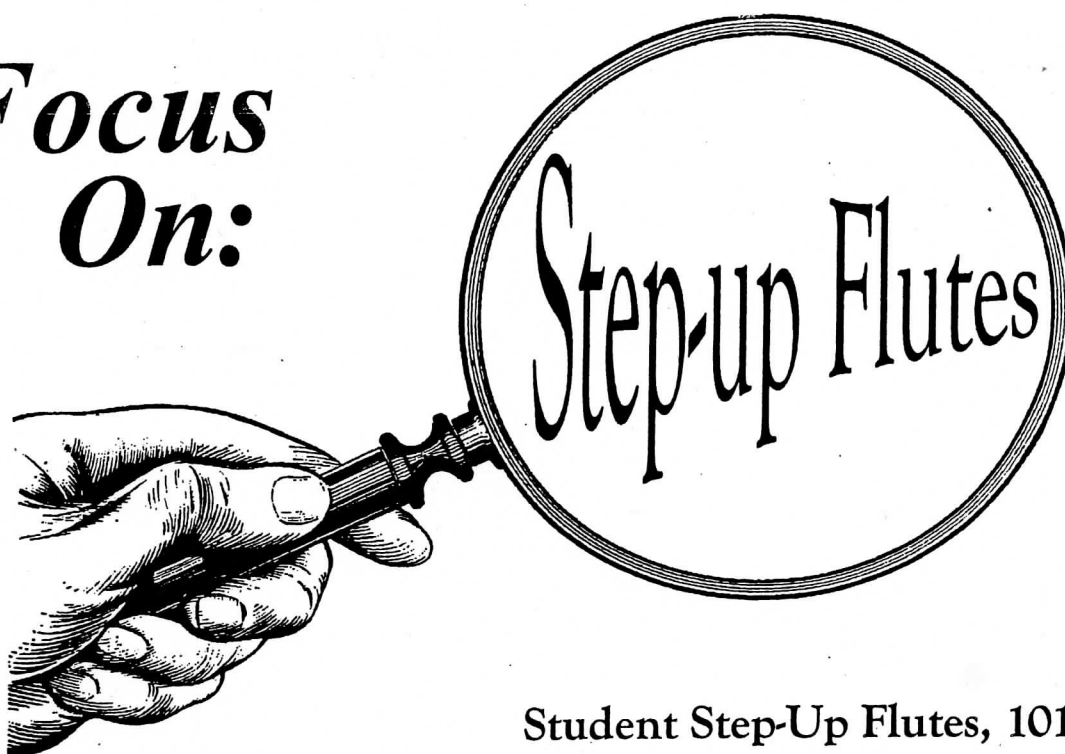


# Focus On:



## “I thought it was me!”

**W**e’ve all had the experience of working and working on a hard spot. It seems it will never get better. A friend offers their flute, and **WOW!** “It wasn’t me after all!”

It was probably your flute. Maybe it was out of adjustment. Or maybe you’ve out-grown your instrument.

## “How can I tell if I’ve outgrown my flute?”

Here are some good indications to help you decide if you’ve grown beyond the capabilities of your instrument:

1. You know what you want to do with a phrase, but the flute “gets in the way”.
2. You have trouble getting the low notes out.
3. You want to “sing your heart out” but the notes overblow & crack.
4. You have trouble evenly leaping from note to note.
5. You have to wait for your keys to catch up with your fingers.
6. Quick tonguing comes out *thwatt-thwatt*.
7. You have to be a contortionist to tune each note.

If you are 8 or 98, “Step-up” student, pre-professional, or professional instruments will all help improve these problems. This issue focuses on step-up flutes and gives you concrete technical information for you to tell their differences and advantages.

## Student Step-Up Flutes, 101 (For Moms & Dads too)

Stepping-up from a beginner instrument will make the biggest difference of all. Getting a better flute of any brand or model lets you progress further, faster, and just plain makes it more fun. If students get frustrated, the music isn’t music anymore. It’s just a chore.

If you’re a teacher, take a couple minutes during your next lessons to play your kids’ flutes. You’ll be surprised. *Any* flute should easily play **all the way down to low C**.

## What is a “Student step-up” Flute?

Basically any production line instrument better than a “chrome finish” beginner flute qualifies for the “step-up” category. Quality varies, but a good one ranges in price from \$800. to \$1700.

## Benefits—

**Solid silver head:** makes high notes bigger, freer, and less fuzzy.

**Solid silver body:** a good one adds more refinement to the sound.

**Open holes:** most popular and gives more volume and good hand position, though many adult students still go for closed or “plateau” keys. You do have more of a choice of models if you choose open holes.

**B-foot:** a good choice (it adds one note to the bottom). More importantly, it has a huge effect on high notes by making the sound bigger, more open, and the notes just easier to get.

**Hand-cut Headjoint:** makes the biggest difference between brands; it will make it play more like a pro instrument. It will open the high notes, and make them less stuffy or shrill, make leaping from note to note smoother, and make the lower octave more succulent.

| Level                        | Description                                                | Price             |
|------------------------------|------------------------------------------------------------|-------------------|
| Beginner<br>(up-grade model) | Silver plated throughout.                                  | \$400.—\$700.     |
| First Step-up                | Solid silver headjoint (usually open holes, B foot)        | \$850.—\$1,000.   |
| Second Step-up               | Solid silver head, body, foot (usually open holes, B foot) | \$1,200.—\$1,700. |

*What makes One Flute  
Better than Another?*  
**Handwork!**

Stay with manufacturers that show more handwork in their flutes. Here's how you tell:

- *Gently* try to move each key side-to-side. They should be very tight.
- Pads should be very firm. Look at the G# pad. There will be a very *slight* indentation from the pad pressing the tone hole. If it is anymore than "very slight", the pads will need much more maintenance than firm ones.
- Smaller key diameters help make your finger technique quicker.
- Hand-cut headjoints are a great boon to "Student flutes"! The process of hand-cutting a student head is just what manufacturers do when cutting a head for a professional flute. It requires a lot of skill and experience. The embouchure hole is cut a little, play tested, cut a little more, and play tested again until the headjoint sings! Only by hand-cutting little by little, can you expose a head's true potential. (Merely looking in the embouchure hole won't tell you if it is hand-cut. Look for the manufacturer's description of the instrument you are considering.)
- Ask us to send you our fliers "How to Shop for a New Flute" and "Enie, Meeny, Miney, Mo!" (our guide to trying bunches of flutes).

