

# Characteristics of Well-Voiced Flue Pipes

by R. J. Weisenberger

Acoustical studies have shown the performance of various pipes can be accurately predicted if several basic design parameters are known. Yet, unless a pipe is properly voiced, it may not operate as predicted, or operate at all.

Unlike flue pipe *design*, where a change in a dimension is directly related to a change in the sound, or in operating pressure, flue pipe *voicing* is not as predictable. There is no standard method by which all flue pipes can be voiced.

Small scales require a slightly different languid design, or placement, than large scales. Open pipes require a different languid placement altogether than closed pipes for efficient operation.

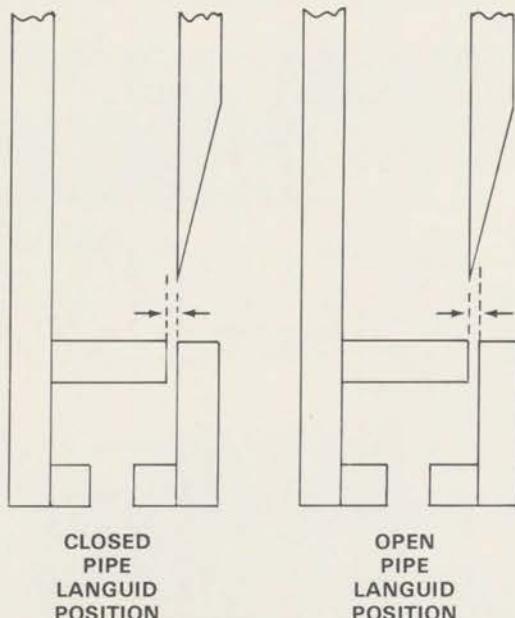
Voicing requires a certain skill and patience that comes from actual experience, but, there are several generalities common to *all* well-voiced flue pipes:

1.) Well-voiced flue pipes will have

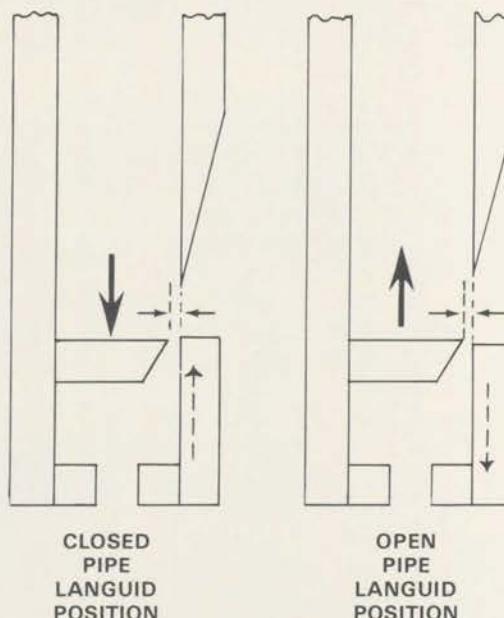
two distinct blowing points. The first occurs at about 1/10 the normal operating pressure or less, only softly sounding the fundamental. This will disappear as the pressure is steadily increased until the second blowing point is reached, which is usually at about 1/4 normal operating pressure. As the pressure further increases, so will the pitch, power and harmonic development until a stable condition is reached prior to overblowing.

- 2.) Closed pipes operate best when the air stream is directed toward the inner edge of the upper lip, while open pipes must have the air stream directed toward the outer edge.
- 3.) Small scale pipes require the air stream to be directed at a greater angle than large scale pipes. □  
(SEE FIGURES BELOW)  
(cut off views)

ONE METHOD FOR VOICING  
LARGE SCALE PIPES



UNIVERSAL VOICING METHOD  
FOR ANY SCALE OF PIPE



## Dear Abby...

This item was spotted by Deke Warner, who thought it would be of interest to our readers. Reprinted with permission.

**DEAR ABBY:** I have always felt that standing ovations should be reserved for exceptional performances. However, audiences in less sophisticated cities seldom see great performances, so they reward every play, concert and performance with a standing ovation.

I don't really feel like standing and joining the others in shouts of "bravo" following a merely good performance. I think a performance should be truly outstanding to rate a standing ovation.

My problem, Dear Abby, is that I always feel like a killjoy just sitting there instead of going along with the crowd.

Is it OK to remain seated at such times?

SAN ANGELO, TEXAS

**DEAR SAN:** I can offer no better advice than that which Polonius gave to Laertes in Shakespeare's "Hamlet": "This above all: To thine own self be true, and it must follow as the night the day, thou canst not then be false to any man." □