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Article Title: How Flutes are Made: The Headjoint

Author: Jim Phelan

Summary (Outline form):

* Every flutist likes different things in a headjoint
* Each flute maker makes flutes with their own strengths and weaknesses as a flutist in mind
* Six parts to a headjoint
* First part is to make a taper (found precise measurements through experimentation)
* Sometimes lip plate and riser made together
* Embouchure hole cut next
* Experimentation with undercutting (blending sidewalls with embouchure hole)
* Different shapes of embouchure holes change sound too
* Then the cork
* The crown is where the flute maker can show their individuality in designs
* Use new headjoint in familiar playing setting before deciding on it
* Why does a platinum riser make such a difference and why does a wave headjoint work?