



Clint and Vera's Native Flute Handbook

Ninth
Edition



Clint & Vera's Music Workshops, Native Flute Schools, and Retreats 2021



clint@goss.com

Flute Harvest
Native Flute Retreat
Oct 17–22, 2021 * Encino, CA
* Spiritual retreat setting
* Limited to 15 participants
* Customized individual programs
* Core flute-playing techniques
* Techniques for playing with others
* Co-facilitated with Kalani Das
www.FluteHarvest.com



Zion Canyon
Native Flute School
March 6–11, 2021 * Springdale, UT
* Zion National Park setting
* Separate tracks for different experience levels
* Student concert
* Co-facilitators: Betina Lindsey, Joe Young,
Cornell Kinderknecht, Rona Yellowrobe,
and Scott August
www.ZionCanyonNativeFluteSchool.com

For Clint and Vera's current schedule of workshops:
ClintGoss.com



Ninth Edition

Course materials for participants of Native Flute Schools,
Retreats, Workshops, and Gatherings facilitated by Clint and Vera

by Clint Goss and Vera Shanov

January 12, 2021

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Preface

This handbook is based on educational material we have developed over the last 16 years for musicians, especially Native American flute players. It has been organized and edited specifically as an aid to participants attending our yearly workshops, retreats, and gatherings:

- **Flute Haven Native Flute School** – FluteHaven.com
- **Flute Harvest Native Flute Retreat** – FluteHarvest.com
- **Native Rhythms Flute School** – NativeRhythmsFluteSchool.com
- **Zion Canyon Native Flute School** - ZionCanyonNativeFluteSchool.com
- **Tokyo Flute Circle** (Japan) – Tokyo-FluteCircle.com
- **Flute Life** (Japan) – www.Flute.Life
- Other individual events – see our schedule at ClintGoss.com

The material offered in this book is part of our effort to promote an “inverted” or “flipped” classroom – a type of blended learning model that offers a wealth of content outside of the workshop, allowing us to focus on activities (traditionally considered to be homework) inside the

workshop. Other components of this approach include our FluteCast video series (FluteCast.com) and Flutopedia (Flutopedia.com).

The chapters can be read independently, in any order. The book is also designed for straight-through reading, providing a graded, building-block approach to topics related to Native American flute playing as well as facilitating community music gatherings such as flute circles.

We hope you find this material useful!

— Clint Goss and Vera Shanov
January 12, 2021

Contributions

Many people have contributed to this material, especially my co-authors on some of the chapters: Lynn Miller, Eric Miller, and Mary Knysh.

Kathleen Joyce-Grendahl, in her role as editor for the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION newsletter *Voice of the Wind* and the WORLD FLUTE SOCIETY newsletter *Overtone*s, provided editorial input on a number of the chapters.

Additional material and input has been provided by Randy Brody, David Darling,

Cornell Kinderknecht, R. Carlos Nakai, James Oshinsky, and many others. Individual co-authors and contributors are noted at the footer of each chapter. However, as with any endeavour of this magnitude, it is impossible to name all the people who have contributed to this work ... this is truly a community effort. My role, in many cases, is collector and scribe.

A great deal of the material is based on my training at the MUSIC FOR PEOPLE organization (www.MusicForPeople.org), founded by David Darling and Bonnie Insul.



Bonnie Insul and David Darling

The four-year music facilitation program at MUSIC FOR PEOPLE has become the core of the techniques and exercises that Vera and I use in all our music workshop, and has provided the core of the one-week program in flute circle facilitation that we lead each year at *Flute Haven*.

Accessing the Content

Beginning with the **Second Edition** of this Native Flute Handbook, the electronic distribution can be read by version 6.0 or later of Adobe Acrobat Reader and related

products. This standard was released in July of 2003, so most up-to-date computer systems should be able to access this content.

You can click on any of the hypertext links in this document to access related content, including web pages, audio recordings, and other related PDF documents.

The content of this handbook will likely change from time to time. Different editions of this handbook may contain substantially different content.

The latest version can be found on its own dedicated web site:

NativeFluteHandbook.com

This material is for your own personal use. Please do not make copies of this material or distribute it in any form.

If you wish to share this resource, please provide a link to NativeFluteHandbook.com so that flute players and facilitators have access to the most recent version.

Hardcopy

We do not provide hardcopy version of this book. Aside from the cost, labor involved, and environmental impact, we feel that the pace of revisions and additions calls for a system that gives readers access to the latest version of the content.

If you truly require a printed version of the content, we suggest using a retail or commercial printing service. Most printing

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Clinton F. Goss

Vera Shanov

services will take the PDF file on removable media (e.g. a USB flash drive).

The electronic version has been designed for straightforward double-sided printing on U.S. letter sized paper (8½” × 11”). This includes pagination (with occasional blank pages) so that chapters begin on right-hand pages. Margins also been set for even-odd page pairs to allow for a gutter for binding (a compromise, as you will notice a left-right shift as you page forward on digital displays). The width of margins has been set assuming a comb binding system such as

GBC® CombBind® binding spines. These systems typically require ¼” of gutter width, and the margins have been offset by that gutter bias. If you use a 3-ring binding system, you will likely wind up with holes in portions of the text.¹

Printing on the A4 paper standard (210mm × 297mm or about 8.27” × 11.69”) used in many other countries is problematic – the margins will be reduced to a bare minimum and may make binding difficult.

¹ Thanks to Joe Yeatman for pointing this out, as well as the issues related to printing in black and white.

We have designed this book assuming that it is read in full color. Printing in black & white will make some of the information ambiguous or confusing (for example, the internal flute temperature chart on page 78).

A license is provided above, allowing you (or a third party, on your behalf) to print up to three physical copies of any one edition of this book. We hope that this license is acceptable to any commercial service you might use – contact us if you have problems in this area.

Citations

Although this handbook is designed to be practical rather than academic, some of the chapters cite references and external sources. An example of a citation in the body of the text is [AUTHOR 2014]. You can find the details of the citations in a chapter at the end of that chapter. Where possible, a related web site is listed.

Most of the cited works are also listed in the extensive reference section on Flutopedia. To browse the list of references on Flutopedia, see:
Flutopedia.com/references.htm.

Typographic Conventions

Titles of *publications* and *published material* are written in *italics*. **Boldface** is used for **emphasis**. ORGANIZATIONS are shown in SMALLCAPS.

Time signatures – $\frac{4}{4}$ – are shown as they would appear in staff notation.

Internet addresses, such as Flutopedia.com, are shown in a deep maroon color and underlined. Many systems on which you can read this book allow you to click or activate these hyper-links and got directly to the web address.

Pronunciation Guide

Pronunciations [proh-nuhn-see-ey-shuhns] are based on the Flutopedia Pronunciation Guide (Flutopedia.com/pronunciation.htm) – a simplified phonetic respelling guide that uses the 26 lowercase Latin letters, dashes, slashes, and spaced. Bold-faced type indicates the primary stressed syllable of each word.

Some additional examples:

- Anasazi flute [ah-nah-**sah**-zee **flood**]
- Karl Bodmer [**kahr**l **boh**d-mair]
- R. Carlos Nakai
[**ahr** **kahr**-lohs **nah**k-ahy]
- Dario Müller [**dah**-ree-oh **muu**-ler]
- Görtler vortices [**goert**-ler **vo**hr-ti-seez]

This phonetic respelling guide has a limited facility to represent the myriad vocalizations in world languages.

A glottal stop (also called a “voiceless glottal plosive”) is a gap in speech. For example, the “–” in the English-language phrase “**uh-oh**” is a glottal stop. It is often represented in print using the character “?” (a character similar to a “?” without the dot at the bottom).

This phonetic respelling guide uses a “/” in place of the “-” between syllables to represent a glottal stop. Some examples: “uh-oh” [u/oh] and the Allegany Seneca word for a whistle with no stops (from [CONKLIN 1953], page 287) is káʔkē'taʔ [kah/**kee**-tah/].

Please realize that there are many other nasal, plosive, frictive, click, trill, and ejective sounds, vocalizations, and co-articulated consonants that are part of various languages of the world that are not represented by this phonetic respelling guide.

Revisions

First Edition

The first edition of this handbook – 190 pages in length – was finalized on June 17, 2014. It was individually printed, bound, and privately distributed to participants of our music workshops in 2014. This was costly, laborious, and environmentally unfriendly. However, since this first edition of the book contained some elements that were only distributable under fair-use settings, a digital version was not an option.

Second Edition

In 2015, we removed copyright-restricted content so that a digital distribution was feasible. The document was overhauled to reduce the size of the PDF distribution (70 MB to under 6.7 MB), provide clickable links to web sites and a table of contents outline in Acrobat Reader, and to use fonts that are licensed for distribution. The content was also substantially updated to make corrections, add information on our workshop schedule, and include 14 new chapters based on articles written over the last year, which brought the PDF distribution size to 7.8 MB.

The second edition was released in PDF format on September 26, 2015 and comprised 252 pages. Note that this document still retains aspects of the printed version: offset left and right pages as well as blank pages to achieve the proper pagination for duplex printing.

Third Edition

The third edition was released on February 16, 2016. It comprised 320 pages in the 8.9MB digital release. It was updated with articles written over the prior year as well as a new section on **Poetry and Readings**.

This edition was a limited “mid-year” release for advance review by the participants in **Flute Haven’s Leadership Program** as well as for participants of the **Japan Flute Life 2016** program.

Fourth Edition

The fourth edition was released on July 22, 2016. It comprised 332 pages and 9.4MB in the digital release. It contained articles written over the previous six months as well as new entries in the **Poetry and Readings** section and a new chapter on **Flute-specific Poetry**.

Fifth Edition

The fifth edition was released on December 5, 2016. It comprised 350 pages in the 10.4MB digital release. It was updated with articles written and presentations developed over the prior year (in particular, an in-depth description of our **Playing Nine Emotions** sessions), several new poems, and an article by Malia Wollan reprinted from the New York Times.

Sixth Edition

The sixth edition was released January 22, 2018. It comprised 428 pages in an 11.3MB digital release. It was updated with articles

written and presentations developed over the prior year as well as updated scale catalogs, an improved circle of fifth diagram, and new chapters on **Performance Anxiety**, **Philosophers on Flutes**, **Taqsims**, **Flute Psychology**, **Powerful Solos**, **Free-Time**, **Honoring the Tradition**, **Names of the Instrument**, and **Rūmī 2000**.

The sixth edition also included an overhaul of the digital typography, a substantial undertaking including development of a custom font family. See the **Digital Typography** section below.

Seventh Edition

The seventh edition was released on July 22, 2018. It comprised 480 pages in the 12.2MB digital release. It was updated with articles written and presentations developed over the prior year as well as new chapters on **Flute Psych 101**, **Larger Groups**, **Taqsims**, **Ethnographic Recordings**, **Powerful Solos**, **Flying with Flutes**, and **Vanishing Wonderment**. The **Modoc Cradle Song** was added. There were also significant updates to these chapters: **Names of the Instrument**, as well as another major expansion of the Digital Typography strategy (which spun off a whole venture into the development of Font Folios – see Kurinto.com).

Eighth Edition

The eighth edition was released on August 3, 2020. It comprised 541 pages in the 14.1MB digital release. It was updated with articles written and presentations developed over the prior two years as well as new

chapters on **Resonance**, **Writing Down Your Melodies**, **Room Setup**, and **Teaching Rkythm**. This was the first edition to use version 2.196 of the Kurinto Font Folio, released 7/26/2020.

Ninth Edition

This ninth edition was released on January 12, 2021. It comprises 561 pages in the 15.1MB digital release. It is updated with articles written and presentations developed over the past six months as well as new chapters on **Foundations** and **Live Broadcasts**.

Digital Typography

Our goal is to make reading this handbook as easy and enjoyable as possible, so we have put **substantial** research and effort into layout and selection of typefaces.

A confluence of technical issues and real-world considerations has led to several distinct typographic eras in the history of this book²:

Printed Edition

The first (printed) edition used proprietary commercial digital fonts that rendered well when directly printed.

The body text was set in Adobe Garamond Pro v2.04, named for the 16th century French type designer Claude Garamond. This version of the typeface was designed for Adobe Systems by Robert Slimbach in 1989. This version of the font is dated August 16, 2007.

Titles and headers were set in Chianti BdIt BT v1.00, a bold, semi-italic font designed in 1991 by Dennis Pasternak of Bitstream. His goal was to provide a humanist san-serif font of high readability. This version of the font is dated June 23, 1999.

Internet addresses were set in Gill Sans MT v1.65, a font initially developed in the 1920s by Eric Gill. This version was crafted in the early 1990s by The Monotype

Corporation, and this version of the font is dated February 28, 1995.

The “drum language” – items written to be vocalized during percussion exercises and rhythms – was set in Tekton Pro Bold v2.02. It was designed in 1989 by David Siegel of Adobe Systems as an informal typeface for architectural graphics and building construction, based on the hand-lettering of Francis D.K. Ching, a Seattle-based architect and noted author on design and drawing. This version of the font is dated August 16, 2007.

Finger diagrams such as  and  were set in the NAFTracks series of TrueType fonts. They are available at Flutopedia.com/fonts.htm.

The Failsafe Era

Moving from print to digital distribution for the second edition proved problematic.

- The typography of the book appeared **far** different on digital displays than it did in print.
- Despite the rich selection of typefaces available to me (well over 2,000), very few of those fonts were usable, in practice, in a PDF file for distribution.
- The file size of the resulting PDF with my chosen fonts ballooned to absurd proportions (over 100 MB).

² This list is provided as an aid to future typographic archaeologists studying the history and development of this publication.

I encountered a long series of technical issues, interoperability roadblocks, and vexing commercial restrictions when trying to produce a PDF version. My long history in technology and software development seemed of little help, and the process of electronic publishing was far more involved than just “pushing a button”.

To ensure that the book would be readable in the widest range of systems that readers might use, I reduced the typography to a “failsafe” set of digital typefaces that would always display correctly.

- The elegant Garamond used for the body text was replaced by Times New Roman.
- Tekton – used for the drum language – was replaced with Chianti B&I BT, the font used for titles and headers.

The Failsafe Era spanned the second edition through the fifth edition of this book, followed by ...

The Open Font Era

In October 2017, while developing playing exercises for *Flute Haven* and *Flute Harvest*, I spent hours reading the text of the book from the perspective of a user rather than an editor of the content. It became painfully apparent that Times New Roman, while suitable for newsprint, made reading the body text of this book tiresome and ponderous.

Also, new material for the sixth edition called for font support for text-oriented musical symbols of various cultures

(Western classical notation as well as Byzantine, Greek, Japanese, and Balinese). It also called for language-text in Cherokee, Japanese, Arabic, Cyrillic-based languages, and Canadian Aboriginal languages. A new strategy for digital typography was needed.

Based on the successful development of the NAFTRACKS fonts for finger diagrams and the availability of highly crafted, open-source, Unicode-compliant fonts, I undertook developing a custom font family for this book, beginning with the sixth edition.

Kurinto Book, Kurinto Maru, Kurinto Mincho, Kurinto Mono, Kurinto Mono Narrow, Kurinto Naskh, and Kurinto Sans comprise 22 TrueType™ fonts embedded in this document. They were developed in FontCreator 11.0 Professional by HIGH-LOGIC B.V.

These fonts were released in v1.07 of the Kurinto Font Package in 2017 under the SIL Open Font License Version 1.1, allowing open source access and reuse.

The Font Folio Era

The need for a coordinate collection of fonts for digital publications led to the development of a “Font Folio” containing 21 typefaces and covering most of the characters in every human language. This development took substantial effort during the 2018–2020 timeframe, and resulting in a release of the Kurinto Font Folio v2.196 on July 26, 2020. This was first used in the Eighth Edition of this book.

Please see www.Kurinto.com for a full description of the Kurinto font package and to download the open-source fonts.

This electronic book is primarily set in the **Kurinto** open-source family of Unicode fonts, available under version 1.1 of the SIL Open Font License.

NAFTracks Finger Diagrams

In addition to Kurinto, this book uses fonts for finger diagrams (such as  and ) from the NAFTracks series of fonts, available at Flutopedia.com/fonts.htm.





Part 1 – Flute Playing

One-Breath Solos

This is a wonderful technique that you can use as a warm-up. It works wonders if you are developing a new song. It is also a humanistic way to invite participants at a flute circle to introduce themselves in a musical way:

Take a reasonably full breath and exhale into the flute, playing a melody for the duration of your breath.

When you try the exercise for the first time, you might find that you tend to “run out of breath”. The goal is not to squeeze every last drop of breath out of your system, but to end the phrase when most of your breath is expired and you can comfortably relax and let your lungs naturally start to re-expand.

After a while, you get to sense the duration of your breath, and build complete phrases to fit within that duration. For me, this is the first lesson in “song composition” ... the

repeated, deep practice of playing within our breath-span.

The real challenge is to turn off our thinking engine – to disconnect our brain. The more we try to think about what we're going to play, the further we get from playing from the heart.

In flute circles or workshops, we usually develop this exercise as a group by building up from the very basics:



This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, October 2013. The section by Malia Wollan was added for the Fifth Edition.

- Starting from taking full breaths and simply exhaling steadily,
- Moving on to making an “ocean” sound in the throat during the exhale,
- Then adding some soft vocalizations,
- Exhaling into the flute on a single, long steady tone.
- And finally, “moving the fingers” – playing a melody of any sort within the span of that one breath.

In addition to the value of simply playing one-breath solos, they also become building blocks for a lot of other exercises. They can be the basis for playing duets as call and response – each person is playing one-breath solos. If you're working on structured songs in **AABA** song form – Simply play a one-breath solo, repeat it, play something else (the **“B”**) and then play the first one-breath solo again.

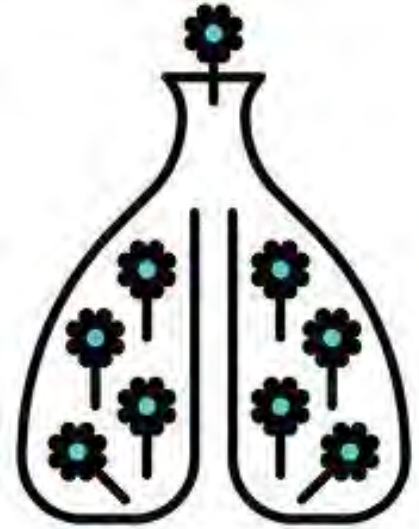
Finally, there's another benefit if you're in leading a flute circle: If you'd like everyone to play a short piece in turn, you could ask for a one-breath solo (or even “two one-breath solos”), putting an implicit time limit on the solos.

How to Breathe

This section is by Malia Wollan. It appeared in the Sunday Magazine issue of the New York Times, July 24, 2016, page 24. The graphic that accompanied the article is by Radio.

I think it is an excellent take on a topic so central to all flute players.

“You don't need special lungs or special techniques,” says Giora Feidman, 80, an Argentine-born Israeli clarinet player and klezmer musician who first blew into his father's clarinet as a toddler. Feidman reckons the problem arises when people unlearn what they innately know. When you emerged from the womb, it's very likely you instinctively drew oxygen deep into your lungs. You probably did not hunch over, draw your shoulders up to your ears or otherwise restrict your airflow.



Breathing is a powerful involuntary mechanism. Still, you can breathe better by acting purposefully and observing some basic rules. Don't smoke. (“It really kills me to see that,” Feidman says.) Take as much as you want. (“Air doesn't cost money. There is no tax!”) Go to the swimming pool or the sea: In water, you have to calculate how much to inhale to swim or dive underwater. Similarly, if you're playing a particularly complex musical composition, like, say, the bass-clarinet part in Richard Wagner's “Tristan und Isolde,” you might have to take in an enormous quantity of air to make it to the end of a phrase.

Relax. Inhale deeply. Sit up straight. Appreciate your lungs. “When you know how to breathe, the word ‘stress’ is not in the dictionary,” Feidman says. This sentiment is, in fact, borne out in scientific studies showing that focused breathing exercises can reduce the symptoms of such things as stress, anxiety, obsessive-compulsive disorder, depression, schizophrenia, insomnia and attention-deficit disorder. Playing a wind instrument is itself restorative. After enrolling in a wind-instrument program called Bronchial Boogie, asthmatic British children exhibited a 70 percent decrease in nighttime symptoms and a 58 percent decrease in daytime ones.

Breathing allows you to sing, and for Feidman the human body is, at its core, “an instrument of song.” (Children, he says, are born wordlessly imploring their mothers to sing to them.) To find the song inside you requires trusting and believing in yourself. “My clarinet teacher once said to me, ‘I cannot teach you, you must learn,’” Feidman says. “It is that way with breathing too.”

Long Tones

Here is a wonderful exercise that I learned on my flute path from Paul Butler, woodwind player extraordinaire: **Long Tones**. The practice is so simple and so perfect for Native American flutes:

- Pick any fingering. For novice players, I often suggest three holes closed, three holes open.
- Take a reasonably full breath.
- Breathe into the instrument for the full duration of your breath, working towards a smooth, even sound with no variation in volume.
- End the long tone when you are mostly, but not completely, out of breath. Try making a “round” ending to the note, so that it drops off smoothly and cleanly into silence.

The idea of long tone practice is simplicity: no vibrato, no fancy articulation or attacks, no change in volume. And at the end, try

not to be gasping for air, but end the note while you still have a bit of air remaining and before there is any tension for you to begin the inhale.

If you have a choice of flutes to use for this exercise, pick a mid-range flute that is comfortable to hold in one hand. You might start this practice on a flute with a fair amount of back-pressure and progress to flutes with less back-pressure. (“Back-pressure” or “breath pressure” is how much



This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, November 2013.

pressure the player feels in their mouth from the flute).

While this exercise may sound simplistic, especially after you've been playing for a while, realize that many experienced and accomplished woodwind players use this as a core daily practice. It's also a great exercise to get out of the “trying to play lots of notes” syndrome and help us return to the mode where this instrument shines – long held notes.

Reflected Sound

One of the main goals of the long tone exercise is listening to your sound. To hear your long tones better, you might try standing in front of a wall so that the sound from the flute is reflected back to your ears. If the foot of the flute is almost touching the wall, you will get quite a bit of sound off the wall. However ...

Be very careful not to hit the foot of the flute against the wall (or any other object) while you are playing!

... flute players have knocked out their front teeth!

After you have some experience hearing yourself clearly, try moving back a step or two and keep your focus on the sound coming from the wall. This is an adaptation of an exercise used by public speakers.

Over time, gradually move further and further from the wall, while keeping your focus on the reflected sound. If you can do

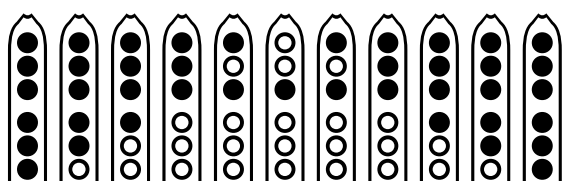
this in a large hall such as a gymnasium, and auditorium, or some other cavernous space with a flat back wall, you can really enjoy the game!

The goal is to develop your projection of sound and focus of listening so that it always encompasses the entire space in front of you.

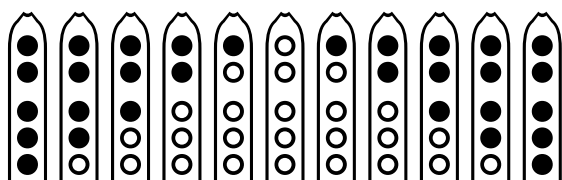


The Scale Song

The first goal of many novice flute players is to play the primary scale of the Native American flute cleanly and reliably. Simply the exercise of playing:



or



... in many different styles can be deeply rewarding.

However, going beyond playing the primary scale and moving towards improvising melodies is often a stumbling block. For some, the suggestion to “*just play any notes in that scale, in any order*” is enough to get them started. But for other players, this can be a daunting challenge.

This chapter provides some ideas for small steps that can be taken (or taught to students) in a progressive exercise on the



path from the primary scale to creating improvised melodies.

The Scale Song

The scale song is a straightforward technique developed by Dock Green Silverhawk (shown above at ***Native Rhythms 2010***, photo by Clint Goss) for creating songs on the primary scale. The game is simple:

Progress through the scale and repeat any notes you would like in your melody, as many time as you wish. However, you

This chapter was written by Clint Goss. It is an adaptation of the Flutopedia web page *From Scales to Songs* at Flutopedia.com/from_scales_to_songs.htm.

still have to progress “forward” through the scale – there's no going backwards!

Audio Samples

The on-line version of this material has a set of audio examples of each of the techniques. If you would like to hear them while reading this chapter, visit the Flutopedia web page *From Scales to Songs* at:

[Flutopedia.com/from scales to songs.htm](http://Flutopedia.com/from_scales_to_songs.htm)

Changing Duration

When you first play a scale song, hold each of the notes in the scale for the same length of time. Changing the duration of the notes you play – some short notes intermixed with longer held notes – is one of the easiest ways to add variety and interest, and is the beginnings of playing with rhythm.

Try playing a scale song with varying note durations as well as added rests – pauses between notes
– of various durations.

Adding Dynamics

The term “dynamics” in music means the volume of a note or a section of played music. There are

terms in classical music for a full range of dynamics, from very soft (pianissimo) through very loud (fortissimo).

Changing dynamics can add dramatically to the music you play – adding power to your musical statements and drawing people in to listen to a quiet passage. Try playing a scale song with the addition of dynamics.

Changing Articulation

Beginning and novice players often play each note with the same attack at the beginning of each note. Of course, there are many articulations that can be used, including connecting all the notes (legato), various attacks (**Haaa** attack, **Taaa** attack, and **Kaaa** attack), and ornaments such as double tonguing and triple tonguing.

To begin working with these articulations, try the primary scale several times using one of these articulations for every note of the scale.



Once you're comfortable with these articulations, try using them in combinations in the same scale – some connected legato notes, some articulated notes with **Taaa** or **Kaaa** attacks, and maybe even a double or triple tongue ornament.

And finally, try adding a mix of these ornaments to the scale song technique described above.

Adding Rhythm

If you are following along with the progression of this exercise, you might notice that your playing is starting to sound like a “real” song. However, if the duration of the notes is used haphazardly, there may be little sense of where the song is headed.

What's missing?

The changes in note duration in a typical song are organized into a rhythm that quickly becomes recognizable to the listener. Try playing a scale song that uses the durations of the notes in a more rhythmic style, with recognizable rhythmic motifs. You might try using a loose form of **A/B/A** style, with an opening that is repeated at the end, and a somewhat different style in the middle for the **“B”** part.

Changing Scales

Another thing you can change is the underlying scale you are playing. The Native American flute has many scales that can be played (see the Scales section of Flutopedia). Experimenting with scale songs over these

different scales is a great way to learn the scales as well as getting comfortable with playing music in them.

First, pick one of the exotic scales on this instrument and learn to play it up and down. Then try playing some scale songs in that new scale. As you get comfortable, try bringing in the other elements described so far: duration, dynamics, and articulation.

Woven Scales

The restrictions of the scale song (only moving forward through the scale in steps) may seem too limiting. If you would like to experiment with reversing directions, you can simply change directions of scale steps any time you wish.

Steps and Leaps

The main restriction of scale songs is to move the melody in steps – each note in the melody is followed by a neighboring note. Adding leaps to your melodies can add dramatic power and interest.

Right in Tune

Standing on a grassy hillside in the Berkshires, I played the first notes on my first Native American Flute. Sun ... breeze ... birds ... and that wonderful flute sound that captures us all ...

Heaven.

After playing solo for a while, I went to a local flute circle gathering. The organizer provided a heartbeat rhythm on his buffalo drum, and we each played our flutes in turn. One pulse ... one heartbeat ... one intent ... melody and rhythm together ...

Resonant Heaven.

Later on, other musicians and instruments started showing up in my life. Guitar, piano, and cello players, all wanting to explore the combination of their sounds with the bag of

Native Flutes I had now acquired. We sat down to jam and ...

Cacophony!



More exactly: sometimes cacophony, sometimes heaven. Some flutes worked great with some instruments. Sometimes. We would play together in a small room and it might sound great. Playing the same combination of instruments in a larger space with more people listening ... “*not so good*”.

This chapter was written by Clint Goss. A similar article appeared in the November 2008 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAF). An on-line version is available on Flutopedia at http://www.Flutopedia.com/art_right_in_tune.htm.

What's going on?? It wasn't the key we were playing in ... the experienced people I played with knew how to play their instruments in the minor key of whatever flute I played. It turned out to be the difference in tuning between my flute and their instrument. Some instruments such as guitars and cellos, could re-tune to my flute, but that was a huge hassle.

Being a jam-loving player, I wanted to maximize the Heaven, minimize the Cacophony. I also wanted to minimize the amount of re-tuning my friends had to do with every new flute I pulled out of the ever-bigger flute case I kept showing up with.

My first instinct was "*this flute is out of tune*", but that did not ring true. The same flute-and-piano combination would sometimes be Heaven and sometimes Cacophony. It was clear that the same flute would sometime be in tune with the piano and sometimes have a wildly discordant tuning.

Over the years, I have learned that the most important musical instrument, by far, is our own ear. Listening deeply to our sound is a musical practice that has grown to include how our sound relates to the other sounds around us.

Playing in tune is a lifelong endeavor for all musicians. It is part of the game of constantly listening to our sound and its pitch relationship to the other sounds around us. Simply having a flute that is "concert-tuned" or which happened to be in

tune yesterday is no guarantee of its tuning today, in this musical setting, in these weather conditions.

There are two big kinds of "in tune" questions related to Native Flutes:

- Is the flute in tune with itself?
- Is the flute in tune with some outside standard, such as another instrument or pitch meter?

Playing Solo

For a flute to be in tune with itself means that the intervals between the notes have a pleasing vibrational relationship. A flute that is in tune with itself will generally sound good to the ear when played solo. Since NAFs were traditionally played solo, sounding pleasing to the ear was the **only** tuning requirement for a good flute.

As we will explore below, being in tune with itself is as much a matter of the way we play the flute as how the flute maker tuned the flute.

With the arrival of electronic pitch meters, flute players began looking to an outside source to tell them if a flute was in tune. This has several pitfalls:

1. We play differently when we are standing over a hovering meter, watching it waver to and fro. One of the biggest things that affect the pitch of a note on the NAF is breath pressure. When we play freely, a particular player will often emphasize higher or lower notes with more breath

pressure. When we stand over a pitch meter, that emphasis tends to change dramatically, changing the tuning of each note.

2. Pitch meters are typically based on a system of tuning called Equal Temperament, which has some compromises and generally **does not yield the best sounding instruments**.

This second point is a big one. Many systems of tuning were developed, beginning with Pythagoras and the ancient Greeks, where the notes sounded in tune with each other. However, all these systems had the flaw that the frequency relationship between neighboring notes changed from one note to the next. This meant that you could not transpose a melody to another key without retuning the instrument. Many cumbersome solutions were tried, such as harpsichords with 5 sets of keyboards, each tuned to a different key.

Equal Temperament is a way of tuning the 12 notes in our scale that came into wide use over the last 500 years, beating out many other possibilities. The reason for its predominance is primarily that the intervals between adjacent notes have the same ratio between their frequencies. That meant that music could be transposed from one key to another without retuning the instrument to the new key.

The compromise is that each of the intervals between notes in our 12-tone scale is out of tune from the perfectly sounding interval. In some cases, the compromise is slight, but in

other cases the note is as much as **fifteen percent** out of tune. The problem is particularly severe with the interval of the minor third, which is the first interval between the bottom two notes on typical Native Flutes.

For more information on this issue, as well as some graphic and sound samples of different tunings, see the Wikipedia entries for “*Just Intonation*”. Since each Native Flute tends to be played in one or a very few keys, it is an ideal instrument to be tuned to the more consonant “just intoned” tuning rather than equal temperament.

The essential point, for me, is to go back to the question “*how does the flute sound to me*”. I play all the intervals and many songs on a flute, and try to subjectively determine how I like the tuning of the flute.

