

# Contents

<b>Introduction</b>	<b>xi</b>
Light and Sound .....	xi
<b>1 Light and Light Waves</b>	<b>01</b>
1.1 Speed of Light .....	05
1.2 Electromagnetic Spectrum .....	06
1.3 Polarization .....	07
<b>2 Reflection and Refraction</b>	<b>10</b>
2.1 Specular Reflection of Light .....	10
2.2 Refraction of Light .....	14
2.3 Total Internal Reflection .....	17
2.4 Reflection and Refraction in Diamonds .....	21
2.5 The Rainbow .....	25
2.6 Questions .....	27

<b>3</b>	<b>Lenses</b>	<b>30</b>
3.1	The Prism . . . . .	30
3.2	Converging and Diverging Lenses . . . . .	31
3.3	Focal Length . . . . .	33
3.4	Images—Real and Virtual . . . . .	36
3.5	Three Easy Rays . . . . .	39
3.6	The Lens Formula . . . . .	41
3.6.1	Note on Magnification . . . . .	45
3.7	Lens Aberrations . . . . .	47
3.7.1	Chromatic Aberrations . . . . .	48
3.7.2	Spherical Aberration . . . . .	49
3.8	Questions . . . . .	52
<b>4</b>	<b>The Eye</b>	<b>56</b>
4.1	Accommodation . . . . .	58
4.2	Eyeglasses . . . . .	60
4.3	Nearsighted Eye . . . . .	61
4.4	Farsighted Eye . . . . .	62
4.5	Astigmatic Eye . . . . .	62
<b>5</b>	<b>Photography</b>	<b>63</b>
5.1	The Camera . . . . .	63
5.2	Focusing the Camera . . . . .	64
5.3	Choosing the Exposure Time . . . . .	67
5.4	Choosing the Aperture . . . . .	68
5.5	Depth of Field . . . . .	69
5.5.1	Why the $f$ Number? . . . . .	70
5.6	The Film . . . . .	71
5.7	Digital Photography . . . . .	75
5.8	Putting it All Together: Taking a Photograph . . . . .	76
5.9	Questions . . . . .	80
<b>6</b>	<b>Color and Color Vision</b>	<b>82</b>
6.1	Color . . . . .	82
6.2	Color Sensitivity of the Eye . . . . .	84
6.3	Physical and Psychological Color . . . . .	89

6.4	Color: Hue, Saturation, and Brightness . . . . .	90
6.5	Light Interaction with other Objects . . . . .	92
6.6	Scattering or Diffuse Reflection . . . . .	92
6.7	Questions . . . . .	98
<b>7</b>	<b>Additive Color Mixing</b>	<b>99</b>
7.1	Primary Colors . . . . .	99
7.2	Adding Primary Colors . . . . .	100
7.3	The Color Triangle . . . . .	103
7.4	Low-Brightness Colors . . . . .	107
7.5	Spectral Colors . . . . .	107
7.6	Non-Spectral Colors . . . . .	112
7.7	Summary . . . . .	113
7.8	Additive Color Mixing in Painting . . . . .	114
7.9	Questions . . . . .	117
<b>8</b>	<b>Subtractive Color Mixing</b>	<b>118</b>
8.1	Filters . . . . .	118
8.2	Subtractive Primary Colors . . . . .	120
8.2.1	Subtractive primaries . . . . .	122
8.3	Color Photography . . . . .	124
8.4	Pigments . . . . .	125
8.5	Change in Saturation . . . . .	128
8.6	Why Do Blue and Yellow Make Green? . . . . .	130
8.7	Change in Hue . . . . .	131
8.8	Questions . . . . .	134
<b>9</b>	<b>Color-Generating Mechanisms</b>	<b>136</b>
9.1	Illuminating Light . . . . .	136
9.2	Pigments . . . . .	136
9.3	Structural Color: Iridescence . . . . .	137
9.4	More Color-Generating Mechanisms Due to Iridescence . . . . .	139
9.5	Color in Gemstones . . . . .	142
9.6	Mineral Color Due to Charge Transfer . . . . .	144
9.7	Mineral Color Due to Color Centers . . . . .	144
9.8	Color in Gems Due to Band Gap Absorption of Light . . . . .	145

