

Acoustical comparison of bassoon crooks

D. B. Sharp¹, T. J. MacGillivray¹, W. Ring², J. M. Buick¹ and D. M. Campbell¹

¹*Department of Physics and Astronomy, University of Edinburgh, Edinburgh, EH9 3JZ, UK*

²*T.W. Howarth and Co. Ltd., Cheal's Mews, 17-19 Buckingham Rd., Worthing, BN11 1TH, UK*

Abstract: The effect of the crook on the bassoon's playing characteristics has long been considered particularly significant. In this paper, acoustic pulse reflectometry is used to obtain internal bore profiles of a selection of bassoon crooks manufactured throughout this century. The accuracy of the technique enables differences of the order of 0.1mm in the internal radii of different crooks to be measured. In an attempt to understand how the crook's profile affects the acoustical properties of the bassoon, impedance measurements have been carried out on four bassoon/crook combinations. The results are presented and discussed.

INTRODUCTION

Dating from the mid-17th century, the bassoon is a conical bore instrument which uses a double reed. The length of the bassoon's air column is just over two and a half metres but the instrument stands at approximately half this height since the air column is bent back on itself. The air column is made up of five sections: the crook, the wing joint, the butt joint, the long joint and the bell. In this paper, the evolution of the crook is examined and its contribution to the acoustical characteristics of the bassoon is investigated.

The paper is split into two main sections. In the first section, the non-invasive technique of acoustic pulse reflectometry is used to measure the internal bore profiles of a selection of crooks manufactured at different times throughout the 20th century. The profiles are compared and similarities and differences are discussed. In the second section, impedance curves for four bassoon/crook combinations are measured using a swept sine wave method. The impedance curves are examined and related to the crook profiles.

MEASUREMENT OF BASSOON CROOK DIMENSIONS USING ACOUSTIC PULSE REFLECTOMETRY

To examine the development of the shape of the bassoon crook, the technique of acoustic pulse reflectometry has been applied to crooks of various ages. Acoustic pulse reflectometry was originally developed as a seismological technique for the observation of stratifications in the earth's crust. More recently, the technique has been applied to the measurement of ducts of varying cross-section, such as human airways(1) and musical instruments(2,3,4). In this section, the basic technique is described and the crook measurements are presented and discussed.

Measurement Technique

Figure 1 shows a schematic diagram of the pulse reflectometer used in the present study. An electrical pulse produced by a D/A converter is amplified and used to drive a loudspeaker. The resultant sound pressure pulse travels along a copper source tube into the bassoon crook under test. A microphone embedded part of the way along the source tube records the reflections returning from the crook. The microphone output is amplified and low-pass filtered to prevent aliasing. The resultant signal is then sampled by an

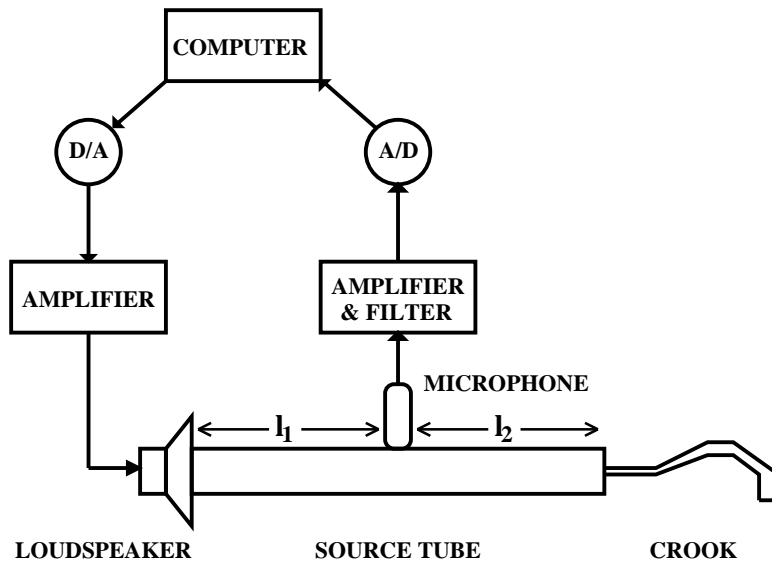


FIGURE 1. Schematic diagram of pulse reflectometer

A/D converter and stored on a PC. This procedure is repeated 1000 times and the samples are averaged to improve the signal-to-noise ratio. To obtain the input impulse response of the crook, the sampled reflections are deconvolved with the input pulse shape.