All these things take the manufacturer more time to build your instrument, and this translates into a flute that plays better. The amount of handwork increases in each "step-up" category. The instruments' prices also reflect the amount of handwork. Some companies borrow designs

from pro flute manufacturers. Refinement like this might not allow a fall from the bleachers, but would be a much better playing flute to progress on.

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# How to Shop for a New Instrument

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**T**oday there is a wide variety of flutes available to the student, pre-professional, and professional flutist. Although many faults can only be seen by an experienced repair person, **the following outline lists several tests that the flutist and non-flutist alike can use to compare instruments.** These tests are especially helpful when comparing a large number of flutes. It can be helpful to you to take notes on each flute you look at using this outline as a format. This will help you avoid any unnecessary confusion and keep one flute from "running into" the next one.

## Finish

**L**ook at the surfaces of the instrument. If it has been poorly plated or if there are obvious signs of carelessness, there could also be hidden, more serious problems. Excessive or deep patina (faint surface scratches) on a silver instrument shows careless handling by the manufacturer, dealer, or repair person. Student instruments which are nickel plated are not recommended because of the excessive wear tendencies of nickel plating. It is fundamental that **the finish of an instrument is a definite statement about its quality.**

## Pads

**T**he pads are often the most overlooked aspect of a flute, but they are usually the greatest cause of trouble on poorly or quickly built instruments. Pads are most often constructed of a felt and cardboard base wrapped in layers of skin. Double layered yellow skins are best because they resist bacteria. The felt used to make a pad should be as hard as possible. To test this, press down a key until it just barely touches the tone hole. Then, press the key down as far as it can go. This will tell you how much the felt of the pad will compress. Small differences can bring about large changes down the road! Soft felt pads are less desirable for three reasons:

1. Soft felt pads compress and form deep impressions where the tone holes strike. Once there is a deep impression, the pad is impossible to reseat and must be replaced. Harder felt pads compress less and therefore are longer wearing.
2. Soft felt pads are slow to respond because you must wait for the pad to ooze over the tone hole to seal. Hard felt pads seal immediately on contact making the flute speak much quicker.
3. Soft felt pads receive little adjustment during installation. This indicates that the manufacturer is not interested in spending much individual time with each instrument.

Direct from the factory, most flutes do not seal perfectly and will need a reseating and adjusting. To test how well the pads are sealing, gently press each key again until the pad just barely touches the tone hole. Look for any gaps where the pad does not meet the top of the tone hole in both the pad you are touching and any other that closes simultaneously. A more specific test can be done by playing the flute. Play down a chromatic scale closing each key very slowly. If a note "sneaks" out, then there may be a leak. Each note should "pop" out without any silence or extraneous noise between notes.

## Mechanism

A competent repair person is trained to find defects of design and construction problems of a mechanism. The following tests are excellent for evaluating a mechanism with no prior experience or knowledge.

The two most important aspects of any mechanism are to be tight fitting and not bulky. Compare the diameters of pad cups between instruments. Oversized pad cups save manufacturer's padding time but slow the mechanism response. The bulky mechanism results in more work for the player!

Gently grasp each key and try to move it horizontally (left to right). Keys which have horizontal movement do not strike the pad in the same place every time they close. This means that it is a game of chance whether the pad will seal. Horizontal movement of keys will also increase the wear of the mechanism. Handmade instruments should not have any movement (except in the A or G-A key).

## Intonation / Scale

Most flutes today are pitched to A=442 Hz, and the flute is designed to play in tune with the headjoint pulled out approximately 5mm. This allows the player to "push in" the headjoint to raise the overall pitch of the instrument if needed.

Your current flute may have an old or outdated scale, so when trying a new instrument, you must consciously remember to not make any adjustments that your old one requires. It helps to not play your old flute on the day you are trying new ones.

To test the **scale** of the flute, you must play it! Play low C and overblow until C<sup>2</sup> (the C in the staff) an octave above sounds. This is the pitch which is mathematically correct. Now correctly finger C<sup>2</sup> and see how close it is. You can do this up the chromatic scale. More advanced players should explore the overtone series three partials above the fundamental. The flute which requires the least amount of adjusting to produce an in tune pitch has the best scale.

## Handwork / Handmade

Flutes with more handwork are most desirable because they are made to more exacting standards. A handmade instrument is produced complete by hand. The opposites of handmade instruments are assembly line instruments. Professional instruments should be **completely** handmade.

Student instruments that are hand assembled by one person and have a handcut headjoint and tone holes are most desirable (in the "student" category). Machines can only cut headjoints at very limited angles. Handcutting the embouchure hole not only refines these angles and shapes to allow for a fuller sound with greater flexibility, but each headjoint is played and cut again to realize its individual potential. Any rough edges which disturb the air stream are also removed. The same rules apply to undercutting the embouchure hole as to tone holes.

Mechanisms which are assembled on an assembly line are often fit poorly. This causes horizontal movement between keys and unstable adjustments. Mechanisms and pads on a student instrument

are best if hand fit and hand assembled by one person to ensure the best possible fit and reliability. This dramatically improves the instrument!

“Step-up” and “pre-professional” instruments come in two varieties. The first is the “souped up” student flute. Manufacturers can put instruments into this category by adding options to a basic student flute. They will often have the same bulky mechanism, assembly line production, and machine cut headjoints. Other manufacturers will take completely handmade professional flutes and “down scale” the design to produce a “pre-professional” instrument. These flutes often have large amounts of hand work or are partially handmade. They also have many other professional features. Generally, the price of these “pre-professional” instruments is competitive to the “souped-up” models. In other words, you can spend the same amount of money and get a much more advanced instrument. ***In the long run, you end up spending less money on the professionally designed instrument.*** It is most important to locate the instruments with the most handwork.

