## The Physics of Musical Instruments

Second Edition

With 485 Illustrations



## Contents

Preface	v
Preface to the First Edition	vii
I. Vibrating Systems	
1. Free and Forced Vibrations of Simple Systems	3
1.1. Simple Harmonic Motion in One Dimension	4
1.2. Complex Amplitudes	6
1.3. Superposition of Two Harmonic Motions in One	
Dimension	7
1.4. Energy	10
1.5. Damped Oscillations	11
1.6. Other Simple Vibrating Systems	13
1.7. Forced Oscillations	18
1.8. Transient Response of an Oscillator	21
1.9. Two-Dimensional Harmonic Oscillator	23
1.10. Graphical Representations of Vibrations:	
Lissajous Figures	25
1.11. Normal Modes of Two-Mass Systems	26
1.12. Nonlinearity	28
Appendix	29
References	32
2. Continuous Systems in One Dimension:	
Strings and Bars	34
2.1. Linear Array of Oscillators	34
2.2. Transverse Wave Equation for a String	36
2.3. General Solution of the Wave Equation: Traveling Waves	37
2.4. Reflection at Fixed and Free Ends	38
2.5. Simple Harmonic Solutions to the Wave Equation	39

2.6. Stand	ding Waves	39
	gy of a Vibrating String	40
	ked String: Time and Frequency Analyses	40
2.9. Struc		44
2.10. Bowe	9	46
2.11. Drive	en String: Impedance	50
	on of the End Supports	52
2.13. Dam	ping	53
2.14. Long	itudinal Vibrations of a String or Thin Bar	56
2.15. Bend	ing Waves in a Bar	58
2.16. Bars	with Fixed and Free Ends	60
2.17. Vibra	ations of Thick Bars: Rotary Inertia and	
Shear	Deformation	63
2.18. Vibra	ations of a Stiff String	64
2.19. Dispe	ersion in Stiff and Loaded Strings: Cutoff Frequency	65
2.20. Torsi	onal Vibrations of a Bar	66
References	3	68
	nensional Systems: Membranes, Plates,	<b>7</b> .0
and Shel	ls	70
3.1. Wave	Equation for a Rectangular Membrane	70
	re Membranes: Degeneracy	72
3.3. Circu	ılar Membranes	73
3.4. Real	Membranes: Stiffness and Air Loading	75
3.5. Wave	s in a Thin Plate	76
3.6. Circu	lar Plates	78
3.7. Ellipt	tical Plates	80
3.8. Recta	angular Plates	80
3.9. Squar	re Plates	83
-	re and Rectangular Plates with Clamped Edges	85
	angular Wood Plates	88
	ing Stiffness in a Membrane	91
	ation of Shells	92
	ng Point Impedance	96
References	S	99
4. Coupled	Vibrating Systems	102
	ling Between Two Identical Vibrators	102
4.2. Norm	•	103
	and Strong Coupling	10
	ed Vibrations	107
=-	led Electrical Circuits	111
	ed Vibration of a Two-Mass System	115
	ems with Many Masses	116

	Contents	xiii
<ul><li>4.8. Graphical Representation of Frequency Respons Functions</li><li>4.9. Vibrating String Coupled to a Soundboard</li></ul>	e	117 119
4.10. Two Strings Coupled by a Bridge		120
APPENDIX		125
References		131
5. Nonlinear Systems		133
5.1. A General Method of Solution		134
5.2. The Nonlinear Oscillator		136
5.3. The Self-Excited Oscillator		139
5.4. Multimode Systems		140
5.5. Mode Locking in Self-Excited Systems		143
5.6. Nonlinear Effects in Strings		144
5.7. Nonlinear Effects in Plates and Shells		148
References		150
II. Sound Waves		
6. Sound Waves in Air		155
6.1. Plane Waves		156
6.2. Spherical Waves		160
6.3. Sound Pressure Level and Intensity		161
6.4. Reflection, Diffraction, and Absorption		163
6.5. Normal Modes in Cavities		167
References		169
7. Sound Radiation		171
7.1. Simple Multipole Sources		171
7.2. Pairs of Point Sources		174
7.3. Arrays of Point Sources		176
7.4. Radiation from a Spherical Source		179
7.5. Line Sources		181
7.6. Radiation from a Plane Source in a Baffle		181
7.7. Unbaffled Radiators		185
7.8. Radiation from Large Plates		186
References		189
8. Pipes, Horns and Cavities		190
8.1. Infinite Cylindrical Pipes		190
8.2. Wall Losses		193
8.3. Finite Cylindrical Pipes		196
8.4. Radiation from a Pipe		201