The Cents of Tuning

Most electronic pitch meters have a small microphone and a moving needle that shows the pitch of a steady tone. The needle typically points straight up when a tone is in tune, to the left when the tone is flat, and to the right when it is sharp.

It is customary to divide the range of pitches from one note to the next higher note into 100 “cents”. You can think of each cent as one percent of the way between a note and the next higher note.

Playing with Others

When we begin to play with other instruments, or play over recorded backing



tracks, we encounter a whole new set of tuning issues. When you hear a native flute against other instruments, even a 10 or 15 cent difference between the flute and the other instruments can be very noticeable, and a 30-cent difference will often be blaring.

If the flute is in tune with itself, that's a great starting point, because the whole flute tends to go sharp or flat in response to a number of factors:

1. Breath Pressure

If we increase breath pressure, the pitch of the notes gets sharper. The sound also gets louder. If you play a flute softly in front of a pitch meter and the meter registers the notes in tune, that flute will only stay in tune with the pitch meter if you continue to play softly. If you then start playing with a piano

or a backing track, chances are you will need to blow harder to play louder and match volume with the other sounds. Your flute will get sharp and sound out of tune.

Another issue is that each player varies their breath pressure differently as they play up and down the scale. Some flutes are tuned so that they sound best when you blow harder on the higher notes. Others require a more even breath pressure across the scale. So, whether a flute is in tune with itself depends substantially on the playing style of the player. A flute that, for you, is in tune with itself may not be in tune for another player.

I have a gorgeous flute that is, for me, in tune with itself, but is typically very flat on the pitch meter when I play it at home. When I play with my riff-loving, groove

jamming piano friend, I've really got to blow it to be heard ... and then it often sounds perfectly in tune!

2. Temperature

Every instrument reacts differently to temperature. Most can be re-tuned with more or less difficulty, but most Native Flutes cannot.

Our notes are generated from vibrating columns of air. As that air gets warmer, it becomes less dense and sound travels faster. It turns out that the pitch of a note that we hear from a flute increases when sound travels faster.

Our flutes get sharper as the temperature inside the flute rises.

How much sharper? Standard physics formulas published by Owen Cramer ([**CRAMER 1993**]) tell us that pitch rises about 17 cents with a 10°F rise in temperature. That amount of pitch change would be noticeable to most listeners when we play with other instruments.

Have you ever noticed a performer blow into the finger holes of the flute before they play a song? This creates a nice, whooshing, wind-texture, but it also has the effect of warming up the air inside the flute. The air temperature rises from room temperature inside the flute in the space of a three-minute song, and this is one way to pre-warm the flute before playing and keep it at a more even temperature.

3. Humidity

Increased humidity has the same effect on NAFs as increased temperature, since humid air is less dense than dry air. However, the effect is modest ... I have been told that this amounts to an increase of 7 cents from 0% to 100% relative humidity.

4. Position of the Block

This is the one straightforward adjustment that NAF players have for pitch.

As the block (bird, totem, fetish) on top of the NAF is moved up the body (toward the mouth end of the flute), the flute gets sharper. Moving the block down the body makes the flute flatter. These movements of the block are similar to changing the overall length of the sound chamber.

However, moving the block more than a small fraction of an inch has dramatic effects on sound quality. Try moving your block up and down your flute while holding a single note. It can be done with one hand while covering some of the upper holes on the flute with the other hand. Listen deeply to the sound as it changes. When does it become breathier? More reed-like?

Also, move the block down the body and see how it affects the flute's tendency to overblow into the upper register. Each flute reacts differently to changes in the position of the block, and you need to experiment with each flute to find the sweet spot.

Another possibility is to change the block. Some flutes have blocks that are designed to be rotated 180° – one side has a flat face and

the other side has a chimney (i.e. with side “wings”). This can produce a dramatic pitch change, as well as a change in the sound of the flute. See if you have any flutes where the block can be easily rotated and give it a try.

Yet another innovation, found in both traditional and modern NAFs, is a movable splitting edge. The splitting edge is the sharp edge at the foot-end of the sound hole that actually creates the vibrating air column when you breathe into the flute. The effect of moving the splitting edge is also dramatic.

And finally, there are flute designs that allow you to change the length of the flute. This usually takes the form of a two-part flute with a fitting that can be adjusted, as is common in orchestral instruments such as the silver flute or clarinet.

Back to the Player

All this talk of technical issues makes our head spin. As players, we want to just go out and play, play, play. Of course, our ears are **the** most important aspect of our playing. And it is our ears that tell us when we are in tune with other instruments.

A wonderful exercise is to learn to listen deeply to our sound, and to come to know the sound of “sharp” and “flat” in relation to another sound. This is most easily done when playing against a steady drone sound, such as a shruti box or a didgeridoo. You can also experiment with a double flute (a “drone flute”), moving the position of each

block independently or trying to adjust breath pressure of one side verses the other.

Once you know by ear the sound of “sharp” and “flat”, this chapter has described a number of techniques to adjust your playing to be in tune with the sounds around. In addition, vibrato can be used to effectively mask some tuning issues between instruments if the span of your vibrato is greater than the error between the instruments. If you can do that, then you can taper off the vibrato and slide into pitch with the other instrument. Some find the vibrato of Native Flutes is wider than most other instruments, and this allows us to dance around the other instruments.

Of course, when we are playing solo, many of these tuning issues are academic. If the flute is in tune with itself, to our own ear, for our style of playing on that flute, that is really all that matters. Then you can go back and just ... Play, Play, PLAY!

References

[**CRAMER 1993**] Owen Cramer. “The Variation of the Specific Heat Ratio and the Speed of Sound in Air with Temperature, Pressure, Humidity, and CO₂ Concentration”, *Journal of the Acoustic Society of America*, Volume 93, Issue 5, May 1993, pages 2510–2516, [doi:10.1121/1.405827](https://doi.org/10.1121/1.405827)

No Pain, We Gain

A surprising number of us play in pain. That's one of the big lessons from the Ergonomics Study we've carried out in 2014.

I finished up the detailed analysis and posted it in a paper oriented toward researchers. It's rather lengthy and dense (but does have a cool photo of Randy “Windtalker” Motz shown at the right). If you're interested, you can access the paper as a pdf file:

Flutopedia.com/refs/Goss_2015_NativeAmericanFluteErgonomics_v2.pdf

What does the Ergonomics Study mean for the flute community? Here's what I think are the big lessons:

- Physical discomfort was experienced by 47-64% of players at least some of the time.
- Over 10% of players reported “moderate” physical discomfort on an average basis.
- Females report significantly higher physical discomfort than males.



- Females also reported having played Native American flutes for less time than males, but have a faster rate of progress (based on self-assessment of “level”).
- It is likely that physical discomfort causes some players to abandon the instrument.
- Playing Native American flute does appear to cause players to be able to stretch their hands wider.

There is also a lot of information in the full paper about the characteristics and demographics of our flute community –

This chapter was written by Clint Goss. A similar article appeared in the February 2015 edition of *Clint & Vera's Flute Newsletter*.

check it out if you're interested in the full paper in PDF format at the link above.

Thoughts

The fact that so many of us play in pain strikes me as odd. In the world of orchestral wind instruments, injuries and playing in pain happen frequently. However, orchestral instruments have a dramatically different set of priorities than Native flutes.

“Musical instruments are hardly designed to be ‘friendly’; rather, they are designed to achieve the best fit with a highly skilled human physiology”

(Nicola Bernardini. *The Role of Physical Impedance Matching in Music Playing*, 2010)

In the world of Native American flutes, we have the ideal situation for minimizing physical discomfort: a community of players focused on music for personal enjoyment, instruments that are comparatively malleable in their design, and a large population of flute makers who are well set up to address issues of comfort in their flute designs.

I believe that we, as a community, have a real opportunity to fix this problem! If we take the mantra that:

“No Pain, We Gain”

... we can work towards flutes that are comfortable, improve our playing, reduce repetitive strain injuries, and help to keep

people playing Native American flutes for a longer time.

Predicting Flute Comfort

One of the goals of the study was to develop a system where a flute maker could craft a comfortable flute “long distance”. The idea was to find some straightforward measurements that would predict the limits of a comfortable flute. We used reported measurements, direct measurements of arm span, and photographs of the hands of flute players spread out on a paper grid that I designed for the study.

The results of that part of the study were disappointing. I pressed a **lot** of computer power into service to find any combination of measurements that predicted the comfort of a flute, and came up with a formula that was “pretty good” but not reliable for flute crafting. Awwwww well!

Ergonomics on Flutopedia

Flutopedia now has a page that describes some of the aspects of ergonomics. The page is not based on the research study, but on my own direct experience and the advice of others.

If you would like to improve your ergonomic fluting, this Flutopedia page on Ergonomics may help:

[Flutopedia.com/ergo.htm](https://flutopedia.com/ergo.htm)

The Rhythm Connection

Rhythm is a wonderful tool in flute gatherings – enhancing the music, helping flute players find new melodies, and providing group cohesion. However, it can also be met with resistance. That resistance is often voiced by the phrase:

“I don't have rhythm”

Vera and I have heard this at so many workshops and flute circles. Maybe you were told that as a child, maybe you were intimidated by someone with more rhythmic experience. But, wherever it came from, unless you have a traumatic brain injury or some extremely rare neurological condition ... **it simply is not true!**

There are two sides to the rhythm connection:

Playing in Rhythm:
playing a song that has rhythm in it, and

Playing with Rhythm: playing along with an external rhythm that other musicians have established.

Our experience tells us that players progress faster if they first work on **Playing in Rhythm** first before moving to **Playing with Rhythm**.

Playing in Rhythm



Walk around a space that has little or no furniture. Walk slowly, deliberately, with a relaxed pace. Now add flute playing.

Warning: Be **VERY** careful never to hit the bottom of your flute while it is in your mouth – you can knock your teeth out, or worse!

Learning how to walk and play at the same time is all most people need to introduce rhythm into their playing.

This chapter was written by Clint Goss. A similar article appeared in the January 2014 edition of *Clint & Vera's Flute Newsletter*.



Another approach: with the hand that you use to play the lower holes of the flute, tap your chest. Slowly, evenly, softly. Do it for a minute or two. Now keep going and try playing your flute with your other hand (just the top three holes). Improvise a two-note or a three-note or (if you get fancy) a four-note melody on top of your tapping.

Finally, you can try the Nursery Rhyme method: Speak/Sing a nursery rhyme such as “*Jack and Jill*”. All nursery rhymes have simple, intrinsic rhythms. Now try playing **just the rhythm portion** of the nursery rhyme on your flute. You're not trying to play the notes of the nursery rhyme – just play **any** notes to the rhythm of the nursery rhyme and – **bingo** – your melody will gain an underlying rhythm.

Playing with Rhythm

Once you have gotten some experience playing in rhythm, it's time to try playing with an external rhythm. The easiest way is to work with a basic rhythm background track.

First find a rhythm background track that you like. The Recording Kiosk page on the ***Flute Haven*** site at www.FluteHaven.com has a number of tracks you can use – either directly off the web site or for download. You might start with the Basic Beat, $\frac{4}{4}$ time, 90 beats per minute and then work with the *Cetacean* track (which is a more fluid, live recording).

Here's a basic outline of how we coach people in workshops on playing with rhythm:

1. Simply listen to the rhythm track.
2. Begin moving your body to the rhythm.
3. Breathe along with the rhythm – slowly and evenly, in any way that works for you.
4. Now breathe into your flute. The fingers don't matter. You're playing long tones on any note you wish, breathing along with the rhythm.
5. Try changing notes on each long tone.
6. Gradually – very slowly – add some melodic interest to your playing.

The goal is always to keep on listening to the external rhythm. If you lose it – no problem! Just stop playing, center yourself on the rhythm, move and breathe with it, and go back to playing.

We can honestly say that we have never had a situation where a player was not able to make huge strides in playing rhythmically and playing with rhythm in a very short time.

Leaps

When we first begin creating melodies, they are typically **stepwise** melodies: each note in the melody is one step higher or lower in the scale than the previous note. Stepwise melodies minimize finger movement, sound familiar to the ear, and seem to nicely fit the Native American flute, especially in a contemplative or meditative mood.

A **leap** involves a larger melodic jump, and can create a dramatically different feel. Leaps are a great melodic tool when you want to call attention, change the feel, or provide contrast to a stepwise melody.

W. A. Mathieu provides a fantastic description of steps and leaps on a track of his two-CD set *The Listening Book and the Musical Life*. You can listen to this three-minute track by visiting the Flutopedia page http://www.Flutopedia.com/steps_and_leaps.htm (click the “Play” button on the first audio player). Here is a transcript of the spoken portions of the audio track:

Understanding melody begins with a distinction between steps and leaps. Our scales have seven tones – no one knows

why. They are named in alphabetical order according to a seven-letter alphabet.

You step from a scale tone to an adjacent scale tone; You leap over a scale tone or over several ... [examples of a stepwise melody and a melody of mostly leaps]

“That's one small **step** for [a] man; one giant **leap** for mankind.”

—Neil Armstrong 1930–2012



This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, March 2014, together with content from Flutopedia.

If you try to sing both of them, an axiom will emerge: steps are easy, leaps are hard. This means that a stepwise melody sounds logical and naturally contoured, as if one could easily draw a line through the dots made by the notes. A leap, on the other hand, is a special event, which the ear singles out.

A leap is a dramatic moment, a roughness to be made smooth by the surrounding stepwise motions, though not necessarily the less beautiful.

Corollary: Some leaps are harder than others. It is not especially difficult to hear an octave or a fifth. Sixths and sevenths are almost always more difficult.

Second Corollary: Leaps tend to get filled in. If you leap from C to F, the chances are great that the intervening E and D will soon appear.

My advice: Learn to improvise predominantly stepwise melodies, at first, passing time and gaining confidence in the stepwise flow. Bring in leaps gradually, as dramatic events, and notice how you back-fill what you leapt over. Appreciate how this simple distinction enables you to get around, to recognize the ridges and valleys of your own melodic country.

Songs and Leaps

To help players make a connection between songs that they know and leaps on the flute, I've developed two charts on the next two pages.

The first of the two charts shows some popular songs where the first two notes of the song demonstrate a **leap** interval. It also shows the fingerings for getting that interval on the flute, from the all-holes-closed notes.

All the Leaps on the Flute

The second of the two charts shows all the leaps on the flute (without “overblowing”). It shows all the pairs of fingerings that produce the same intervals. They aren't the same notes, but the pairs of notes are the same distance apart, in terms of musical semitones, or relative frequencies.

Using Leaps

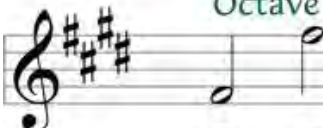
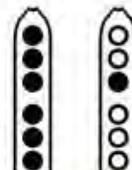
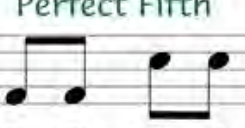
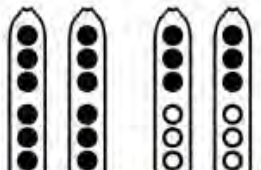
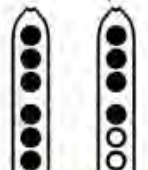
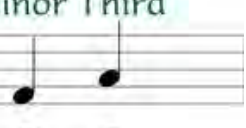
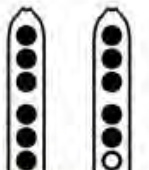
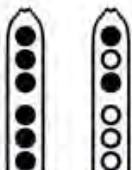
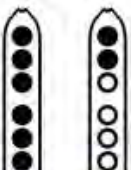
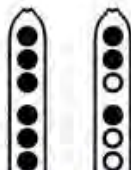
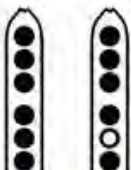
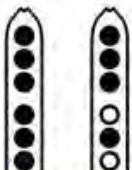
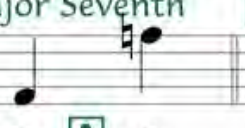
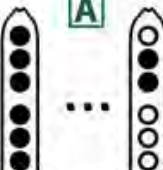
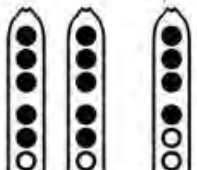
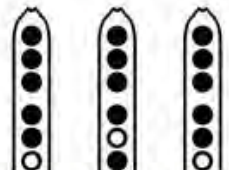
As with many new skills on the flute, we begin by practicing the basic mechanics of the technique. Getting multiple fingers to lift and fall accurately can take a few minutes a day for a week or two.

While trying this out, keep your ears open to the difference in sound between the leaps and stepwise playing. What emotion do they create? Is there a difference between ascending and descending leaps? Can you incorporate leaps into your ornaments?

INTERVALS

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

developed by Clint Goss

Octave   Some- where (over the rainbow)	Perfect Fifth   Twin- kle twin- kle (little star)	Perfect Fourth   Here comes (the bride)	Minor Third   To dream (the impossible dream)
Minor Seventh   (Star Trek) (original theme)	Major Sixth   My bon- (-nie flies over ...)	Minor Sixth   In my (life) [Beatles]	Major Third   Oh when (the Saints)
Augmented Fourth   The Simp- (-sons)	Major Seventh   Some-where o- (-ver the rainbow)	B Major Second   Hap- py birth (-day to you)	B Minor Second   Its been a (hard day's night)

This page shows leaps (intervals) on pentatonic minor tuned Native American flutes from the fundamental (all holes closed), together with popular songs that demonstrate the interval with the first two notes.

The second page shows additional fingering combinations for each of the intervals.

A The interval between the first and third notes of "Somewhere Over the Rainbow" are a major seventh.

B There is no definite interval from the fundamental for the minor and major second, so these intervals are done from the next higher fingering.

Other song examples: *Octave*: I'm Sing (-ing in the rain); *Major Sixth*: It Came (upon the midnight clear); *Perfect Fifth*: (Scarborough Fair); *Perfect Fourth*: A-ma (-zing Grace) & We Wish (you a merry christmas); *Major Third*: Morn-ing (has broken); *Minor Third down*: Hey Jude

The image displays musical notation and fingering diagrams for various intervals on a six-hole Pentatonic Minor scale. The scale is in the key of D minor (one sharp, F#).

Row 1:

- Octave:** D4 to D5. Fingering: 1-2, 3-4, 5-6.
- Perfect Fifth:** D4 to A4. Fingering: 1-2, 3-4, 5-6.
- Perfect Fourth:** D4 to G4. Fingering: 1-2, 3-4, 5-6.

Row 2:

- Minor Third:** D4 to F#4. Fingering: 1-2, 3-4, 5-6.
- Minor Seventh:** D4 to C5. Fingering: 1-2, 3-4, 5-6.

Row 3:

- Major Sixth:** D4 to B4. Fingering: 1-2, 3-4, 5-6.
- Minor Sixth:** D4 to E4. Fingering: 1-2, 3-4, 5-6.
- Major Third:** D4 to F#4. Fingering: 1-2, 3-4, 5-6.

Row 4:

- Major Second:** D4 to E4. Fingering: 1-2, 3-4, 5-6.
- Minor Second:** D4 to D#4. Fingering: 1-2, 3-4, 5-6.

Row 5:

- Augmented Fourth:** D4 to A#4. Fingering: 1-2, 3-4, 5-6.
- Major Seventh:** D4 to C#5. Fingering: 1-2, 3-4, 5-6.
- More Minor Second:** D4 to D#4. Fingering: 1-2, 3-4, 5-6.

Note Endings

Deep listening exercise: bring up your favorite solo flute track and listen to it. Now listen a second time and, with eyes closed, listen to the **endings** of each long-tone note.

What do you hear? A smooth ending? Maybe an extended drop-off in volume (and pitch)?

Now play a long-tone melody on your flute, paying attention to how you are ending the notes. If you have several flutes, you can compare flutes that have more and less breath pressure (or back pressure – the pressure you feel in your mouth when you play).

If you can easily record your playing, that can be a real asset in this exercise, because it allows you to focus on listening to your playing as a separate activity.

If you're like most flute players, as they gain experience, you pay a lot more attention to the beginning (the “attack”) of your notes. You also focus on the body of the note (especially when bringing in vibrato) and kind of lose interest at the end of the note, especially because there's another note coming up to focus on.



So, what do you hear? Does the ending of the note sound “shaky” and hesitant? Maybe with some burbles or whistles after the intended end of the note? Does it improve on flutes with higher breath pressure or get worse?

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, December 2014.

I had this problem for many years before I was taught a very cool trick to make smooth note endings: the “air bleed trick”. Try this:

Press your lips against the back of your hand and apply some breath pressure. Now relax your lips around the sides, letting some of the air bleed out. Continue to relax fully and let all the air pressure escape. Practice this for a while until it becomes normal and natural, and you are just relaxing your lips in a controlled way to let the air escape.

Now try it on your flute: just play a simple long tone and relax your lips to let air bleed around the edges. Compared with the back of your hand, pulling off the air bleed on the flute may not be as easy because of the dramatically reduced breath pressure. However, in a few minutes, most players master the trick.

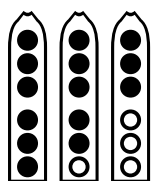
Now listen to the sound (or record yourself) when playing a long tone. Is it a smooth ending? **I hope so!**

The Major Minor

Try this experiment:

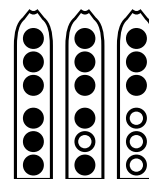
- play the lowest note on your flute – the note with all finger holes closed. Then ...
- pick up the bottom-most finger. Then ...
- pick up the next two fingers at the same time.

Those three notes make a chord. The sequence looks like this:



Get to know those three notes: Run them up and down, make a song out of them, and play with the intervals (that are really two small **Leaps** – see page 43).

Now repeat the whole exercise, but change the finger you pick up in the second step. You can choose lots of other fingers to pick up, but try picking up the second finger from the bottom in that second step. The sequence looks like this:



Now we have a different three note chord, only slightly different in pitch and fingering, but a world apart in feel, emotion, and cultural connection.

Again, get to know those three notes: Run them up and down, make a song out of them.

The difference between these two chords is the dramatic split between “major” and “minor”. If someone asks about this (maybe in your flute circle) this Major/Minor is a great way to demonstrate the difference without delving into music theory.

For more on exploring and explaining music theory, see the **Music Theory Questions** chapter starting on page 327.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, January 2015.



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I'm Sorry, So Sorry

What song is played the most on the Native American flute? It's a song that I used to play (a lot!), and we still hear all the time at workshops. It goes like this:

♪ ♪ ♪ ♪ – ***"Oops, Sorry"*** – ♪ ♪ ♪ ♪
♪ ♪ ♪ ♪ ♪ ♪ – ***"I'm Sorry"*** – ♪ ♪ ♪
♪ ♪ ♪ ♪ ♪ – ***"Oh I'm so sorry, let me start over"***

Native American flutes is an act of faith – faith that the acoustics of the flute will once again work as we hope, and that a sound will magically appear when we apply the forces of will and intent and breath. But playing from the heart also involves the practice of “freedom from attachment”.

We often form an attachment to a particular sound that we expect to hear. If we can re-target that attachment and learn to accept the sound that the flute produces, we can go on a

grand adventure of improvisation – a duet between our inputs to the instrument and the actual sonic outcomes. If we can learn to accept any sound that comes out, work with it, make it part of our song ... that can lead us to amazing and genuine improvisations.

Jazz musicians often joke that “*once is a mistake, play it twice and it's a motif, play it three times and it's Jazz*”. I suspect that this is just a way of making light of a much deeper practice of accepting and crafting



This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, January 2015.

any sound that comes out into the song-of-the-moment.

So, we encourage players to learn to play through their perceived mistakes, then learn to embrace them and work with them to incorporate them into their songs. However, we never had a name for the ***“Oops, Sorry”*** song ...

Last week I wound up in a jam session with 8 dulcimer players. Pretty cool! They had all the improvisation forms down: call-and-response, solo-over-ostinato, descending patterns, vamps and 12-chord blues, trading 8's and 4's, etc. Then, maybe 40 minutes into the session, somebody hit (what they thought was) a klunker. ***“Oops, sorry”*** ... and the entire group stopped and roared in laughter. Apparently, the group had long-ago established a ***“No Oops”*** policy ... and when somebody slipped they would all stop and actually give a name to the song.

So now there's a name for the song that embodies this mental hiccup, this attachment to an expected sound, this departure from the good energy and life lessons that the flute can give us:

“I'm Sorry, So Sorry”

We are trained to minimize the number of mistakes we make in life, and that may help you to succeed in school, but it doesn't really help you to succeed in life.

Success in life isn't about never making mistakes, it's about recovering from the mistakes you make.

People who succeed over and over again in different areas aren't just lucky. They're good at making mistakes – sometimes even failing – and then learning from those failures and using that knowledge to help them to move forward.

-- Art Markman,
University of Texas

Vibrato

Vibrato – that subtle variation in breath pressure that seems to carry so much of the emotion of our playing – is one of the most important effects we have as flute players.

Many of the techniques we use in our playing can be learned relatively quickly. With the right practice exercise, it might take only a few minutes a day for a week to “get it”. Our experience is that vibrato is not one of those techniques.

It took me a full year working at vibrato to get it, and it is still the area of my technique that gets the most focus.

Over the years, we have tried many workshop activities to help players “access their inner vibrato”. We have kept the ones that work best and now do three or four of these activities routinely for our participants.

Conducting Vibrato

Place your hand in front of you, palm facing your chest. When you listen to music, focus deep into the solo melody, and listen to just the vibrato ... and let the vibrato “conduct”

directly into your hand. Allow your hand to vibrate back and forth – toward and away from your body – in exact beat to the vibrato.

To help in this exercise, here is a three-minute sampler of music with interesting and dramatic vibrato. It is an MP3 of excerpts from historical and recent recordings that demonstrates how vibrato has changed over time.

Vibrato Sampler MP3

http://www.flutopedia.com/mp3/Vibrato_01_VibratoSampler_mix01.mp3

Here is what went into this sampler:

1. 1939. Marian Anderson – *God Bless America* at the Lincoln Memorial.
2. 1962. Joan Baez – *House Carpenter*.
3. 1976. Djivan Gasparian – *I Will Not Be Sad in this World*. (And also a great demonstration of playing solo over drone).
4. 1993. David Darling – *The Tao of Cello* (What is Firmly Grasped Cannot Slip Away).

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, April and May 2015.

5. 2007. R. Carlos Nakai – *Neishheel Dahashzhiizh* – Dream Time (solo).

Now try this “vibrato conducting” technique on some of your favorite flute music!

Belly Breath

Now that you have experience conducting the vibrato of others with your hand, try it on your own breath:

Place your hand over your belly button and ***push your hand forward with your belly.*** Allow the air to come in as you do this.

Continue the normal cycle of breath, but focus on your belly and the imagery of pulling in air by pushing your belly button forward.

Now, on the exhales, close your lips to provide some resistance – as when you are playing a flute. This is the “back pressure” that many Native flutes provide. Your exhales should extend in length, as when playing your flute.

Finally, on the long exhales, begin saying ***“Ha Ha Ha Ha ...”***. Focus on your hand as you do this – your hand should move in a rhythmic pattern. This should be similar to when you were conducting the vibrato of others.

Depth

One of the key aspects of vibrato is how much variation in pressure your belly provides. Experiment with making very slight and very dramatic variations in breath

pressure as you say, ***“Ha Ha Ha Ha ...”*** during the exhales.

Speed

Another thing you can control is how fast the vibrato cycles. This can be done independently of Depth.

Experiment with a slow and soft vibrato, a slow and deep vibrato, a fast and soft vibrato, and a fast and deep vibrato.

On the Floor

If you find it comfortable, try this exercise laying down on the floor. Many people have an easier time of the belly fluctuations when they are laying down – you can feel your hand and belly moving more easily.

On the Flute

Now move your exhales to the flute. Keep one hand on your belly and close the top three finger holes on the flute.

Can you create a vibrato on your long-tone exhales?

Now think back to the exercise of conducting vibrato ... can you recall how the vibrato changed over the span of one note?

Can you hold a steady long tone, then bring in a soft and fast vibrato, and then slow down the vibrato and increase its depth?

Rhythmic Chirping

Rhythm and melody make a fantastic combination. If you have ever played flute with a percussionist, at a drum circle, or over one of the many rhythm background tracks, you have probably experienced an added dimension that even a basic rhythm can provide.

But what if you are playing solo?

This chapter describes a straightforward technique for playing rhythm on your flute, **at the same time you play melody**. You can hear the technique played on a wide range of flute recordings, including some of the older ethnographic recordings. However, I have never heard a definitive name for the technique, so I just call it “Rhythmic Chirping” or “Rhythmic Grace Notes”. You’ll see why in a minute.

The Rhythm

While seated, place three fingers – the ones you use to cover the upper three finger holes – on your thigh. Now say the word “Chirp”. When you say “Chirp”, pick up your middle finger **very** briefly and place it back down.

Your middle finger should be off your body no longer than it takes to say “Chirp”. Work with that exercise until it feels natural to lift your middle finger for the smallest miniscule fraction of a second.

Now start tapping your opposite foot at a slow tempo. Lift your middle finger on each tap of your foot.

Your flute has rhythm!

Melody

After playing rhythmic chirps for a while, try closing the next lower hole **while playing the rhythmic chirps on the upper holes**. Then try closing another hole and finally all three lower holes.

Can you ascend on the bottom three notes while playing rhythmic chirps?

Can you change bottom notes every eight chirps? Every four chirps?

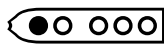
Can you progress to a basic melody on the low finger holes while continuing with the rhythmic chirping on the upper three holes?

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera’s Flute Newsletter*, June 2015.

With a bit of practice, some songs begin to emerge ...

Challenges

On some flutes, you might find a tendency to squeak, overblow, or jump into the second register, especially if you are playing the lowest note. If that happens, try chirping using the top finger, or the top two fingers simultaneously.

What happens if you want to incorporate  (or  on five-hole flutes) into your melody? On most flutes, you can switch to rhythmic chirping just using the top hole.

Adding the melodic note  (or ) presents even more challenges. I usually switch to very fast notes in the

second register, but this is hard to keep up for more than a few chirps.

FluteCast Videos

While developing this topic, we began to realize that this description would benefit from some audio and video examples. This began the development of the FluteCast series, distributed on YouTube.

You can go to:

<https://youtu.be/OHE7lesgMlg>

... or skip forward to the next chapter to check out the full series of FluteCast videos being developed.