These guidelines will help in the purchase of a long lasting instrument that is well worth the investment. Playing characteristics vary from flute to flute and from person to person. Trying several brands of flutes will help you find the right instrument for you. One brand of instrument does not work for every person. Make sure to find an instrument that helps your weaknesses. An instrument which accentuates your strengths will also accentuate your weaknesses! **Your main goal is to find the instrument that fits you.**

Questions? We're happy to help. Just give us a call and ask for Pat or Susan.

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# MOVING ON UP? \$ \$ \$

**H**as your teacher told you it's time to move up to a better flute? If you've been practicing hard and making good progress, perhaps you are ready for a new flute. Here are some of the many choices.

There are significant differences between student flutes and professional models including the metals used and the precision with which the flute is made. Professional flutes are generally made of sterling silver, but some very expensive flutes are made by hand of gold or platinum. Student flutes are often made of nickel silver or are silver-plated brass and have more machine-made parts than professional flutes. Student models range in price from about \$600 to \$4,000; professional model sterling silver flutes usually cost up to \$10,000. Gold and platinum flutes cost \$20,000 or more. That's more than some cars cost!

Flutes are beautiful instruments, and you may be attracted to a shiny, new flute in a blue velvet box at a music store. Take a closer look to explore the special features you may want to have.

A first choice is the type of metal used. Several combinations of metals are available and respond differently; try many flutes. Student models are often made of nickel

(German) silver or are silver-plated. Silver plating is generally consid-

ered to have a mellow sound and is the next best option to solid silver. Nickel is durable, tarnish resistant, and often used on flutes for beginners. Silver-plated flutes are the next step up. Advanced players could explore the sound of a silver headjoint with a plated body. The tone begins at the headjoint, and a silver headjoint produces a good sound at a lower cost than a solid silver flute. The next step up is a solid silver headjoint and body; some have silver plated keys and some have solid silver keys. Many students love having a gold lip plate on a silver headjoint. These often have fancy engravings. These look pretty and keep the lip plate from sliding around on your chin.

Check to see if the flute has closed holes (sometimes called a plateau model) or open holes

(French model). On French models, the five keys for left hand fingers two and three and right hand fingers one, two, and three have openings in the middle of the keys. With an open-hole flute, you can feel the air vibrating through the body. The tone sounds more resonant and in the process of covering the holes the fingers stay in the correct position. Open-hole flutes come with plugs for a gradual adjustment to playing on open holes. Closed-hole flutes are easier for small beginning flutists to handle. Very small students should try a curved headjoint. With a U shape the flute is effectively shorter and the keys are easier to reach.

Check if a flute has offset or inline Gs. This means that the two keys on either side of the A $\flat$  key are in line with the rest of the keys on the body of the flute, or angled slightly downward. The offset G means you do not have to stretch the left hand third finger. This is easier for smaller hands to reach.

Should you buy a C foot or a B foot? The B foot joint has one extra key on the foot joint for playing the B below middle C. The B foot has become the preferred choice for most professionals these

## HOW MUCH BETTER FLUTE CAN I AFFORD?

days. (Jean-Pierre Rampal, however, still uses a C foot.) Even though you won't play many low Bs, the longer flute improves the third register sound.

Some flutes have winged lip plates, with ridges on either side of the embouchure hole to easily center the embouchure. The design helps guide the air into the embouchure hole, and many players find this easier to play than standard lip plates.

When trying flutes listen for a quick response (an instant sound) and smooth keys. Check for smooth movement of the keys and try to judge the sound quality of different flutes. Compare whether the new flutes are easier to blow than your present model. Compare how comfortable each flute feels in your hands and how easily you can close all keys. Test different models and brands, and have fun flute shopping!

## diMEDICI FLUTES (Styled by Altus)

| Model   | Description                                                                               | List price | our price |
|---------|-------------------------------------------------------------------------------------------|------------|-----------|
| 911RBS  | French, silver head, B foot, in line or off-set G, (911RBSO)                              | 1,800.00   | 1,225.    |
| 911RS   | Same as 911RBS with low C, in line or offset G (911RSO)                                   | 1,675.00   | 1,125.00  |
| 1011RBS | French, silver head, body & foot, styled keys, low B ft., in-line or off-set G (1011RBSO) | 2,750.00   | 1,975.00  |
| 1011RS  | Same as 1011RBS with Low C, in-line or off-set G (1011RSO)                                | 2,450.00   | 1,875.00  |
| Options | C# trill key                                                                              | 250.00     | 195.00    |
|         | D# Roller                                                                                 | 50.00      | 45.00     |
|         | Split E (off-set models only)                                                             | No Charge  | No Charge |

