Flue-pipe scaling rules and loudness balance	226
E.7. Conical and chimney pipes	231
E.8. Jet mechanics: the 19th century	238
E.9. Jet mechanics: the late-20th century	245
E.10. Air coupling of pipes	255
E.11. New acoustic stops: Resultant bass, Harmonic flute, Flûte d’orchestre. Kastner’s Pyrophone	257
E.12. Sound radiation and organ-case acoustics	264

<b>F. Early investigations on reed organ-pipes, c1815-1930</b>	<b>page 269</b>
F.1. Beating-reed pipes	269
F.2. Free-reed pipes	274
F.3. The Vox humana stop and the birth of formant theory	282
<b>G. Flue-pipe emission: the role of wind chests, materials, voicing, transients and organ-touch, c1930-2010</b>	<b>293</b>
G.1. Type of wind chest adopted, including references to onset and offset transients	294
G.2. Materials and timbre	298
G.3. Voicing and timbre	303
G.4. Attack transient: scientific investigations, 1926-99	310
G.5. Attack transient vs touch on real organs, 1941-2008	317
G.6. Attack transient: basic theory and conclusions	326
<b>H. Wind instruments: birth and development of a basic theory</b>	<b>331</b>
H.1. Historical outline	331
H.2. Possible bore profiles for woodwinds	334
H.3. Tone holes: filtering action	341
H.4. Tone holes: spacing	345
H.5. Types of embouchure and bore impedance curves	350
H.6. Mouthpiece as generator: mechanical- and lip-reeds	358
H.7. Harmonic and ‘multiphonic’ steady-state tones	362
H.8. Interactions between the player’s respiratory tract and the wind instrument’s quality of tone	366
H.9. Materials vs quality of sound	369
H.10. Pitch vs temperature	376
<b>I. Investigations into clarinet sound quality, 1800-2000</b>	<b>381</b>
I.1. Early investigations on the register’s physics: W. Weber vs Chladni	382
I.2. The problem of even harmonics in clarinet timbre, 1880-1946	386
I.3. Excitation mechanics	389
I.4. Resonances of the bottom register and historical evolution of its use	394
I.5. The upper registers	398
I.6. Clarinet pitch-classes vs cutoff frequency	400
<b>J. Flute and recorder acoustics, 1775-2000</b>	<b>405</b>
J.1. The first investigations by Lambert and Riccati, 1775-77	405
J.2. The flute: input impedance and acoustic spectra	409
J.3. Pitch vs correct tuning, and the acoustic function of the head-joint	413

J.4. Early vs modern flute	page 419
J.5. Recorder	423
J.6. Appendix: Giordano Riccati's manuscript memoir on flute acoustics, 1777	425
<b>K. Trumpet, trombone and horn, 1800-2000</b>	<b>431</b>
K.1. The reason for brass instruments	432
K.2. Bore and resonance modes	433
K.3. Flaring of the bell and sound radiation	444
K.4. Input impedance of the embouchure and 'cooperation' of the resonance modes	447
K.5. Modern trumpet: valves and mutes	454
K.6. The slide trombone	461
K.7. The horn and its quality of tone	464
K.8. The stopped tone of the French horn: a two-centuries-old theoretical quarrel	469
K.9. Early brasses	475
<b>Works cited</b>	<b>487</b>
<b>Name Index</b>	<b>539</b>
<b>Subject Index</b>	<b>557</b>