

General Flute Information

Headjoints

Why is the headjoint of the flute so important?



The headjoint is singularly the most important part of the flute, not only for sound production but also for tuning. Flute makers continually strive to make the 'perfect' headjoint, however because this is such a subjective topic, the perfect headjoint will probably never be made. Broken down in to three distinct parts, the tube, lip plate and the chimney or riser, most headjoints give different strengths and tonal widths in various parts of the octave. There are various reasons for the different headjoint characteristics of the various manufacturers - different parabolic curves, varying embouchure sizes, angles and depths. What can be said with certainty however is that a student will advance quicker, and to a higher standard if they play on a flute resplendent with a responsive headjoint.

As a specialist flute company, we understand the importance of the headjoint. Unlike most other manufacturers, we do not manufacture a standard headjoint for our complete range. Instead we have studied and researched what tonal requirements a new flute student through to a professional desires.

The new player – Trevor James 10x headjoint

The new player requires a flute headjoint to be free blowing throughout the range. In the early months they will often find the low octave difficult to produce and therefore the headjoint for the Trevor James 10x has been designed to give the new player the sound qualities which encourages and supports their practice and development without having to struggle.

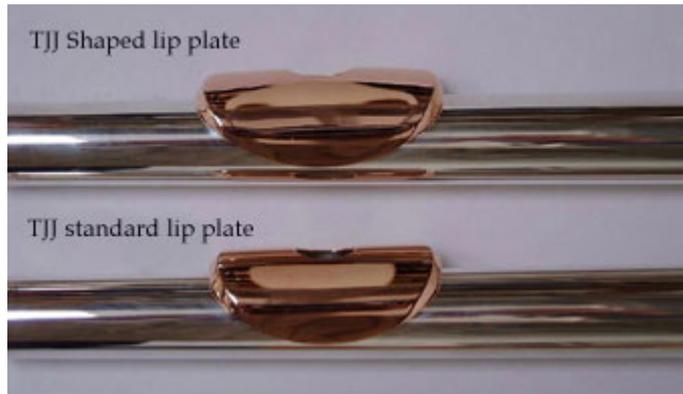
Developing your flute sound - The 'Performers' Series headjoints

The developing flute player requires a little bit more resistance with their headjoint, which gives them the opportunity to find their sound whilst experimenting with differing tonal colours. The flute headjoints of the Privilege (925 silver lip and riser), Cantabile (925 silver head) and Virtuoso (925 silver tube) models are designed with lip plate and riser designs to give exactly that.

The advanced flute player - The Recital Range

The advanced player will really appreciate the tonal qualities of these handmade Flute Makers Guild of London headjoints. With available designs by Michale Allen and Andrew Oxley, flute players now have the the opportunity to extensively roam around the complete tonal spectrum to locate the sound qualities and colours required by the serious musician.

Headjoints (cont)



Trevor James 'Traditional' lip plate From left to right, this lip plate is quite flat overall and radiuses slightly tighter than the tube. The chimney is recognised as the modern standard by the headjoint makers. The embouchure is rectangular with a small amount of over cutting at the topsides and a small to medium amount of undercutting at the undersides of the embouchure. This is accepted as a good overall standard for both student and professional players and follows the style of the original Boehm lip plates with the modification, especially to the chimney (riser) as developed by Albert Cooper.

Lip plate style	Trevor J. James Model Availability	Options
Trevor James Traditional	10xMIII , Privilege 3, Cantabile 3, Virtuoso 3, Performers Alto	Silver-plated, 925 Silver, 925 silver with 9k riser, 9k lip plates and riser
Trevor James 'Shaped'	10xMIII , Privilege 3, Cantabile 3, Virtuoso 3, Performers Alto	Silver-plated, 925 Silver, 925 silver with 9k riser, 9k lip plates and riser
Flutemakers Guild - Michael Allen 'Traditional'	Recital I, II & III, Recital Alto I, II	925 silver, 925 silver with 9k riser, 9k lip plate and riser, 14k, 18k
Flutemakers Guild - Michael Allen 'Dished'	Recital I, II & III, Recital Alto I, II	925 silver, 925 silver with 9k riser, 9k lip plate and riser, 14k, 18k
Flutemakers Guild - Michael Allen 'High Wave'	Recital I, II & III, Recital Alto I, II	925 silver, 925 silver with 9k riser, 9k lip plate and riser, 14k, 18k
Flutemakers Guild - Michael Allen 'Low Wave'	Recital I, II & III, Recital Alto I, II	925 silver, 925 silver with 9k riser, 9k lip plate and riser, 14k, 18k

Which is the best style?

What can be said for certainty is that everybody's face, jaws, lips and breathing are individual to themselves. The only way to see which headjoint is suitable is to try them both.