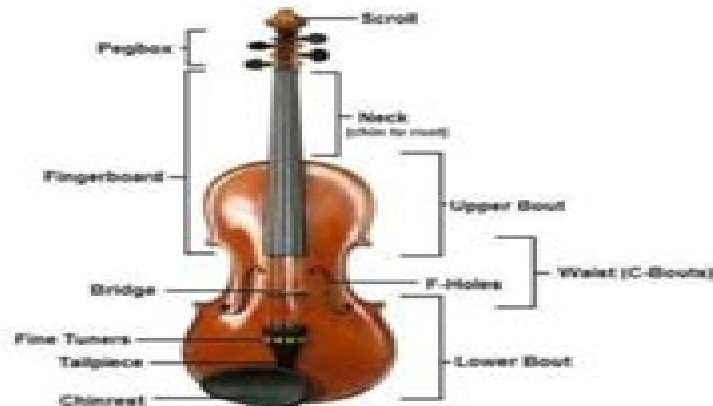


PHYSICS OF A VIOLIN

The violin is the lead instrument in most classical orchestras, and its alter ego the fiddle—which is in fact the same instrument—stars in folk music traditions stretching from the west coast of the Americas through just about every country in Europe and as far east as India.



The violin player creates sound by bowing one or more of the four strings. The bow hairs are rubbed in a sticky substance called rosin in order to make the strings stick to the bow. The action of the bow on the string causes the string to undergo a so-called slip-stick motion, in which the string travels with the bow for a time, and then slips in the other direction before being caught by the bow again a moment later. These oscillations happen many hundreds of times per second—196 times for the low G, which is the lowest note on the violin in standard tuning, and into the thousands for very high notes.

Physics Of The Violin

Robin Stowell



Physics Of The Violin:

The Physics of the Violin Lothar Cremer, 1984-11-14 This major work covers almost all that has been learned about the acoustics of stringed instruments from Helmholtz's 19th century theoretical elaborations to recent electroacoustic and holographic measurements. Many of the results presented here were uncovered by the author himself and by his associates and students over a 20 year period of research on the physics of instruments in the violin family. Lothar Cremer is one of the world's most respected authorities on architectural acoustics and not incidentally an avid avocational violinist and violist. The book, which was published in German in 1981, first of all meets the rigorous technical standards of specialists in musical acoustics. But it also serves the needs and interests of two broader groups: makers and players of stringed instruments are expressly addressed since the implications of the mathematical formulations are fully outlined and explained, and acousticians in general will find that the work represents a textbook illustration of the application of fundamental principles and up to date techniques to a specific problem. The first and longest of the book's three parts investigates the oscillatory responses of bowed and plucked strings. The natural nonlinearities that derive from considerations of string torsion and bending stiffness are deftly handled and concisely modeled. The second part deals with the body of the instrument. Special attention is given to the bridge which transmits the oscillations of the strings to the wooden body and its air cavity. In this case linear modeling proves serviceable for the most part, a simplification that would not be possible with lute-like instruments such as the guitar. The radiation of sound from the body into the listener's space, which is treated as an extension of the instrument itself, is the subject of the book's final part. Physics of the Violin and Its Defining Influence Upon Technique Judson Samuel Custer, 1941

The Physics of Musical Instruments Neville H Fletcher, Thomas D Rossing, 1995-12-27 **Physics and the Violin**, 2007 While the violin has been around for several hundreds of years, our understanding of how it works is still evolving. The character of violin sound is controlled by its frequency content, i.e. the harmonic content, or in musical terminology the overtones. Both the player and the way in which the violin was made affect this frequency content. Both of these aspects will be examined. Research into how whole body vibrational modes can be manipulated by the violin maker during fabrication will be discussed. Examples of resulting violin sound will be demonstrated. The Physics Of The Violin L. Cremer, Cremona Violins Kameshwar C. Wali, 2010 This book contains a brief account of the history of Cremona violins, the rise and fall of the art that dominated over two centuries and is primarily devoted to the physics behind the violin acoustics, specifically the research of William F. Jack Fry over the past four decades and more. It chronicles his early research and the evolution of his ideas leading to a holistic approach to its acoustics. In sharp contrast to the conventional reductionist approach, with rare insights he has come closer than anyone before in reproducing the sound of the great Italian masters. This historic achievement makes the book extremely valuable for violin makers, violin researchers, and young and aspiring violinists who would like to own excellent sounding instruments with all the desirable characteristics of old instruments at affordable prices.