## EMERSON FLUTES

| Model                      | Description                                                                                                       | List price | our price |
|----------------------------|-------------------------------------------------------------------------------------------------------------------|------------|-----------|
| <b>Student Models</b>      |                                                                                                                   |            |           |
| EF1                        | Plateau, Silver plated, silver lip plate and riser.                                                               | 730.00     | 438.00    |
| EF1C                       | Same as EF1 with curved head                                                                                      | 910.00     | 539.00    |
| EF1CT                      | Same as EF1 with curved & straight heads                                                                          | 950.00     | 569.00    |
| EF6                        | French, all silver plated, silver lip plate and riser, in-line or off-set G (EF6OF)                               | 865.00     | 519.00    |
| EF6B                       | Same as EF6 with low B, in-line or off-set G (EF6BOF)                                                             | 965.00     | 579.00    |
| <b>Intermediate Models</b> |                                                                                                                   |            |           |
| EF6S                       | French, silver head, C foot, in line or offset G (EF6SOF)                                                         | 1,010.00   | 599.00    |
| EF6SB                      | Same as EF6S with low B foot In-line or off-set G (EF6SBOS)                                                       | 1,110.00   | 669.00    |
| EF8                        | French, silver head, body & foot, C foot in-line or off-set G (EF8OF)                                             | 1,540.00   | 924.00    |
| EF8B                       | Same as EF8 with B foot. In-line or Off-set G (EF8BOF)                                                            | 1,680.00   | 998.00    |
| <b>Professional Models</b> |                                                                                                                   |            |           |
| EF88                       | French, silver tubing, pointed key arms, gold springs, C foot, in-line or off-set G (EF88OF)                      | 2,480.00   | 1,739.00  |
| EF88B                      | Same as EF88 with low B, in-line or Off-set G, (EF88BOF)                                                          | 2,660.00   | 1,86.     |
| EFBLC                      | All silver, gold springs, hand cut, Boston style embouchure, no adjustment screws, in-line or off-set G (EFBLCOF) | 3,775.00   | 2,995.00  |
| EFBLB                      | Same as BLC with low B foot. In-lne or off-set G (EFBLBOF)                                                        | 3,950.00   | 3,160.00  |

## GEMEINHARDT FLUTES

| Model                      | Description                                                                                                                               | List price | our price |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|------------|-----------|
| <b>Student Models</b>      |                                                                                                                                           |            |           |
| 2SP                        | Silver plated, Plateau model, C foot, off-set G.                                                                                          | 710.00     | Call us   |
| 2SPCH                      | Same as 2SP with both straight & curved heads                                                                                             | 845.00     | Call us   |
| 2SH                        | Same as 2SP with silver headjoint                                                                                                         | 885.00     | Call us   |
| 2S                         | Silver head, Plateau, body & foot, silver plated keys, C foot, off-set G.                                                                 | 1475.00    | Call us   |
| 3                          | French, silver plated, C foot, inline or offset G key (3O)                                                                                | 815.00     | Call us   |
| 3B                         | Same as 3 with low B, in-line or off-set G (3BO)                                                                                          | 880.00     | Call us   |
| <b>Intermediate Models</b> |                                                                                                                                           |            |           |
| 3SHB                       | French, silver head, low B, in-line or off-set G (3SHBO)                                                                                  | 1,155.00   | Call us   |
| 3SH                        | Same as 3SHB with low C, in-line or off-set G (3SHO)                                                                                      | 1,055.00   | Call us   |
| 3SB                        | French, silver tube, B foot, in-line or off-set G (3SBO)                                                                                  | 1,650.00   | Call us   |
| 3S                         | Same as 3SB with low C, in-line or offset G (3SO)                                                                                         | 1,510.00   | Call us   |
| <b>Professional Models</b> |                                                                                                                                           |            |           |
| 33SB                       | Silver head, body & foot, styled keys, gold springs, special "J" model thin wall headjoint, low B, in-line or offset G (33SBO)            | 3,355.00   | Call us   |
| 33SSB                      | All silver, French, gold springs, low B in-line or off-set G (33SSBO)                                                                     | 4,725.00   | Call us   |
| KG Ltd.                    | Custom flute, special order                                                                                                               | 7,425.00   | Call us   |
| KGM Std.                   | Solid silver body, H1 thinwall headjoint, gold plated lip, pointed key arm, rose gold riser, 12K white gold springs, in-line or off-set G | 2,300.00   | Call us   |
| KGM Ltd.                   | Same as above with 9K gold engraved lip, in-line or off-set G                                                                             | 2,725.00   | Call us   |

## HAYNES FLUTES

| Model    | Description                                                                                                           | List price | Our Price |
|----------|-----------------------------------------------------------------------------------------------------------------------|------------|-----------|
| Regular  | Professional model, French or plateau, all silver, drawn tone holes, gold springs, .018" tubing, 14 K riser, B foot.  |            |           |
|          | Same with C foot                                                                                                      | 5,800.00   | Ca        |
| LJD      | Professional model, French or Plateau, drawn tone holes, all silver, redesigned keys, .016" tubing, 14K riser, B foot | 5,600.00   | Ca        |
|          | Same with C footjoint                                                                                                 | 5,800.00   | Ca        |
| Handmade | French or Plateau, handmade, pointed key arms, soldered tone holes, gold springs, 14K riser, B footjoint.             | 5,575.00   | Ca        |
| HMC      | Same with C foot                                                                                                      | 8,800.00   | Ca        |
| 10K B    | Handmade, French or plateau, B ft.                                                                                    | 8,500.00   | Ca        |
| 10K C    | Same as above with C foot                                                                                             | 18,475.00  | Ca        |
| 14K B    | Handmade, French or Plateau, B ft.                                                                                    | 17,850.00  | Ca        |
| 14K C    | Same as above with C footjoint                                                                                        | 24,000.00  | Ca        |
| Wood Fl  | J. Zoon model, grenadilla wood, silver keys, B footjoint                                                              | 22,500.00  | Ca        |
| Wood Fl  | J. Zoon model, grenadilla wood, silver keys, C footjoint                                                              | 11,000.00  | Ca        |
|          |                                                                                                                       | 10,000.00  | Ca        |