FluteCast Videos

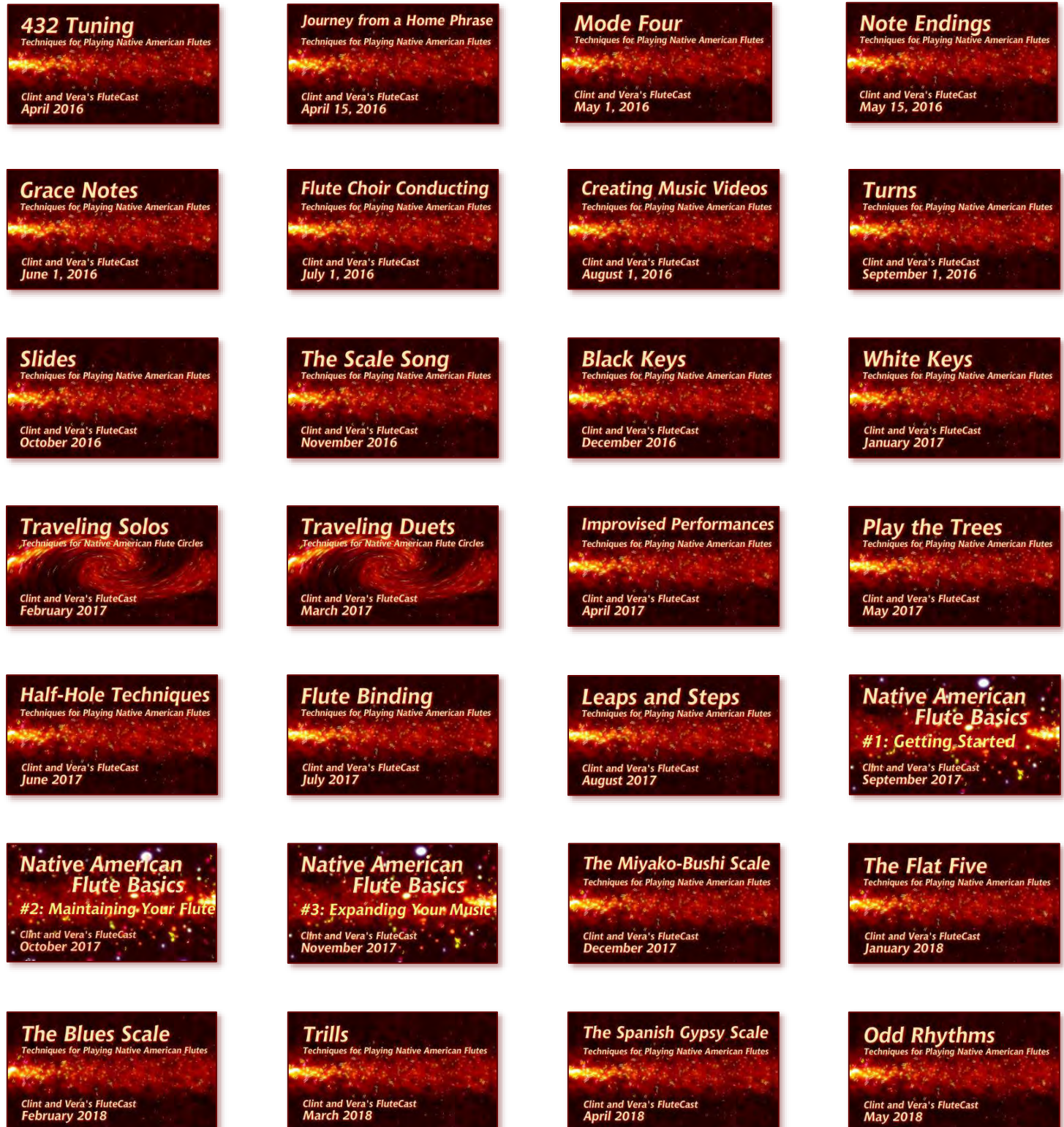
Beginning in June 2015, we developed a series of “FluteCast” videos to demonstrate techniques and described topics related to playing Native American flutes. These videos are released monthly via our Flute Newsletters and published simultaneously on [YouTube.com](https://www.youtube.com) and [Vimeo.com](https://www.vimeo.com). Each video closed captioned for accessibility in English, Japanese, Spanish, and Russian.

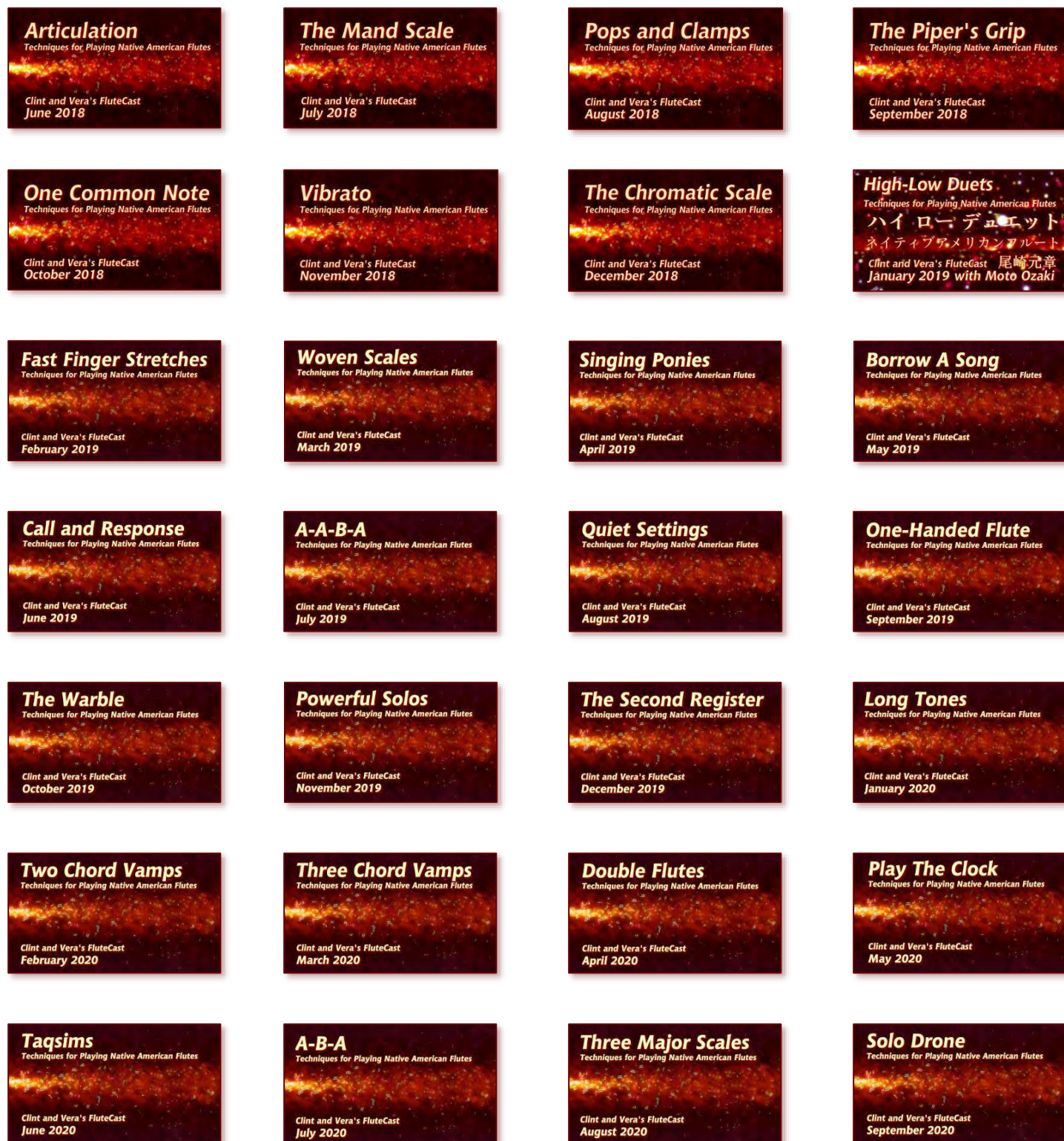
The images at the right show the currently published and planned FluteCast topics.

You can access all currently published FluteCast videos by visiting:

<http://FluteCast.com>







Technology and Headphones

We developed three FluteCast videos in January – March 2016 that formed an introduction with how to work with audio technology. We developed the Microphones, Mixers, and Digital Effects videos to provide an introduction to the things that flute players need to know, while avoiding the unnecessary complexities that tend to come along with “gear”.

One key component of the whole recording / technology system that was overlooked in those FluteCast videos – and is often a second-thought among musicians – is headphones. This chapter fills that oversight, with some basic suggestions:

1. Own Your Own

Headphones allow us to hear recorded / reproduced sound in an environment that isolates us from other sounds and gives complete separation between the channels of a recording. However, to be really useful, you need to be familiar with how they sound on different types of music.

If you can arrange it, go to one of the retail music shops and try out a whole array of



headphones. Take your own music player and plug it into the various headphone models.

Make sure you have each headphone adjusted properly. The cable is (by convention) on your left side. The support band connecting the ear-cups should be on the top of your head rather than the back. Also, the overall size can typically be adjusted so that the ear-cups fit comfortably over both ears with no pinching.

While testing out headphones, pay attention to:

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, February 2016.

Fit. How they feel is very important – think about spending hours wearing them.

Sound isolation. Do they block out ambient room sounds? There are "open-cell" headphone designs that intentionally allow in some of the ambient sound, and "closed-cell" headphones that are designed to block out as much ambient sound as possible.

Durability. Headphones take a lot of wear and tear, especially the cable.

Sound quality. Always a subjective call, but the primary concern (for me) is the detail of the sound. Consumer headphones that are designed to "mellow out" the sound do not serve us as well as those that give a more accurate (and sometimes "harsh") reproduction of the sound.

2. Bring Your Own

If you go to a studio, bring your tried-and-true headphones. You will be a lot more comfortable and familiar with the sound than whatever is available at the studio.

If you have closed-cell headphones these have the added benefit of reducing the "bleed" from the headphones into the microphone if you are overdubbing a track.

3. Connections

Arm yourself with several connectors so that you can deal with any situation. At the minimum, be able to deal with a ¼" stereo (three conductor) connector, a ⅛" stereo connector, and a pair of ¼" mono (two conductor) connectors. This is usually

accomplished by adapters that convert the input into whatever your headphones take as input.

4. Know the Characteristics

It is a great exercise to listen to music in your headphones, and then listen in all the other settings that you have available. Sit in your car and listen to the same track on headphones and then on your car stereo system. Do the same in your living room. Also try it with the near-field monitors that mixing engineers typically use.

One thing I began to hear while doing these exercises was a noticeable difference in the amount of reverb that I could hear. The headphones always sound more "dry" (less reverb) than a live-room listening setup.

This difference was borne out when I tried to mix tracks on headphones. My mixes always wound up having too much reverb when I listened to them in a live-room setting. The room itself always adds to the reverb, and that room reverb is absent in the headphones. Lesson learned!

5. In-Ear Monitors

Some musicians love in-ear monitors. I have never used them, but here is some advice from Sweetwater:

Some musicians have started to use in-ear monitors as their "headphones" in the studio. For custom in-ear monitors, you can go to your audiologist and get molds made of your ears to ensure a perfect fit. Custom in-ears can also provide great

isolation and, depending on the model you buy, sound amazing. But there are also off-the-shelf in-ear options that sound great, give you the isolation you need, and don't require a trip to the doctor. In-ear monitors are also nice because you can use them while playing live, so they can serve double duty.

Random Melodies

Why would anyone want to play a random sequence of notes in their melodies? Isn't a “good song” made with a carefully planned sequence of pitches?

If you are skeptical (like I was at first), search for a video on YouTube.com titled *What Pi Sounds Like* by Michael Blake.

It is basically a melody based on some element of chance or randomness. In the video Michael has shown that it can become a very interesting song!

But aside from making an “interesting song”, there are a lot of uses for these types of random melodies. Here are some examples:

Play the Trees

If you're ever stuck for a melody, look at a group of trees. Pick the topmost trees silhouetted against the sky and follow the height of the tops of the trees – using higher notes for the taller trees and the lowest notes for the shortest trees – your first “random melody”.

How long should you hold each note?
Whatever inspires you.

For variety, feel free to add dynamics (loud/soft), articulation (tonguing) versus connected notes, different rhythms, or even different scales. Some of these techniques are outlined on **The Scale Song** chapter on page 29.

Play the People

Giving a classroom presentation? Ask the people in the back row to stand up and play them (e.g. “play their heights”) like the exercise Play the Trees above.

Alphabet Songs

Once you're comfortable with turning random melodies into songs, try out some Alphabet Songs.

The video *What Pi Sounds Like* assigned pitches to digits, but most Alphabet Songs assign pitches to the letters of an alphabet. This opens up a whole set of possibilities, including creating personal songs from peoples' names.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, May 2014, together with content from Flutopedia.

History

The idea of alphabet songs goes back to at least Johann Sebastian Bach (1685–1750), who used his own initials for the notes of the fugue “*Before Thy Throne I Now Appear*” on his deathbed on July 28, 1750. However, it might be far older and date back to Greek philosophers.

R. Carlos Nakai has said that Doug Holly was the first to use alphabet songs for Native American flutes. On the R. Carlos Nakai album *Journeys* (1986), the melody for the first track – *Life is for Living* – is an alphabet song on its own title.

The alphabet song technique has also been referred to as the “Fibonacci Technique” by Robert Gatliff on his FluteTree.com web site. His Fibonacci Technique page lays out a mapping from the letters in the Latin alphabet onto the pentatonic minor scale, but does not include the  octave note.

What can you use Alphabet Songs for?

At first, alphabet songs seemed rather whimsical, because of their arbitrary or random nature. However, over the years, I found them useful in more and more situations. Here are some:

Personal songs. You can play a “person's song”, based on their name. This is useful in one-on-one situations as well as more public settings such as in classroom presentations and memorial services.

Teaching scales. In an educational setting, you can use the alphabet song exercise as a

game. The side effect is that participants will learn the scale they are playing. They will learn to play leaps (see **Leaps** on page 43) and start to introduce them in their own melodies. For more advanced participants, you can teach alternate scales simply by playing alphabet songs based on that scale.

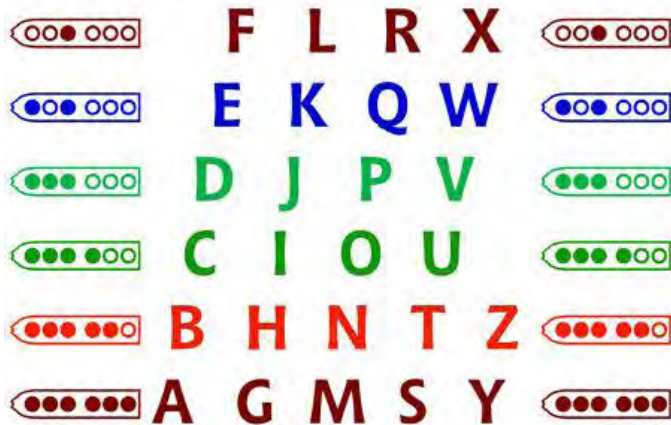
Teaching song structure. To teach common song structure patterns:

- Have people play select two phrases. Let's call them “**A**” and “**B**”. For example, I might use my first and last name – “Clint Goss” as my “**A**” and my middle name – “Francis” as my “**B**”.
- Have people play an alphabet song based on the “**A**” phrase.
- Repeat the “**A**” alphabet song.
- Play an alphabet song based on the “**B**” phrase.
- Finally, play the “**A**” phrase again.
- People have just gotten experience playing the classic “**AABA**” song structure.

Alphabet Song Charts

Here is a chart that I use for playing alphabet songs in the pentatonic minor scale:

Alphabet Songs – Pentatonic Minor Scale - Latin Alphabet



Here's how it works: Take a phrase and, for each letter in your phrase, locate the letter on the chart. Then read across to find the finger pattern to use for that letter.

By the way, the colors in the charts on this page are from the Color of Sound calculator for the pitches on an F# minor flute. They are the frequencies of those pitches, scaled up 40 octaves and converted to a frequency of light.

If I want to play “Clint Goss”, I would start by locating “C” on the chart:

... and my melody would begin on

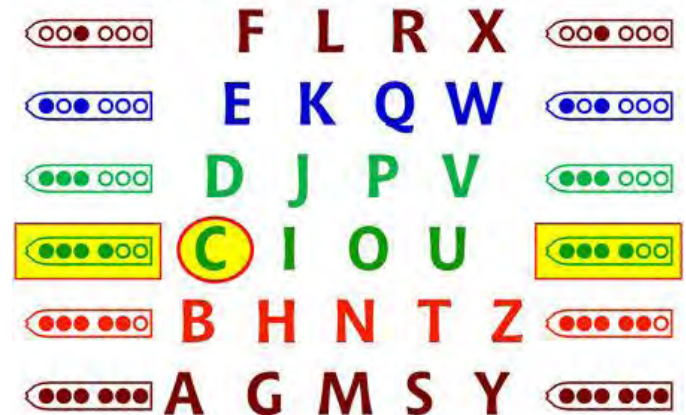


Continuing with “Clint Goss”, I would follow this path through the chart:

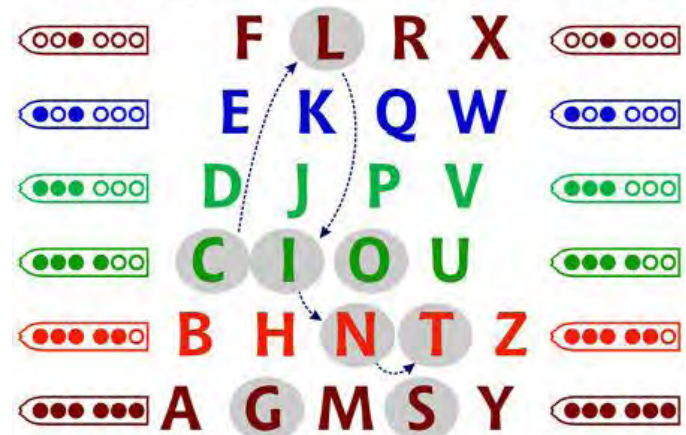
If we want an alphabet song chart that maps numeric characters onto the pentatonic minor scale, we have some choices. What I've done in my version is to use the degrees

of the scale from music theory – a method that many people use to notate their music.

Alphabet Songs – Pentatonic Minor Scale - Latin Alphabet



Alphabet Songs – Pentatonic Minor Scale - Latin Alphabet



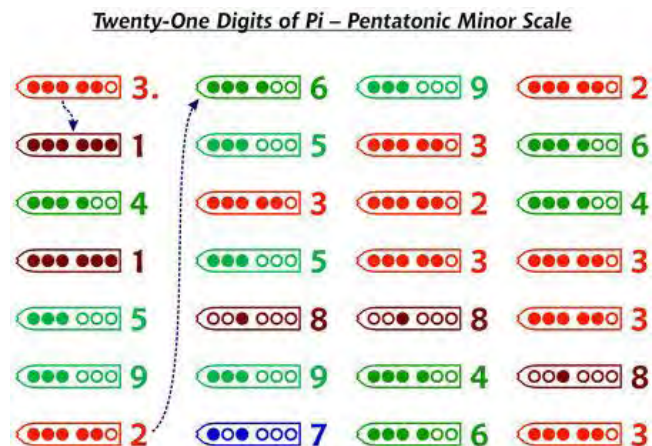
However, since we only use six pitches in the pentatonic minor scale, that leaves the digits 0, 2, 6, and 9 with no corresponding finger patterns. I give two choices in the chart below: copying four of the other digits or using some unusual notes outside of the pentatonic minor scale for the digits 2, 6, and 9.

Here is my version of the chart:



This lets you score alphabet songs based on numbers. Here are the first 28 digits of π – 3.141592653589793238462643383 – in a pentatonic minor scale.

Play the melody down each column starting with the leftmost column:



Other Scales

One of the most beautiful and easiest scales to use for alphabet songs is the Bugle Scale. However, since most players are initially taught the pentatonic minor scale, I usually don't start with this scale:



Here are three more interesting scales to try:



Other Alphabets

If you are really intent on playing world music, you might try playing alphabet songs based on other languages. Charts based on Cyrillic, Katakana, Hebrew, Arabic, Georgian, Greek, and Cherokee are available on Flutopedia.com.

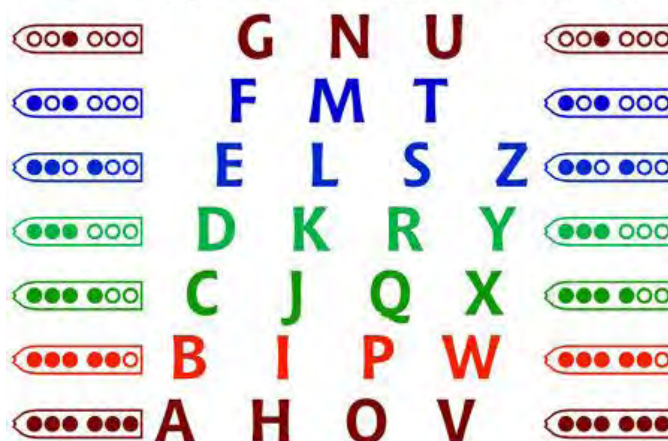
Alphabet Songs – Pentatonic Minor Scale - Cyrillic Alphabet



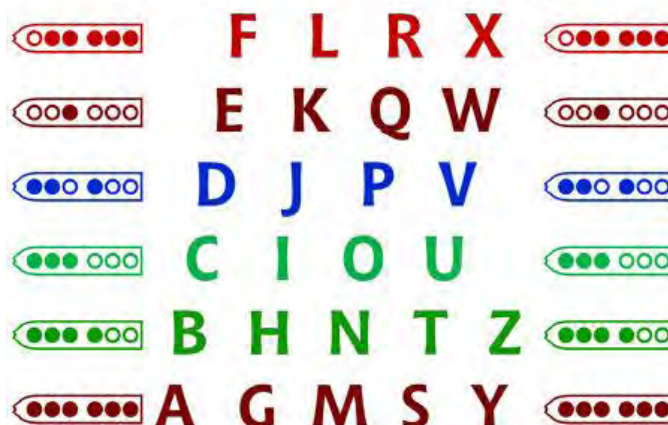
Printing Alphabet Charts

If you would like to use alphabet songs in your flute circle or presentations, you can print out full-page versions of all of these charts. Visiting Flutopedia.com and searching for “Alphabet Songs” will take you to a page that has all these charts available for printing.

Alphabet Songs – Hexatonic Minor Scale - Latin Alphabet



Alphabet Songs – Miyako-Bushi Scale - Latin Alphabet



The Heavenly Rut

All your flute playing sounds the same, the wandering melodies don't take you anywhere, and you're dreaming of new musical forms, styles, and horizons. You're in a “rut” ... but we like to call it the “Heavenly Rut”. Wherever you think you are stuck, the music that comes out is probably just this side of heaven.

This chapter has a list of ideas we have used to help people build on their established flute playing and overall musicality, but expand into music that has a different sound.

A / B / A

Sometimes, people are looking to add a bit of structure to their songs. One of the most direct ways to add structure is to intentionally craft a song in the **A/B/A** form. This is basically a song where the beginning and end are noticeably similar,



and the **“B”** section is “something different”.

The **A/B/A** form is very prevalent in most genres of music. Maybe it is because the repetition of the **“A”** section takes listeners back to a familiar motif. Or maybe it is because **A/B/A** echoes the pervasive “journey” storyline: starting from home, going to a faraway place, and ending back home.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, April 2014, together with content from Flutopedia.

Here are some straightforward ways to craft “something different” in the **“B”** section:

- Change the melody.
- Change the rhythm. This might be using a different rhythm in the **“B”** section, or it could even be to simply play non-rhythmically in the A section and to use a rhythm in the B section.
- Change tempo.
- Change dynamics. You could do a loud / soft / loud version of **A/B/A**.
- Change the pitch range. You could play the **A** section on the lower notes, then move to the higher notes for the **B** section.
- Change articulation. Contrast playing all the notes connected with playing slightly disconnected notes with tonguing or even very short notes.
- Change emotion. Pick two different emotions and intentionally move between them in your sections.

Begin in a New Place

Most melodies and songs have one note that provides the “tonic” or “tonal center” for the melody. It is often the note on which the song begins and ends.

Very often, the tonal center for Native Flute music is the lowest (all holes closed) note on the flute. It is certainly a gorgeous note, but by no means the only starting point!

To add variety, try starting and ending your songs on a different note. Try to center the

melody on that note: starting on the new note, returning to it at key points, and ending the melody on the new note.

Every note on the flute can serve as a tonal center – many work like crazy, others are workable, none are unmusical. You might spend a full week dedicated to songs with a single tonal center – getting to know it like a new friend, and finding out how all the other notes relate to that new tonal center.

You will find that using particular notes as a new tonal center dramatically changes the feel of your songs, and they seem to come from a new culture. Simply changing your tonal center to the first note up from the bottom note ( or ) will impart a major/Western feel to the music.

Come from Rhythm

Many songwriters say that the best way to find a new song is to start from a new rhythm.

Put on a rhythm CD or track, get the rhythm in your body (maybe even for five minutes before you start playing) and start jamming. Some of the more complex rhythms can word wonders.

- Stephen DeRuby has a rhythm CD
- Glen Velez “*Rhythm of the Chakras*” has some incredible rhythms.
- You can also download an array of backing tracks (search for the rhythm-only tracks) on the Flute Haven Recording Kiosk site at

http://www.flutehaven.com/recording_kiosk.htm.

To really expand your rhythmic repertoire, try one of the odd meters such as $\frac{5}{4}$.

Try a New Scale

Pick one of the Exotic Scales on Flutopedia at

http://www.Flutopedia.com/scale_index.htm.

- Start by practicing the scale up and down.
- Then progress to doing a woven scale (there is a demonstration of that on each of the scale pages on Flutopedia).
- Then experiment with playing some scale songs (see **The Scale Song** chapter on page 29, or see the on-line version on Flutopedia at http://Flutopedia.com/from_scales_to_songs.htm).

Finally, try some free improvisations in the new scale and see where it leads. You could spend a few weeks in the new scale to really get comfortable with improvisation with that new set of notes.

Play with a New Instrument

Explore playing with a guitar, piano, dulcimer, or any type of percussionist – especially ethnic percussionists. You could take your flute (preferably a high-pitched instrument) to a community drum circle. You could try going on-line to one of the live jam services (which I hesitate to name

because they seem to come and go frequently).

Play to the Clock

For me, this was the best exercise to help me play structured songs.

The exercise is to improvise a composition that fits exactly in a one-minute timeframe. It must have a beginning, a middle section, and an ending. The goal is to take the listener on a (short) journey. You can do this in front of a big clock with a sweep second hand – starting and ending on the “12”. Try to bring it in and land it at exactly one minute.

In the words of W. A. Mathieu:

We live a lifetime in each one-minute song, and then we get to do it again and again and again ...

Blues Form

The 12-bar Blues form is very familiar to most Western listeners. Here is an approach to structuring a song in this form:

Find a motif that you like that begins and ends on the lowest note:  or . Try for something about 10 or 15 seconds long. Play it until you are very comfortable with the motif. I'll call this the “root motif”.

Then follow this outline:

- Play the root motif.
- Repeat the root motif.

- Play a similar motif that begins and ends two notes up ... on the  or  note. Try to make it the same length and in the same style as your root motif.
- Repeat the root motif.
- Play a motif that starts on  or , and make it **half** the length of the root motif.
- Play a motif that starts on  or , and is **half** the length of the root motif.
- Play the **first half** of the root motif.
- In place of the second half of the root motif, blues players often “go wild”. They may play something entirely different or even stop playing.

Cycle back to the start of this sequence, and you just might get the sense that you're following a song form you've heard many, many times.

Vanishing Wonderment

We live in the *Era of Vanishing Wonderment*. I came across this phrase today, and it got me thinking ...

We used to wonder. As children.

Our distant ancestors wondered.
Cultures we call “primitive” have lots of wonder.

Wonder of the Sky, of the Earth, of Life, of the Past, the Future, of Time itself. But, most of all, we wondered about Ourselves – about our own ability to imagine, to create, and then manifest.

How wonderful.

Wondering about Something means that the Something has Worth. Wonderful things have Worth. Worthless things are not wondered about.

When we stop wondering about Ourselves – about our own ability to imagine, create, and manifest – We become worthless.

Every day, every one of us does creative, amazing, wonderful things. And then we throw them away.



“Oh, that was nothing.”

“It wasn’t really so good.”

“I’m really not that good.”

“I’ll never be that good.”

“I don’t have what it takes.”

“It’s too late.”

“I’m too old.”

We throw away our wonderful creations, and ourselves with them.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera’s Flute Newsletter*, March 2018.

Pick up a flute. Breathe into it. Create a thing of wonder. A thing of creative beauty whose resonance touches the hearts of all it reaches. Then revel in that Thing of Wonder – that You created.

And then ... **Be** that wonderful thing. Own it. Live it.

Maybe that's what Rūmī meant when he wrote: "*Be your Note.*"

I didn't invent these ideas. I learned them from my teachers – by osmosis, by living in their sphere, from the incredibly wonderful things they created, and from their own wonderment. They found wonder in My creations ... long before I did.

So I made the conscious decision to adopt one very simple mental practice.

I say to myself, at the end of everything I play, one simple word: "**Wow**"

— Clint Goss, February 3, 2018

Illustration by Kate Greenway (1846–1901), engraved by Edmund Evans (1826–1905), from Robert Browning, *The Pied Piper of Hamelin*, Frederick Warne and Company, 1888.



Right in Tune, Revisited

After you've played solo flute for a bit, you might want to try your hand at playing with other instruments. If the other instrument has pitched sounds (such as a guitar or a piano), one of the things you will likely want to do before you start playing together is to get your flute in tune with that instrument.

Notice I said, “*get your flute in tune*”. There are some players who think it’s the sole responsibility of the flute maker to get the flute in tune, but it’s really a cooperative effort between the flute maker and the flute player. The maker has tuned the flute with certain goals – firstly to get the flute in tune with itself and to be in tune with other instruments **under certain conditions** (primarily temperature and breath pressure). Chances are, when you play, you are under different conditions and you won’t be quite in tune.

From the player's perspective, the easiest thing to do is let the flute warm up by playing it for two or three minutes (or breathing a few times into the finger holes) and then **bring the flute into tune with**



the pitch of the other instrument by using breath pressure. The more breath pressure you provide, the sharper the pitch of the flute gets (it also gets louder). As you reduce breath pressure, the flatter the pitch gets (it also gets softer).

Time to Play

OK, enough of the “head space” explanation. Here's the fun part ... this is a wonderful practice and will really prepare you for quickly hearing the sound of another instrument and bringing your flute up to pitch.

This chapter was written by Clint Goss. Similar articles appeared in *Clint & Vera’s Flute Newsletter*, December 2013 and January 2015, together with content from Flutopedia.

- Pick up your favorite flute (one where you know the “key” of the flute) and ...
- Head over to the *Flutopedia Reference Drones* page at the address:

http://www.Flutopedia.com/reference_drones.htm

(optionally, you can go to www.Flutopedia.com and enter the text “Reference Drones” in the search box)

This page has recordings of “drone” sounds. They are all about a minute long and have an announcement of what note they are and how they are tuned. The audio players in the green column are “on pitch” and that's a good place to start:

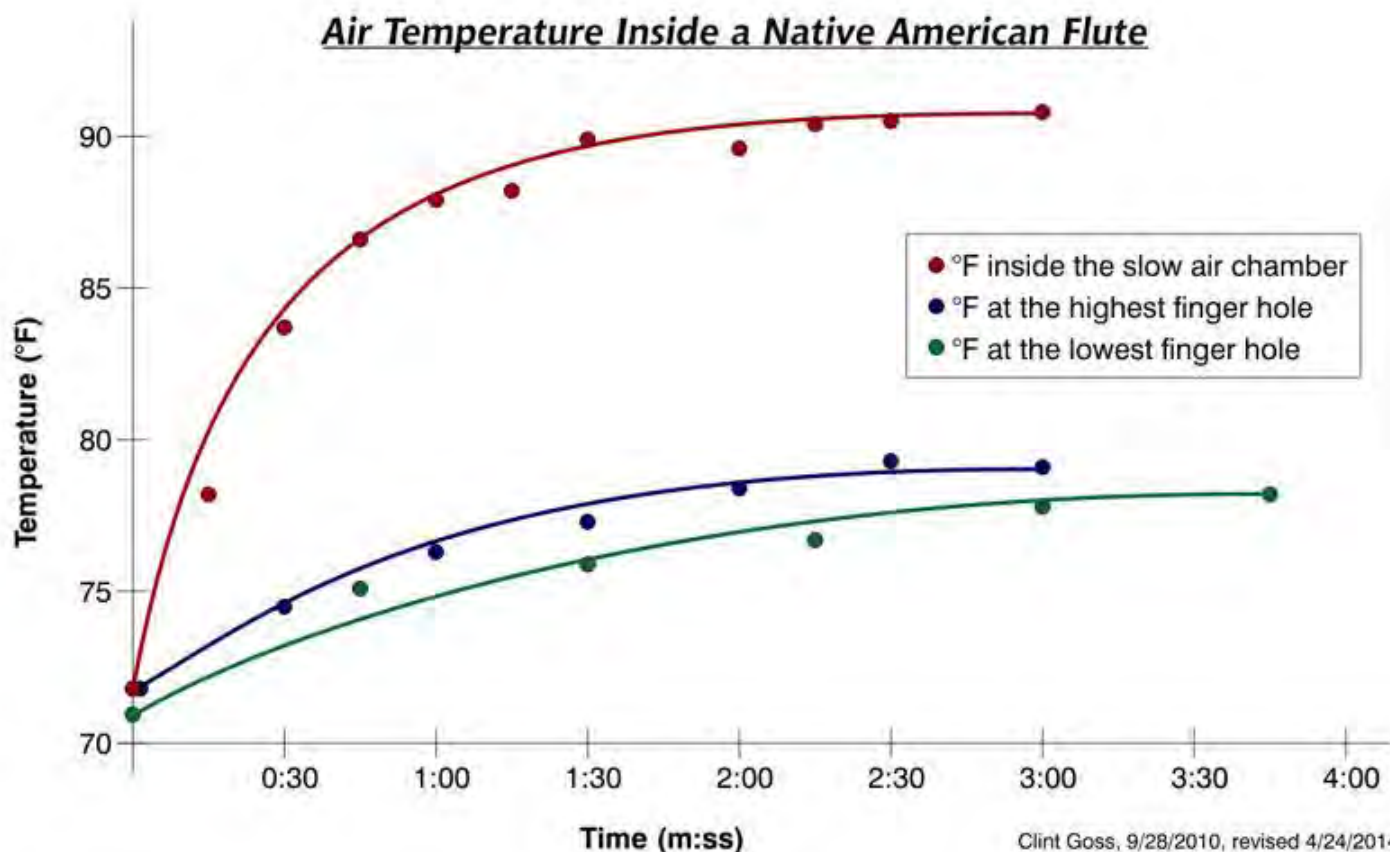
- Choose the note (row) that matches the key of your flute.
- Click the Play button on the green player.

