

## Investing in my Flute's Tonal Flexibility

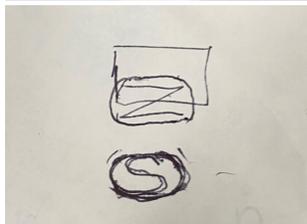
*Emily Hunter, Miller Arts Scholar (Music)*

### Original Proposal:

I am proposing to receive funding to upgrade my flute's headjoint. The grant would allow me to invest in my future music career and surpass the limitations of my current instrument for my proposed DMP recital, where I will be performing expressive French flute repertoire.

### Flute Headjoint Research:

I began my project with research on flute headjoints by contacting my arts award mentor, Dr. Kelly Sulick, and my flute repairman, Clifford Tretick, who is knowledgeable in this subject. I learned that my current flute is a 016 drawn-tone-hole flute. With this information, I could tell flutemakers at Die Wiener Flötenwerkstatt in Vienna, Austria that my flute had a thickness of 0.16. Here, I tried a variety of their headjoints in Vienna, pictured below.



(Drawings an employee gave me explaining the two shapes/cuts of a tone hole: round and sharp cuts)

After testing out different headjoints and speaking with other flutists who have been through the flute purchasing process, I realized that I am happy with my current silver headjoint. Additionally, I learned that if I sold my current headjoint to offset the costs of purchasing a new one, I would not be able to sell the flute body if I ever wanted to upgrade the entire flute one day. This information caused me to shift my plans for this project because the headjoints that made a

noticeable difference in my tonal flexibility were at least \$10,000. Without being able to sell my original headjoint, I was not able to afford the headjoints I wanted to purchase. Instead, I purchased a wooden headjoint to perform *Les Folies d'Espagne* by Marin Marais in my distinguished major recital and upgraded my current headjoint by installing a \$75 crown weight to deepen its tone.

**Flute Trial Process:**

With this change in plans, I began the flute trial process with The Flute Center of New York. With the help of Dr. Sulick's teacher account with The Flute Center, I could have a longer trial process. The pictures below show the different wooden headjoints I was trying. They are made of different types of wood, which provide unique tone colors. I ultimately decided to purchase the Powell "Classic Cut" headjoint because it allowed for sharper articulation while still maintaining a hollow, "woodier" tone. The headjoint was \$2,056, leaving the remaining grant money for piano accompaniment rehearsals, recital music, headjoint case, Teflon tape (to size the headjoint to my flute body), and my recital dress and shoes. I am excited to perform on this headjoint in my recital this April.



\*\*The final picture is the headjoint I purchased. Notice how it has a rounder tone hole.