The Cambridge Companion to the Cello Robin Stowell, 1999-06-28 This is a compact composite and authoritative survey of the history and development of the cello and its repertory since the origins of the instrument The volume comprises thirteen essays written by a team of nine distinguished scholars and performers and is intended to develop the cello's historical perspective in breadth and from every relevant angle offering as comprehensive a coverage as possible It focuses in particular on four principal areas the instrument's structure development and fundamental acoustical principles the careers of the most distinguished cellists since the baroque era the cello repertory including chapters devoted to the concerto the sonata other solo repertory and ensemble music and its technique teaching methods and relevant aspects of historical and performance practice It is the most comprehensive book ever to be published about the instrument and provides essential information for performers students and teachers

The Physics of Musical Instruments Neville Horner Fletcher, Thomas D. Rossing, 1991

The Violin Paolo Peterlongo, 1979

The Physics of Violins Carleen Maley Hutchins, 1962

The Violin Explained James Beament, Sir James Beament, 2000 a comprehensive look at what is known about the mechanics of the violin family In a very readable and non mathematical style he explains the nature of sound production and confronts the question of tone assessment Professor Beament's book is a refreshing read full of information which goes a long way to filling a distinct gap in the market The Strad Throughout its history the violin has had a mystique with many curious beliefs This book now available in paperback offers an explanation without assuming any scientific background of how a violin produces sound and of how that sound causes what we hear This explodes many of the long standing myths It also shows there is no place for modern technology in making or playing Practical advice for players and parents is included

[Handbook of Materials for String Musical Instruments](#) Voichita Bucur, 2016-08-29 This book addresses core questions about the role of materials in general and of wood in particular in the construction of string instruments used in the modern symphony orchestra violins violas cellos and basses Further attention is given to materials for classical guitars harps harpsichords and pianos While some of the approaches discussed are traditional most of them depend upon new scientific approaches to the study of the structure of materials such as for example wood cell structure which is visible only using modern high resolution microscopic techniques Many examples of modern and classical instruments are examined together with the relevance of classical techniques for the treatment of wood Composite materials especially designed for soundboards could be a good substitute for some traditional wood species The body and soundboard of the instrument are of major importance for their acoustical properties but the study also examines traditional and new wood species used for items such as bows the instrument neck string pegs etc Wood species properties for musical instruments and growth origins of woods used by great makers such as Antonio Stradivari are examined and compared with more recently grown woods available to current makers The role of varnish in the appearance and acoustics of the final instrument is also discussed since it has often been proposed as a secret ingredient used by great makers Aspects related to

strings are commented As well as discussing these subjects with many illustrations from classical and contemporary instruments the book gives attention to conservation and restoration of old instruments and the physical results of these techniques There is also discussion of the current value of old instruments both for modern performances and as works of art having great monetary value The book will be of interest and value to researchers advanced students music historians and contemporary string instrument makers Musicians in general particularly those playing string instruments will also find its revelations fascinating It will also attract the attention of those using wood for a variety of other purposes for its use in musical instruments uncovers many of its fundamental features Professor Neville H Fletcher Australian National University Canberra