The source tube separates the forward and backward travelling waves. The section l_2 ensures that the input pulse fully passes the microphone before the first of the returning crook reflections reaches it. After the crook reflections pass the microphone they are further reflected by the loudspeaker. The section l_1 enables the crook reflections to be recorded for up to $2l_1/c$ seconds (the time taken to travel the distance from the microphone to the loudspeaker and back, given that c is the speed of sound in air) before these source reflections return and contaminate the signal.

Once the input impulse response of a crook has been measured, the application of a suitable algorithm(5) allows the changes in area along the crook's bore to be evaluated. If the crook is assumed to have cylindrical symmetry, the changes in radius can also be calculated.

Bassoon crook profiles

Figure 2 shows six bassoon crook profiles measured using acoustic pulse reflectometry; a Heckel GNW 2 crook dating back to the start of the 20th century, a Heckel Old CC1 crook from the 1930s, a Heckel/Schneider CC crook made in the late 1950s/early 1960s, a Schreiber F1 crook from the same period, a post-1970s Heckel CCE2 crook and a Fox CVX1 crook manufactured in 1997. The crooks are all production examples by the respective manufacturers apart from the Heckel/Schneider crook which is unique. Ernst Schneider (who was one of the makers at Heckel) made this crook for use by William Waterhouse.

It appears from the profiles that the crooks fall into two groups. Although the crooks all have approximately the same initial and final radii, the two older Heckel crooks and the Heckel/Schneider crook are all wider in the middle section of the crook than the newer Heckel crook, the Schreiber crook and the Fox crook.

In figure 3, the crook profiles are replotted in terms of the deviation in radius from a standard taper. The taper chosen was 0.007:1 with a starting radius of 2mm (i.e. for every 1mm increase in distance along the axis, the radius increases by 0.007mm). This method of plotting bore profiles was originally proposed