	$\sim$
XIV	Contents

8.5. Impedance Curves	202
8.6. Horns	205
8.7. Finite Conical Horns	210
8.8. Bessel Horns	213
8.9. Compound Horns	216
8.10. Perturbations	218
8.11. Numerical Calculations	220
8.12. Curved Horns	220
8.13. Measurement of Acoustic Impedance	222
8.14. The Time Domain	223
8.15. Network Analogs	227
References	232
III. String Instruments	
9. Guitars and Lutes	239
9.1. Design and Construction of Guitars	239
9.2. The Guitar as a System of Coupled Vibrators	240
9.3. Force Exerted by the String	241
9.4. Modes of Vibration of Component Parts	245
9.5. Coupling of the Top Plate to the Air Cavity:	
Two-Oscillator Model	248
9.6. Coupling to the Back Plate: Three-Oscillator Model	250
9.7. Resonances of a Guitar Body	251
9.8. Response to String Forces	253
9.9. Sound Radiation	256
9.10. Resonances, Radiated Sound, and Quality	258
9.11. A Family of Scaled Guitars	260
9.12. Use of Synthetic Materials	261
9.13. Electric Guitars	262
9.14. Frets and Compensation	263
9.15. Lutes	264
9.16. Other Plucked String Instruments	265
9.17. One-Sided Bridge Constraints	268
References	269
10. Bowed String Instruments	272
10.1. A Brief History	272
10.2. Research on Violin Acoustics	273
10.3. Construction of the Violin	274
10.4. Motion of Bowed Strings	275
10.5. Violin Body Vibrations	285
10.6. Transient Wave Response of the Violin Body	294
10.7. Soundpost and Bass Bar	295
· · · · · · · · · · · · · · · · · · ·	

		Contents	xv
10.8.	The Bridge		297
10.9.	Sound Radiation		301
10.10.	The Bow		310
10.11.	Wolf Notes and Playability		312
10.12.	Tonal Quality of Violins		313
	Viola, Cello, and Double Bass		318
10.14.	Viols		319
10.15.	A New Violin Family		322
Refe	erences		326
11. Ha	arps, Harpsichords, Clavichords, and Dulcimer	:s	331
	Traditional Instruments		331
	The Harp		336
	The Harpsichord		340
	Harpsichord Design Considerations		343
	Harpsichord Characteristics		346
11.6.	The Clavichord		347
Refe	erences		350
12. Tł	ne Piano		352
12.1.	General Design of Pianos		353
	Piano Action		354
12.3.	Piano Strings		362
12.4.	Piano Hammers		366
12.5.	The Soundboard		374
12.6.	Sound Decay: Interaction of Strings, Bridge,		
	and Soundboard		383
12.7.	Scaling and Tuning		387
12.8.	Tuning and Inharmonicity		388
12.9.	Timbre		390
12.10.	Electric Pianos		396
Refe	erences		396
IV. V	Vind Instruments		
13. So	und Generation by Reed and Lip Vibrations		401
13.1.	Pressure-Controlled Valves		401
13.2.	Quasi-Static Model		403
	Generator Behavior at Playing Frequency		406
	Free Reeds		413
	Generators Coupled to Horns		415
	Large-Amplitude Behavior		418
	Nonlinear Analysis		422