On your flute, play long tones on the bottom note. Experiment with how much breath pressure is needed to be exactly consonant (in tune) with the drone. Get comfortable with bringing your flute from very flat, through “in tune”, to very sharp in relation to the drone sound.

The Sound of Consonance

How do you know when you are exactly consonant?

When two pitches are at slightly different frequencies, they set up a oscillation that our ears hear as a ***“wah wah wah ...”***



variation in the timbre of the sound. To hear this oscillation, try playing two reference drones at the same time (you can click on more than one audio player on the *Flutopedia Reference Drones* page).

Click on two players that have pitches which are very close together, such as the in-tune C and the slightly sharper C + 25 cents. Can you hear the oscillation? Now try C and C + 50 cents. This produces an oscillation of a different, faster speed.

When you bring your flute into perfect consonance with the drone, you can hear that oscillation. The speed of the “**wah wah wah ...**” starts out fast when you are far from the pitch, slows down as you get closer to the pitch of the drone, and ceases when you are right on the drone pitch.

One thing you may find is that the breath pressure needed to get a flute in tune with a drone sound makes the flute louder or softer than you'd like. If you are playing flat relative to a crystal bowl at a meditation session, breathing harder into the flute will just make you too loud for the situation.

Here are some suggestions – taken from the *Frequently Asked Questions* page (Flutopedia.com/faq.htm) on Flutopedia:

As you move the block toward the foot end of the flute, the flute typically gets flatter. Moving the block toward the head end typically makes the flute sharper. However, realize that the effect is more pronounced on the higher notes of the instrument (for example:  and 



compared with the lower notes (for example:  and ). Moving the block also affects the timbre of the instrument and the tendency to overblow.

The Effect of Temperature

As the temperature inside the sound chamber rises, the flute tends to get **sharper**. Lower temperatures correspond to flatter pitches. Several factors affect the temperature inside the sound chamber, including the ambient (room) temperature and the tendency for the air in the sound chamber to get warmer as you play for a while. The chart below shows readings I took with a small thermometer inside several places inside a flute. It shows a

substantial increase in the temperature inside the slow air chamber of about 18°F over the first 90 seconds. However, the rise in air temperature inside the sound chamber was slower and more modest – about 7°F over the first 3 minutes of continuous playing, which would amount to a rise in pitch of about 12 cents.

Finally, there have been a lot of discussions and confusion about the effects of humidity and altitude.

Humidity has a **very** small effect on tuning. At 72°F, there is only a difference of 7 cents between the minimum of 0% relative humidity and the maximum of 100% relative humidity.

Altitude, in itself, has virtually no effect on tuning. The confusion was caused because temperature **tends** to change with altitude, but simply changing altitude does not affect temperature directly.

See the *Frequently Asked Questions* page (Flutopedia.com/faq.htm) on Flutopedia for a discussion of why altitude does not affect tuning.

Swapping Blocks

In rare cases it might be possible to swap the blocks on two flutes and change the tuning. This is generally only possible between blocks that have a flat bottom. Here are some general guidelines:

- Changing from a block with a flat, back-sloping face such as the upper block in the picture to a block with a flat face that is

more vertical or forward-sloping will typically lower the overall pitch of the flute (make it flatter).

- Changing from a block with a flat, forward-sloping face such as the lower block in the picture to a block with a flat face that is more vertical or back-sloping will typically raise the overall pitch of the flute (make it sharper).
- Changing from a block with a flat face to a block that has wings will (with other things being equal) typically lower the overall pitch of the flute (make it flatter).
- Changing from a block with wings to one with a flat face will (with other things being equal) typically raise the overall pitch of the flute (make it sharper).

More Uses for Reference Drones

Below the grid of recordings on the *Flutopedia Reference Drones* page, there are a lot of suggestions for using the reference drones.

Explore things like playing your flute with the bottom three fingers open and top three closed. Can you bring this in tune with the drone note? ... A bit more challenging.

Bringing your flute in tune with the pitches around you is one of those basic skills that improves very quickly. If you try just a few minutes a day for a week, you'll probably find you can very quickly “zoom” your flute into consonant tune with another sound using your breath pressure.

Pitch Shifting Background Tracks

I'm trapped in a corner. I'm sitting in a Yoga session, playing my flutes. In that setting, a soft background track to support the flute really makes a difference, and the sound system at the Yoga studio is great. So, I plug my laptop in and put on a sparse, drone-like background and play a low flute that should be consonant. And what comes out? ...

Complete dissonance.

The yoga instructor's eyes go up and my flute goes silent.

Wrong backing track? No.

Wrong key flutes? No.

The problem is that the volume I need to play at for that situation is quite low. So ... my flute is very flat compared to the background track.

The next yoga session is in two days, and I'm totally focused on fixing the problem. I could record some new background tracks that are 20–30 cents flat, but that would mean my entire database of music (60,000+ tracks!) would be off-limits. And what if I'm 50 cents or 80 cents flat? Then I stumbled across a simple solution:

An audio player that has a pitch shift function!

Two days later I saunter back in, plug in my laptop with its new software, and quietly soar over all my favorite backing track set to anywhere from 20 to 60 cents flat. I find that I can even adjust the pitch while I'm playing: I can play the upper notes on the

flute with one hand and adjust the player's pitch-shift setting with the other hand.

The application I'm using is *Best Practice version 1.03*. It is freely available, open source, and seems to have no commercial component. I downloaded the latest version from:

<http://SourceForge.net/projects/bestpractice/>

With the “anti-alias” option checked, I can pitch shift up to two semitones without problems and even use a different key flute if appropriate.

Best Practice works well for me, but it only runs on a PC. I am hoping to get recommendations for audio player applications that run on different environments, specifically, Apple products from iPhones and iPads through laptops. If you happen to know of (or locate) an application for other environments, I would love to hear your recommendation. I think it would need to be:

- Freely available;
- Non-commercial in nature;
- Work on MP3 and WAV/AIFF files and, optionally, on some database of music (such as an iTunes database).

If you know of (and have tested) other pitch-shifting audio player applications that meet these criteria, please email me and I'll spread the word.

Back to Back

We always stress that making a connection with another musician when you are playing duets or trios or quartets is very important. So why are the two musicians at the right – Deb Almy and Pam Hackworth-Dickey – playing back-to-back?

It's part of a technique that was developed by Rona Yellowrobe. You can use it as an exercise to emphasize the non-visual senses, put it to use in performance, or set it up as an activity in your next flute circle.

As described to me by Deb Almy, two players stand back-to-back with their backs touching as much as possible. Of course, it's best if the two players are about the same size and are “comfortable” with each other.

One player starts and the other comes in. You might want to do it with eyes closed to really emphasize the listening and physical connection to your partner's music.

The goal is to get players out of their head and make this a “play from the heart” exercise based, as much as possible, on sensory input. Rather than thinking about song forms and structures, trying to



strategize about “what can I do next”, it's best to simply respond to each other's movements and sounds.

There is often a question of “who is leading”, but I've found that this quickly fades away to the point where neither player can tell who has the lead. As Deb says: “*If this is truly working, you will feel when your partner takes a breath and, if you*

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, August 2014.

believe in this sort of thing as I do, you'll begin to play off of each other's energy."

Playing Your Heartbeat

On another topic, I had a very interesting experience during a medical test I had to take last week. They hooked me up to a heart monitor ... **Beep Beep Beep** ... but unlike most medical tests I was standing up. Of course, for a musician the fairly steady, 70ish beats-per-minute sound invites music-making!

When they left for a few minutes to set up the test, I began to improvise over the rhythm: vocal sounds, hand percussion, body beats, foot tapping. Must have looked pretty comical since I was in one of those "open air" hospital gowns and had wires coming out on all sides.

Aside from it being a whole lot of fun playing to your own heartbeat, an interesting thing happened: my heart rate went down. Now that is something we've seen during flute playing, but not something I would expect when making the physical motions of body percussion.

Love to hear if anyone else has had an experience such as this ...

Active Listening

Music listening is part of our daily existence, part of our culture. It is often said that passive music listening is the “soundtrack of our lives”.

For those of us who have allowed our musicianship to wake up, listening is one of the most useful tools we have. However, rather than just letting the sounds of music osmose passively into our brains, it can be extremely valuable to convert our habitually passive music listening into an occasional active listening experience.

An excellent example of how you might create an active listening experience, either for yourself or for a group of players, is a lesson plan developed by Patricia Shehan Campbell that appeared in 1994. It was developed in response to the need by music teachers to increasingly incorporate music that originates from outside the Western European music tradition:

[CAMPBELL-PS 1994] Patricia Shehan Campbell and David P. McAllester (1916-2006). “David P. McAllester on Navajo Music”, *Music Educators Journal*, Volume



81, Number 1, published by Sage Publications for MENC: The National Association for Music Education, July 1994, pages 17–23. Publication 3398792 on JSTOR (subscription access).

This chapter is partially based on the ideas from that lesson plan, augmented with our own experience facilitating active listening experiences.

Selecting the Music

Your first job is a fun one (of course, they're all fun): Select the ideal music for an Active Listening session.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, September 2014.

And, to be clear, the *Active Listening* CD cover I composed above is not a real production CD! It's a “virtual” album that you compose of your favorite music that you think encourages the kind of conscious listening experience that will be most helpful.

You can select tracks that are extremely sparse and clear in their music. Solo Native flute tends to be ideal for this, or flute tracks that just have a simple drone or heartbeat rhythm accompaniment.

Another approach is to compose a playlist based on a theme – in workshops focused on developing vibrato, we have a playlist that demonstrates the kind of vibrato that female singers have used over the last seven decades. The short excerpts of their singing clearly demonstrate how vibrato has slowed down over the years, and how singers have begun to bring in vibrato gradually rather than at the beginning of the note.

Background

It sometimes helps to know the back-story or motivation behind a piece of music.

For example, the track *Origins* on the *Cycles* album by R. Carlos Nakai was created for a multimedia presentation at the Heard Museum in Phoenix. Nakai's intention was to portray the sound experiences he felt in the open expanses of the Southwest and Northern Plains. He describes his inspiration this way: “My clan, Naashteezhi dine-e Taachiinii, allows me to be one of the people.” The piece is his musical reflection

on his participation as part of the extended family of the Navajo people.

Environment

For an active listening session, it helps to have a good listening environment. While technology has provided us with access to more music, in more places, on smaller devices, and at less cost, the actual auditory experience has often suffered. Compressed digital files, inexpensive ear-buds, pervasive background noise, and frequent interruptions often frustrate attempts at active listening.

So, wait till you have reasonable control of your listening environment and set aside the time to treat yourself to a true auditory experience. You don't need to go overboard in the audiophile direction – just try to get a CD-quality source or an MP3 with minimal compression (192Kbps or better), reduce the background noise as much as practical, and use reasonably high-quality speakers or headphones.

Listening

When listening, it can help to actively engage the mind with some questions or exercises. Different activation techniques work with different listeners, so you can use a range of questions or exercises to promote active listening.

Here are some things you might try to listen to the musical aspect of the recording:

- Can you follow the rise or fall of the melody? Try drawing, painting, dancing,

or conducting the rise and fall in the melody.

- Can you identify what ornaments – grace notes, trills, pops, mordents, or turns – are used to dress up the melody?
- Experienced musicians and listeners might find it very easy to follow the melody, so ask them to try to identify the intervals used in ornaments. This can be a very challenging exercise.
- Can you identify the phrases played within a single breath? Where is the performer breathing? Are they taking hidden gulps or sips of air at unusual places?
- Can you identify the various instruments in the recording?
- Listen for the use of vibrato and match the movement of an open, outstretched palm to the speed of the vibrato.
- Conduct, draw, paint, or dance the dynamics of the music – how loud or soft it gets. Are there sudden changes in dynamics during ornaments?
- Can you identify the over-arching structure of the song? Many songs use a structure of A-B-A or alternating verse and chorus.
- Is the song in a duple meter (such as 1-2-1-2 ... or 1-2-3-4 ...), or a treble meter (1-2-3-1-2-3 ...)?
- Is the song in a major key (bright, like most Western European music), a minor key, or some other unusual key?
- Does the music change key or change between major and minor?

- Is the song completely consonant, or does it use dissonance at any point?

Performance and Recording

- Was the song composed, improvised, or some combination?
- How was the song recorded? Live? In a studio?
- Are the performers playing together or were different tracks layered onto the music at different times?
- Is the tempo “perfect” (e.g. done to a “click track”), slightly loose (as in a live performance), or completely free with large changes in tempo?
- What effects are being added to the sounds of the instruments?



Reflection

- Is the song familiar? Does it sound like another song I know?
- What is the mood of the music? Is the performer trying to convey an emotion? Does that emotion change throughout the piece?
- How does the music make me feel?
- Does the music trigger any memories?
- Are there any smells (or smell-memories) that are evoked by the music?

might structure activities to heighten listening.

Voice

Here are some activities you might try with your voice:

- Can you match your voice to the melody? Can you hum or sing it?
- Can you follow the melody with your voice an octave higher or lower?
- Can you sing other harmonies against the melody?
- Can you hold a single drone note with your voice against the melodic line?

Deep Listening

These questions and activities are all designed to help us create a deeper connection with recorded music. Going beyond using recorded music, there are many other activities and approaches we can use to create deep listening experiences in flute gatherings.

If you are facilitating workshop session or flute circles, see the **Deep Listening** chapter on page 249. It has a discussion of how you

Playing (from the Heart) Over Changes

Native flute players often like to hang out in one key. We might even be happy in one chord for a song, or a day, or even our whole playing career. G minor flute ... G minor chord, singing our heart song through our flute, and the music is sublime.

We share this one-chord preference with a lot of other music genres and world music cultures – trance music, Kirtan singing, and many forms of East Indian music – many of which seem to focus on that sublime aspect.

At the other end of the spectrum are genres such as Bebop that are constantly, almost frenetically, moving through chord changes. They zig, zag, and zing through major, minor, seventh, diminished, suspended, and augmented chord progressions, dazzling our senses into harmonic ecstasy.

Most of our culture's music lies somewhere in between: moderately paced and (after a verse and chorus) predictable chord changes. The songwriter's mantra: “Three Chords and the Truth” has been at the center of many of our culture's most popular music.

When a Native flute player first encounters an accompanist – typically a guitar or keyboard player or a background track – we are often at a loss for how to handle playing over chord changes. From our listening experience we understand that melody somehow “tracks” those changes in harmony in a kind of symbiotic harmony-dance. But without any experience moving between chords on the flute, we have no idea how to handle “playing over changes”.

This chapter describes a very simple technique to achieve this symbiosis in harmony. It extends the idea of “playing from the heart” and “one-breath solos” (see page 23) to include chord changes, while avoiding the head-space music theory and charts that typically crop up in this area.

The next **History** section describes how this technique developed. Feel free to skip it and go right to **The Technique** section that follows ...

History

I tried for about 10 years to facilitate “Playing over Changes” in flute workshops.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, March 2015.

Some sessions had moderate success. Most were abject disasters. Some of you reading this chapter were in those sessions, and I can almost see a smile on your face.

The general format was to work with a guitarist or keyboard player – Eric Miller, Dave Jorgensen, Adam Page, Peter Dubner, Ron Volkman, and many others – all outstanding accompanists and all very familiar with Native flutes. They would play a typical straightforward accompaniment chord progression and we would all try to identify (eyes closed) when each change in chord occurred. That typically worked well.

I would then proceed to derail the whole session by launching into music theory. The One, the Four, the Five, the Relative Major, the Major one step down from the Minor, the Circle of Fifths, and on and on and on down the Rabbit Hole. My early failures at verbal descriptions of music theory gave way to charts, tables, diagrams, slide shows, and finally videos. There was even a slide chart.

These also failed miserably.

Then came ***Flute Haven 2013***. We were near the end of yet another of these “going downhill” sessions. Amid the confused faces and head-scratching, long-timer participant Pat Kay (pictured above right at the closing of ***Flute Haven 2010***) asked:

Clint – how do YOU play over chord changes?



I was dumbfounded. Why hadn't I thought of this? I had played a concert the evening before – entirely improvised – and had never thought about music theory. But I also had never verbalized how I do improvise over chord changes ... so I just blurted out:

*“I play any note I feel like and,
if it sounds right, I hang out there.
If it doesn't sound right,
I move up or down one note.*

*Both notes – one note up or one note
down – seem to almost always work
harmonically.*

So it doesn't matter which way you go.

*And ... I've learned to use ornaments and
effects to make it sound like that's what I
had intended all along.”*

The group stared at me and someone asked “*That's all you do?*” I started to get a sinking feeling in my stomach until someone in the back said “*Cool!*”

And then ... they all did it. Everyone seemed to get it. First time – first shot – all the way around the room, playing over a guitar who

was now progressing through all kinds of wild chord changes. And it sounded great. We had come back to the home-place of this instrument – long tones, playing from the heart, ornaments, and listening.

The Technique

Here is a general outline for “Playing (from the Heart) Over Changes”. You can customize it for your own personal use, one-on-one teaching, or facilitated group sessions:

1. Listening Exercise: Identifying Chord Changes

You can do this with live or recorded music (such as the sample background tracks provided below). You can do this any time – even listening in your car. It's best to listen to music genres with occasional, clear chord changes such as most Country, Blues, 50's Rock, Western Pop, Acoustic Folk, and many others.

The exercise is simple: nod your head at each chord change. At first it is reactive – recognizing that a change in harmony has happened. Then it becomes predictive – nodding right on the downbeat of an expected chord change.

2. Rhythm

Tap your foot slowly. Nod your head on every fourth foot-tap (every fourth “beat”). You can count “**1 – 2 – 3 – 4 –**” to yourself, but this often isn't needed since we can feel a four-beat so easily.

3. Four-beat Long Tones

Play long tones with full breath (see the ***One Breath Solos*** chapter on page see page 23). Play the long tones while tapping your foot. Every four beats, change your note to another random note. You don't need to take a breath between notes. Play as many four-beat notes as you reasonably can in one breath.

4. One-beat + Three-beat Long Tones

Instead of holding the same note for all four beats, play your random note for only the first beat. Then, after the first beat, move either one note up or one note down, and hold that note for beats 2, 3, and 4.

5. Combinations

Combine four-beat long tones with One-beat + Three-beat long tones. You can start alternating and then work towards doing one or the other, randomly, almost without thought as to when you hold your initial note for four beats or move up or down after the first beat.

6. With Accompaniment

Now play over a simple accompaniment that is in the key of your flute. “Simple” usually means that it has few chord changes and they change regularly.

Background Tracks

Here are some example tracks. These were developed on an iPad in Garage Band (on headphones while on an Amtrak train!) and recorded on the Recording Kiosks (http://www.FluteHaven.com/recording_kiosk.htm) we now use at workshops. No

processing or cleanup was done (since our computers were down at the time), so they are a bit “raw” at the start and finish.

They are MP3 files, so you can either play them by clicking on the links, or using Save–As to download the tracks. All tracks are licensed as CC–BY (Creative Commons – Attribution), so you can use them for any purpose (even commercial) but you need to credit Clint Goss:

Playing (from the Heart) Over Changes ...

... in A Minor:

http://www.flutopedia.com/mp3/PHC_BackgroundAMinor_March2015.mp3

... in G Minor:

http://www.flutopedia.com/mp3/PHC_BackgroundGMinor_March2015.mp3

... in F# Minor:

http://www.flutopedia.com/mp3/PHC_BackgroundFsMinor_March2015.mp3

First, get coordinated with the rhythm. Then bring your flute up to tune with your breath pressure so that it is consonant (“in tune”) with the backing track. On some flutes, this might take substantial breath pressure, so you might need to play surprisingly loudly.

Now try the **Combinations** technique described above: Play a note and, if you like the combined sound, “hang out” there. If not, move up one note or down one note and “hang out” there.

At the beginning, “hanging out” can be just a long tone. With more experience, and especially with different music styles, you can play around with ornaments and even little melodies centered on the “hanging out” note.

Here is a track I did to demonstrate the technique. It's a bit rough since I was playing GarageBand and my flute at the same time and mixing it directly to the recording with no post-processing. The first 2 minutes are the “straight” technique and then I get a bit more experimental using some melody lines and ornamentation. By 3 minutes, it starts to feel (to me, at least) like a “real song”:

http://www.flutopedia.com/mp3/PHC_ClintDemoGMinor_March2015.mp3

With experience, you will find that you will start hearing where the harmony is going. You will also start to bring in ornaments and transitions that create a complimentary melody over the chords. It will begin to sound like “everything is as it should be” ... and all done with no sheet music, no music theory, and from the heart.

Alternate Scales

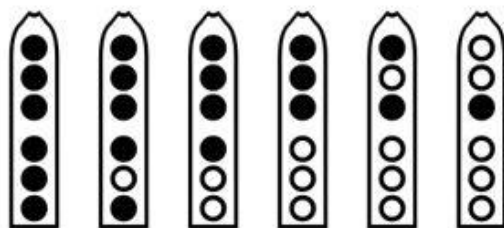
Most players learn one primary scale on their instruments. They then go off and work on creating melodies, improvising, playing from the heart, and generally expressing their creativity ... all within that one primary scale.

Other scales – “alternate” scales using different fingerings – tend to get a bad reputation. They can feel like you are taking a step backwards since the new fingerings do not feel natural. And simply the word “scale” tends to evoke images of music theory or memories of endless practice sessions running mind-numbing scale progressions to satisfy some childhood music teacher.

Over the years, I have come to appreciate the creative opportunities that alternate scales have to offer. They can be a huge benefit if you:

- feel that your playing has gotten into a rut,
- want to evoke images of a different world music culture,

- want to play a particular melody that is outside of the primary scale,
- need to play in a different key, but don't have that key of flute (you can actually play most flutes in more than one key of pentatonic minor),
- need to play in a mode, such as major, that is not part of the primary scale, or
- simply want to increase your creative possibilities on the instrument.



Getting Started

The first thing you might explore is the simple rule: “pick up your fingers in a different order”. This rule has the advantage of keeping alternate scales in the realm of a listening game.

Starting from , rather than picking up your ring finger for the next typical

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, October and November 2014.

finger (giving you ) , try picking up your middle finger for . After that, proceed up the scale in a normal order, which would give you the sequence:

You have a new scale! Now try a few slow runs up and down the scale to answer the most important question: Do I like it? If not, it's back to square one to find some other combinations of “pick up your fingers in a different order” that you like.

You could also try some other rules, like:

- “skip a note”,
- “add a closed finger below a finger you are opening”, and
- “add a note in the upper register”.

Learning the New Scale

Once you find a scale you like, it's time to learn the new finger pattern. This is where many players get sidetracked in their attempt at a new scale. Remember that it will take a little while for you to be comfortable in the new scale. You cannot expect to simply run it up and down a few times and expect to have learned the finger pattern. Remember how long it took you to become comfortable in the primary scale?

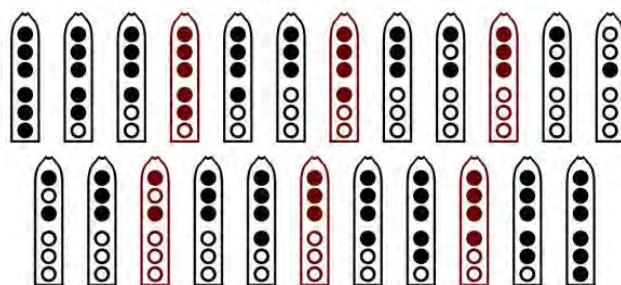
Here are a few techniques you can do to ingrain the new scale in your finger-memory:

- Run the scale repeatedly, from bottom to top and back down again.
- Try playing **Scale Songs** in the new scale (see page 29).

- Try a “woven scale” (see below).
- Try playing every other note on the way up, then the top note, then every other note on the way down. If the scale has an odd number of notes, you get to play all the notes in the scale in an unusual order.
- Now try working on leaps: sequences with large intervals between the notes. This is where I usually have problems ...

If you start making mistakes, rather than getting frustrated, take as a message that you have tried to proceed too fast. This is a

Woven Scale: Pentatonic Minor



learning experience, not a contest, so go back and try what you are doing twice as slowly and deliberately. Or you might have to try it ridiculously slowly and deliberately. But in the end, remember the old adage:

***“The slower you play it,
the faster you learn it”***

Woven Scales

Woven scales (also called “broken scales” or “scale ladders”) are a way of playing scales that involve changing directions rather than playing the scale in strict ascending or descending order. Woven scales make good finger dexterity exercises as well as

providing a basic melody that is more melodically interesting than a straight scale.

The formula for playing a woven scale is simple:

Two forward, One back.

Try starting from the bottom note of the scale, play the next two notes, then go back one note. Repeat this all the way up the scale. At the top of the scale, you might have to experiment a bit to figure out the best way to turn it around and proceed back down. The sequence might look like this (with the “one back” notes in red):

A Scale Catalog

Once you have experimented with finding your own alternate scales, you might like to pick a scale out of the scale catalog that I put together.

The complete Scale Catalog (all eight pages shown in this chapter plus a descriptive cover page) is available in a Scale Catalog PDF:

http://www.Flutopedia.com/pdf/ScaleCatalog_SixHole.pdf

It has typical fingerings for contemporary six-hole Native American flutes (sometimes called a “mode 1/4 flute”).

This list of 58 scales is meant to be a tool for exploration of scales from world music traditions. Most players of Native American flutes use a very small number of alternate scales, so please do not feel compelled to try to learn the full set of scales provided.

The remainder of this chapter describes the scales on each of the pages in the Scale Catalog.

Core Scales

The first scale that most people teach is the pentatonic minor scale. However, I've found that a great alternative is the Bugle Scale. It is also a great scale to teach as a first alternate scale – after experimenting with the “pick up your fingers in a different order” approach.

Note that the root of the Bugle Scale is not . If you improvise melodies in this scale, you will find yourself ending on  – the root of this scale.

The great thing about the Bugle Scale is that it is a great lead-in to playing one of the core songs in the Native flute's repertoire: Amazing Grace.

Note that all the other scales on this first page that I am calling “Core Scales” also have a root that is above the fundamental  note on the instrument.

Pentatonic Major can be a revelation for many novice and intermediate players, because it opens the door to playing in a major key. Simply keeping **the same notes as Pentatonic Minor**, but moving the root note of your playing (where you begin and end your phrases and melodies) changes the key to major.

3-Note and 4-Note Scales

These “sparse” scales follow the rule of dropping notes. They are typically easier to

learn than the other scales because they have relatively few notes.

Note the fingerings in red: they are notes in the upper register of some (but not all) Native American flutes. I've added them to the charts to make them available if your flute happens to be able to play those notes.

Exotic Pentatonic Scales

These are often the best scales to begin with if you are exploring new scales. They provide a “sparse” feel that evokes Asian cultures.

The notes in orange are not recommended – I've added them to the scale catalog simply to show that these notes are in the scale, but playing them can be extremely difficult on most flutes. However, their corresponding notes in the second register, in particular the note typically played with the fingering , can be excellent replacements.

Variants of Pentatonic Minor

These scales are all slight variations of the Pentatonic Minor scale. They differ by only one note from the core Pentatonic Minor scale.

It is fun to explore how making just a small change in a well-known scale can dramatically change the feel of the scale.

Expanded Scales

These scales increase the number of notes from the five notes of Pentatonic Minor. The seven scales on this page are among the most versatile, although they take the feel of melodies in a whole different direction from

the typical melodies played on this instrument.

Upper Major and High Major are two versions of the Diatonic Major scale. On these two scales, you can play many songs from the Western European tradition of music, especially those that stay within one octave (such as many hymns).

Diatonic Scales

This page shows fingerings for a full set of seven diatonic scales.

Each one starts on  and, if you can access three notes in the upper octave, gives you a full one octave in the scale.

Other Pentatonic Scales

And finally, the last two pages show an array of other 5-note scales from world cultures.

CORE SCALES FOR NATIVE AMERICAN FLUTES

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Bugle Scale						Taps		
Pentatonic Minor							Zuni Sunrise	
Pentatonic Major								
Pentatonic Celtic								
Mode Four Pentatonic Minor								
Mode Four Hexatonic Minor							Summertime Greensleeves *	
Chromatic								All the notes - not usually used in songs.

Root note of the scale

Orange: half-hole fingerings (Avoid!)