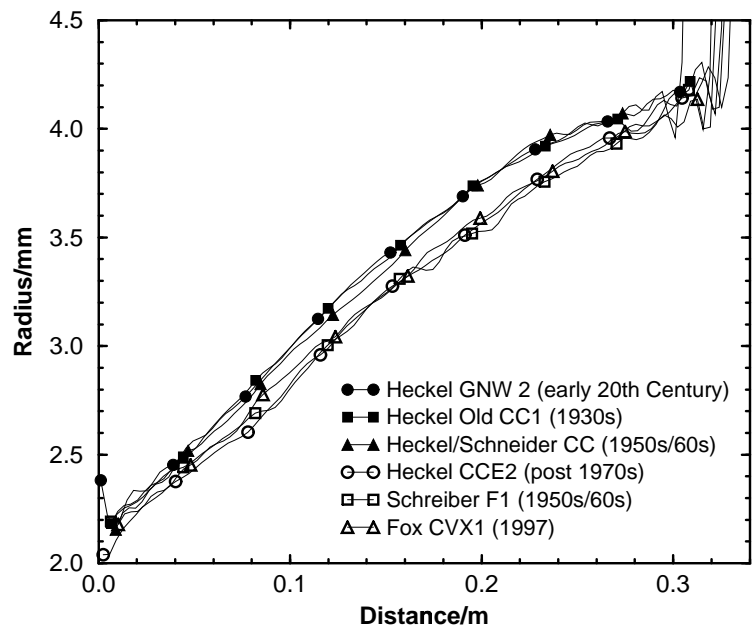


FIGURE 2. Six bassoon crook profiles

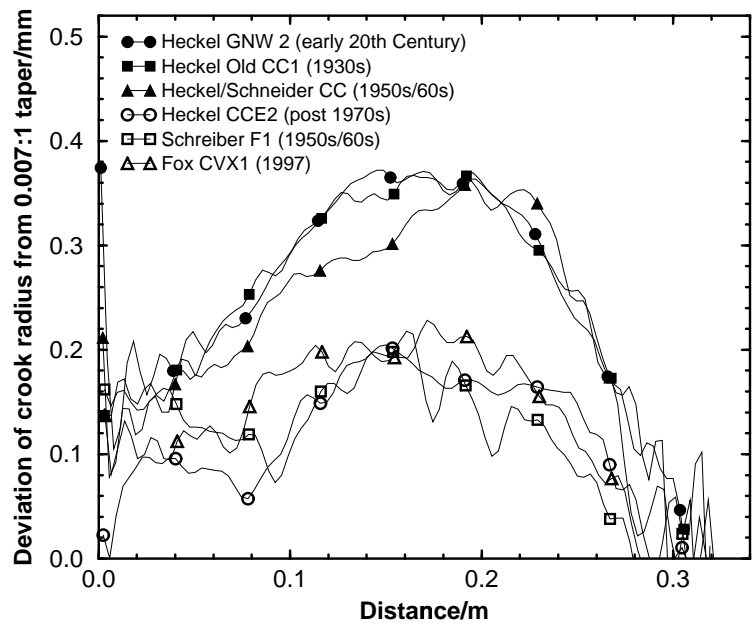


FIGURE 3. Six bassoon crook profiles plotted in terms of the deviation in crook radius from 0.007:1 taper

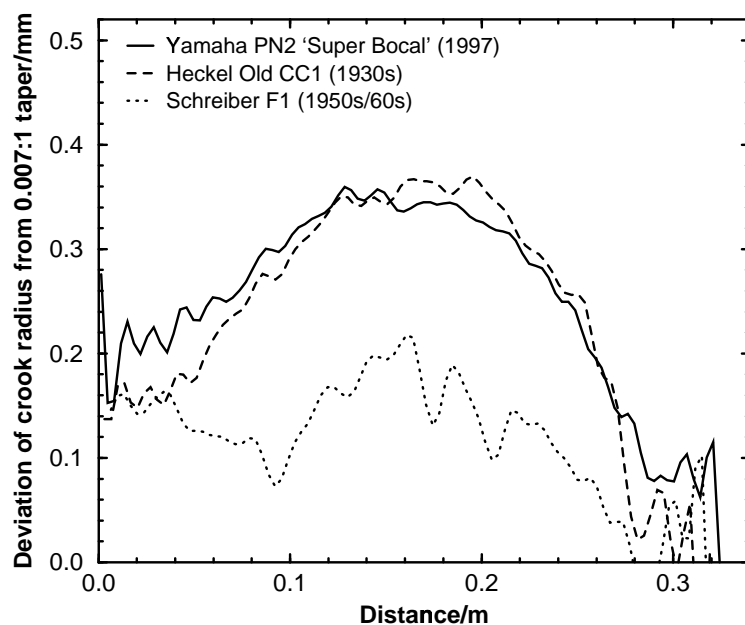


FIGURE 4. Comparison of modern Yamaha crook with Heckel Old CC1 crook and Schreiber F1 crook

by Burton(6) and later applied to bassoon crooks by Ring. The grouping of the crooks appears even more distinct with the two older Heckel crooks and the Heckel/Schneider crook showing a maximum deviation of approximately 0.38mm from the 0.007:1 taper, compared with the maximum deviation of approximately 0.2mm shown by the Heckel CCE2, the Schreiber F1 and the Fox CVX1 crooks.

