The amount of similarities and connections that can be drawn between the subjects of music and architecture is overwhelming. We have been comparing certain components of both, such as structure, theme, and thought process behind the design, but has it ever been thought of that knowledge of one subject is heavily incorporated into the other? More so than the reciprocal, it is very evident that knowledge of architecture and its principles is heavily incorporated into the production of music. By looking at the functionality of instruments, seeing how some instruments are incorporated into larger structures, and analyzing the change in manufacturing of musical instruments over time, it is easy to see that key architectural concepts are heavily incorporated into the production of musical instruments. Because of these things, it is accurate to view musical instruments as individual pieces of architecture, without which, music would not exist.

 The first way to better visualize how instruments are architectural works is to analyze just how an instrument functions. An intriguingly designed instrument that perfectly demonstrates this principle is a French horn. One architectural concept that has been discussed in the course is the importance of an entrance in a structure. The French horn, a brass instrument, has one specifically designated entrance for air, the mouthpiece. An architect typically designs a building with a clear entrance to direct the user into the structure and introduces him or her to the structure. After the musician sends air into the horn, the air is sent through a seemingly complex system of pipes. In valve-based brass instruments, air changes direction based on the valves being pressed, but all ends up being emitted through the bell. This design can easily be compared to a system of hallways in a building. Many different paths can be taken, all of which leading the person to a destination. One major similarity to be seen through this comparison is the flexibility given to the person. Architectural design and the design of an instrument both give the musician/visitor power to make decisions, while still being guided by the design. The design behind the French horn, or any instrument, is strengthened by the architectural principles of making the structure user-friendly and being flexible, but controllable, in its use.

 The next way to better understand how instruments are pieces of architecture is to think about how musical instruments are implemented into larger structures. A very common example of this is a pipe organ. Pipe organs are commonly found in cathedrals, being incorporated into the wall of the structure and utilizing the overall structure for power. Cathedrals, as massive pieces of architecture, were discussed as being grand and outstanding in design. Pipe organs can be huge structures, producing massive sounds to awe the visitor to the cathedral. The design of such an instrument requires insight into the architecture behind the building it is being incorporated into and structural knowledge. A pipe organ works by wind being sent through a tall, hollow tube upon instigation by a keyboard. Most of the pipes produce only a single tone, requiring that many pipes be built on top and next to each other, resulting in massive structures and elegant designs. An example of the power of a pipe organ was seen in the Union Terminal. The organ relied on the high, domed ceiling and wide-open space to allow the sound to resonate and practically shake the building. The architectural concept at play, here, is the goal of architects to make viewers appreciate and be impressed by their design, while also being functional. The design of a pipe organ, utilizing every aspect of the structure while also providing immense sound, making the listener feel it inside of them, is a powerful way to show how the design of this instrument is truly an impressive work of architecture.

 Lastly, the best way to see how musical instruments are as much architectural structures as grand cathedrals and skyscrapers is to compare how the design of both buildings and instruments have changed over time. An example on UC’s campus that embodies the changes in the architecture is Scioto Hall and Morgens Hall. Morgens Hall was recently built, and it is easy to see that its design heavily reflects the outdated Scioto Hall, immediately adjacent. The architect behind Morgens Hall applied the most important concept of architecture, to take a structure, look at it in a new way, and to redesign it to be both visually appealing and keep a stable, or perhaps improved, structure. This idea can be seen in musical instrument design perhaps most strongly with the flute. The flute is one of the first instruments to be created (the wooden flute, being first used) and has gone through tremendous change over time. Again applying that goal of architecture, the flute has been drastically redesigned to optimize sound production and improve tone quality (shown today by the open-hole flute/ professional model) while also obviously making it more aesthetically pleasing to the musician.

 Just these three suggestions on how to view the design and use of musical instruments make it much more evident on how they can be seen as works of architecture. The structure behind their use, the implementation into greater structures, and the changes being made simultaneously with changes in architecture make it quite evident how musical instruments are benefitted and improved from the application of architecture into their design. Without the creation of the instruments known and enjoyed all over the world today, music would not be a part of our world. The application of architecture into instrumental design and the tremendous effect it has proven to have is perhaps why we are able to find so many correlations between music and architecture and appreciate that correlation.