Notes above the octave

3-NOTE AND 4-NOTE SCALES FOR NATIVE AMERICAN FLUTES

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

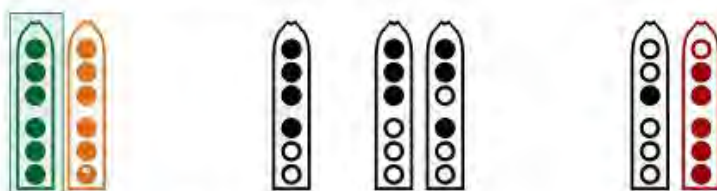
Ute Tritonic						
Sansagari						
Major Triad						
Upper Minor Tetratonic						Pentatonic Minor with no minor third
Bi Yu						Pentatonic Minor with no perfect fourth
Minor Tetratonic						Pentatonic Minor with no perfect fifth
Lower Minor Tetratonic						Pentatonic Minor with no minor seventh
Root note of the scale	Notes above the octave					

EXOTIC PENTATONIC SCALES FOR NATIVE AMERICAN FLUTES

Typical fingerings for contemporary Native American flutes

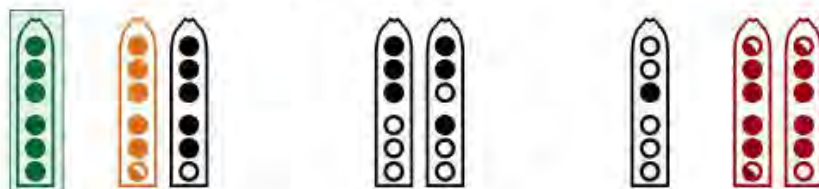
Developed by Clint Goss

Miyako-Bushi



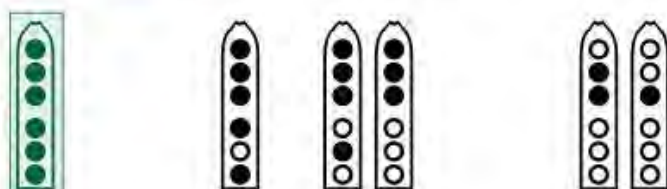
Rotation of Hirajōshi

Hirajōshi 1

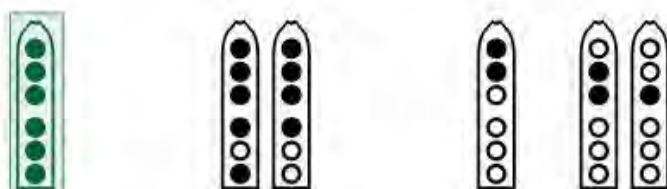


AKA: "Ake Bono"
Sakura

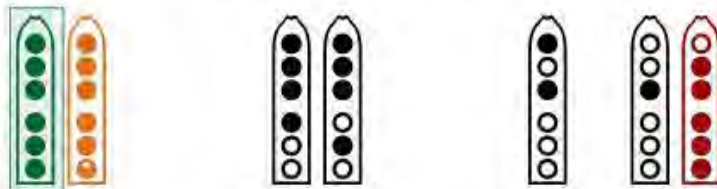
Hirajōshi 2



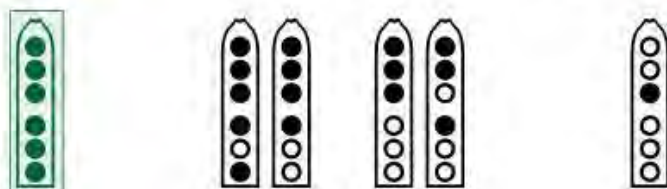
Hirajōshi 3



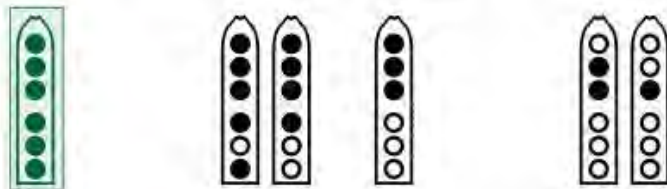
Iwato



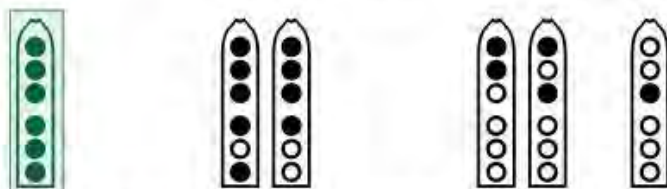
Zilaf



Ryukyu



Khamaji
Durga



VARIANTS OF PENTATONIC MINOR

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Pentatonic Minor							Zuni Sunrise
Mixolydian Pentatonic							
Priya							
Varamu							
Kokil Pancham							
Northern							Scale notes and name suggested by Ash Dargan
Madhuran-jani							

Root note of the scale

Notes above the octave

** Indicates the note that differs from Pentatonic Minor

EXPANDED SCALES FOR NATIVE AMERICAN FLUTES

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Upper Major									Oh Tannenbaum Amazing Grace (lower) Simple Gifts Kayowajineh
High Major									Oh Come All Ye Faithful Amazing Grace (upper)
Blues Six-Note									
Blues Seven-Note									
Spanish Gypsy									Streets of Cairo (AKA: The Snake Charmer Song)
Byzantine									
Neveseri									Greek folk music

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Scale	Diagram	Songs
Diatonic Major		Joy to the World Over the Rainbow The First Noel Shenandoah Colors of the Wind
Dorian		Scarborough Fair Eleanor Rigby
Phrygian		
Lydian		
Mixolydian		
Aeolian		
Locrian		

Root note of the scale

Orange: half-hole fingerings (Avoid!)

Notes above the octave

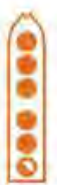
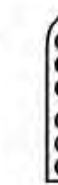
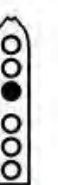
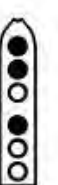
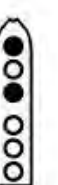
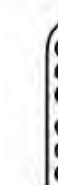
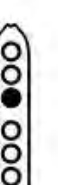
Page F1 — Visit www.Flutopedia.com for more Native American Flute resources

Updated April 3, 2016

DIATONIC SCALES FOR NATIVE AMERICAN FLUTES ROOTED ON

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

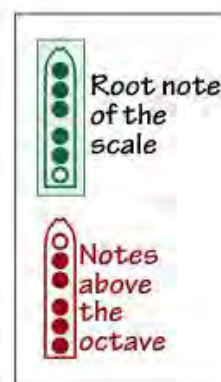
Diatonic Major								
Dorian								
Phrygian								
Lydian								
Mixolydian								
Aeolian								
Locrian								
	 Root note of the scale	 Orange: half-hole fingerings (Avoid!)	 Notes above the octave					

OTHER PENTATONIC SCALES FOR NATIVE AMERICAN FLUTE

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

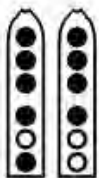
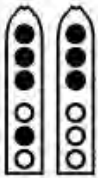
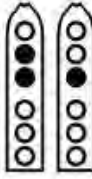
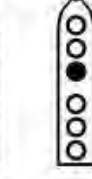
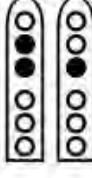
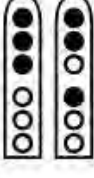
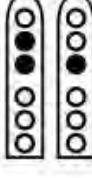
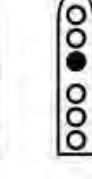
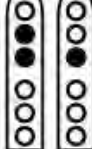
Mohanangi						
Jayakauns						
Kiravani						
Marga Hindola						
Multani						
Chin						
Varini						
Mand						

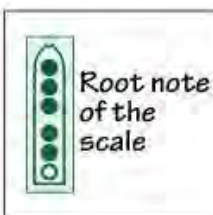


OTHER PENTATONIC SCALES FOR NATIVE AMERICAN FLUTE

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Bacovia					
Dhavalashri					
Hindol					
Valaji					
Mamata					
Devaranji					
Kuntvarali					
Purukutika					



A Scale Codex

The prior chapter I provided a list of all the scales I could find on the Native American flute (there were 58!) In an interesting aside, the very next melody I improvised after sending out that newsletter used a scale not on that list (!!)

Amazing what scales this instrument holds!

After sending that list out and distributing it at our workshops, we've gotten a number of requests for more specific information on each scale: what are the intervals, what about written tablature, what are the notes on each key of flute, and how do they relate to chords and harmony.

So, I've cooked up the idea of a "Scale Codex". Each page shows a single scale with lots of detail.

The complete Scale Codex is available in a Scale Codex PDF:

www.flutopedia.com/pdf/ScaleCodex.pdf

It has typical fingerings for contemporary six-hole Native American flutes (sometimes called a "mode 1/4 flute"). This comprehensive info about each scale is

meant to be a tool for exploration of scales from world music traditions.

The remainder of this chapter describes the elements on each page of the Scale Codex, using the Pentatonic Minor scale as an example.

Pentatonic Minor

The image at the right shows the first page of the Scale Codex – for the Pentatonic Minor scale, typically considered the primary scale on most Native American flutes.

The top of the page shows the notes for the scale in Nakai tablature – the system used for most sheet music for these instruments. Below each note are the finger diagrams for the most typical fingering for each note. Note: Each flute is unique. Fingerings needed to get any particular pitch vary, sometimes dramatically, from flute to flute. While the fingerings for the Pentatonic Minor scale are fairly standardized, most of the other scales have notes that call for a wide variety of fingerings across the range of flutes.

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, December 2014.

Below the fingerings are the intervals (in Western classical music theory terms) from the root note of the scale.

One of the best ways to learn a scale is to sing it. The Scale Codex uses the vocables that are used in two common systems for “note singing”: The Western Solfege system and the East Indian Sargam system.

Next comes twelve rows that show the notes of the scale on each of the twelve keys of flutes. The key of flute is always the first column. However, note that the root note of many scales is not the lowest note on the instrument!

Below the notes, each Scale Codex page has the intervals (number of semitones) between each note in the scale, and the cumulative number of semitones from the root note of the scale.

The “Perfect Ratio” row gives the ratio of the frequencies in relation to the root note. These frequencies are very close to (but not exactly) the tunings that we use in the Western classical music tradition – typically called “Equal Temperament”.

And finally, the bottom row shows the intervals as they are known in the Jazz world.

PENTATONIC MINOR SCALE

Six-hole flutes — Pentatonic Minor Tuning

Developed by Clint Goss



Common fingerings for most Native flutes



Interval	Root	Minor Third	Perfect Fourth	Perfect Fifth	Minor Seventh	Octave	Minor Tenth
Solfege	"La"	"Do"	"Re"	"Mi"	"Sol"	"La"	"Do"
Sargam	"Dha"	"Sa"	"Re"	"Ga"	"Pa"	"Dha"	"Sa"

Notes	"Key" of flute C D# - E^b F G A# - B^b C D# - E^b						
	C# - D ^b	E	F# - G ^b	G# - A ^b	B	C# - D ^b	E
	D	F	G	A	C	D	F
	D# - E ^b	F# - G ^b	G# - A ^b	A# - B ^b	C# - D ^b	D# - E ^b	F# - G ^b
	E	G	A	B	D	E	G
	F	G# - A ^b	A# - B ^b	C	D# - E ^b	F	G# - A ^b
	F# - G ^b	A	B	C# - D ^b	E	F# - G ^b	A
	G	A# - B ^b	C	D	F	G	A# - B ^b
	G# - A ^b	B	C# - D ^b	D# - E ^b	F# - G ^b	G# - A ^b	B
	A	C	D	E	G	A	C
Semitones between notes from root	A# - B ^b	C# - D ^b	D# - E ^b	F	G# - A ^b	A# - B ^b	C# - D ^b
	B	D	E	F# - G ^b	A	B	D
↖ 3 ↗ ↖ 3 ↗ ↖ 2 ↗ ↖ 5 ↗ ↖ 2 ↗ ↖ 7 ↗ ↖ 3 ↗ ↖ 10 ↗ ↖ 2 ↗ ↖ 12 ↗ ↖ 3 ↗ ↖ 15 ↗							
Perfect Ratio	1:1	6:5	4:3	3:2	9:5 or 16:9	2:1	11:5
Jazz Intervals	I	iii	IV	V	vii	VIII	x

♦ Only a small percentage of Native American flutes can reach this note, and the fingering varies widely.

Visit www.Flutopedia.com for more Native American Flute resources

Updated November 16, 2014

This Is My Music

One of the most useful tools we have as musicians is the ability to record and hear our own sound creations.

The technology revolution has given us the ability to make high-quality recordings relatively conveniently and inexpensively.

Sometime during each of our Native Flute workshops, Vera and I offer this challenge to the group: commit to getting your music down on a CD. It's the greatest gift you can give friends, family, and people who want to hear more of your music ... a little CD package that essentially says: "*This Is My Music*".

The benefits are enormous. Beyond having a heartfelt creation to offer as a gift or a calling card, the process of creating a CD can be so valuable for improving our musicality. We get to practice particular songs and focus on particular flutes, do

some "deep listening" sessions during tracking and mixing, and experiment with



graphic design to complete the package.

But despite these benefits, it can still be a daunting process to go from playing your flute to handing "*This Is My Music*" out to your friends. This chapter is an overview of some of the ways to get from music to recording.

This chapter was written by Clint Goss. A similar article appeared in the February 2012 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAFI).

An on-line version is available on Flutopedia at: Flutopedia.com/art_this_is_my_music.htm

One approach is to hire a producer who shares your vision, and place the project in his or her hands. The job of a producer is to coordinate and oversee every aspect of the project that is needed to bring the project to completion. This is the typical approach taken by larger record labels, and can work for musicians who have some significant finances behind the project.

If you don't have a bountiful budget, there are many ways to approach the project, right down to recording and mixing your own project and burning CDs on your computer's CD writer.

The first link in the recording of your sound is the microphone. One of the challenges of playing Native American flutes is that they are constructed so that we, as the player, are often in the worst location to hear our own sounds. The vibrations project from under the block and sound hole and finger holes out to our listeners better than they project back to our own ears. And one of the huge benefits of recording our sound is learning to work with this microphone.

Even if you intend to use a studio to record your music, it's a good idea to learn to work with the microphone. A simple setup that routes the microphone back into your ears (via headphones) can let you hear the real sound of your flute for the first time. It might be as simple as connecting a microphone to your computer's "Mic" port and ear buds to the speaker jack.

With this simple setup, you have added a lot of possibilities to your musical world. Not

only can you hear your own flute playing clearly and get experience with how to use the microphone to control the volume and timbre of your sound, but you can record your playing as well as broadcast your music over the Internet. To record your own playing, you'll need one of the many recording programs available. Audacity is a good (and free) choice, if you're not daunted by the numerous features. For something simpler, just do a Web search for "simple recording software".

If you'd like to get involved with other flute players, try some of the live, Internet-based audio chat rooms that function as high-tech open mic sessions. PalTalk is a free service that hosts a number of such sessions throughout the week (PalTalk.com). With the simple microphone and headphones setup, you can join in and blast your live playing to all corners of the Earth.

Selecting a microphone for playing flute is always a challenge. There are many kinds and brands of microphones, and they can be confusing. The good news is that many brands of high quality microphones that are ideal for flute playing are available relatively inexpensively. You might begin with a simple all-purpose dynamic microphone such as the Shure SM-57 instrument microphone, generally available for about \$90. However, for more detailed recordings and a better overall sound, using a "large diaphragm condenser" microphone will get you noticeably better sound quality and recordings.

However, using a condenser microphone brings one added requirement: you must supply power to condenser microphones. One easy way to accomplish this is to run your microphone into a small mixer and then run the output of the mixer into your computer on a USB or Firewire interface. Depending on your goals and finances, you can choose a mixer that has some added features (in addition to the “phantom power” needed for the condenser microphone):

- the ability to add effects such as reverb and delay,
- the ability to equalize the frequency of your sound by adjusting the balance of the high, middle, and low frequency components of the sound signal, and
- the possibility of mixing in other instruments and/or background tracks that you can play over.

Digital effects such as delay and reverb can add a whole new dimension to your flute playing, smoothing out any unwanted irregularities in your breath pressure and bringing you close to the sound that is typically heard on professionally mixed and mastered CDs. On the downside, digital effects can be over-used, making your sound muddy and distant. This is where deep listening over extended periods comes into play ... finding just the right amount of each effect to add to get the sound you want. For my taste, the goal is to capture the ambiance of the natural environment you want your listeners to visualize. Each environment – a cathedral or a canyon or a concert hall – has

its own sound reverberant profile that can be emulated with digital effects.

Getting practice on your own or during PalTalk sessions with how to set the EQ and effects can be a huge benefit during recording and mixing sessions.

Another possibility for recording is using one of the new portable digital recorders rather than a computer. These are inexpensive and can produce a great sound, especially if you use your external microphone and/or mixer. Vera and I have travelled with an older Zoom H4 to many great locations around the world and caught the sounds of many musicians and sound environments.

When you’re ready to record your music for posterity, you might consider getting someone else to handle the tasks of recording while you just play. This frees you from the angst of getting the best recording (or “tracking”) of your sound.

After recording, the project generally proceeds in stages toward completion: laying down other tracks that will become part of a song, mixing the tracks together (using mixing software such as Audacity), audio mastering of all mix tracks to polish the overall sound of the CD, pre-mastering of the CD image to add the meta-data that can be added to your project, graphic design and printing of the package, and duplication (using CD burner technology typical of computer CD writers) or replication (which is a larger-volume production process using a glass master).

If the prospect of tackling all the tasks alone is too daunting, you could consider recording some of your tracks at home and hiring an audio engineer to mix them and produce the CD. Alternately, you could seek out a program that at a flute school or festival that handles as many of the tasks as you need.

Whether you hire a producer or undertake the process yourself the important thing is that you get “*This Is My Music*” produced and out into the world.

Your audience awaits!



Widening the Circle

Every musician should have their own CD.

That may be a controversial statement, but ... There ... I said it.

The process of crafting your music into a permanent recording has so many benefits and generates so much positive energy that I have come to love it almost as much as playing. I've done it six times now, and look forward to the seventh.

When we are crafting a CD, we play more, focus on our musical ideas in a larger scope, interact with other musicians, perceive our music more from the listener's perspective, and spend many wonderful hours listening deeply to our own musical sounds. All good things! And there is nothing that compares with handing another person a little disc of

polycarbonate and saying, "*this is my music*".

One of the big questions that comes up before, during, and after producing your CD



is: *How do I promote my CD?* When you produce a CD, widening the circle of your listeners is part of the process. This chapter has some suggestions for how to get your music out there in gradually wider circles of distribution. We start from the smallest, closest circles and widen outward from there ... starting for a self-produced CD for

This chapter was written by Clint Goss. A similar article appeared in the May 2009 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAF). An on-line version is available on Flutopedia at Flutopedia.com/art_widening_the_circle.htm

small-circle distribution up to a serious attempt to be an Indie artist.

This Is My Music

Most debut CDs by musicians I know are what I call a “*This Is My Music*” CD. It is generally the music we love to play, regardless of marketing considerations like specific genres, target audience, and packaging.

For a CD of your own music designed for friends and family, as well as limited sales at your own gigs, most people begin this way:

- Burn your music to a CD-R on your computer, design a label for the CD on a computer graphics program such as PhotoShop, and give it away or sell it.
- If you get tired of burning CDs one at a time off your computer, you could get a multi-disc CD burner (I have a Sandy Yang duplicator and it works well).

Alternately, you could use an outfit such as DiscMakers (DiscMakers.com) for “short-run” duplication. It will cost maybe \$4–5 per CD in quantities of 300 and under.

This may be all you need! Personally, I believe all musicians should strive to have their own personal CD. Gifting your music to friends and family is a wonderful act ... “*This is my music*” is your best calling card!

Getting more sales and exposure may be tempting, but it carries a tax in effort, organization, paperwork, and cost. Go as far

as you wish, but keep tabs on the monetary and time cost.

“Niche” Sales On-line

At this level you're looking to distribute directly to people who are beyond your own circle of friends and family. They may be in a circle of ardent fans of either your particular “niche” style of music or fans of your group itself.

Consider moving to CD replication rather than CD-R duplication. Replication is typically done by an outside house such as DiscMakers (DiscMakers.com). Cost is typically around \$2 per CD, but minimum quantity is realistically 1,000. The advantages of replication over CD-R duplication are many, but the big one is reliability. Replication uses a glass master/stamping process that is very reliable, as opposed to the reflective dye “burning” process of duplication.

Get a UPC bar code on your product. To do anything in the “real world” with your product you'll need a bar code. Typically, the replication house will supply one, sometimes for free. Alternately, you can use CD Baby (see below) if you are still doing home production.

Sign up with CD Baby. This is the best thing you can do for yourself. They are incredibly useful and supportive in every dimension of what an Indie artist needs. For a \$35 fee per CD, you get a dedicated web page for your music, listings in their often-perused catalog, distribution to a slew of digital

download services (the big one being all the regions of iTunes), fulfillment of physical CDs (they warehouse your CD, take credit card sales on-line and fulfill them), fulfillment of digital download off their own web site, and provide a pile of advice.

For a flavor of CD Baby and for the advice they offer, check out their “*General Advice for Indie Artists*” at CDBaby.com.

CD Baby does make many things easy, but there are many, many things that they do not do. The big thing is that they do not actually promote your music ... that's squarely in your domain. They do give you advice however (“when you do a gig, take a picture of the audience from stage and put it up on your web site the next morning – and **tell** everyone in the audience what you are doing so they rush to your web site to see themselves”).

Get your songs into GRACENOTE/CDDDB and FREEDB. These are the on-line databases that provide the title and artist information to your iTunes software when you import a CD into iTunes. To populate your information into the GRACENOTE/CDDDB MEDIA DATABASE (GraceNote.com), you can use the ITUNES application itself and the Advanced → Submit command. For FREEDB (FreeDB.org), I use the AudioGrabber PC software.

Covering the legal and royalty bases in anticipation of royalty income

Sign up with a Performance Rights Organization (“PRO”). A PRO handles royalties derived from airplay and

performance of your music, and pays those royalties back to the songwriters and publishers. There are three organizations in the U.S. (ASCAP, BMI, and SESAC) but most other countries have a single organization.

Establish a relationship with a publishing company, or create one of your own. The publishing company receives 50% of many classes of royalties, so having your own company allows you to retain that portion of any royalties. Note that in the US, there is a complication because of the multiple PROs. In practice, your publishing company needs to have an affiliation with the same PRO as the songwriter. To handle this, most publishing companies have separate divisions, each registered with a different PRO.

Register all your songs with the Harry Fox agency (HarryFox.com). This is done by the publishing company and is a convenient way to collect mechanical royalties, in the case where someone else wishes to record your songs.

Register your songs for copyright protection. Typically done in the U.S. through the LIBRARY OF CONGRESS, using form SR within 3 months of publication.

Register your music with SOUNDSCAN at Soundscan.com.

Register for an ISRC code prefix. ISRC codes are stamped onto CDs for track identification.

Register your songs with your PRO.

For sales to a wider audience

Consider professional cover design. Your cousin might be great with Photoshop, but a professional graphic artist will make a huge difference to your shelf-appeal.

Consider professional mastering of your tracks. After mixing of your music, a mastering engineer will often provide a substantial improvement to the sound quality of your CD by balancing the sound level and EQ across the tracks, removing low rumbles, and adding ISRC codes.

Get your CD(s) on Amazon.com. There is a straightforward program for vendors called “Amazon Advantage”.

Selling CDs directly to retail stores is typically done through distributors. There are many music distributors – I cataloged 206 when I was looking for distribution in mid-2007. Distributors tend to specialize in a segment of the retail market and/or geographic region. Examples include: CD “Bins” at truck stops, new age stores, museum shops, and “captive markets” such as airline style channels. For example, New Leaf and Music Design distribute to New Age shops, with New Leaf being primary for the US East Coast and Music Design for the US West Coast.

Consider submitting your music to Pandora (www.Pandora.com) – a very widely used service.

Consider your own web site. This might be worthwhile if you have more than one CD

and wish to accept orders that you fulfill yourself.

Submit your music to ALLMUSIC at AllMusic.com.

Consider various music awards such as the INDEPENDENT MUSIC AWARDS, INTERNATIONAL ACOUSTIC MUSIC AWARDS, and (of course) the GRAMMYS!!

Consider using Pump Audio for promotion of your music to the video/film industry.

If you get to the point of being a serious, possibly full-time Indie artist or decide to become a record label and publishing company that represents and promotes other artists, there is an **excellent** book: *All You Need to Know About the Music Business* by Donald S. Passman.

However, it is not for the casual reader! (Unless you want to buy the book just to convince yourself that you'd rather spend your time on **your music** instead of descending into the legal and financial morass that surrounds the music business).

Performance Anxiety

Your heart is racing, and your hands are sweaty. You're pacing around nervously trying to reason with yourself:

*There's nothing to worry about.
Performing is just like playing at home.
The microphone means nothing.
All those people listening are your friends.*

But it doesn't work. Your heart races even faster.

Try this: Say, out loud:

I feel excited.

Follow it up with:

*I feel energized ...
I feel alive*

That's it!

This trick of psychology lets you use the stress that comes from anxiety as a source of positive energy. It's worked for me many, many times and it's simply become my pre-performance mantra (along with

checking the block position on my flute!)

The psychology research behind this simple technique is substantial. It centers around the concept of “arousal congruency” – re-framing one emotion in terms of another, related emotion that has a more positive result. If you're interested in the science, check out a paper by Alison Wood Brooks, “*Get Excited: Reappraising Pre-Performance Anxiety as Excitement*”, Journal of Experimental Psychology: General, Volume 143, Number 3, pages 1144 – 1158, 2014.

However, try your own experiment the next time you're about to perform. ***Does it work?***



This chapter was written by Clint Goss. A similar article, titled “*Stressin’ Out – How to Harness Performance Anxiety*” appeared in *Clint & Vera’s Flute Newsletter*, March 2017.



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Flying with Flutes

Commercial air travel is wonderfully safe these days ... if you are a person. For flutes, the story was not so good – dire in some cases. There are many sad stories of uninformed officials, mis-communication, and loose regulations that have resulted in dented, cracked, or completely pulverized musical instruments.

However, the story has changed over the last few years, and your flutes can rejoice in the new U.S. regulations for air travel with musical instruments.

(We are writing this chapter in Costa Rica, after watching our luggage sail in a beautiful arc **over** the luggage carrousel and land with a **thud** on the floor. Thank heavens I didn't check any flutes!)

This chapter is oriented toward flute circle facilitators who may travel to workshops and community music gatherings as flute players who will be carrying a small number of flutes on commercial air carrier flights. (Flute makers, who often transport a large



John Herrington, the first tribal registered Native American astronaut, with his Native American flute on the Space Shuttle Endeavour in 2002.

number of flutes to festivals and shows, have different considerations and strategies).

This chapter reviews the current rules and recommendations put forth by U.S. Agencies and offers some specific advice for traveling safely with your Native American flutes. Text from the published rules and advice for traveling with musical instruments from the official sources are shown as “*quoted text in italics*” (or in quotation blocks). The original sources are listed in the References section at the end of this chapter.

This chapter, written by Clint Goss, was substantially revised in the Seventh Edition of this book based on new information and legal statutes. Versions of this article appear in *Clint & Vera's Flute Newsletter*, December 2013 (“Up in the Air”) and in a 2019 issue of *Overtones*, published by the WORLD FLUTE SOCIETY.



Thanks to JoAnn Calavan of the Oregon Flute Store for specifications on flute cases and helpful advice on this chapter.

Which Flutes?

The first decision may be the most important: ***Which flutes do we take?***

No matter how well we pack and prepare, on every trip, our instruments are always at some risk. We also incur a mental burden, worrying about those instruments.

We can dramatically reduce the risk and the mental burden by selecting instruments that are relatively inexpensive and replaceable. I no longer travel with flutes that are expensive, delicate, or have historic significance.

Of course, most Native American flutes are one-of-a-kind and therefore irreplaceable. However, there are some flute makers that produce lines of flutes that are all very similar to each other (or virtually identical). These flutes are often reasonably priced. I think these make excellent candidates for stress-free flute travel. There are even some lines of plastic flutes that are inexpensive and much more durable than flutes of wood.

Background Preparation

The first line of defense in protecting your flutes is a good flute case. “Good” does not necessarily mean expensive. There are several vendors of cases that we have found to be well-made and rugged. Some are purpose-built case for Native American flutes, and some were designed for other uses, such as fishing gear.

The core of most of these flute cases is PVC tubing. It provides a rugged and cost-effective backbone for a sturdy case.

Depending on how many flutes you wish to carry, the diameter of the tube and the overall length of the case are critical considerations. The goal will be to take the flute case on board as carry-on baggage, and whether that can be done on the smaller regional aircraft depends on the dimensions of the case.

My main case for air travel – the red case in the photo – has an inside diameter of $6\frac{3}{8}$ ” and is 34” long. I also have one that is 42” long with an inside diameter of $5\frac{7}{8}$ ” – the blue case. However, this longer case can be a problem on regional jets.

Here are the specifics of the other, more specialized, cases in the photo. All diameters are inside the case, and all lengths are approximate inside diameters:

- Green: $3\frac{1}{8}" \times 25"$ – I have found that this can fit inside my knapsack, with the flute case sticking a bit outside the top. This seems to be acceptable to airline personnel for making this case an integral part of my carry-on.
- Large Black: $7\frac{3}{4}" \times 33"$ – this is significantly wider than the red case (the additional $1\frac{3}{8}"$ or diameter means noticeably more storage capacity). It is also lighter than the red case because it is constructed of aluminum rather than PVC.
- Narrow Black and Tan: Custom cases for single flutes that call for special protection.
- Semi-rigid black case: An experimental case that can be folded up when not in use – ideal for taking in your luggage when



Three tubes keep flutes organized and



My array of flute cases

you suspect you may be purchasing flutes at, for example, a festival.

Finally, the large, multi-color tan case on the left side of the photo – dubbed the “Honker” by the manufacturer – is constructed of three tubes with inside diameters of $5\frac{7}{8}"$, $5\frac{7}{8}"$, and $4\frac{1}{8}"$ and a total length of about 39". I use it in workshop settings where I need to frequently relocate with my flutes. The three tubes keep them organized and saves the hassle of extracting them and setting them up at each location.

The cases are covered in both nylon (the solid color cases) and wool (the fancy patterns) and have found both to be durable, but the wool case does tend to pick up more dirt. Also, the fancy pattern does seem to call more attention to the case, so if your goal is to be more inconspicuous, consider the plain, solid color.



Case for the Slovakian fujara and several other long flutes

And finally, I have a custom-built case for extremely long flutes. This case, built by Calzone case company in Bridgeport, CT, is designed for the Slovakian fujara, but can also accommodate several other flutes. In practice, I place foam cushions between each of the flutes in this case before taking it on the road. While this case extremely sturdy and protective, it is also heavy and unwieldy.

Each flute case has several of the “please return” labels shown on the right. Fortunately, I have never had to test whether they work. These internal labels are in addition to the standard luggage tag on the outside of each item of checked and carry-on luggage.

I pack each flute in its own flute sock before putting it into the flute case. These are made of some soft material – typically wool or synthetic “fleece”. The flute socks can be folded over at the top to give a bit more protection to the head end of the flute. I would not recommend traveling with flutes that have an ornate, delicate, or carved foot end such as a “bird head” flute.

I try to pack the case tight enough to prevent free-movement of the instruments, but still allow a bit of “give” in response to jarring and shocks. If the flutes are not packed tightly enough, you can add some small-cell bubble wrap or even some clothing around the flutes.

One decision is whether to remove the blocks from your flutes. You will be able to fit more flutes in your case if you remove the blocks. However, leaving the blocks on your flutes protects the delicate area as well as the delicate bottom of the block.

If you find that these Musical Instruments have gone a different way than I have, I would be very appreciative and offer a

reward for their safe return to:

Your Name
Your Address

...
phone: ...
email: ...

The label that I place inside each flute case

Another item to pack in your flute case: a copy of the regulations. I pack the single-page, highlighted copy of *FAA Modernization and Reform Act of 2012* (see below), in the hopes that it will be useful evidence in supporting my case.

This single-page, highlighted copy is available at:

http://www.Flutopedia.com/img/FAAModReform2012_MusicalInstrExcerpt_lg.jpg

Booking a Flight

Here is some advice from Tim Kelley of the Department of Transportation ([[KELLY 2017](#)]):

Whenever possible, choose a nonstop flight before a direct flight, and a direct flight before a connection. A direct flight—sometimes called a “through” flight—has a single flight number. It may have one or more intermediate stops, but passengers do not have to change planes. If your instrument is checked into the baggage compartment, choosing flights in this order will reduce its chances of misconnecting or being offloaded at an intermediate stop. Selecting a direct flight rather than a connection will also eliminate the need to find space for a carry-on item on a second flight. Note: nonstop flights sometimes cost more than connections.

... consider flying at an off-peak time such as Tuesday through Thursday, Saturday afternoon or evening, or Sunday morning. There are fewer passengers at

these times, and thus less competition for space in the overhead bins. If you must fly on peak travel days, flights will often be less crowded mid-day and late in the evening.

Check Tim’s original article (see the References section) for lots of additional advice on selecting an airline. Tim also provides advice on insurance limits for carry-on items and musical instruments, an area I have not explored.

The Regs

The patchwork of arbitrary and contradictory airline rules and practices for musical instruments were swept away by a combination of the *FAA Modernization and Reform Act of 2012* ([[USPL 112-95](#)]) and the subsequent *Final Rule* issued by the U.S. Department of Transportation ([[DOT 2015](#)]).

