

# CONSERVATORIUM

## PITCH

The model comes with a pitch of A: 415 Hz.

It is on development the study of two extra left hand bodies to bring the instrument at 392 Hz. and to 440 Hz.

## MATERIAL

The long selection of materials to be used to obtain an acoustical and functional excellence selection led us to find out a valuable resin, innovative product belonging to the most refined research of synthesis materials.

From the acoustic point of view, the particular structure of this resin reminds the typical timber of wooden instruments made of Boxwood or Ebony essences, and exalts, much more, harmonics.

Lower notes, so become particularly rounds and powerful, with a full and rich sonority we can find along French flutes in three sections.

Higher notes become ready with a prompt response like Ebony instruments.

The particular "open pore" making process, makes the used resin very similar to the African Ebony, both from the esthetical and structural point of view

Functionally the material utilized for the *Conservatorium* Construction is characterized by an extreme resistance to impacts and by a total inalterability to temperature and humidity changes.

The weight is comparable with same instrument made of Ebony Grenadillo

## BORE DESIGN

The bore design studied for *Conservatorium* allows to have an absolute timber homogeneity along the three octaves.

Intonation is extremely exact and reduces the lip corrections to minimal terms, allowing the player to only focus on expressiveness.

The sound emission results really easy with a very short attach response that makes the instrument extremely ready. Quick passages including octave jumps become much assisted.

The higher "A" always comes with absolute naturalness.

The higher "F" natural easily comes and could be modulable.

The internal bore, due to the used resin inalterability, keeps its profile constant both along years and along heavy study sessions. Wooden flutes, due to breath humidity, swell along the heavy playing hours utilization so reducing the air volume contained into the internal flute bore. This compromises the general intonation of the instrument, its pitch, and also increase much more the risk of cracks.

## EXTERIOR

It is of immediate evidence the luxury finishing touch of this instrument.

The mechanic of the key ( of sold silver 925) is studied to always be very robust and exact.

Rings – of alternative Ivory – are very cured in details and follow the canon of the most refined constructors of baroque flutes.

The last foot ring is inspired to the Bressan model preserved into Victoria & Albert Museum of London.

The distance between the finger holes has been reduced to keep fingering extremely comfortable and quick.

**MAINTENANCE**

No maintenance is required.

All delicate oiling operations and the consecutive instrument stop are so avoided, eliminating the necessity to have other substitutive instruments.

**CASE**

The instruments come with a soft “roll” case to be protected and to be comfortably carried.

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