## JUPITER FLUTES

| Model                      | Description                                                                                                                                                      | List price | our price |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-----------|
| <b>Student Models</b>      |                                                                                                                                                                  |            |           |
| 313S                       | Prodigy model (Suzuki), plateau, curved head, small-scale fingering, (offset finger buttons on keys to assist small hand reach), range to low D ( no foot joint) | 665.00     | 39        |
| 507S                       | Silver plated, Plateau, reinforced keys, top adjustment screws, ribbed, offset G                                                                                 | 660.00     | 39        |
| 507RS                      | Silver plated, reinforced keys, top adjustment screws, ribbed, French, inline g.                                                                                 | 780.00     | 47        |
| 511S                       | Silver plated, Plateau, straight head, C foot                                                                                                                    | 675.00     | 39        |
| 515S                       | Silver plated, Plateau, offset G, both straight & curved heads, C footjoint.                                                                                     | 790.00     | 49        |
| 511RBS                     | French, silver plated, low B, in-line or off-set G (511RBSO)                                                                                                     | 895.00     | 59        |
| 511RS                      | French, silver plated, low C, in-line or off-set G (511RSO)                                                                                                      | 795.00     | 49        |
| <b>Intermediate Models</b> |                                                                                                                                                                  |            |           |
| 611RBS                     | French, silver head, low B, in line Or off-set G (611RBSO)                                                                                                       | 1,185.00   | 73        |
| 611RS                      | French, silver head, low C, in line Or off-set G (611RSO)                                                                                                        | 1,050.00   | 64        |
| 711RBS                     | French, silver head, body & foot, low B, in-line or off-set G (711RBSO)                                                                                          | 1,895.00   | 1,19      |
| 711RS                      | French, silver head, body & foot, low C, in-line or off-set G (711RSO)                                                                                           | 1,690.00   | 99        |

## MURAMATSU FLUTES

| Model                | Description                                                       | List price | Our Price |
|----------------------|-------------------------------------------------------------------|------------|-----------|
| EX                   | French model, silver head, D# roller, B ft                        | 2,750.00   | Cal       |
| Options              | EX-Split E mechanism, add                                         | 275.00     | Cal       |
|                      | EX-Wing lip headjoint, add                                        | 120.00     | Cal       |
| GX                   | French model, B ft., silver tubing, D# roller                     | 4,750.00   | Cal       |
| Options              | GX-Split E mechanism, add                                         | 275.00     | Cal       |
|                      | GX-Wing lip headjoint, add                                        | 120.00     | Cal       |
|                      | GX- Heavy wall, add                                               | 100.00     | Cal       |
| AD                   | French model, B foot, all silver, D# roller                       | 5,850.00   | Cal       |
| Options              | AD- Split E or C# trill, (off-set G only) add                     | 500.00     | Cal       |
|                      | AD- Heavy wall, add                                               | 200.00     | Ca        |
| DN                   | French model, D# roller, no adjustment screws, all silver, B foot | 7,500.00   | Ca        |
| Options              | DN - Split E or C# trill (off-set G only) add                     | 600.00     | Ca        |
|                      | DN- Wing lip, add                                                 | 120.00     | Ca        |
| DN Gold Clad         | Same with gold clad                                               | 11,300.00  | Ca        |
| Platinum Clad models |                                                                   | 10,200.00  | Ca        |

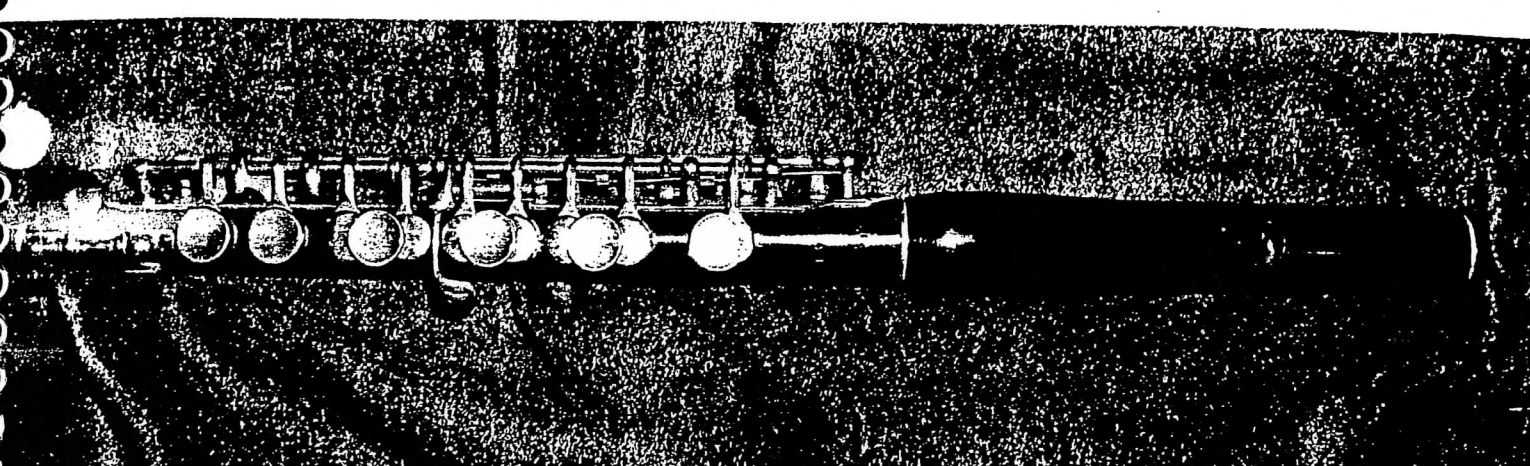
|             |                                                                                                                                               |          |          |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------|----------|----------|
|             | C# trill key, add                                                                                                                             | 780.00   | 695.00   |
| Handmade SR | Solid silver, Plateau or French model, pointed keys, 10k white gold springs, inline or offset G key, soldered tone holes, G disk, B footjoint | 9,655.00 | 7,995.00 |
|             | Same with C footjoint.                                                                                                                        | 8,795.00 | 7,395.00 |
| Options     | Split E mechanism, add \$595.00 / C# trill key, add 690.00                                                                                    |          |          |
|             | C#/D# roller, add                                                                                                                             | 480.00   | 450.00   |