13.8.	Numerical Simulation	424
Refe	erences	426
14 T.i	o-Driven Brass Instruments	429
_		
	Historical Development of Brass Instruments	429
	Horn Profiles	431
	Mouthpieces	433
	Radiation	437
	Slides and Valves	440
	Small-Amplitude Nonlinearity	442
	Large-Amplitude Nonlinearity	445
	Input Impedance Curves	449
	Transients	450
	Acoustic Spectra	453
	Mutes  Performance Technique	453 $455$
	Performance Technique	459
Reie	erences	409
15. W	oodwind Reed Instruments	461
15.1.	Woodwind Bore Shapes	461
	Finger Holes	464
	Impedance Curves	470
	Reed and Air Column Interaction	477
15.5.	Directionality	480
	Performance Technique	481
	Acoustic Efficiency	484
	The Limiting Spectrum	484
	The Clarinet	486
	The Oboe	491
15.11.	The Bassoon	494
15.12.	The Saxophone	496
	Capped Reed Instruments	497
	erences	500
16. Fl	utes and Flue Organ Pipes	503
		503
	Dynamics of an Air Jet Disturbance of an Air Jet	509
	Jet-Resonator Interaction	511
	The Regenerative Excitation Mechanism	516
	Rigorous Fluid-Dynamics Approaches	521
	Nonlinearity and Harmonic Generation	521
	Transients and Mode Transitions	525
	Aerodynamic Noise	528
10.0.	Actodynamic Noise	040

	Contents xvi
16.9. Simple Flute-Type Instruments	529
16.10. The Recorder	. 531
16.11. The Flute	537
References	548
17. Pipe Organs	552
17.1. General Design Principles	553
17.2. Organ Pipe Ranks	557
17.3. Flue Pipe Ranks	559
17.4. Characteristic Flue Pipes	563
17.5. Mixtures and Mutations	564
17.6. Tuning and Temperament	566
17.7. Sound Radiation from Flue Pipes	568
17.8. Transients in Flue Pipes	569
17.9. Flue Pipe Voicing	570
17.10. Effect of Pipe Material	571
17.11. Reed Pipe Ranks	573
17.12. Analysis of Timbre	575
17.13. Tonal Architecture	577
References	578
V. Percussion Instruments	
18. Drums	583
10.1 Wattladmina	584
18.1. Kettledrums 18.2. Bass Drums	599
18.3. Snare Drums	. 602
18.4. Tom-Toms	606
18.5. Indian Drums	609
18.6. Japanese Drums	615
18.7. Indonesian Drums	618
18.8. Latin American Drums	618
18.9. Tambourines	620
References	621
19. Mallet Percussion Instruments	623
19.1. Glockenspiel	623
19.2. The Marimba	624
19.3. Tuning the Bars	627
19.4. Resonators	633
19.5. The Xylophone	636

xviii	Contents	
19.6.	Vibes	638
	Mallets	639
	Chimes	641
19.9.	Triangles and Pentangles	642
	Gamelan Instruments	645
19.11.	Tubaphones and Gamelan Chimes	645
Refe	erences	647
20. Cy	mbals, Gongs, Plates, and Steel Drums	649
20.1.	Cymbals	649
20.2.	Tam-Tams	656
20.3.	Gongs	660
20.4.	Crotales	663
	Bell Plates	665
	Flexed Plates: The Musical Saw	665
20.7.	Steel Pans	667
Refe	erences	673
21. Be	ells	675
21.1.	Modes of Vibration of Church Bells	676
21.2.	Tuning and Temperament	681
21.3.	The Strike Note	682
21.4.	Major-Third Bells	685
21.5.	Sound Decay and Warble	686
21.6.	Scaling of Bells	688
21.7.	Modes of Vibration of Handbells	691
21.8.	Timbre and Tuning of Handbells	694
	Sound Decay and Warble in Handbells	695
	Scaling of Handbells	696
	Sound Radiation	697
	Bass Handbells	699
	Clappers	699
	Ancient Chinese Two-Tone Bells	700
	Temple Bells of China, Korea, and Japan	701
Refe	erences	705
Part V	7I. Materials	
22. M	aterials for Musical Instruments	711
99 1	Mechanical Properties of Materials	712
	Materials for Wind Instruments	717

719

22.3. Wood

	Contents	xix
22.4. Plastics and Composite Materials		726
22.5. Metals		728
22.6. Conclusion		732
References		733
Name Index		735
Subject Index		743