The Science and Art of Violins Julian Ting, 2023-04-05 With the development of science and technology the utility of wood decreases but in the world of luthiers wood can never be replaced by other materials This forest industry has great value This gold mine was discovered in China and turned into mass production In terms of volume and tone a violin is incomparable with other stringed instruments such as a guitar ukulele erhu The performance skills and repertoire developed are hence rich After a brief review of the history of violin making we discuss the physics of it Creating the Perfect Violin, 2014 Sound - Perception - Performance Rolf Bader, 2013-05-23 Musical Performance covers many aspects like Musical Acoustics Music Psychology or motor and prosodic actions It deals with basic concepts of the origin of music and its evolution ranges over neurocognitive foundations and covers computational technological or simulation solutions This volume gives an overview about current research in the foundation of musical performance studies on all these levels Recent concepts of synchronized systems evolutionary concepts basic understanding of performance as Gestalt patterns theories of change as performance goals or historical aspects are covered The neurocognitive basis of motor action in terms of music musical syntax as well as therapeutic aspects are discussed State of the art applications in performance realizations like virtual room acoustics virtual musicians new concepts of real time physical modeling using complex performance data as input or sensor and gesture studies with soft and hardware solutions are presented So although the field is still much larger this volume presents current trends in terms of understanding implementing and perceiving performance *The Science and Applications of Acoustics* Daniel R. Raichel, 2006-01-04 This textbook treats the broad range of modern acoustics from the basics of wave propagation in solids and fluids to applications such as noise control and cancellation underwater acoustics music and music synthesis sonoluminescence and medical diagnostics with ultrasound The new edition is up to date and forward looking in approach Additional coverage of the opto acoustics and sonoluminescence phenomena is included New problems have been added throughout **Introduction to the Physics and Psychophysics of Music** Juan G. Roederer, 2012-12-06 VIII book we shall refer a great deal to the discipline of psycho physics which in a broad sense tries to establish in a quantitative form the causal relationship between the physical input from our senses and the psychological sensations and physiological reactions evoked in our mind and body respectively Actually we shall try to weave a rather

close mesh between physics and psychophysics or more precisely psychoacoustics. After all they appear naturally interwoven in music itself not only pitch loudness and timbre are a product of physical and psychoacoustical processes but so are the sensations related to consonance and dissonance tonic dominance trills and ornamentation vibrato phrasing beats tone attack duration and decay rhythm and so on. Many books on physics of music or musical acoustics are readily available. An up to date text is the treatise of John Backus 1969. No book on psychoacoustics is available at the elementary level though. Several review articles on pertinent topics can be found in Tobias 1970 and in Plomp and Smoorenburg 1970. A comprehensive discussion is given in Flanagan's book on speech 1972. And of course there is the classical treatise of von Békésy 1960. A comprehensive up to date analysis of general brain processes can be found in Sommerhoff 1974. Musical psychology is discussed in classical terms in Lundin 1967.

Cremona Violins: A Physicist's Quest For The Secrets Of Stradivari (With Dvd-rom) Kameshwar C Wali, 2009-11-30. Cremona violins occupy a unique and storied place in violin history. This book contains a brief account of that history the rise and fall of the Cremonese art of violin making that dominated over two centuries. It is primarily devoted however to the physics behind violin acoustics specifically the research of William F Jack Fry over the past several decades. The gradual evolution of his ideas leading to a holistic approach is chronicled in sharp contrast to the conventional reductionist analysis. With rare insights he has come closer than anyone before in reproducing the tonal qualities of the great Italian masters. This historic achievement makes the book extremely valuable for violin makers and violin researchers enabling young and aspiring violinists to own excellent sounding instruments with the acoustical marvels of the old at affordable prices. The accompanying video features Fry's demonstration of how and why minute changes in thickness graduations make predictable changes in tonal qualities of an instrument.