## TREVOR JAMES FLUTES

| Model                      | Description                                                                               | list price | our price |
|----------------------------|-------------------------------------------------------------------------------------------|------------|-----------|
| <b>Student Models</b>      |                                                                                           |            |           |
| <b>JX Models</b>           |                                                                                           |            |           |
| 001E                       | Plateau, silver plated, offset G, C foot with split E mechanism                           | 639.00     | 539.00    |
|                            | With Curved headjoint                                                                     | 725.00     | 580.00    |
| <b>Privilege Models</b>    |                                                                                           |            |           |
|                            | French, silver plated, offset G, C foot                                                   | 639.00     | 555.00    |
|                            | Same as above with, split E mech.                                                         | 705.00     | 697.00    |
| PRRH                       | French, silver plated, in-line G key, B foot                                              | 865.00     | 729.00    |
| PRHOE                      | Same as PRRH with off-set G and split E mech.                                             | 905.00     | 769.00    |
| <b>Intermediate Models</b> |                                                                                           |            |           |
| <b>Cantabile Models</b>    |                                                                                           |            |           |
| CAROH                      | French, silver head, offset G, B foot                                                     | 1,225.00   | 1,075.00  |
| CAROEH                     | Same as above with split E mechanism                                                      | 1,290.00   | 1,096.00  |
| CARH                       | French, silver head, inline, B foot                                                       | 1,225.00   | 1,075.00  |
| <b>Virtuoso Models</b>     |                                                                                           |            |           |
| VIROH                      | French, silver tube, offset G, B foot                                                     | 1,875.00   | 1,595.00  |
| VIROEH                     | Same as above with Split E                                                                | 1,940.00   | 1,650.00  |
| VI RH                      | French, silver tube only, inline G, B foot                                                | 1,875.00   | 1,595.00  |
| <b>Professional Models</b> |                                                                                           |            |           |
| <b>Master Models</b>       |                                                                                           |            |           |
| M6RH                       | French, silver head, inline or off-set G, pointed keys, hand cut embouchure, B ft.        | 2,700.00   | 1,620.00  |
| M6RHOE                     | Same as M6RH with off-set G and split E                                                   | 2,780.00   | 1,820.00  |
| M11RH                      | French, silver tube, in line or off-set G, pointed keys, hand cut embouchure, B footjoint | 3,959.00   | 2,275.00  |
| M11RHOE                    | Same as M11RH with off-set and split E                                                    | 3,989.00   | 2,295.00  |

## YAMAHA FLUTES

| Model                             | Description                                         | List price | our price  |
|-----------------------------------|-----------------------------------------------------|------------|------------|
| <b>Yamaha Student Models</b>      |                                                     |            |            |
| YFL-221                           | Plateau, off-set, C footjoint, all silver plated.   | 737.00     | By request |
| YFL-261                           | French, off-set G, C footjoint, all silver plated   | 891.00     | By request |
| YFL-281                           | Same as YFL-261, with in-line G, C footjoint        | 891.00     | By request |
| <b>Yamaha Intermediate Models</b> |                                                     |            |            |
| YFL-321                           | Plateau, silver head, off-set G only, C footjoint   | 1,114.00   | By request |
| YFL-381                           | French, silver head, in-line, C footjoint           | 1,295.00   | By request |
| YFL-381H                          | Same as YFL-381, with Bft.                          | 1,368.00   | By request |
| YFL-361                           | French, silver head, off-set, C footjoint           | 1,295.00   | By request |
| YFL-361H                          | Same as YFL-361, with Bft.                          | 1,328.00   | By request |
| YFL-421                           | Plateau, silver tube, off-set G only, C footjoint   | 1,825.00   | By request |
| YFL-461                           | French, off-set G, silver head, body & foot, C foot | 1,999.00   | By request |
| YFL-461H                          | Same as YFL-461 with Bft                            | 2,164.00   | By request |
| YFL-481                           | Silver head, body & foot, in-line G, C foot         | 1,999.00   | By request |
| YFL-481H                          | Same as YFL-481 with Bft                            | 2,164.00   | By request |



Let's Talk Picc, Jan Gippo, Coordinator

## Many Piccolos to Choose From

BY JAN GIPPO

A question I am frequently asked is what type of piccolo to buy. There is a basic difference in sound between wood and metal instruments. Close to the sound of wood piccolos are those made of a plastic similar to that used in bowling balls and others made of carbon fibre. Metal piccolos come in either a conical (tapered) body and a cylindrical (straight) head or in a cylindrical body with a conical head. Cylindrical-bodied piccolos usually respond more easily in the third octave, but the tone is thin in the lower octaves. Conical-bore piccolos produce a uniform sound throughout the range and are more practical. Metal piccolos are a good choice for use outdoors or to project over drums and trumpets. The sound of metal piccolos is too brittle and strident for orchestra playing, and doesn't blend well with strings or other woodwinds. It also produces a limited variety of tone colors. Because wooden piccolos blend better with other instruments they were used in orchestras even at the height of metal flute development. There are seven wooden piccolo manufacturers in the United States, two in Europe, and all make good instruments.

When testing to find a piccolo that suits your playing style, the same four or five passages from orchestral or solo literature should be played on each instrument. These excerpts should include passages that are slow and soft, slow and loud, fast and high, and

legato with articulations. Keep and play each instrument in the same sequence throughout the test, and use a tuner to verify the intonation. After this first round, change only one aspect of the test, such as the headjoint, and play the excerpts again. Before long the qualities of each instrument will become evident. Remember that after playing the piccolo for a while, your embouchure becomes stronger.

All notes from low D to third octave A should respond well when played the same way as to produce a lyrical flute sound. The high B and C are difficult to play without a firm embouchure. Indeed the key to good piccolo playing is not to use tight lips but good

air support. To get the best sound throughout the range and a responsive high B, pull out the headjoint a bit from the body.

Try more than one headjoint. Some manufacturers cut different style headjoints, just as for the flute. Because the head accounts for 90% of the piccolo sound and response, you should carefully select the right style for your playing. The embouchure hole should have sharp edges, which gives resistance to the air flow. The headjoint should fit snugly – more so than on a flute.

The action of the piccolo mechanism should be easier and lighter than on a flute. Make sure the pads are flat and almost flush with the pad cup, not overstuffing or hanging into the tone hole. When not depressed to close the hole the pad should be slightly above the body, not hanging into the drilled part of the tone hole. This is most important for the thumb key and the right hand 4th finger D#. Push the trill keys and make sure they open completely to ensure that the air flows freely from the open tone holes. This is important for good intonation.