The central rule for flute players in the typical situation is the “Small Instruments” rule stating that passengers are permitted to:

“... carry a violin, guitar, **or other musical instrument** in the aircraft cabin ... if the instrument can be stowed safely in a suitable baggage compartment in the aircraft cabin ... and there is space for such stowage **at the time the passenger boards the aircraft.**”

I have added emphasis to the phrases that are particularly important. Here are some additional points from the Reform Act, the Final Rule, and the Department of

Transportation Frequently Asked Questions ([DOT 2015A]) that are relevant:

- If the flute case “fits in the overhead bin, it must be carried regardless of size or weight (unless it exceeds a manufacturer limit) assuming space is available.”
- If the weight of the flute case “is less than the placarded maximum weight capacity of the bin and the instrument was in the bin before the other items that cause the bin to exceed the maximum weight capacity, it is the later item(s) that should be removed.”
- Air carriers are required to “count the musical instrument towards its limitation on the number of carry-on items.” So, in the typical situation where the airline allows one carry-on bag plus one “personal item” such as a briefcase or a laptop bag, and the flute case is too large to count as a “personal item”, the flute case will count as your “carry-on bag”. In practice, I have been allowed to carry on both a knapsack and my flute case on large and wide-body jets. However, on regional aircraft, I am prepared carry on my laptop and my flute case and gate-check the rest of my knapsack, if requested.
- Brass instruments do not qualify as “Small Instruments” and must be carried as checked baggage. This may be an issue if you carry a metal instrument – you may need to convince the staff that your metal flute is not a “brass instrument”.
- All these regulations apply to flights operated by non-U.S. carriers. For an

excellent set of example scenarios for foreign air travel, see the *Frequently Asked Questions* in [DOT 2015A].

At the Time the Passenger Boards ...

This is a key phrase in the law. If there is no

“Congress has passed legislation reauthorizing the FAA for the next four years. Included in the bill are provisions that create a uniform national policy regarding musical instruments on airplanes. Any instrument that can be safely stored in the overhead compartment or underneath the seat may be brought on board as carry-on baggage. Additionally, the bill sets standard weight and size requirements for checked instruments, and permits musicians to purchase a seat for oversized instruments, such as cello, that are too delicate to be checked.” - American Fed. of Musicians. The text of the relevant section is below.

FAA Modernization and Reform Act of 2012

This bill was enacted after being signed by the President on February 14, 2012.

H.R. 658. An Act to amend title 49, United States Code, to authorize appropriations for the Federal Aviation Administration for fiscal years 2011 through 2014, to streamline programs, create efficiencies, reduce waste, and improve aviation safety and capacity, to provide stable funding for the national aviation system, and for other purposes.

SECTION 403. MUSICAL INSTRUMENTS

“Sec. 41724. Musical instruments

“(a) In General—

“(1) **SMALL INSTRUMENTS AS CARRY-ON BAGGAGE.** An air carrier providing air transportation shall permit a passenger to carry a **violin, guitar, or other musical instrument** in the aircraft cabin, without charging the passenger a fee in addition to any standard fee that carrier may require for comparable carry-on baggage, if—

“(A) the instrument can be stowed safely in a suitable baggage compartment in the aircraft cabin or under a passenger seat, in accordance with the requirements for carriage of carry-on baggage or cargo established by the Administrator; and

“(B) there is space for such stowage at the time the passenger boards the aircraft.

“(2) **LARGER INSTRUMENTS AS CARRY-ON BAGGAGE.** An air carrier providing air transportation shall permit a passenger to carry a musical instrument that is **too large to meet the requirements of paragraph (1)** in the aircraft cabin, without charging the passenger a fee in addition to the cost of the additional ticket described in subparagraph (E), if—

“(A) the instrument is contained in a case or covered so as to avoid injury to other passengers;

“(B) the weight of the instrument, including the case or covering, does not exceed 165 pounds or the applicable weight restrictions for the aircraft;

“(C) the instrument can be stowed in accordance with the requirements for carriage of carry-on baggage or cargo established by the Administrator;

“(D) neither the instrument nor the case contains any object not otherwise permitted to be carried in an aircraft cabin because of a law or regulation of the United States; and

“(E) the passenger wishing to carry the instrument in the aircraft cabin has purchased an additional seat to accommodate the instrument.

“(3) **LARGE INSTRUMENTS AS CHECKED BAGGAGE.** An air carrier shall transport as baggage a musical instrument that is the property of a passenger traveling in air transportation that may not be carried in the aircraft cabin if—

“(A) the sum of the length, width, and height measured in inches of the outside linear dimensions of the instrument (including the case) does not exceed 150 inches or the applicable size restrictions for the aircraft;

“(B) the weight of the instrument does not exceed 165 pounds or the applicable weight restrictions for the aircraft; and

“(C) the instrument can be stowed in accordance with the requirements for carriage of carry-on baggage or cargo established by the Administrator.

“(b) Regulations.—Not later than 2 years after the date of enactment of this section, the Secretary shall issue final regulations to carry out subsection (a).”

Highlighted excerpt from Public Law 112-95. I pack a copy in each flute case

space in the overhead storage compartments “at the time the passenger boards” ... we are out of luck.

This means that boarding as early as practical is an important element in flute safety. You will often find me at the head of the line for my boarding group, long before we are called to board. Most airlines offer priority boarding for an extra fee – this service allows you to be in the first general

boarding group (after elite frequent flyers but before most other passengers).

If we get our flutes stowed first, and other bags do not fit in the overhead as a result, we still get priority. A typical scenario is the rollaboard bags that just fit in the overhead – but not if a flute case is behind them. Some passenger will slam their rollaboard bags harder and harder to make them fit – unaware that there is a flute case in the back. It pays to stow your flutes near your seat and keep an eye on the proceedings.

If you are ticketed in economy class and there is no space left there, but there is space in business class, the Final Rule does not require the airline to allow you to stow your flutes there. However, the Department of Transportation does *“encourage carriers to fully utilize all the stowage spaces available on a flight to ensure the safe transportation of carry-on items of all passengers, including musical instruments.”*

Security Checks

Getting your flutes safely through a checkpoint of the Transportation Safety Authority (TSA) calls for a combination of preparation and finesse. In addition to the luggage tag on the outside of every piece of luggage – even carry-on luggage – I put a prominent “Fragile” label on my flute case.

The advice of the TSA is to *“inform the TSA officer if your instrument requires special care and handling”* so those are exactly the words that I use – *“special care and handling”* – when my flute case is taken

aside for a physical inspection. While I cannot assist a TSA officer in removing the instruments from the case, I do request to be allowed to re-pack them after the inspection. I have never had damage of any kind from a TSA physical inspection.

Personally, I think that TSA officers have one of the most challenging jobs, and one that is key to improving safety and even making commercial aviation possible. I always try to remain positive and pleasant in these situations and thank them for the service they provide in “keeping us safe”.

Last Resorts

What will you do if, despite all your efforts, you are told you must check your flutes? I think that this is a decision that should be made early on, long before your flight. It should probably be part of your decision process in selecting the flutes you will take. If I decide to pack only low-cost flutes that can easily be replaced with substantially similar instruments, I might be willing to release my flutes into the netherworld of checked baggage. Otherwise, my only option is to not board the flight.

There is a long history of musicians who have been denied boarding, who have chosen not to board rather than check their delicate musical instruments, or who have had their instruments destroyed during air travel. One classical ensemble set up their instruments and broadcast a concert over YouTube while their aircraft pulled back from the gate behind them. Others have tweeted their predicament. And the most

famous sad musician story – *United Breaks Guitars* – went viral. It is hilarious and sad and has been viewed over 17 million times on YouTube ... check it out at:

<https://www.youtube.com/watch?v=5YGc4zOqozo>

A BBC report analyzed the economic impact of the video on the value of United's stock price, which dropped **\$180 million** in the month after the video was released.

It may be possible that the Congress and the FAA undertook an overhaul of the regulations for humanistic reasons – to support the arts and working musicians who are simply trying to get to the next venue. However, I personally believe that the threat of another public relations disaster provides musicians with a powerful tool when seeking to simply travel safely with our treasured instruments.

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Nudge, Nudge

It's happened to us all ... we go to a flute circle, festival, or workshop and get inspired. We listen and learn and play and play and play. Our playing improves, and we come away from the event with new inspiration and with the conviction to practice more, write down our songs, and start recording our CD ...

Then we return from the event. Work intrudes, projects pile up. Life happens. Four weeks later, we've barely picked up the flute. That intense feeling of wholeness we had when we were expressing our music is replaced by a hollow feeling of failure and inability to play. Our promise to practice an hour a day feels like a failed New Year's resolution to lose weight.

After I had many of these roller-coaster cycles of "workshop love" and "homeplace draught", I began to take aim at the problem. One solution, go to a flute festival



every week, was deemed impractical by the very practical Vera, my wife of 26 years. I had to agree with her.

Then she pointed out that my playing wasn't the problem, it was my practicing. Her advice: don't play for a solid month. Instead, spend the time focusing on how to structure my life to fit the music in.

One month of not playing seemed severe. But I had to admit I probably would not

This chapter was written by Clint Goss. A similar article appeared in the August 2008 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAF). An on-line version is available on Flutopedia at Flutopedia.com/art_nudge.htm

have played much that month, and the exercise of restructuring my life to fit in the music began to be fun. I did not need to “set aside time” for this exercise, I could do it anywhere!

So, I started thinking about it while driving to work. The first realization was that if I could think about restructuring my life toward music while driving, why couldn't I just do music while driving? The next day I had a stack of CDs in the car, and within a week I had a huge list of CDs and iPod music that I had wanted to listen to ... enough for a year's worth of commuting.

W. A. Mathieu, the famous jazz pianist and music educator, advises musicians to spend $\frac{1}{4}$ of their time listening to other people's music, so I was already 25% of the way to my goal.

Then I happened to listen to a recording of the great jazz flutist Yusef Lateef, where he was scat singing at the same time as improvising on his flute. So I tried singing along with some simpler NAF melodies. At first it was difficult to even find the first note, but once I was able to match pitch with a few long-tones, singing became easier and easier.

Then something magic happened: I began playing flute without a flute! I could develop NAF melodies just by humming, and I found I could immediately play them on a flute along with my humming. I was running home after parking the car and playing for an hour while humming melodies.

Vera was not impressed with my “success”. I had not, after all, spent one full month thinking about music in my life, but had simply found one quick (but admittedly, awesome) way to focus on music. Knowing that she is usually right about these things, I returned in earnest to the mental task. I came up with many ideas and tried them over the years ... here is a list of some of the successful ones:

Create a safe space for your music

This is a place and a time where you can be yourself musically – to do whatever strikes your fancy, including vocalizing, playing your flute loudly, doing physical warm-ups, and playing other people's music. The physical space could be as little as a shelf with your favorite flute(s) and some sheet music.

The time aspect is often more challenging ... creating a half hour where others in your life acknowledge that this is “your time”. Getting a switch where I could send my telephone calls directly to the answering machine without having it ring was a key step here.

Sprinkle flutes around your living space

If you happen to have more than one flute, try placing them in places that invite you to play. It just might encourage you to pick it up if the time is right. For me, playing flute 5 times a day for 5 minutes was much more valuable than playing for a straight half hour.

Loop pedal

I am lucky to have a loop pedal attached to my microphone and speaker setup. I found that if I lay down a simple rhythmic loop and leave it running, then I am drawn back to my music space over and over throughout the day to jam with that background.

Keep the music going

I organized my iPod by creating a playlist of background listening music, and play it a low volume all day. It's so low that a person on the other end of a phone call will not hear it, but for me it's there. This was a huge inducement to play.

Create a goal

Every time I had a concert scheduled, I practiced like mad. In the weeks leading up to a workshop that we would lead, my music came to the forefront. When I got serious about doing a CD, I played like mad. Eventually, I realized that if I had a series of nicely spaced events, that I would be encouraged to play all the time.

Reading

I found that the more I read about music, the more I wanted to play. After reading VOW I would play for days. The great books on music and improvising spurred me on: *The Listening Book* by W. A. Mathieu, *Effortless Mastery* by Kenny Werner, and *The Music Lesson* by Victor L. Wooten all spurred periods of intense music making.

I used these tricks and techniques over time to nudge me into playing. But as I settled into playing more regularly, something amazing happened. I found that the positive feeling I got from playing each day exceeded the effort of getting started. Was I getting addicted to playing flute? **So be it!**

Philosophers on Flutes

Six friends sit on the shores of the Mediterranean and discuss their image of an ideal society. Based on justice, rich in creativity and culture, and free of tyrannical governments, they envision a world where the leaders are philosophers, the creative arts take center stage, and the human soul is immortal.

Plato

That discussion happened, not in person, but distilled in the fertile mind of Plato (c.426 – c.348 BCE) from the ideas of his circle of great thinkers – the Greek Socratic philosophers. Plato wrote it all down in *The Republic* – a set of books that has flourished for the last 2,400 years. Those books provided a key foundation for what we now call Western culture, politics, and philosophy.

But Plato's *Republic* does more than paint a vague picture of Utopia. It addresses specific issues: Should people own property? Should



*Plato in his Academy*¹

women and men be educated equally? What is the role of Law and the nature of Justice?

Music and the Arts figure prominently in the discussions of the Greek Socratic philosophers. The sentiment that “*music is a moral law*” is attributed to Plato². On the topic of music education, the text of *The Republic* is specific:

This chapter was written by Clint Goss in Taipei, after spending three days in at the Confucian Temple exploring ancient Chinese music and flutes. A similar article appeared in the December 2017 issue of *Overtones*, pages 10–14, published by the WORLD FLUTE SOCIETY.

Musical training is more potent than any other discipline of education, because rhythm and harmony find their way into the innermost places of the soul. Those who are well-educated in music become graceful, and music provides a true education of the inner being. They gain a shrewd perception of omissions and faults in art and nature. They receive the good around them into their soul.

Without even knowing the cause, they become noble and good themselves. When Reason arrives, their musical training allows them to recognize it and salute it as a long-time friend.^{3,4}

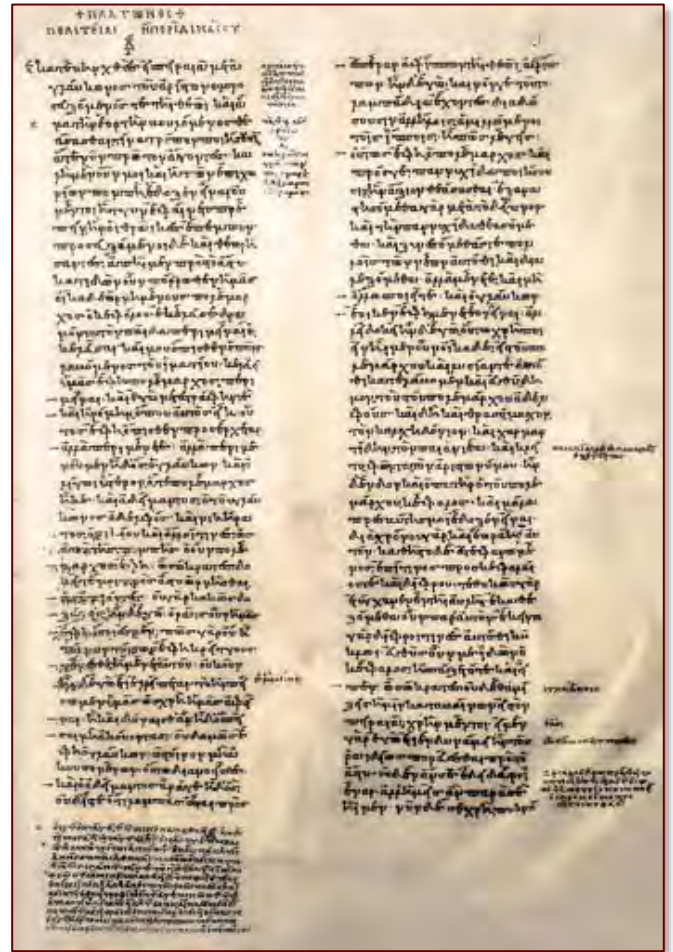
And their thoughts of the value of music for an ideal society:

*When we allow music to pour into our soul through the funnel of our ears, those sweet, soft, melancholy melodies enrich our whole life in warbling and the delights of song. Our spirit and our passion are tempered like iron – transformed from something brittle into something strong and useful.*⁴

But Plato is careful to point out that the distinction between player and listener does not diminish the listener ...

*Can a musician, by his art, cause others to be un-musical? Certainly not!*⁴

This line of thinking was an inspiration for Plutarch, who wrote this often-quoted description of the flute, 500 years after Plato:



Title page of the earliest existing manuscript⁵

*The flute calms the spirits and penetrates the ears with a sound so graceful that it brings peace and tranquility to every movement, down to the very soul. Should some sorrow dwell in our mind, some thought that wine cannot banish, the flute lulls us to sleep with its sweet and gracious sound. However, the music must be modest and not inflame the soul with too many notes and passages, or it would weaken the soul, which could easily come to grief because of the wine.*⁶

And finally, Plato discusses the roles of musicians and instrument makers in the last book of *The Republic*:

*The musician must tell the instrument maker the good or bad qualities which develop while playing their instruments. For example, the flute player will tell the flute maker which of his flutes are satisfactory and how he should modify his instruments. The flute player knows, and therefore speaks with authority, about the attributes of the flutes. The flute player has the knowledge, and the flute maker is compelled to hear what the player has to say, because the player has the knowledge.*⁴

These images of the role of music that were presented by the Greek philosophers resonates with our image of music in present-day society, but there is also a dichotomy:

- For the Greek philosophers, the attainment of music perfection was paramount, leaving little room for creativity and self-expression.
- The suggestion to avoid “*too many notes and passages*” that might “*inflame the soul*” seems at odds with our experiences listening to highly accomplished musicians.
- The idea that the flute makers are subordinate to flute players is definitely not the way things work today.

Confucius

In the same era of history as the Greek Socratics, on the other side of the known world, Confucius (551–479 BCE) was laying the groundwork for what we now call Eastern culture, politics, and philosophy. However, instead of painting an image of an ideal society, Confucius proposed that an ideal society evolved from the moral cultivation of its people.



To promote moral cultivation on a personal level, Confucius led a school for thousands of their future leaders. His core curriculum is based on the study of key disciplines, described in *The Analects of Confucius*:

*The process of education begins with the epic stories of History, then builds with the understanding of Moral Behavior, and completes with the study of Music. Through History, the mind is aroused. Through the understanding of Moral Behavior, the character is established. And Music nourishes the spirit, purging away depravity and corruption. It is the climax of a perfect education.*⁷



Bone flutes from Jiahu, China (贾湖骨笛), 5750–5620 BCE. Photograph courtesy of the Institute of Cultural Relics and Archaeology of Henan Province, Zhengzhou, China.

Music Before the Philosophers

Both Plato and Confucius, operating independently on different sides of the known world, had incredibly similar thoughts about the perfect society. And music was a key element for both schools of thought.

Maybe this was because the mechanics of musical tuning, scales, and harmony was already well-established by 500 BCE – the era of the great Eastern and Western thinkers.

Humans had been making flutes for at least 40,000 years and finely crafted flutes with precise tuning had been in production in China 5,000 years prior to Confucius.



Sumerian Woman Playing Flute, Nippur (present-day Nuffar, Iraq), c.2600–2500 BCE, Metropolitan Museum of Art, 62.70.46



*Hurrian Hymn Six – the earliest complete written song, from Ugarit
(present-day Ras Shamra, Syria), c. 1400 BCE⁹*

Images of flutes, looking very much like the Ancestral Puebloan flutes, appeared in the Fertile Crescent by 3000 BCE. Sumerians writers had cataloged 23 types of musical instruments by 2600 BCE. And by 1800 BCE, Babylonian musicians had documented precise tuning procedures for a wide variety of scales, including our seven diatonic scales.

By the time of Confucius and Plato, the music of both Eastern and Western cultures was rich and complex. We do not know the exact routes of this early understanding of tuning, scales, and harmony – the Silk Road trade routes were not fully established at the time of the Greek Socratic philosophers. But we do know that, in any situation where two cultures share the same knowledge, sharing between cultures is far more likely than independent invention.⁸

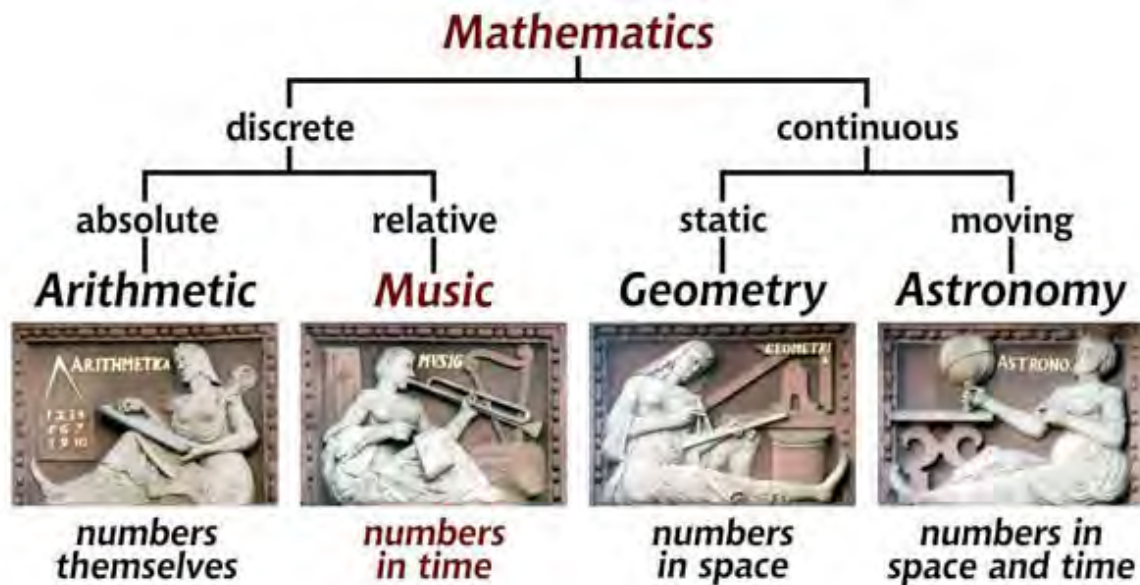
But the inspiration to place music in the service of creating an ideal society seems to have come upon us suddenly, at a time that

many believe was the beginning of human consciousness.¹⁰

Dichotomy

While there are amazing similarities to how Confucius and the Greek philosophers approached music, the differences are also telling.

The Greek thinkers had inherited Babylonian musical knowledge through Pythagoras (c.570 – c.495 BCE), for whom music was, literally, a branch of mathematics.¹¹ The Greek philosophers became enchanted with the perfect, wondrous ratios of the movement of the planets and the laws of Geometry and Arithmetic, and Music shared those same precise ratios. So, while Plato clearly recognized the profound value of music education to the inner soul, the value of Music derives from the perfection and precision that it shares with Astronomy and Geometry.



*The Medieval Quadrivium (“Four Roads”), based on Pythagorean mathematics*¹²

For Confucius, Music was one of the six primary disciplines, on equal par with Mathematics, but serving a very different purpose: to educate students in the principles of effortless action, simplicity, and spontaneity – core principles of present-day Daoist traditions. Alexis McLeod interprets the Confucian teachings:

Often, the most effective way of acting is with a natural ease, without forcing, almost as if not using any effort at all. An easy way to see this is to consider playing an instrument. If one concentrates too hard and applies too much pressure when playing the flute, one will produce a harsh, unpleasing sound ... miss notes, make mistakes, and generally perform badly. What will often produce the best sound is a relaxing of one’s effort. To allow one’s instincts to take over, to blow through the flute in a relaxed and natural manner, to allow one’s fingers to float over the keys rather than force them

down – this produces a crisp, beautiful sound.

*Confucius teaches that life is the same way ... we can go through life with a natural ease, just like the exemplary flute performance. The morally ideal person possesses this natural ease in all they do, in part because they are free of tension and psychic distress ... they are able to act without ulterior motive, without need to gain, deceive, or force. They can be this way because they are fully satisfied.*¹³

Al-Fārābī

Fast forward another thousand years: Western culture is in the Dark Ages, but Persian culture is flourishing.

Scholars in the Islamic Golden Age dramatically expanded on the Greek concepts of

integrity, learning, and the image of a rich and vibrant “ideal society”. But while Classical thinking centered on intellectual attainment by a select aristocracy, Islamic thinking asked questions concerning the breadth of society: What is perception and experience, and how do they affect morality? What is illness and how can we address it? How do we test whether a cure for illness is effective?

At the height of this movement, the Turkish philosopher Al-Fārābī (Abū Naṣr Muḥammad ibn Muḥammad Al Fārābī, 872–950 CE) wrote *The Great Book of Music* (Kitab al-Musiqa al-Kabir) and *Meanings of the Intellect*. They explore how music can be used to address illness and suffering and lay the groundwork of our present-day Music Therapy and Therapeutic Music practices.¹⁴ Al-Fārābī’s works marked “a fundamental intellectual shift from theory based on Greek philosophy to theory based on actual, local practice”.¹⁵



Al-Fārābī¹⁶

Central to the use of music in therapeutic settings is the dynamic nature of the situation: the musician, as a therapist, is simultaneously diagnosing, prescribing, and performing in a fluid environment of the changing reactions of the patient. Improvisation replaces recitation in the service of alleviating suffering.

The concept of free improvisation developed in Middle Eastern music traditions into the “taqsim” – an improvisation played at the beginning of a composed piece. The taqsim is played solo or over a steady, long-held drone. The soloist begins on the fundamental of a scale, expanding the melody through the scale, and modulating to different scales, all developed in-the-moment to the reactions of their audience.¹⁷

Al-Fārābī equipped musicians with a complex set of tools – thousands of scales built on a 25-note system, versus our 12-note chromatic scale. The goal of the taqsim is to hold the focus of the audience for 1 or 5 or 15 minutes – whatever the experience and skill of the musician could sustain – before “bringing in the rest of the band” and entering the composed, ensemble portion of the piece.

Rūmī

The writings of classical philosophers, while profound, can be seriously dense. The works of Al-Fārābī, originally in Arabic, are doubly dense.



Rūmī¹⁶

Transcending that density and inspiring musicians with the mystical nature of music was the domain of the Persian Sufi mystic, Rūmī (Jalāl ad-Dīn Muhammad Rūmī, 1207–1273 CE).

Here are two examples:¹⁸

Become Your Note

God picks up the flute and breathes.

Each note is a need
coming through one of us,
a passion, a longing pain.

Remember the lips
where the breath originated,
and let your note be clear.

Don't try to end it.

Become your note.

Everything is Music

We have fallen into the place where
everything is music.

The strumming and the flute notes
rise into the atmosphere,

and if the whole world's harp
should burn up,
there will still be hidden instruments
playing, playing

The writings of Rūmī are more than poetic. They seem to me to bridge between worlds: from a world where music is used as a tool of an aristocratic class to shape a society, to a world where musicians are inspired to create, therefore enriching the society from the “bottom up”.

See the **Rūmī Poetry Related to Music**, **Masnavi**, and **Rūmī 2000** chapters on pages 459, 463, and 467 for more Rūmī poetry.

Ibrahim Ozdemir summed this up in his comparison of Confucius and Rūmī:

*Rūmī's teachings present us a rich and meaningful world, which has been created and sustained by God and entrusted to human beings alone. However, we are not the owners and masters of the natural environment, as such. We are only the trustees and vicegerents on earth. This stewardship includes the maintenance and utilization of the natural environment in accordance with what God has created these things for, and to take into account the order and the ecological balance of nature on the other.*¹⁹

Summary

The development of music can be viewed in three distinct phases:

- From at least 40,000 BCE, we learned the mechanics of music: crafting instruments, exploring tunings, scales, and harmony, and the beginnings of song writing;
- Beginning around 500 BCE, philosophers in different parts of the known world considered how music might contribute to an ideal society. They generally explored the concepts of perfection in music and the use of music for training highly-educated members of society.
- About 1,000 years ago, the focus of the great thinkers shifted more to the emotional, creative, and improvisational aspects of music. They considered the use of music in treating illness and the relationship between music and society as a whole.

I believe that these different lines of thinking about the role of music tell us something about music in our present-day society. There is a dramatic shift when we move from the world of music education, as typically experienced in the school systems based on the Western Classical music culture, to the world of community music, often inspired by world and indigenous music traditions.

If North American indigenous cultures had developed writing systems, what would those elders and sages have written?

Footnotes and Citations

1. Woodcut by an unknown artist based on a painting by Carl Johan Wahlbom (1810–1858), from the Swedish journal *Svenska Familj-Journalen*, 1879, page 73.

2. For a discussion as to the source of this quote, see Denise Grocke, “*Music is a Moral Law*” — A Quotation from Plato?, *Voices: A World Forum for Music Therapy*, 2006.

The full quotation attributed to Plato, from *Wordsworth Dictionary of Musical Quotations*, 1991, page 45 is:

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible, but nevertheless dazzling, passionate, and eternal form.

3. Quoted material in this chapter are based on the translations in the cited sources. I have modified the translations, substantially in some cases, for clarity, readability, and to highlight the essential ideas.

4. The four excerpts are sourced from *The Republic* (Πολιτεία) by Plato (c.426 – c.348 BCE), books 1 and 10 (both Socrates – Glaucon) and book 3 (Socrates – Adeimantus). The quotations are based on the translation in Benjamin Jowett (1817–1893), *The Dialogues of Plato*, Second Edition, Clarendon Press, Oxford, 1875.

5. Title page of the oldest extant manuscript of *The Republic*, Bibliothèque Nationale, Paris, 9th century (Gr. 1807).

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【二節】 立於禮。 【三節】 成於樂。

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8. See Everett Rogers, *Diffusion of Innovations*. Free Press, New York, 1983.

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10. See Julian Jaynes (1920–1997), *The Origin of Consciousness in the Breakdown of*

11. See John L. Bell, *The Art of the Intelligible: An Elementary Survey of Mathematics in its Conceptual Development*, The Western Ontario Series in Philosophy of Science, Volume 63, Springer Science & Business, 2012, page 11.
12. See Kenneth Sylvan Guthrie (1871–1940) and David Fideler, *The Pythagorean Sourcebook and Library*, Phanes Press, Grand Rapids, MI, 1987.
13. Alexis McLeod, *Understanding Asian Philosophy*, A & C Black, 2014, pages 37–38.
14. See Amber Haque, *Psychology from Islamic Perspective: Contributions of Early Muslim Scholars and Challenges to Contemporary Muslim Psychologists*, Journal of Religion and Health, Volume 43, Number 4, Winter, 2004), pages 357–377.
15. Josef W. Meri (editor), *Medieval Islamic Civilization: An Encyclopedia*, Routledge, 2005, page 534.
16. Images of Al-Fārābī and Rūmī courtesy of Ethem Onur Bilgiç, EthemOnur.com.
17. Curt Sachs (1881–1959), *The Rise of Music in the Ancient World, East and West*, Courier Corporation, 2008, page 290 – originally published in 1943.
18. These versions of Rūmī’s poetry are based on the translations of Coleman Barks.
19. Ibrahim Ozdemir, *Rūmī and Confucius: Messages for a New Century*, Tughra Books, 2013.

Taqsims

This chapter is closely associated with the previous chapter, ***Philosophers on Flutes***.

We started writing this chapter while sitting in the heart of traditional Korea – in a walled garden in the Gyeongbokgung Palace, which was the center of royal and state matters for five centuries. We are being treated to a traditional instrumental performance with a Korean table harp, fiddle, percussion, and the large “daegeum” flute

(Korean: 대금 or 大琴). Each piece is announced in turn by a mistress of ceremonies in traditional dress, and the whole concert is very refined and beautiful.

Then things get interesting. The mistress of ceremonies asks each of the musicians to demonstrate their instrument with a solo. The flute demonstration is last, and the flute player begins with a low, slow melody, using rich, deep vibrato. Then the flute



player accelerates and climbs through the scale, demonstrating extreme skill on the instrument. The audience becomes far more animated and responsive and I realize that the flute player is looking at everyone in the audience for the first time.