Further measurements (made on other early Heckel crooks and on more recent crooks by both Heckel and other manufacturers) appear to confirm this trend. All of the older Heckel crooks measured have a wider bore whilst almost all of the newer crooks exhibit the narrower bore. The one exception found can be seen in figure 4, where the profile of a Yamaha PN2 'Super Bocal' crook manufactured in 1997 is plotted against the Heckel Old CC1 crook and the Schreiber F1 crook. It is clear that the Yamaha profile is very close to the early Heckel crook and not to the more modern Schreiber crook.

MEASUREMENT OF BASSOON/CROOK IMPEDANCE CURVES

In an attempt to understand how the profile of the crook affects the bassoon's playing characteristics, input impedance measurements were made on four bassoon/crook combinations. The measurements were made using a standard frequency domain method; the swept sine wave method(7). As the name suggests, the bassoon/crook combination under investigation is excited at its input by a sinusoidal pressure wave. The frequency of the excitation wave is increased and the pressure response at each frequency is recorded. Provided the excitation wave has a constant volume velocity, the pressure response is proportional to the input impedance of the bassoon. No phase information is gained using this technique; only the magnitude of the input impedance is measured.

Bassoon/crook impedance curves

Figure 5 shows input impedance measurements made on a modern T.W.Howarth bassoon with the Heckel Old CC1 crook and with the Schreiber F1 crook. The bassoon was set to the F3 fingering. The

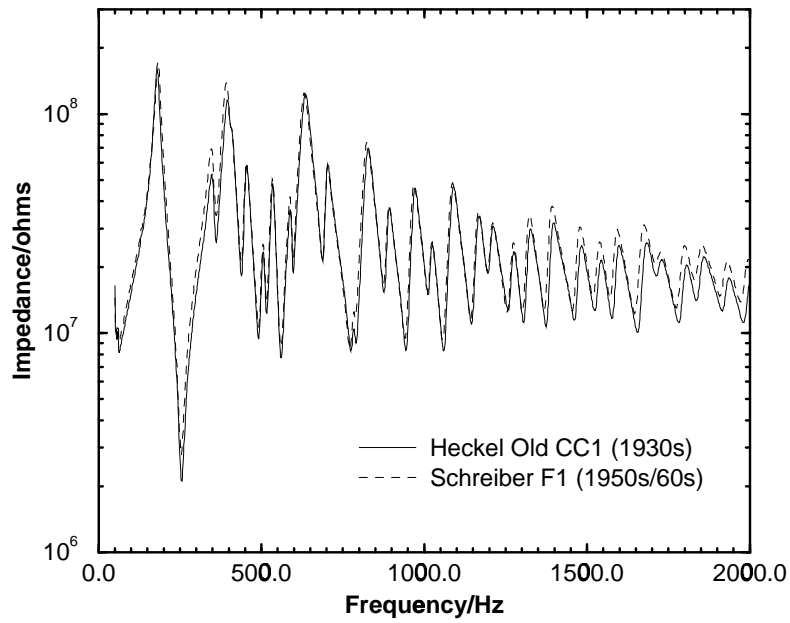


FIGURE 5. Input impedance curve of Heckel Old CC1 and Schreiber F1 crooks with T.W.Howarth bassoon. Fingering=F3.

