

What Brings You Here?

- You are the one looking for a new head joint for yourself
- You want to know how to help others find a new head joint (you are a teacher, colleague, friend, parent, relative)
- You need to determine how to choose who to help you
- You just need to know about this

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Where to Begin

Silver, Gold, Platinum, Wood?

Risers, air reeds, wings, undercuts, slugs, size, oceans, stoppers, screws, plates?

PROJECTION VS. LOUDNESS?

Tuning > Color > Responsiveness?

Modern cut vs. traditional cut?

*** CONFUSED? ***

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Preparation and Organization

- Know why you are looking
- Know the *lingo* & factors that affect head joints
- Plan your search
 - Options for testing head joints
 - Your Team
 - Additional Resources
- Try, try, try, try.

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WHY are you hunting?

The 3Ds:

1. Dissatisfaction
2. Demand
3. Desire

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Dissatisfaction

- Make a list of what you do not like with your current head joint.
- Determine what you would like a new head joint to solve.
- Determine if this is reasonable
 - Is it the head joint or the instrument
 - Is it the head joint or your proficiency
 - Make sure you don't try to solve player issues with equipment alone.

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Demands

- A playing situation has changed or become more varied
 - Do you need to blend with particular instruments?
 - Do you need to have more power or projection – or less?
 - Do you need to match the texture of a new flute section?
- You have physical limitations that require a new approach

***** Be clear about your needs *****

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Desire

- Is it time for a new sound?
- Describe in as many ways as you can, what you want to sound like.
 - Be specific – color, projection, articulation, etc...

***** This will serve as the compass in your search. *****


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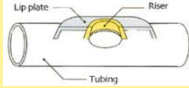
Know the lingo

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PARTS OF THE HEAD JOINT

1. Tubing
2. Threaded rod, nut, and cork plate
3. Lip plate - Riser
4. Cork
5. Crown





More lingo... Parts of Head Joint

- Riser/chimney
- Embouchure hole and plate
- Cork (stopper) assembly
 - Cork
 - Screw (threaded rod)
 - Nut
 - Metal disk (cork plate)
- Wings (Adler wings for Lafin)
- Machined vs. Handmade

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More lingo: Projection / Loudness

- Projection *Projection is the characteristic of how the sound carries to the audience: control of volume, clarity and distinctness to gain greater audibility*

vs.

- Loudness *Loudness is a subjective term describing the ear's perception of a sound. It may or may not be related to projection.*

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Factors: The Cut

MODERN CUT	TRADITIONAL CUT
<ul style="list-style-type: none">▪ Louder▪ Quickly responsive▪ Flexible and efficient▪ Less overall effort▪ Less potential for color variety	<ul style="list-style-type: none">▪ More resistance▪ Larger variety of potential tone color▪ Flexible yet stable▪ Rich full sound▪ Requires effort (finesse)

***** Can also be a combination of these *****

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Factors: Tuning

- Parabolic shape and taper
 - 150 mm from bottom edge of tube to center of tone hole
 - Enhances or Detracts from flute scale
- Cut and Response
 - Allows more flexibility for player to tune with embouchure adjustments

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Factors: Tonal Color

- Factors
 - Material
 - Parabolic curves
 - Embouchure hole size, angle, depth
- Balance between resistance and ease of play
 - Color potential decreases with unbalanced cut for loudness

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Factors: Responsiveness

The ease and clarity of articulation, flexibility and dynamics.

Factors

- Cut
 - Advanced players look for more color potential
 - More resistance in traditional cuts give more color potential
- Skill of maker combined with your unique characteristics

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Factors: Materials Matter

Wood

Silver

Gold

Platinum

And any combination of the above

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Factors: Body & Head

- The body of the flute and the head joint are interdependent.
- It is important to match density of materials between them.
 - Denser head on weaker body, better vibration
 - Too weak head joint for body = "dead" sound
- This also pertains to risers
 - Denser riser material makes head joint vibrate more intensely allowing the body to resonate more

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What the head joint can / cannot do

CAN	CANNOT
<ul style="list-style-type: none">▪ Affect projection▪ Enhance your unique characteristics (resonators)▪ Bring out the best in your existing flute<ul style="list-style-type: none">▪ Tuning, color, responsiveness▪ Bring out the best in your playing<ul style="list-style-type: none">▪ Articulation, color, flexibility	<ul style="list-style-type: none">▪ Make the flute sound like a flute made 100% of another material▪ Make up for what does not exist (i.e., <i>your</i> abilities)<ul style="list-style-type: none">▪ Leads to frustration, indecision, dissatisfaction

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Plan the Search

- Gather info from research –
 - Makes, cuts, materials
 - record info in ONE place and keep any marketing materials with your notes for quick access
- Gather your team
 - Keep your help consistent...It is a big commitment.
 - "Too many ears spoil the advice"
- Determine your price limit (*this is important!!!*)
- Get out there and try some head joints

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Try, try, and try again...

- Find ways to start trying head joints to see what appeals to you:
 - Is there a flute shop near you or within reasonable distance?
 - Ask for flutes on trial
 - Attend flute festivals with exhibitors
- Gather information on makes that get your attention:
 - Talk to colleagues and teachers
 - Talk directly to makers and their representatives

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Trying Head Joints

- Try HJ made of a variety and combination of materials:
 - Gold, silver, platinum, wood, etc...
 - Get a feel for what the general effect of each material does for timbre
 - Understand that the cut of the head joint determines it flexibility, projection and color potential
- Beware of making every head joint sound like your old one:
 - Allow time: It will take time to get to know the possibilities of a good head joint
 - Let the head joint give you its sound

Many flute makers offer great suggestions for the process of trying new head joints.

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Take notes (please)

Keep track of everything:
This will save you time and confusion

Record

- what you try and where
- what you like/dislike and why
- One notebook or binder for all notes and marketing materials you wish to keep

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What's Next?

Additional Resources

- Flute and head joint Makers
 - Ads in flute-related publications
 - Exhibits at festivals and conventions
- Ask the Experts
 - Repair persons
 - Knowledgeable resellers
- Read
- Search the internet

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Questions

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