Springer Handbook of Acoustics Thomas Rossing, 2015-01-15. Acoustics the science of sound has developed into a broad interdisciplinary field encompassing the academic disciplines of physics engineering psychology speech audiology music architecture physiology neuroscience and others. Here is an unparalleled modern handbook reflecting this richly interdisciplinary nature edited by one of the acknowledged masters in the field. Thomas Rossing. Researchers and students benefit from the comprehensive contents spanning animal acoustics including infrasound and ultrasound environmental noise control music and human speech and singing physiological and psychological acoustics architectural acoustics physical and engineering acoustics medical acoustics and ocean acoustics. The Springer Handbook of Acoustics reviews the most important areas of acoustics with emphasis on current research. The authors of the various chapters are all experts in their fields. Each chapter is richly illustrated with figures and tables. The latest research and applications are incorporated throughout e.g. computer recognition and synthesis of speech physiological acoustics psychological acoustics thermoacoustics diagnostic imaging and therapeutic applications and acoustical oceanography. This new edition of the Handbook features over 11 revised and expanded chapters new illustrations and two new chapters covering microphone arrays acoustic

metamaterials and acoustic emission These improvements will make the handbook even more useful as a reference and a guide for researchers and students in every branch of acoustics Praise for the first edition This treatise is a successful attempt to cover in one book the diverse field of acoustics which ranges from physics to music and from formal mathematics to technological applications It is this reviewer's opinion that a handbook like Rossing's which covers the whole field of acoustics serves a real purpose because it not only gives one a chance to see how one's specialty is covered but it also permits one to make a quick survey of other acoustical areas Leo Beranek American Journal of Physics Vol 77 12 December 2009 The Springer Handbook of Acoustics falls into that exceptional list every physics department should have a copy available John L Hubisz The Physics Teacher Vol 48 March 2010 This handbook is an excellent addition to the acoustics literature The handbook nicely covers both basics and advances in several areas of acoustics Several chapters provide good mathematical depth making the handbook useful as a research and technical resource Overall a very useful educational and research resource Summing Up Recommended Upper division undergraduates through professionals M G Prasad CHOICE Vol 45 5 January 2008 This book covers a wide range of topics and the inclusion of musical acoustics computer and electronic music appeal to me singer song writer performer and recording studio co owner This handbook is probably well suited for an undergraduate level introduction to an acoustics course The wide range of topics inclusion of music related chapters eye pleasing presentations and other useful features make this a very good book to have on your shelf Tim Casey International Journal of Acoustics and Vibration Vol 13 1 2008 The Springer Handbook of Acoustics comprises 28 chapters written by 33 authors The Handbook of Acoustics is useful as a source book for anyone who needs or wants to become familiar with the jargon and issues related to a specific subfield of acoustics Robert I Odom Siam Review Vol 50 3 2008 The Springer Handbook of Acoustics reviews the most important areas of acoustics with emphasis on current research The authors of the various chapters are all experts in their fields Each chapter is richly illustrated with figures and tables The latest research and applications are incorporated throughout e g computer recognition and synthesis of speech physiological acoustics psychological acoustics thermoacoustics diagnostic imaging and therapeutic applications and acoustical oceanography This new edition of the Handbook features over 13 revised and expanded chapters new illustrations and 3 new chapters covering microphone arrays acoustic metamaterials and acoustic emission These improvements will make the handbook even more useful as a reference and a guide for researchers and students in every branch of acoustics

Sidney D. Drell

Lenora Ferro, 2021-02-01 Sidney Drell 1926 2016 left a legacy worthy of many lifetimes Physicist professor national security expert amateur musician behind the scenes diplomat and champion for peace and human rights he was also friend and mentor Dozens of interviews with those whose lives he touched reveal Drell as a man of brilliance curiosity and passions whose devotion to the arts family and community equaled his love for physics Teaching at Stanford University and working at its linear particle accelerator Drell made significant scientific contributions Not content to leave science in the lab or classroom

Drell brought his intellectual heft to public service advising the US government on issues relating to science advocating for Russian dissident Andrei Sakharov and urging nuclear disarmament Scaling the heights of achievement with a down to earth sensibility Drell met his destiny empowered and validated by a prodigious mind generous spirit and tact in fostering goodwill for the benefit of all

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