Piccolo players perform more than marches these days, and these suggestions should help you find a well-made instrument that suits your needs. Most manufacturers offer at least two different styles and prices of piccolos. Take the time to compare and assess the various options, and with a little patience, you will be able to choose an instrument that is perfect for you.



Jan Gippo, piccoloist with the Saint Louis Symphony Orchestra, teaches at Webster University, gives masterclasses throughout the United States, and is a contributing editor of *Flute Talk*.

# MOVING ON UP? \$\$\$

Flutists, instrument makers, and scientists cannot agree how much the metal used in a flute changes the tone. Many experiments have tested the sounds of gold, silver, and platinum flutes, but the results are not conclusive. Years ago William Kincaid of the Philadelphia Orchestra selected a platinum flute, as did his teacher, George Barrère. In fact, Edgard Varèse even wrote a piece for solo flute, *Density 21.5*, for Barrère to play on a platinum flute (the title refers to the density of platinum). Jean-Pierre Rampal, and Severino Gazzelloni perform on gold flutes. French flutist and teacher Marcel Moyse played on a nickel-silver flute, dispelling myths that only flutes made of precious metals can produce beautiful sounds.

The tubing of sterling silver flutes generally comes in three thicknesses: .014", .016", and .018". Smaller walls are thought to create a brighter sound, while thick tubing has a darker sound. Gold flutes are usually made of 9K or 14K red or yellow gold after flutemaker

Some special features of gold or platinum flutes are available on less expensive flutes than gold or platinum instruments by using silver keys and rods (called the *mechanism*) with gold or platinum tubing. A headjoint made of gold or platinum can be used with a silver flute. Silver headjoints come with gold crowns or gold lip plates. The crown and lip plate don't affect the sound of the instrument but look glamorous, especially if they are engraved.

A silver headjoint may have a gold riser (the inside wall of the embouchure hole, where the airstream first enters the tube). The metal of the riser may change the sound, and many flutists choose this option.

Another important factor in the sound quality of a flute is hand-crafted parts. On professional flutes the headjoint is always hand made, and almost everyone agrees that the cut of the embouchure hole influences the flute sound. Flutemakers use various types of undercutting on the embouchure hole.

## How Much For Gold, Glitz, and Glamour?

William Haynes determined that 18K gold was too soft for flutes. Some flutists believe that gold flutes have warmer sounds and are more responsive than silver flutes and have a powerful low register when compared to silver flutes. Flutes made of 9K gold are somewhat brighter than 14K gold flutes but are not as bright as silver flutes. Platinum flutes have a powerful projection and wide dynamic range that some flutists find heavy and hard to play.

The Powell Flute Company has recently developed a special blend of gold and silver to form a metal called aurumite. These have a layer of gold fused with a layer of silver. Aurumite flutes are available with the gold layer on the inside and the silver layer outside, and reverse aurumite flutes use silver for the inside layer and gold for the outside layer. Some find that this blend of metals combines the warmth and richness of gold with the articulation and projection of silver.

Undercutting refers to the angle at which the riser wall slopes from the opening of the embouchure hole to the inside wall of the headjoint. The size and shape of the embouchure hole affect sound production. Generally, the embouchure hole is slightly oval in shape. The headjoint tapers slightly from the crown to a larger open end. The degree of taper changes the tone quality.

Everyone agrees that the most important factor is the person who blows into the tone hole. On any flute two players do not sound the same. The concept of good flute tone in the mind of the flutist will cause thousands of tiny changes in the embouchure and other muscles in an effort to match the sound in the flutist's head. Beyond this truth, most flutists believe that when shopping for an instrument we should find an instrument that produces a sound that is enjoyable and easy to play.

# Soft Piccolo Playing

BY ZART DOMBOURIAN-EBY

Playing the piccolo in tune is one of the most challenging aspects of learning the instrument. Because the range of the instrument includes the highest notes any instrument can play, the piccolo's upper frequencies naturally cut through the thickest band or orchestral textures. Incorporating a few tricks will help tame wild intonation on the piccolo.

Keep in mind that for every action there is a reaction, and for the piccolo the slightest adjustment can make a huge difference. With its inherent high frequencies, the vibrations of sound on the piccolo react differently than on the flute to embouchure changes or headjoint adjustment. When choosing how to adjust pitch on the piccolo, be conservative.

The basic intonation on the piccolo also differs from the flute, and each piccolo's intonation varies one from the next. Such notes as C#3 and G3 that are sharp on the flute may very well be flat on the piccolo. Adding to this problem, each piccolo has unique intonation problems and working with a tuner will help determine the tendencies of each note.

As on the flute, moving the lower jaw, lips, and tongue forward helps soft dynamic level playing on the piccolo. Make a small opening between the lips while maintaining an open air passage-way in the throat with a well-supported air column. This helps the player produce a concentrated airstream which needs to move quickly with constant pressure. Think of sending the sound away from the body when playing softly. When the correct soft dynamic is achieved, the air column projects the sound, but with less fullness than during *forte* playing. Experiment with contrasting dynamic levels to feel the difference in the air column projection. As players strive to maintain the sound quality at all dynamic levels, they usually find that playing softly requires more energy than during *forte* playing.

Because the pitch is often flat in the upper register on the piccolo no matter what the dynamic level, make small adjustments to correct this problem by pushing in the headjoint and/or rolling it out when confronted with extended *pianissimo* passages. Be careful not to

push in too far on a conical bore piccolo because the upper notes, especially B3, will not respond unless the headjoint is pulled out slightly. At the end of the passage, remember to push the headjoint back into the original position.

Alternate fingerings can and should be used to compensate for tuning and response problems. For example, on some piccolos B3 responds better using the first trill key instead of the second trill key:

Try this trill key 

instead of this trill key 

Note the D# key is never depressed on B3. Refer to Jan Gippo's alternate fingering chart as well as Stephen Tanzer's *A Basic Guide to Fingerings for the Piccolo* for regular, trill, and alternate fingerings for the instrument. Because piccolos vary far more than flutes from one instrument to another, fingerings that work on one piccolo may not be useful on another. Spend time finding which fingerings work best on each piccolo, and be certain to check with a tuner for proper intonation.