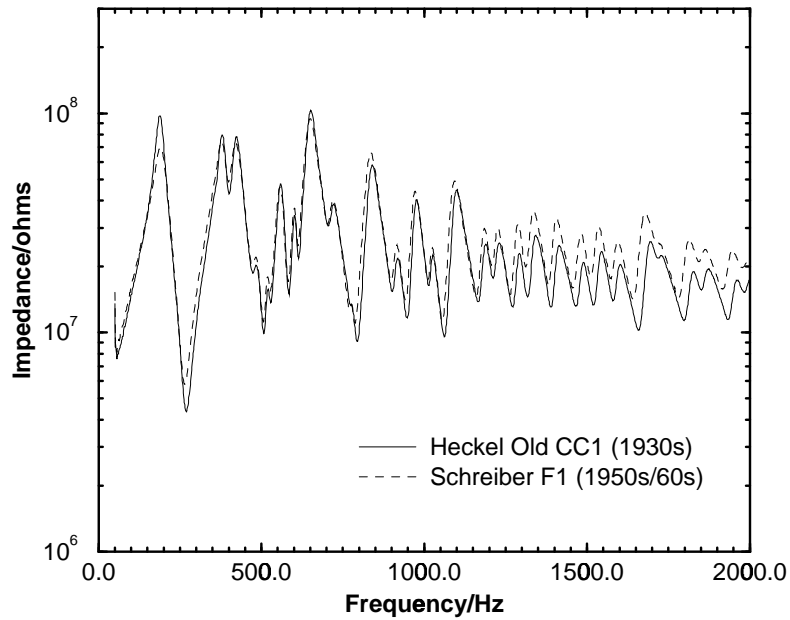


FIGURE 6. Input impedance curves of Heckel Old CC1 and Schreiber F1 crooks with Schreiber bassoon. Fingering=F3.

two curves show similar features and exhibit only very subtle differences. One such difference, most noticeable above 1300Hz, is that the average impedance of the bassoon with Schreiber crook is greater than that of the bassoon with Heckel crook. This can be related to the profiles of the two crooks; the Schreiber crook has a narrower bore so provides slightly more resistance to the air flow. Despite the difference in average impedance, the amplitudes of the impedance peaks appear approximately the same on both curves.

Figure 6 shows input impedance measurements made on a Schreiber bassoon with the Heckel Old CC1 crook and with the Schreiber F1 crook. The bassoon was again set to the F3 fingering. With this instrument, the choice of crook seems to have a much more significant effect on the input impedance. Again, the average impedance of the bassoon with Schreiber crook is greater than that of the bassoon with Heckel crook but now the difference is noticeable at frequencies as low as 800Hz. With the Schreiber bassoon, the amplitudes of the impedance peaks are affected by the type of crook. With the Heckel crook, there is a 27dB difference between the peak at 190Hz and the trough at 270Hz. With the Schreiber crook, this difference has been reduced to 21.6dB.

CONCLUSIONS

The results presented in this paper show an apparent change in crook profile from the wider bore exhibited by the Heckel crooks manufactured in the first half of this century, to the narrower bore of the crooks made (both by Heckel and by other manufacturers) in the latter part of the century.

This evolution in shape has led to a change in the acoustical properties of the crook. Some of the subtle acoustical changes can be seen in the impedance curves presented in the paper. The most obvious difference is the lower average impedance of the older Heckel crooks compared with the more modern ones.

As a final comment, it is interesting to note that many players prefer the playing qualities of the the older Heckel crooks to those of more modern crooks. Further work, in conjunction with professional bassonists, is required to establish the significance of the wider bore to the playing characteristics of the older Heckel crooks.

REFERENCES

- (1) Marshall, I., Rogers, M., and Drummond, G., *Clin.Phys.Physiol.Meas.*, **12(2)**, 131-141, (1991).
- (2) Watson, A.P., and Bowsher, J.M., *Acustica*, **66(3)**, 170-174, (1988).
- (3) Sharp, D.B., PhD Thesis, University of Edinburgh, (1996).
- (4) Sharp, D.B., Myers, A., and Campbell, D.M., *Proceedings of the Institute of Acoustics*, **19(5)**, 541-548, (1997).
- (5) Amir, N., Rosenhouse, G., and Shimony, U., *Acustica - Acta Acustica*, **82(1)**, 1-8, (1996).
- (6) Burton, J.L., *Journal of the International Double Reed Society*, **3**, (1975).
- (7) Backus, J., *J.Acoust.Soc.Am.*, **56(4)**, 1266-1279, (1974).