This flute solo has gone much longer than the other instruments, and the mistress of ceremonies actually steps forward, apparently to move on to the next scheduled piece. However, she is completely ignored by both the flute player and the audience. We get the feeling that this might be a breach of protocol in a society that is very orderly, but everyone wants to see how the improvisation will develop.

This chapter was written by Clint Goss. A similar article appeared in the December 2017 issue of *Overtones*, pages 10–14, published by the WORLD FLUTE SOCIETY.

Then, at the height of the solo, the flute player signals the group, and they all break into a traditional song. Everyone is on their feet and singing, even some of the elders who had been in wheelchairs. The effect was magical.

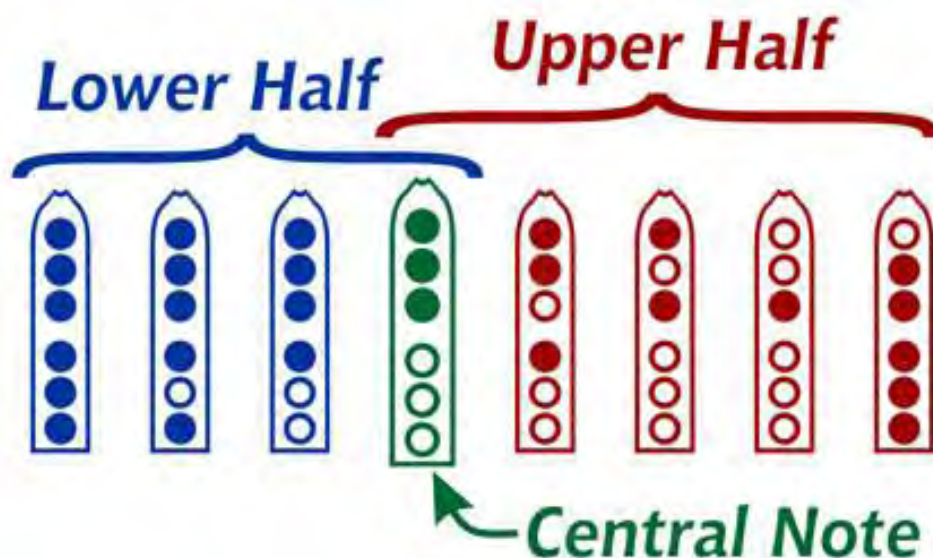
We have seen this song form in many music traditions: Middle Eastern, East Indian, and now traditional Korean. We call it by the name used in Middle Eastern cultures: “Taqsim” (also spelled “Taksim”). It is an ideal song form for performances on Native American flutes, especially if you want to use a familiar melody.

Here is an outline of the Taqsim song form that we facilitate at flute circles and gatherings:

- Prepare by choosing a familiar melody that you know very well, and reviewing the notes that the familiar melody uses. Those notes form a scale. It is best if you choose a melody that uses at least six pitches – songs such as Taps that use only four pitches can be limiting in the Taqsim song structure.
- Divide the scale into lower and upper halves, with a central note that is part of both halves. Here is an example using the Spanish Gypsy scale and typical fingerings for contemporary Native American flutes:

- Begin with an improvisation using just the lower half of the scale. Connect with the audience and try to gauge how long you can hold their interest while improvising in the lower half of the scale.
- When you sense that the audience wants something new – maybe after 30 or 90 seconds – you can “pivot” around the central note and move into the upper half of the scale. Improvise in that upper half in the same way as the lower half: connecting with the audience and trying to hold their interest for as long as possible.
- When you sense that the audience again wants something new, smoothly work your song into the familiar melody.

The improvisations are typically done without rhythm – in the “free time” style that is often used in Native American flute playing in the New Age genre. This creates a nice contrast with the familiar melody that follows, since most familiar melodies are played in a specific rhythm. Extending the



form by adding a short improvisation at the end of the song can create an A / B / A, or “bookends” structure that can be very pleasing.

This “how to” outline is from discussions we have had with an oud player from Syria, a Bengali bansuri player performing in Switzerland, a vocalist in Calcutta, several musicians in the vast “Music Arcade” in Seoul, Korea, and Iraqi nay and oud players at an ethnomusicology conference in London. They had all used the taqsim song form in performance. Although they come from a wide range of cultural music backgrounds, they all described very similar outlines to the technique.

However, in addition to the value when performing, we believe that teaching the taqsim song form is ideal in lessons, flute circles, workshops, and other facilitated settings:

- Playing a specific melody often involves some degree of “anxious concentration”. A song form that begins with a free improvisation, especially one played in free time, gives the player the opportunity to warm up and relax.
- Players who are new to performing often focus inwardly, trying to “get it right”. The suggestion to connect with the audience and respond to them widens the player’s focus.

If you want to build further on the taqsim format, you can suggest to experienced players a more advanced technique: rather than spanning two halves of a single scale,

play a taqsim improvisation that spans two different scales. If the scales are very different – minor pentatonic and the Spanish Gypsy scale shown above – the effect can be very dramatic. You could even use this type of improvisation as a bridge between two familiar melodies that are in the two different keys.

References

If you would like to explore this song form more deeply, these references provide starting points:

[DEDE 1945] Neyzen Hacı Emin Dede (Turkish nay performance), Acem Taksim, recorded before 1945, available on YouTube at <http://youtu.be/o0tZje3NIWA>. Background on this recording can be found in:

[HAMMARLUND 2005] Anders Hammarlund, Tord Olsson, and Elisabeth Özdalga (editors). *Sufism, Music and Society in Turkey and the Middle East*, Swedish Research Institute in Istanbul, Transactions Volume 10, Papers Read at a Conference Held at the Swedish Research Institute, Istanbul, Turkey, November 27–29, 1997, 2005, 165 pages, ISBN 0-203-34697-1.

[ERGUNER 1995] Kudsi Erguner. *La Flûte Sacrée des Derviches Tourneurs* «The Sacred Flute of the Whirling Dervishes», 7 tracks, 1995. From the liner notes: “*In Sufi music, both to play and to listen to a taksim is a form of meditation.*”

Free-Time

Say this phrase:

I make music with all my friends

Say it rhythmically ...

**I- make- mu sic -with
all- my- friends- --**

... then play it on a hand-drum.

This was my introduction to community music – a room full of newbie drummers with borrowed djembes, all brought into rhythmic resonance by a single phrase.

“If you can say it, you can play it” is a teaching and facilitation technique used in drum circles around the globe:

- ***Jah RAH Ce-dih-cu-LAR*** in Cape Town,
- ***Gah-mah-lah Tah-kee Dee-mee*** in Calcutta,
- ***Ta-ka Ta-ka TA-ka-dah*** in Aswan, and
- ***Walk -the Big Dog*** in Ashland.

Rhythms came to encompass my entire world of music-making for almost a decade ...

Then I heard the flute.

More specifically: I heard the classic long-tone style of playing. That style is ideal for the New Age genre: take a full breath and play a phrase. Pause – to inhale, “hear” the echo from the canyon walls, to let the listener really listen – then play another phrase.

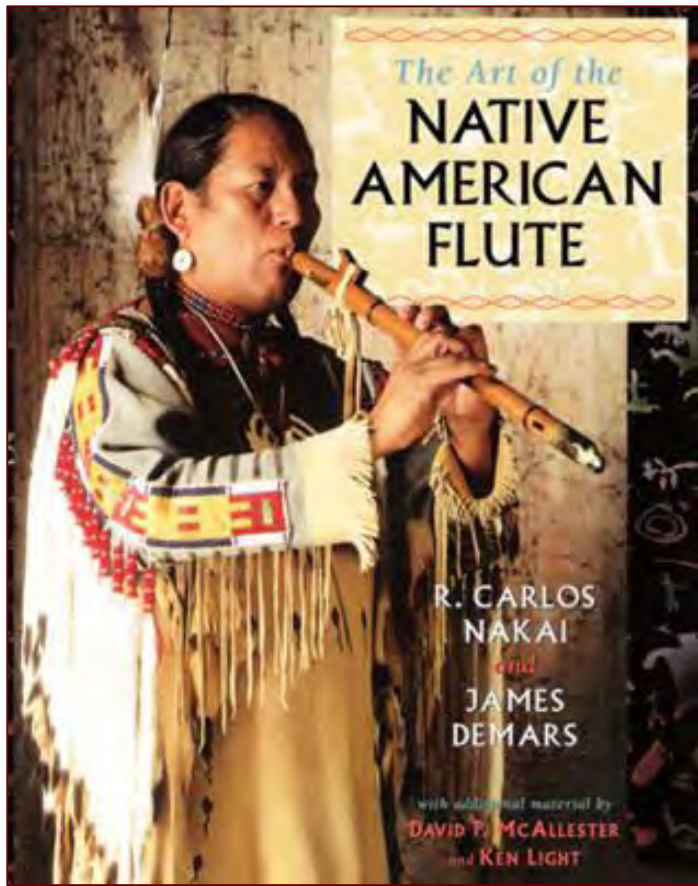
Gone was the ***a-one-and-a-two ...*** nature of rhythm, replaced by a loose kind of pacing. There was no actual pulse or rhythm.

When we began facilitating Native American flute workshops, we needed a term for this style of playing. Music that is free of rhythm but still retains a loose cadence to the phrases. The classic how-to book ([[NAKAI 1996](#)]) used the term “parlando”. We began using this term, but problems started cropping up.

Aside from being a technical term of music theory, it actually means something different. The link to this style of playing Native American flute was tenuous.

Kathleen Joyce-Grendahl pointed this out to

This chapter was written by Clint Goss. A similar article, appeared in *Clint & Vera’s Flute Newsletter*, December 2017.



me several times, but the term had already spread to many places and I resisted change. Besides what term should we use as a replacement?

Finally, early in 2017, Kathleen did some research and found the ideal term – wonderfully intuitive, comfortably colloquial, and it just happens to exactly describe this type of playing:

Free-Time

Free-time has been described as a “musical anti-meter” that is written with no time signature and has no discernible beat. The rhythm is replaced by an intuitive and free-flowing structure.

So ... go forth and play in Free-time!

[NAKAI 1996] R. Carlos Nakai and James DeMars; David Park McAllister and Ken Light (additional material). *The Art of the Native American Flute*, published by Canyon Records Productions, Phoenix, Arizona, 1996, 122 pages, ISBN 0-9647886-0-8 (978-0-9647886-0-2), softcover.

Cultural Insights

For those of us who did not grow up in a Native American culture, traditional music can sometimes be mystifying:

- Why are some songs secret?
- Why are improvised melodies preferred over composed songs?

- Why is there no music theory in traditional approaches to the Native American flute?
- And what do the phrases “*All My Relations*” and “*Wakan Tanka*” mean?

Along my journey with the Native American flute, I have come across some writings that

have shed light on these core questions. They are written by people who did not grow up in a Native American culture, but I believe their insights are keen. Of course, these writings are not a substitute for talking with elders of the culture – but maybe they can augment such an experience.

I address each of these questions below, **as best as I currently understand it** from the writings that



This chapter was written by Clint Goss. It contains a major contribution from Barry Higgins, who provided numerous and detailed suggestions and additions, as well as most of the Preamble. A similar article appeared in *Clint & Vera's Flute Newsletter*, June 2014. The images in this chapter are photographs and paintings by Eanger Irving Couse (1866–1936), the Taos Society of Artists, Taos, New Mexico. Photos courtesy of Russell Wolf.

follow. I have slightly edited some of the writings to better fit the context.

I hope you find this useful!

Preamble

Although most Native American cultures share a common core of beliefs, the belief system of each culture is unique and specific to that culture. This also applies to social areas such as language, ceremonies, medicines, and traditions.

This chapter looks at beliefs and customs of specific cultures. While this can give us insight and understanding, these beliefs cannot typically be applied universally across Native American cultures. The popularized notion of an all-inclusive “pan-Indian” philosophy does not typically serve us, or the cultures involved, with an accurate and deep understanding. For example, medicinal herbs used by one tribal group for a specific function may be taboo to another group.

Why Are Some Songs Secret?

For Ancestral Puebloans, songs have the power to directly cause actions. Performing a song can possibly have dire consequences. Those consequences can happen even if the performer did not intend harm. Keeping

these powerful songs a secret protects people – performers and listeners – who might be harmed.

The traditional concept that “speech and song are **actions**” is described by Emily Brown in her lecture titled *Musical Performance in Rituals of the Ancestral Puebloans of the American Southwest*. This is an edited excerpt from a video of that talk, provided by the SAR School for



Advanced Research in Santa Fe, New Mexico:

There is a belief that is widespread among the pueblos and it may be of some antiquity: Speech can be an action that has real-world consequences.

What this means is that some words, songs, or prayers are so powerful that they can be dangerous to people who are not supposed to hear them. Some songs are sung in a whisper so that people won't

hear and be harmed. Along with this goes the idea that the power of the song or prayer can be diluted if it is shared between too many people, and so some are kept secret for that reason.

Some songs are sung only in very private spaces, sung very quietly, or even sung in very archaic words or words in other languages, so that few if any people will understand what is said.



Why Are Improvised Melodies Preferred?

There is a tradition in many indigenous North American cultures that melodies are not composed, but arise spontaneously when the player “has placed himself in a receptive attitude”. The goal is to connect with the

unconscious and to be acutely aware of the mysterious.

This perspective on how songs arise is given by this excerpt from Frances Densmore’s 1953 paper “*The Belief of the Indian in a Connection between Song and the Supernatural*”, Smithsonian Institution, Bureau of American Ethnology, Bulletin 151, pages 217–223:

An important phase of Indian music is known as the dream song, which is common to many tribes. These songs are not composed but are said to come to the mind of the Indian when he has placed himself in a receptive attitude. To this extent the source of the song is not unlike the inspiration sometimes experienced by composers of our own race, but the use of the song is entirely different. Our composer regards the song as a possible source of applause or wealth while the Indian connects it with mysterious power. ...

To a white man, the term “dream” is connected with unconsciousness, but the Indian term implies an acute awareness of something mysterious. Dreams and their songs may come to an Indian in natural sleep if his mind is conditioned to such an experience, but the first important dream comes to a young man in a fasting vigil. He is alone in some silent place, and his

mind is passive, as he hopes for an impression to come to him from a mysterious source. The silence becomes vibrant, it becomes rhythmic, and a melody comes to his mind. This is his “dream song,” his most individual possession.

An aged man once recorded his dream song for the writer, then bowed his head and said tremulously that he thought he would not live long as he had parted with his most precious possession. The white musician composes songs addressed to his deity. The Indian waited and listened for the mysterious power pervading all nature to speak to him in song. The Indian realized that he was part of nature—not akin to it.

Even though songs might best be described as arising spontaneously, this does not diminish the fact that many songs were memorized, shared through oral traditions, or put to specific uses. Even in a culture without a formal written language or the structure of music theory, a system often did exist that could preserve and direct the use of music. This informal system might be considered analogous to the process of music composition and publication.

Music Theory and Traditional Cultures

George Herzog wrote about the role of music theory in the cultures he studied. This is an excerpt from his May 1938 article “Music in the Thinking of the American Indian”, Peabody Bulletin, Series 34, Number 1, pages 8–12:

Indians have no musical theory, in our sense of the word. That is, they do not have a system of ideas and definitions which attempts to formulate specific rules of composition, construction principles of



music for the creator and the analytically minded listener. This may be for a number of reasons: partly perhaps because music and words form such an intimate union – instrumental music independent of singing is comparatively unimportant. Also, because music is so often part of a larger setting, a ritual, dance, story. In itself it may not control so

much attention except as part of a more inclusive whole.

... the most important notions about music, at times rather elaborate, concern themselves chiefly with its ultimate origin and meaning. Its potency and place in the human scene are more significant matters to Indians in general than its technical

The land was put in order,
when people came
and began to dance.

— Tarahumare Indians, Northern Mexico

Incantations, rituals, and prayers
were given to people by the gods
before the emergence.

— Zuni Indians



character and mode of construction, or even its capacity for conveying personal expression and emotional meanings. A few quotations may be suggestive:

When the Earth was
newly created
Then the first time came
the songs

— Pima Indian Song

The Phrase “All Our Relations”

Briefly: all the things – plants, animals (including humans), rocks, planets – that we are connected and co-dependent within our web of shared existence. It is a translation of the Lakota phrase “Mitakuye Oyasin”.

A description of this phrase is provided by Malea Powell of Michigan State University, published in the invitation to the *2011 Annual Convention of the Conference on College Composition and Communication*, available at the National Council of Teachers of English web site at <http://www.NCTE.org/>. Here is an excerpt:

The phrase “all our relations” encapsulates an entire philosophy of humans in relation to other living things — plants, animals, rocks, Earth. “All our relations” emphasizes the intricately connected web of relationships that

sustains our mutual ability to live out our shared existence on the Earth together.

All living things matter, all are important, all must be treated as relatives. Even harmful, frightening, or negative relations are important and must be understood and honored if we are to survive together in the same spaces. “All our relations” is a phrase used both as invocation and conclusion. It forces us to consider the balance between the weight of each human's responsibility in maintaining the balance of the world and in understanding the smallness of each individual in relation to the larger web of meaning.

However, while it is valuable to understand the intent of this phrase, if you are not from a Sioux culture and want to actively use and quote the phrase, care is suggested. For a description of how the phrase has become a misused slogan in popular culture, see *Animals of the Soul* by Joseph Epes Brown, Element Books, Rockport, MA, Second Edition, 1997.

The Phrase “Wakan Tanka”

This phrase from the Lakota language, written in various sources as Wakhán Thánka and Wakan’ tan̄ka, is often translated as “Great Spirit”. However, according to the

controversial Lakota activist Russell Means, the meaning is closest to the English phrase “Great Mystery”.

This description is from Frances Densmore’s 1953 paper (cited earlier):

Among the Sioux Indians the term “wa’kan̄” is used in referring to any mystery. The term “Great Spirit” is commonly used as the English equivalent



of the Sioux word “Wakan’ tan̄ka,” which consists of two adjectives, wa’kan̄, “mysterious” and tan̄ka, “great.” ... In old times this word was not used in ordinary conversation, as it was held too sacred to be spoken except with reverence and at a proper time. That which remains unspoken must be considered in any study of Indian thought, together with the fact that a “sacred language” is sometimes used by which ideas can be conveyed

between initiates without being understood by others.

The phrase translated as “*Great Spirit*” varies across Native American cultures and language groups, together with subtle shades of meaning and intent. Here are just a few of the hundreds of variants: Gici Niwaskw (Abenaki), Usen (Apache), Apistotoke (Blackfoot), Ababinili (Cickasaw), Orenda (Iroquois), Ketanitowet (Lenape), Kisu’lkw (Micmaq), Gitche Manitou (Ojibwe/Anishnaabe), Wakonda (Omaha, Ponca, Osage).

Indian Music and Spontaneity

And finally, one of my favorite quotes by the early anthropologist Alice C. Fletcher. This is from her *Indian Story and Song from North America*, published by Small, Maynard & Co., Boston, Massachusetts, 1900, from the preface, pages viii-ix:

Aside from its scientific value, this music possesses a charm of spontaneity that cannot fail to please those who would come near to nature and enjoy the expression of emotion untrammelled [sic] by the intellectual control of schools. These songs are like the wild flowers that have not yet come under the transforming hand of the gardener.

Honoring the Tradition

To experience the Native American flute is to know that the instrument is very different from other instruments that many of us have grown up with in the Western world.

The Native American flute is deeply rooted in traditional cultures, yet blends beautifully with contemporary music. Makers do not strive to create instruments to a common standard, but each craft their personal style and sound into their creations. The music is rooted in an uncommon scale for Western music, but one that is home to much of World music, and one that encourages free expression. And it channels the energy of the player away from technique and toward creating expressive, beautiful music regardless of their level of experience as musicians.

Players and makers of the Native American flute are always bridging a wide span of cultures, music, and roles for the instrument. The traditions surrounding the instrument are honored at the same time as the boundaries are pushed forward.

Responsibility

Working with an instrument that carries a deep cultural history can raise issues of ethics, methodology in handling artifacts and publication of information, and a general responsibility to strive for a level of cultural sensitivity.

See [HODGSON 2002] for an overview of indigenous rights movements in Africa and the Americas. See [KREMERS 2004] for an overview of U. S. policy and how it relates to traditional knowledge, genetic resources, and folklore (“TKGRF”).

Declaration on the Rights of Indigenous Peoples

A contemporary movement to address and strengthen the rights of indigenous peoples has resulted in the United Nations Declaration on the Rights of Indigenous Peoples ([UN 2008]). Article 31 of this document states that:

This chapter was written by Clint Goss, as part of the Flutopedia.com web site.

Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.

On behalf of the United States, President Obama declared on December 16, 2010 that the U. S. would sign the declaration.

Indian Arts and Crafts Act

One responsibility that all who make and play the Native American flute have is to specifically honor and distinguish the makers of these instruments. In my experience, it is valuable to be aware of who had crafted an instrument and, where possible, know and acknowledge the maker who crafted the instrument and at least some basic information about the history of the instrument.

One aspect of this responsibility does carry the force of law in the United States, as specified in The Indian Arts and Crafts Act

of 1990 (the “IACA-1990” – see [IACB 1935], [IACB 1990], and [IACB 1996]). A recent amendment, the Indian Arts and Crafts Amendments Act of 2010 ([CONGRESS 2010]), was signed into law by President Obama on July 29, 2010.

This public law distinguishes a maker who is “a member of any federally or State recognized Indian Tribe, or an individual certified as an Indian artisan by an Indian Tribe” from other makers (this text is quoted from this Web-based description of IACA-1990 by the Indian Arts and Crafts Board, the author of IACA-1990). The IACA-1990 restricts how musical instruments can be named, reserving certain terms only to instruments made by such distinguished makers ([Joyce-Grendahl 2009a]).

See [WOLTZ 2006] for extensive background on the IACA-1990.

Two classes of Indian tribes are covered by IACA-1990: federally-recognized Indian tribes and state-recognized Indian tribes. (I have been told that the IACA-1990 was the first introduction of the term “state recognized tribe” into federal law³). Here are some references for these two classes of tribes:

- For the official list of the 565 federally-recognized “Indian entities” as of October 27, 2010, see ([BIA 2010] as well as the supplement [BIA 2010A]).

³ For the above “I have been told”, see <http://taskforce.cherokee.org/SovereigntyatRisk/IIIFederalLawsaffectingstaterrecognizedtribes.aspx>.

- For a list of state-recognized Indian tribes, some good sources are the National Congress of American Indians State Recognized Indian Tribes and the National Conference of State Legislation – State Recognized Tribes.
- In addition, and outside of consideration under IACA-1990, you may be interested in this list of un-recognized tribes in the United States maintained on Wikipedia, many of whom have petitioned for recognition.

To honor that responsibility and tradition, it is widely held that a flute can only be offered for sale as a “Native American Flute” (or “American Indian Flute”) only if it was crafted by such a distinguished maker. The IACA-1990 does not directly address use of the term “Native American”, but it does address “*any art or craft product in a manner that falsely suggests it is Indian produced ...*”. Flutes crafted by makers who are not distinguished by IACA-1990 often call their instruments “Native American Style Flutes”. The terms “Native Flute” and “North American Flute” are also used. See [HERMANN 2004] for an in-depth discussion of these issues.

However, while this responsibility applies as a matter of truth-in-advertising when talking about a specific flute by a specific maker, it does not extend to our discussion of the instrument as a whole. In this book (and on Flutopedia.com), I use the term “Native American flute” freely when discussing the design, playing, and body of music for the instrument.

Likewise, I freely use terms such as “Anasazi flute”, “Mojave flute”, and other flutes that name a particular tribe, culture, or tradition when describing a style of instrument.

Implications Beyond Flute Makers

The IACA-1990 specifically “*prohibits misrepresentation in marketing of Indian arts and crafts products within the United States*”. One concern has been that the word ‘art’ in the Act could be applied to a performance, workshop, or recording.

This issue was addressed by Kathleen Joyce-Grendahl ([JOYCE-GRENDAHL 2010C]):

I asked Ken Van Wey to define the words ‘arts’ and ‘crafts’ as they are applied by the IACB and understood with regard to the law. He clarified that “an ‘art’ or ‘craft’ is any item that is handmade. If it is being sold as Indian-made or Native American-made, then it must have been created by a Native American of a federally-recognized tribe. This act does not include recording artists or their products and will not be applied to said individuals.”

I again asked him specifically if the word ‘art’ could possibly be extended into the realm of performing artists and recordings themselves. He clearly state, “No that is not in the Act. It must be a handmade item.”

For clarification about labeling a Native American flute that is created by a non-Native person, Ken Van Wey stated that using the term “*in the style of*” or “*in the spirit of*” or “*replica*” are acceptable ways to label a flute not made by a Native American.

Names of the Instrument

To experience the Native American flute is to know that the instrument is very different from other instruments that many of us have grown up with in the Western world.

The Native American flute is deeply rooted in traditional cultures, yet blends beautifully with contemporary

Language Preservation

There are many ways we can preserve the traditional use of the instrument:

- We can curate and preserve traditional recordings and artifacts.
- We can refer to culturally accurate names for indigenous cultures.
- We can also preserve the cultural names for the instrument itself.

In support of preserving cultural names for the instrument, Flutopedia.com began maintaining a list of names for the Native American flute in 2004. That list has expanded over the years as new citations have been found. This chapter was added with the sixth edition of this book, and should track the entries on Flutopedia.com.

This list includes names in various world languages, particularly ethnic languages, as a possible aid for linguistic research related to flutes.

Names in English

Most of these English phrases have many citations – I am listing the earliest chronological references that I have found, based on year of publication.

- **American Indian Courting Flute** – [WAPP 1984A], [BALL 2001]
- **Courting Flute** – [CATLIN 1841], Volume 2, page 147, [CATLIN 1903], page 147, [DENSMORE 1929B], page 72, and many others
- **Grandfather's Flute** – [PRICE 1995]
- **Indian Flute** – [WELD 1800], page 496, [HUNTER 1824], page 78
- **Love Flute** – [EASTMAN-MH 1853], [GOBLE 1992]
- **Native American Courting Flute** – [HALL 1997]
- **Native American Love Flute** – [PRICE 1994]

This chapter was written by Clint Goss, as part of the Flutopedia.com web site.

- **Native American Style Flute** (“NASF” — many sources)
- **North American Flute** – [PRICE 1990]
- **Plains Flute** – [PAYNE 1988]
- **Plains Indian Courting Flute** – [KEELING 1997], page 274
- **Pueblo Indian Flute** – [BREWER-K 2004]

Contemporary English-language Naming Conventions

By convention, contemporary English-language uses of the name of the instrument are capitalized as “Native American flute”. This is in keeping with the English-language capitalization of other musical instruments that use a cultural name, such as “French horn” ([CMS 2003], pages 366–377).

Abbreviations such as “NAF” and “NASF” are discouraged.

The prevalent term for a person who plays Native American flutes is “flutist”. This term predominates the term “flautist”. This is based on searches on the Google search engine performed on February 26, 2016 for “Native American flutist” (about 23,800 results) and “Native American flautist” (about 3,090 results).

“Flute maker” is the predominant term for people who “craft” Native American flutes.

Beyond English

I am including names for Native American flutes in this list, as well as words in some other languages for flutes of different designs. Check the context in the references provided, if you would like more detail on the use of the term.

Cherokee

ᎠᎩᎠᎵᎠ ᎠᎵᎠᎵᎠ ᎠᎵᎠᎵᎠ is a transliteration of “Native American Flute” into the Cherokee Syllabary developed by Sequoyah (Cherokee: ᎠᎵᎠᎵᎠ, [se-**kwoh**-yah]) in the early 19th century.

Sarah Kay DrowningBear provided this translation of “flute” into Cherokee⁴: ᎠᎵᎠᎵᎠᎵᎠ (transliteration in Latin letters: atseluhisdi, [ah-**tse**-lu-hi-s-di]). An alternate translation was provided by the Cherokee Consortium (*Consortium Word List* by Jeff Edwards, dated August 3, 2015, retrieved February 19, 2016): ᎠᎵᎠᎵᎠᎵᎠᎵᎠ (transliteration in Latin letters: digatsetluhisdi, [dihg-aht-**set**-lu-hi-s-di]).

Cheyenne

The title of the Cheyenne-language Wikipedia page for the Native American flute is: **Tâhpeno**.

⁴ Later confirmed by a translation provided on www.Cherokee.org

The following definitions are from the Cheyenne-English dictionary of the Chief Dull Knife College:

tâhpeno ni. flute; whistle or other wind instruments such as a horn or trombone.

Apparently animate for some speakers. Plural:

tâhpenonôtse. Alternate Plural: **tâhpenono**.

-tâhpenoné vai. play the flute. **É-tâhpenōne**. He's playing the flute.

tâhpenonénootôtse ni. flute songs [this entry is augmented with double question marks in the original source]

tâhpenonó'êstse ni. flute shrub. wood used to make flutes.

Lakota / Siyotanka

Siyotanka [see-yoh-tahn-kah] – Lakota, literally “flute” or “great song” in English. Also written “Siyotanka”, “Ciyotanka”, “Cotanka”.

([BUECHEL 2002], pages 53 and 54).

Kevin Locke notes that the present-day meaning of “Šiyóthąŋka” is “flute” as well as “Eagle bone whistle”

An instrument used in connection with this dance is called an elk whistle (*hčhā'ka šī'yotayka*). (Fig. 39.) Mr. Higheagle states that this instrument is called by the Santee and Yanktonais *čó'tayka* (*čó*, ‘pith’; *tay'ka*, ‘large’). The whistle was made from the small, straight branches of a tree having a large pith, which could easily

DENSMORE]

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be removed, a heated iron being commonly used for the purpose. Ash and box elder were woods frequently selected. The open end of the instrument was usually carved to represent the head of a bird. Mr. Higheagle stated further that the instrument was called *šī'yotayka* (*šī'yo*, ‘prairie chicken’; *tay'ka*, ‘large’). by the Teton Sioux. The instrument is said to have had two uses: It was used in dances, especially in the grass dance, and also by young men as a “courting call.” Plain bone whistles and bead-decorated whistles were similarly used in dances; these also were known as *šī'yotayka*. Three or four dancers might carry these whistles, but the signal was usually given by the recognized leader of the dancers. If the singers “came near the end of the tune,” and he wished the dancing continued, he blew his whistle, whereupon they continued their repetitions of the melody.

In construction this instrument is a whistle, being an open pipe with the usual whistle or flageolet mouthpiece near one end. The pipe furnishes the series of harmonics obtained from a bugle or trumpet. The specimen illustrated¹ is old, having been in the possession of Mrs. James McLaughlin about 30 years, and could not be played, but a similar instrument, in perfect condition, was obtained among the Hidatsa at Fort Berthold, N. Dak., in 1915. The length of this instrument below the mouth is 22½ inches. The instrument was played by its Hidatsa owner, and a phonograph record of the performance was made. It was played also by Mr. E. H. Hawley, curator of musical instruments, United States National Museum. The following part of the long harmonic series could be produced on the Hidatsa whistle, the tones being named in ascending order: A flat (second space treble staff), D flat, F, A flat, C flat, D flat, E flat, F.

The grass dance of the Standing Rock Sioux at the present time (pl. 77, A) was thus described by Kills-at-Night (*Haŋhe'pikte*), a comparatively young man, who is a prominent singer at the drum whenever a dance is held:

This dance came to us from the Omaha and at first all the songs were Omaha. The melodies were repeated with care, and Sioux words were sung, but now we have many



FIG. 32. Grass-dance whistle.

¹ This instrument has been described as follows by Mr. Hawley, above mentioned: “Length, 35 inches; diameter, ½ inch. A straightstick of wood, its lower end carved to represent a crane with open beak, and its throat is the open end of the whistle. The bore appears to be from ¼ to ½ inch in diameter. A rectangular opening ¼ inch wide by 1 inch long, commencing 6½ inches below the upper end and is made from the outside into the bore. A little above the middle of this opening a dam of wax or pitch is placed in the bore to deflect the current of air so as to impinge against the lip of the sound hole. The sound hole is about ¼ inch square. Its cap is a piece of split quill, its lower edge a trifle above the crest of the dam of wax. The lip of the sound hole is also a split quill and is about ½ inch below the lower edge of the cap. Both lip and cap are bound to the stick with red colored sinew. The instrument is a whistle.”