<b>10</b>	<b>Periodic Oscillations</b>	<b>148</b>
10.1	Displacement Graph: Position $x$ Changes with Time $t$ . . . . .	151
10.2	The Period $T$ and the Frequency $f$ . . . . .	153
10.3	Large and Small Numbers . . . . .	154
10.4	Speed of Motion . . . . .	154
10.5	Questions . . . . .	156
<b>11</b>	<b>Simple Harmonic Motion</b>	<b>158</b>
11.1	The Spring Constant . . . . .	160
11.2	Oscillation Frequency for Simple Harmonic Motion (SHM) . . . . .	161
11.3	Wave Shape of Simple Harmonic Motion . . . . .	163
11.4	Phase Angle . . . . .	165
11.5	Questions . . . . .	166
<b>12</b>	<b>Damped Oscillations and Resonance</b>	<b>168</b>
12.1	Damped Oscillations—The Concept of “Damping Time” . . .	168
12.2	Resonance . . . . .	170
12.3	Build-up and Decay of Musical Tones . . . . .	175
12.4	Applications in Music . . . . .	175
	12.4.1 Resonators in Musical Instruments . . . . .	175
12.5	Questions . . . . .	177
<b>13</b>	<b>Adding Sound Sources: Beats and Harmony</b>	<b>179</b>
13.1	Principle of Superposition . . . . .	179
13.2	Two Pure Tones of the Same Frequency . . . . .	180
13.3	Beats . . . . .	182
13.4	Harmony . . . . .	184
13.5	For the Fun of It: Lissajous Figures . . . . .	185
13.6	Questions . . . . .	188
<b>14</b>	<b>Sound Waves</b>	<b>190</b>
14.1	Propagation of a Pulse . . . . .	190
14.2	Longitudinal and Transverse Waves . . . . .	192
14.3	Sound Waves in Air Are Longitudinal Waves . . . . .	193
14.4	Speed of Sound in Air . . . . .	195

14.5	Wavelength and Frequency .....	196
14.5.1	Relevance to Size of Instruments or Loudspeakers .....	197
14.6	Sound Propagation .....	198
14.7	Interference of Sound Waves .....	199
14.8	Concert Hall Acoustics .....	201
14.9	Questions .....	205
<b>15</b>	<b>Sound Perception: Pitch, Loudness, and Timbre</b>	<b>206</b>
15.1	Loudness and Amplitude .....	207
15.2	Loudness and Frequency .....	210
15.3	Pitch Discrimination .....	213
<b>16</b>	<b>The Ear</b>	<b>214</b>
16.1	The Parts of the Ear .....	214
16.2	Place Theory of Pitch Perception .....	216
16.3	What Do the Auditory Nerves Tell the Brain? .....	217
<b>17</b>	<b>Vibration of Strings</b>	<b>220</b>
17.1	Single Modes .....	220
17.2	Higher Modes .....	222
17.3	Traveling Versus Standing Waves .....	223
17.4	The Voicing Formula .....	225
17.5	How Do Modes Relate to Music? .....	226
17.6	Damping of Higher Partial .....	227
17.7	Plucked Strings: Missing Partial .....	227
17.8	Playing Harmonics .....	228
17.9	Real Strings Have Some Stiffness .....	228
17.10	Questions .....	229
<b>18</b>	<b>Pipes</b>	<b>231</b>
18.1	Pressure Pulse in a Pipe .....	231
18.2	Reflections in Open and Closed Pipes .....	232
18.2.1	Boundary Conditions .....	233
18.3	Standing Waves in Open Pipes .....	233
18.4	Fundamental Frequency of Open Pipe .....	234
18.5	Higher Modes of Open Pipe .....	235
18.6	Fundamental Frequency of Closed Pipe .....	237

18.7	Higher Modes of Closed Pipe .....	238
18.8	Playing Tunes on Wind Instruments: Fingerholes and Overblowing .....	240
18.9	Other Shapes .....	240
18.10	Acoustic Length .....	241
18.11	Questions .....	241
<b>19</b>	<b>Fourier Analysis</b> .....	<b>243</b>
19.1	The Fourier Theorem .....	243
19.2	Sound Spectrum .....	244
19.3	Fourier Analyzer (Sound Analyzer) .....	249
19.4	Fourier Synthesis .....	251
19.5	Why Can't We Synthesize a Stradivari? .....	252
19.6	Questions .....	254
<b>20</b>	<b>Musical Scales</b> .....	<b>256</b>
20.1	Musical Intervals .....	257
20.2	Consonance (Harmony): Simple Number Ratios .....	258
20.3	The Major Triad .....	259
20.4	Constructing a Scale: The Just Scale .....	260
20.5	Whole and Half Tone Intervals .....	263
20.6	Names of Intervals .....	264
20.7	Transposing: Why Black Keys? .....	266
20.8	Perfection Sacrificed: The Tempered Scale .....	267
20.9	Major and Minor Scales .....	273
20.10	The Natural Scale .....	273
20.11	Questions .....	274
<b>21</b>	<b>Musical Instruments</b> .....	<b>275</b>
21.1	Structure of Musical Instruments .....	275
21.2	Excitation Mechanism .....	276
21.3	Playing a Tune .....	278
21.4	Questions .....	283
<b>22</b>	<b>Solutions to Problems</b> .....	<b>284</b>
	<b>Index</b> .....	<b>307</b>