Some players use different piccolos for various purposes. Cylindrical metal instruments may respond more easily in the upper register because their acoustic properties favor those frequencies; however, the resultant sound is often a more shrill, piercing timbre than its conical wooden counterpart. Most professional piccoloists choose wooden instruments over metallic because they generally produce a mellower sound. Cylindrical bore instrument could be preferable to the conical bore for select *pianissimo* passages. Some players keep an extra headjoint that has a more mellow tone to use specifically in soft passages.

Piccoloists can borrow a sound-dampening technique brass players use in soft passages: when a soft passage approaches, raise the music stand slightly and play into the stand. This prevents full sound projection, espe-

cially useful if the note is particularly shrill or piercing.

Learning to play the piccolo softly with good intonation in all registers is not impossible. Experiment with different techniques until the result is a pleasing sound for both player and audience.

*Zart Dombourian-Eby is piccoloist of the Seattle Symphony and is regularly featured as flute and piccolo soloist with the orchestra, most recently in Gunther Schuller's Concerto for Flute and Piccolo. She has also premiered several new works for piccolo, including the Martin Amlin Piccolo Sonata.*

## Mentors for Young Composers

The National Band Association announced a Young Composer Mentor Project that will take place during the N.B.A. convention this summer, July 23-26, in San Antonio, Texas. During the convention five young composers ages 18-25 will study with three nationally recognized composer-conductor-educators: Mark Camphouse from Radford University, Timothy Mahr from St. Olaf College, and Jack Stamp from Indiana University Pennsylvania. Applicants should submit one full score of a symphonic band work, a one-page resume, a cover letter discussing professional/creative goals, a self-addressed return envelope, and two letters of recommendation. Tapes are welcomed but not required. Entries must be postmarked before May 1, 2000 to Director of Bands, Radford University, Department of Music, P.O. Box 6968, Radford, Virginia; 540-831-5103.

## Acoustics Improvers

United Musical Instruments introduced Room Tune™ acoustical products developed by Michael Green Design™ to eliminate the difference in sound between a rehearsal room and concert stage. Room Tune™ components, made of a pillow-type fiber material encased in Mylar, include a triangular PRO Series Corner Tune that covers ceiling corners, the pillow-size PRO Series Echo Tune that fits along ceiling and wall seams, and the long and narrow PRO Series Tune Strip for corners and walls.

# Metal or Wood Piccolos

BY DIANE BOYD

Students often wonder if they should buy a wooden or metal piccolo. Piccolos these days are made either of silver or a hard wood such as crocus wood. Deciding which instrument to buy depends on individual needs. Metal piccolos have more piercing and strident tones and are best suited for outdoor performances with wind bands. The metal piccolo can withstand unfavorable weather conditions. The wood piccolo, because it is less shrill and more sonorous in tone, blends better with the sounds of an orchestra or chamber ensemble.

Some piccolos have conical bores and others are cylindrical. A cylindrical bore has the same diameter throughout; a conical bore tapers slightly to the end. The cylindrical bore instrument has a thinner sound in the bottom two octaves but improves in the third octave. The conical bore instrument, however, has a more consistent and full-bodied tone quality. The conical bore piccolo is preferred by most professional piccoloists.

Most novice piccoloists are surprised to learn that C3, C#3, D3, and G3 are flat on piccolo; indeed, many of the notes of the top octave can be flat at any dynamic level. The problem is exacerbated by the fact that each piccolo's basic intonation varies. Listening well and working assiduously with a tuner will assist you in learning and correcting the tendencies of each particular instrument.

Some notes are simply out of tune on a piccolo. Many piccolo fingerings differ from flute fingerings, and students of the piccolo should make every effort to incorporate them into their playing. These are not alternate fingerings; rather, these fingerings should be considered principal fingerings because they ensure good intonation, smooth finger changes, a beautiful sound that blends well, clean attacks, and reliable soft playing.

Jan Gippo's alternate fingering chart, Morgan Williams's trill chart, and Stephen Tanzer's *A Basic Guide to*

*Fingerings for the Piccolo* should be at every piccoloist's finger tips. It is worth the effort to learn which fingerings work best on each instrument.

Some basic playing techniques are similar on both the flute and piccolo, but it is best to think of the piccolo apart from the flute. To be proficient on the instrument, a piccoloist has to produce a good tone throughout, play well in tune, learn alternate fingerings, develop flexibility, and articulate cleanly. These skills cannot be achieved by practicing flute alone. Instead, continue to practice the flute and add piccolo practice to the end of the session. Over time it will be easier to play the piccolo for longer periods of time without fatigue or tension. Many flute methods and studies are well-suited to helping the piccoloist achieve a flawless technique, and many piccolo method books are now available.

Diane Boyd teaches at Eastern Illinois University.

## The 2000 Flute Talk Competition

The 14th annual *Flute Talk* Competition is open to *Flute Talk* subscribers who are age 17 or older but will be less than 28 years on March 1, 2000. Official application plus \$20 entry fee and a tape must be postmarked on or before February 15, 2000. The Competition will take place in Evanston, Illinois in April.

### Required Repertoire

#### Preliminary Round (tapes)

All tapes to begin with two movements from:  
*Solo Suite* by Gary Schocker  
Followed by two movements from either:  
*Deuxieme Suite* in G, Op. 35 by Boismortier  
or *Les Chants de Nectaire* by Charles Koechlin

#### Final Round

*Sonata in D Major*, Op. 94 by  
Sergei Prokofiev  
*Sonata Latino* by Mike Mower  
*Sonata* by Otmar Taktakishvili  
*Flute Concerto* by Joan Tower

For information and an application write to  
Flute Talk Competition, 200 Northfield Road  
Northfield, Illinois (fax 847.446.6263)  
Telephone 847-446-5000