*An early reference to Siyotanka,
[Densmore 1918], page 470–471*

(personal communications, May 11–12, 2013).

Early references to “Siyo tanka” translate it as “large grouse” or “prairie chicken” ([RIGGS 1893], page 163, ¶4). The earliest reference relating it to the flute that I have found is [DENSMORE 1918], page 470-471 (see image).

See also *The Legend of the Flute — Brule Sioux* in [ERDOES 1984], page 275.

See also the play and Grammy®-nominated CD *Siyotanka* by Michael Brant DeMaria.

In addition, [BUECHEL 2002] page 333 lists the Lakota word “wakanh'an” as a verb meaning “to court a woman, as by playing a flute, etc.”.

Other North American Indigenous Languages

The names are as shown in the original cited reference, including any pronunciation directives. One common pronunciation directive is a glottal stop, here represented by the Unicode character ʔ

The pronunciation provided uses the Flutopedia pronunciation guide. It is my best understanding of the pronunciation as provided in the cited reference, considering any pronunciation directives and additional pronunciation guides that are provided in the cited reference.

Please realize that this list is under development. The challenges of representing the characters from the original references

are daunting, and more work needs to be done in this area ...

Other References

These are references from various sources, listed in alphabetical order:

achipiquon, “flute, fiddle (any musical instrument, A.)”, Lenape — [DOYLE 2000].

bībī'gwûn [bih-**bih**-gwoon], “flute”, for what we call a Native American flute, Chippewa — [DENSMORE 1913], page 42. Shown as bībīg'wûn [bih-bihg-woon] in [DENSMORE 1929B], page 21.

bibugwen [bih-**bug**-wen], “you are a musician / you are playing a flute”, Micmac — [METALLIC 2005], page 65.

bícusirina [**bahy**-kus-ee-ree-nah], “flute”, in the Eudeve language of the Teguima, a people who lived between the Pima Alto and the Pima Bajo — [BANCROFT 1875C], page 700.

bidda-kóhotse [**biduh koh-oh**-ht-su], “whistle (or flute)”, Minnitarris, or Grosventres — [WIED 2007], page 273, which notes that: “(o full; ot short; e 1/2)”.

cakwalenya, “Blue Flute”, Hopi — [CULIN 1907], page 337.

cho'-tan-ka, “flute”, which means literally, “big-pith”, Dakota — [RIGGS 1869], page 478.

ćotanke, “rude pipe, from the bone of a swan's wing, or from some species of wood”, Dakota — [RIGGS 1893], page 205.

chotonka-chanta-ki-yapi, “vertical flute”, Sioux — [MORRIS-F 1913], page 127.

chotunkah, “flute”, Dakota — [SCHOOLCRAFT 1884], page 177 ¶3.

domba, “Courting Flute”, Kiowa — [MERRILL 1997], page 299.

do'mba', “bugle, flute, or flageolet”, Kiowa — [MOONEY 1898], page 400 (with the added note that “Nearly every tribe of the plains and eastward has its native flute.”). Note that this word was the source of the name of “Toubat” given to Dr. Richard W. Payne, according to Dr. Payne in 2002 (personal communication).

gusau-ōka, “eagle bone whistle”, Northern Ute — [DENSMORE 1922], page 20.

ha'hpkopig', “a flute, or the sound of a flute or any wind instrument”, Chitimacha — [DENSMORE 1942], page 12, footnote.

hano or “**ka hano**”, “nose-flute”, Hawaiian — [BECKWITH-MW 1919], pages 526–527.

harri-harri or **yarri-yarri**, “flute”, Arawak of Guiana — [ROTH 1915], page 182 and 386.

hiju'juk, “Flutes”, Winnebago — [RADIN 1923], page 442.

hižužu'k, “Flutes”, Winnebago — [SUSMAN 1943], page 59.

ikiázis, “flute”, Blackfoot — [HOLTERMAN 1996].

I'k'oce war'axue, “flute”, Crow — [LOWIE 1912], page 222.

ká?kē'ta? [kah/kee-tah/], “whistle (no stops)”, Allegany Seneca — [CONKLIN 1953], page 287.

kakush [kah-kuhsh], “flageolet”, Arapaho, Wind River Reservation — [HILGER 1952], page 199.

A lover also let his presence be known at night by playing a flageolet close enough to a girl's home to be heard by her ... A flageolet (kakush) collected on the Wind River Reservation by Dorsey in 1900 can be found in the collections of the Chicago Natural History Museum (Cat. Number 61315). Its length is 18½ inches. It is of wood, fringed with buckskin strips and held together by being tied at intervals with buckskin bands. The wood and buckskin are painted with red ochre.

ka-putatshigan [kah-poo-taht-shee-gahn], “Flute”, Naskapi, Davis Inlet — [DIAMOND 1994A], page 69.

kir-mu, “bamboo flute”, Wapisliana — [ROTH 1924], page 455.

ku'ku'ki'ka''tci, – “blow the flute” (with auxiliary -ga-) ; an onomatopoetic and archaic stem, Fox — [MICHELSON 1925], page 634.

Kyana'w'' (T), “player of flute”, Fox — [MICHELSON 1925], page 42.

le'nûñ, “Flute” (the name of the Flute kachina), Hopi — [STEPHEN 1929], page 31 ¶3.

lh-koschka [luh kosh-kah], “Flute (without holes)”, Mandan or Númangkake — [WIED 2007], page 239.

lh-wochka [luh wokh-kah], “Flute (with holes for fingering)”, Mandan or Númangkake — [WIED 2007], page 239, which notes that the “och” is guttural.

łokan', “flageolet”, Yuchi — [SPECK 1909], page 62 ¶2 and Plate VII, Fig. 2.

lula, “flute”, Miwok — [BARRETT 1933], page 250 ¶3. “Flute” is shown as lúliš and lú-la in Jesse O. Sawyer's handwritten notes ([SAWYER 1975], 24th page, which also cites “lul-a in Broadbent's dictionary”), and “to play the flute” is shown as lùliš.

lullulʔi [luhl-luhl/ee], “bubble fife, flute”, Yavapai — [SHATERIAN 1983], page 508.

Na'k ā'gw Anwäwä`tA'megini pe'pigwä`ckwi`, “Nor is the flute blown”, Fox — [MICHELSON 1921], pages 24–25.

nicudetunga, “flute”, Omaha — [FLETCHER 1911], page 372.

nisude, “flute”, Omaha-Ponea — [GILMORE 1919], page 80.

o-ba'-da-zhe, “flute”, Osage — [LAFLESCHÉ 1932], page 120.

odre'nod'a'kwa, “flute (“something to produce song”)”, Cayuga — [SPECK 1949], page 455.

O'-gump, “Whistle, made of reed; a music of same; any music”, Southern Numa — [FOWLER-DD 1971], page 145.

ohe hano ihu, “nose-flute”, Hawaiian — [EMERSON 1909], page 134.

o'kaiyatan, “flute”, Acoma — [White 1943], page 316.

O'ni pe'pigwä`ckwi me`sōtäwi'megu ma'netōwA wī`kā`cke-`tAmwA änwäwä`tA'mägwinni`. “And all the manitous will hear the flute when you blow it.”, Fox — [MICHELSON 1921], pages 42–43.

Pá:kav'lēna, “flute”, Hopi — [WRIGHT-B 1979], according to [BROWN-EJ 2005] page 170.

Pakaf lēna, “reed flute”, Hopi — [WRIGHT-B 1979], according to [BROWN-EJ 2005] page 170.

papigan [pa-pih-gahn], “Flute”, Attikamek — [DIAMOND 1994A], page 69.

Pe'pigwä`ckw aiyā`cō`kA'megu Anwäwä`tAmōg īni'gi ne'niwAgwi`. “Those men alternately blow the flute.”, Fox — [MICHELSON 1921], pages 14–15.

Pe'pigwä`ckwi nyäwe'nwi`, “The flute is blown four times”, Fox — [MICHELSON 1921], pages 20–21.

pib-be-gwun [pih-beh-gwuhn], “flute”, Sioux — [BANCROFT 1875B], page 514, plate 75 as cited in [MORRIS-F 1913], page 110, footnote 4, with the explanation that “Bancroft mentions a similar Siouan flute (*pib-be-gwun*) with five, six, or seven holes, made of a split tube of cedar, glued together, sometimes held by rings of pewter, and states that the Dakota made it from a

single tube of wood while the Chippewa frequently drew a snake's skin over the cedar tube."

pib be gwun — [SCHOOLCRAFT 1839], page 37. *"And not content with these proofs of his attachment he fasted himself, and would often take his pib be gwun* (Indian flute), and sit near the lodge indulging his mind in repeating a few pensive notes."*

pibbegwon [pih-beg-wahn], *"a kind of flute, resembling in simplicity the Arcadian pipe. It is commonly made of two semi-cylindrical pieces of cedar, united with fish glue, and having a snake skin, in a wet state, drawn tightly over it, to prevent its cracking. The holes are eight in number, and are perforated by means of a bit of heated iron. It is blown like a flageolet, and has a similar orifice or mouth piece."* The tribe being discussed is not clear — [SCHOOLCRAFT 1845], page 42.

potacikan [poh-tah-see-kahn], "Wind instrument", Cree — [DIAMOND 1994A], page 69, citing a work of Ellis 1983.

podájigànsan [poh-dah-jee-gahn-sahn], "a real flute of cedar", Ottawa language — [KURATH 1955], page 62.

puhpequon, -quoan, n. "an instrument of music; pl. -ash, Eccl. 2, 8; I's. 150, 4; Gen. 31, 27. From **puhpequan**, for **puhpequan-un**. [Abn. bibi8an, trompette. Del. ach pi quoan, flute, pipe, Zeisb.]", Natick — [TRUMBULL 1903], page 133.

pulipequon, "musical instrument", Natick — [TRUMBULL 1903], page 299.

pugwin, "flute", Potawatomi — [MCKINNEY 1997], sourced from Martha Lewis, who kept notes and handouts from a series of Potawatomi lessons taught in Topeka in the 1970s.

quama, "bamboo flute", not sure whom — [ROTH 1924], page 455.

sepuunnes, "flute", Nez Percé — [PETERS 2003].

Shoh-k'on-ne, "Sacred flute", Zuni — describing artifact 69467 in [STEVENSON-J 1884], page 583. This is from a collection of about 4,900 "archæologic and ethnologic specimens collected in Arizona and New Mexico during the season of 1881. These collections were all obtained from the pueblo of Zuñi in Northwestern New Mexico, and the pueblos comprising the province of Tusayan, in Northeastern Arizona."

sho'kona and **sho'konna** [shoh-koh-nah], "flute", Zuni — [STEVENSON 1904], pages 48 (first spelling) and 256 (second spelling).

sinīgādtci-, "blow the flute (with the auxiliary -gä-). 522.23", Fox — [MICHELSON 1925], page 640.

Sk-a'na, "Whistle or reed", Northwest Coast ... — [GALPIN 1903], page 117.

so-wen-tuk'-wah, "flute", Onondagas — [BEAUCHAMP 1905], page 177.

Sogán, "wooden trumpet or flute", Navaho — [MATTHEWS 1902], page 288.

tayazo, “the flute player”, Dakota. Adopted as the stage name by Samuel C. Kurz — [KUHL 1998].

Tchá-he-he-lon-ne, “Sacred warbling flute”, Zuni — describing artifact 69312 in [STEVENSON-J 1884], page 583. This is from a collection of about 4,900 “archæologic and ethnologic specimens collected in Arizona and New Mexico during the season of 1881. These collections were all obtained from the pueblo of Zuñi in Northwestern New Mexico, and the pueblos comprising the province of Tusayan, in Northeastern Arizona.”

tekalulo?tá-lu, “flute”, Oneida — [ABBOTT 2006]. This word, spoken by Maria Hinton, is from the Oneida Language Tools web site:

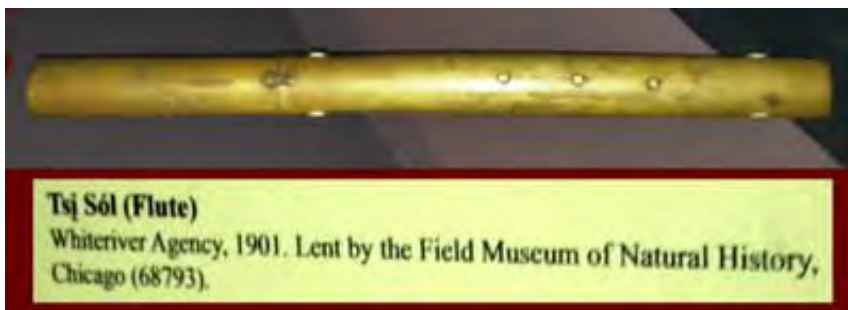
too-too, “bamboo flute”, Surinam — [ROTH 1924], page 455.

totoqpi [toh-tohk-pee] or **ta-toyk-pi** [tah-toik-pee], “eagle bone whistle”, Hopi — [MORRIS-F 1913], page 110.

tsal-eet-quash-to [tsahl-eet-kwah-toh], “courting flute”, Winnebago — [CATLIN 1857], page 243, letter 30. Also cited in [MORRIS-F 1913], page 110, footnote 4, and alternately describes it as a “*deerskin flute, which has three, four, and six finger-holes producing the same number of notes with their octaves*”.

tsa-puun-mas, “flute”, Nez Percé — [NPSMMP 2007]. Also: **tsa-puun/miute**,

“to play the flute for someone else”; **tsa-puun/mii-u-wat**, “a flute player”; **tsa-puun-mas/hanyawaat**, “a flute maker”.



Apache flute at the Nohwike' Bágowa (“House of Our Footprints”) White Mountain Apache Cultural Center and Museum.

ts-tsêhs, “reed flutes”, Osage — [KURATH 1953], page 278, citing [TIXIER 1844], page 225.

Tsi Sól, “Flute”, Apache — Translation shown in the display case at the Nohwike' Bágowa (“House of Our Footprints”), the White Mountain Apache Cultural Center and Museum, near the Fort Apache National Historic Landmark. The flute on display is the Field Museum of Natural History item 68793. Photo provided by Bill Bezemek on February 26, 2018.

u-bi'-xo, “any wind instrument, as a flute or horn”, Osage — [LAFLESCHÉ 1932], page 166.

uskulushi, “whistle, fife, or flageolet”, Choctaw — [BYINGTON 1915], page 360 and [HOWARD 1990], page 29.

Wahí nisúde, “bone flute”, Omaha — [DORSEY 1896], page 282.

wilwil, “flute”, Mojave (part of the Yuman language family) — [HERZOG 1928], page

189, ¶1. This word is also shown in two recordings made in March 1908 now curated by the Phoebe A. Hearst Museum of Anthropology.

wilwiraxtii', “transverse flute”, Yuma — [DENSMORE 1932], page 25.

wilwirtelhuku'p, “vertical or end-blown flute”, Yuma — [DENSMORE 1932], page 25.

wi'nip, “flageolet”, Northern Ute — [DENSMORE 1922], page 20.

woina, “flutes”, Paiute — [STEWART 1933], page 277, ¶8. “... were elderberry, 8 or 9 inches long, end blown with several holes. Mono Lake said 4 holes, blown across the end. Three Western Mono flutes in Field Museum (specs. E-71446, 7, 8), from Hooker's cove, are this type with four holes each, made of *Sambucus mexicana*, elderberry. B.T.'s [Bridgeport Tom's] doctoring flute, supposedly made by hand, had 6 holes near the distal end, a seventh near the mouth end, and was end blown. No standards in flute making were known.”

Wu-suk'-wi-nump, “Whistle made of reed, a” — Southern Numa [FOWLER-DD 1971], page 156.

Ya-ah-ga-da-wasta, “vertical flute”, Tonawanda-Iroquoian — [MORRIS-F 1913], page 126.

Ya'lu, “flute”, Maiduan — [DENSMORE 1939A], page 116.

Ya'lulupě, “Flute-Player”, Maiduan —

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NEW YORK STATE MUSEUM

chased March 17, 1906. This mask is supposed to be imbued with the spirits of birds. It was an important mask of the Tonawanda Lodge of the False Face Company
 1 husk face. Doorkeeper's mask of the Husk Face Company. Object illustrating the uses of the corn plant to the Iroquois.
 1 lover's flute, Ye-o-da-wus-toh. Purchased April 13, 1906, on the Tonawanda Reservation. Seneca tribe. Flute made 1804 by Chief Senoiucieh (A. Charl)
 1 flute, Seneca tribe, Tonawanda band. Purchased March 17, 1906. Flutes of this kind were used by lovers to serenade their sweet-hearts.

*Flutes acquired in 1906, from [NYStateMuseum 1908].
 Note in the above image the text: “Flute made 1804 by Chief Senoiucieh”. Almost surely a typographical error that should have read “Flute made 1904 ...”*

[DIXON 1902], page 101.

ya-o'-da-was-ta, “flute”, Senecas — [BEAUCHAMP 1905], page 177.

yä-ó-dä-was-tä, “flute”, Iroquois — [Morgan 1922], volume 2, pages 38 and 320.

yé'ōtawásthā? [yey oh-tah-was-th/], “white man's flute with finger holes”, Allegany Seneca — [CONKLIN 1953], page 287.

ye-o-da-wus-toh, “lover's flute”, Seneca / Tonawanda reservation —
[**NYSTATEMUSEUM 1908**], page 104
(see below).

Names in Central and South American Indigenous Languages

akai-kara, “bamboo flute”, Makusi (spoken by 25,000 people in Brazil, Guyana and Venezuela) — [**ROTH 1924**], page 455.

pfilica or **pivillca**, “flute”, Mapuche — [**IZAGUIRRE 2008**], page 135. Also note the translation of the Spanish “flauta de la paz” in Mapuche as **paillapifil**, which is also shown as “die Friedensflöte” in German by Michael Palomino (2011).

waña [wahn-yuh], “flute”, Wanka Quechua — Catalog card of the NMAI (National Museum of the American Indian) for item 14/2732.

xo'lb', “flute”, Q'eqchi Maya — Catalog card of the NMAI (National Museum of the American Indian) for item 26/2683, Collected by Francisco Caal (Q'eqchi Maya) in Cobán, Guatemala in 2003.

Names in African Indigenous Languages

mabusa, “flute”, Hausa. Spoken by about 39 million speakers, mainly in northern Nigeria and Niger, and also in Benin, Burkina Faso, Cameroon, CAR, Chad, Congo, Eritrea, Germany, Ghana, Sudan and Togo — [**OLDEROGGE 1960**], page 797.

vnanis, “a reed pipe, a flute”, Namaqua-



Nama greeting. Photo by Greg Willis, October 4, 2006, Swakopmund, Namibia

Hottentot. Spoken by the Nama people (Namaqua in older source) of South Africa, Namibia, and Botswana — [**TINDALL 1857**], page 117, which also cites “vnani-vnon as “to play the flute” and “vnani-churu-aup as “one that plays the flute”.

Names in Other Languages

Here are names in other contemporary languages. They are ordered by the name, or their Romanization:

아메리카 인디언 플루트, (Romanization: “Amelika indieon peulluteu”), “Native American flute”, Korean, Google Translation service, February 15, 2016.

bucinae, bucinam, “flute”, Latin — [WOLTERBEEK 1985], page 59 and following.

flauta, Spanish, in Cuba, December 2017. A flute player is a “**flautista**”, and a flute-maker’s workshop would be called a “**flautisterera**” (according to musicians in Santiago de Cuba, December 30, 2017).

flauta nativa americana, “Native American flute”, Spanish, Google Translation service, February 22, 2016.

flet indiański, “Native American flute”, Polish, from the title of the Polish-language Wikipedia page for the Native American flute, February 15, 2016.

Indiaans–Amerikaanse fluit, “Native American flute”, Dutch, from the title of the Dutch-language Wikipedia page for the Native American flute, February 15, 2016.

Indianafleutn, “Native American flute”, Bavarian, from the title of the Bavarian-language Wikipedia page for the Native American flute, February 15, 2016.

Indianerflöte, “Native American flute”, German, from the title of the German-language Wikipedia page for the Native American flute, February 15, 2016.

indiĝena amerikano fluto, “Native American flute”, Esperanto, Google Translation service, February 19, 2016.

Коренной американец флейта, (Romanization: “Korennoy amerikanets fleyta”), “Native American flute”, Russian, Vera Shanov, January 10, 2018.

ネイティブアメリカンフルート, (Romanization: “Neitibuamerikanfurūto”), “Native American flute”, Japanese. Translation by Moto Ozaki and Romanization from the Google Translation service, February 6, 2016. Also commonly known as インディアンフルート, (Romanization: “Indianfurūto”).

vorsatz, a German-language term used some European ethnomusicologists to denote a Native American flute. The German-language term “Vorsatz”, literally “*intent*” or “*intention*” in English, might have been chosen because of the traditional use of Native American flutes in courting.

From [HALL-RL 1997], page 116:

The design of the body of the courting flute requires that a piece of cedar wood be split and hollowed, except for a narrow septum left behind the hole over which the slide will be tied, and then glued back into one piece. This does not have to be done if the flute is made of cane. Cane (American bamboo) is already hollow, and holes need only be drilled above and to each side of the natural septum within one of the many nodes. Karl Gustav Izikowitz [1903–1984, Swedish ethnomusicologist] calls this kind of instrument a Maraco whistle when it does not have additional holes or stops to produce other tones. With the addition of stops he calls it a duct flute. With the additional use of some movable object to partly cover the hole over the septum, for use in adjusting the flow of air over the

septum, the instrument is called a vorsatz-flute by Izikowitz, following the terminology of Curt Sachs.

See also [IZIKOWITZ 1935] and [CONRAD 2000].

Your Brain on Flute

How do we respond, physically and mentally, when we breathe into our flutes? Could the positive effects that we feel from playing flutes indicate a potential use of Native American flutes in music therapy settings? As an alternative therapy for specific clinical conditions, could playing the Native American flute have a place alongside traditional breath-centered practices such as Yoga, Qigong, and Zazen?

Many research studies have explored the effects of *listening* to music (see [CERVELLIN 2011] for an overview). Far fewer studies have investigated the effects of *playing* music on our minds and bodies. After an exhaustive search of the literature, we could find only a few studies on the effects of playing Native American flutes, and those studies used self-

report methods rather than objective measurements of basic brain and body metrics. So, during the ***Flute Haven Native Flute School***, we carried out a research study to measure the effects of both listening and playing on the heart, nervous system, and brain.

It is common in a single research study to



test a very limited set of hypotheses. This approach makes data analysis straightforward and increases the statistical significance of the results. However, our goal was to identify which directions might be fruitful for future research.

This chapter was written by Clint Goss and Eric B. Miller and edited by Kathleen Joyce-Grendahl. A similar article appeared in the May 2014 issue of *Overtones*, pages 10–14, published by the WORLD FLUTE SOCIETY.

Our curiosity and quest for future directions caused us to look at a wide range of measures and test many hypotheses. This approach, combined with the relatively small number of participants (15 flute players) and several other limitations, places our research within the context of an “exploratory pilot study”. While we identified several interesting trends and future research directions, we consider the results of this study as “preliminary” and suggest additional research to confirm the effects that we found.

The detailed results have been recently reported in several articles for the scientific community ([[MILLER 2014](#)] and [[MILLER 2014A](#)]). See those articles for a full description of how the study was done and the limitations associated with our results.

This chapter looks at the results of our research study from the perspective of flute players and facilitators of community music gatherings. What are the preliminary lessons learned? How can we use them as players and facilitators? In this chapter, we have kept the literature citations to a minimum, since they have been included in our two publications cited above. This chapter also includes some results that have not been reported earlier.

The Study Outline

We enlisted 15 volunteers to participate in the study from the *Flute Haven Native Flute School*. Each of them took about an hour off from the program of workshops and playing sessions, bringing two of their flutes

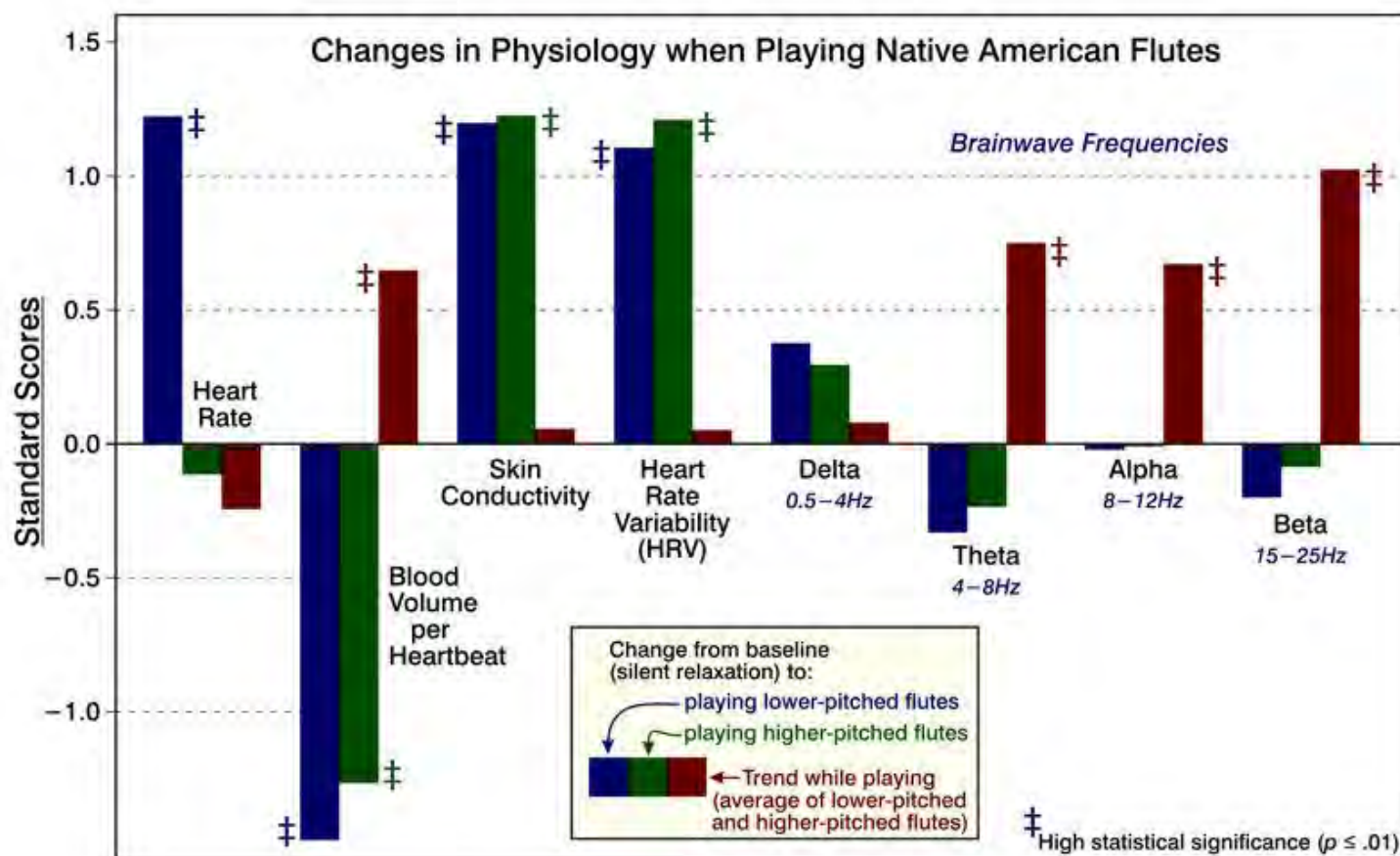
a short distance to a lab that we set up for the study. Their flutes were:

- a “lower-pitched flute” – a mid-range E minor flute or lower, and
- a “higher-pitched flute” – a mid-range G minor flute or higher.

Participants were fitted with sensors on their scalp and the fingertip of one pinky to measure heart, skin, and brain activity. Participants then put on headphones and listened to an audio program, which guided them through a program of relaxation periods, listening to several kinds of music, and playing their flutes. Measurements taken during an initial period of silent relaxation served as a “baseline” to compare against measurements taken during later periods of listening and playing.

Throughout the study, we recorded the electrical activity of the brain in seven frequency bands, which provided an indicator of the overall emotional state of the participant. We also recorded the level of skin conductivity, which is an indicator of nervous system arousal and sometimes anxiety. This measure of arousal increases as small moisturized particles (sweat) on the skin are produced.

For heart metrics, we recorded precise pulse-beat measurements at the fingertips. These pulse-beat measurements allowed us to determine three cardiac measures: heart rate, volume of blood flow per heartbeat at the fingertip, and a key metric called “heart rate variability”, which is described below.



Summary of the Significant Results

The chart “Changes in Physiology when Playing Native American Flutes” on the next page summarizes significant results that we found during this study. The remainder of this section provides details and discusses those results. If you find the results in this section too detailed, feel free to skip forward to **Practical Applications** on page 180.

The effects described below are based on several types of comparisons:

- a comparison between the period of flute playing and a “baseline” period of silent relaxation;

- a “trend” indicating a comparison between the first half and the second half of the period of flute playing; or
- a comparison between the periods of playing lower-pitched flute and playing higher-pitched flute.

Items marked with † indicate that the result showed statistical significance and ‡ indicates a result with strong statistical significance.⁵ However, we again stress that, since we tested many hypotheses in this study, the effects that we found need to be confirmed in subsequent research studies with larger populations of flute players.

⁵ The † marking indicates a significant result with a paired, two-tailed Student’s t-test result of $p < 0.05$. The Clint & Vera’s Native Flute Handbook

‡ marking indicates a highly significant result with a paired, two-tailed Student’s t-test of $p \leq 0.01$.

Heart Rate, Blood Flow, and Skin Conductivity

The first time participants played their flutes during the study, we asked them to play their lower-pitched flute. As we might expect, compared with baseline silent relaxation, their heart rate increased[†], they had more skin conductivity[†], and the frequency bands of electrical brain activity associated with muscle control increased[†]. The trend while playing lower-pitched flutes was toward an increase in the volume of blood flow per heartbeat in the fingertips[†].

During the second flute-playing period, we asked participants to play their higher-pitched flute. Again, skin conductivity increased during flute playing[†] when compared with baseline silent relaxation, and the trend while playing was toward an increase in the volume of blood flow per heartbeat[†].

The heart rate of participants was lower during the second flute-playing period than during the first flute-playing period[†]. This might be expected, again because higher-pitched flutes are smaller and also because there may have been less anxiety during the second flute-playing period. However, contrary to what we might expect, average heart rate when playing higher-pitched flutes was actually **lower** than during the baseline period, when they were sitting in silent relaxation. This divergent response – heart rate decreasing while skin conductivity increased – begs further investigation.

Heart Rate Variability

When you inhale, your heart rate increases. As you exhale, your heart rate decreases. Similar variations in your heart rate occur on longer cycles of minutes, hours, and throughout the 24-hour sleep-wake cycle.

These normal variations in your heart rate are called “heart rate variability” or “HRV.” Higher HRV – i.e. a larger variation in heart rate – turns out to be a reliable indicator of health and general resilience to stress. A very steady heart rate – i.e. low HRV – is associated with a range of clinical conditions such as anxiety, hypertension, COPD, panic disorder, depression, and is also a predictor of sudden cardiac death.

With the goal of effectively treating those clinical conditions, various techniques have been explored to raise HRV. Biofeedback training has been found to have various degrees of effectiveness in the treatment of asthma, PTSD, hypertension, anxiety, COPD, recurrent abdominal pain, music performance anxiety, and fibromyalgia. In the treatment of major depressive disorder, biofeedback training to raise HRV demonstrated effects that appeared to be stronger than drugs often prescribed for the condition.

Our study found that HRV increased an average of 84 percent when playing Native American flutes when compared with baseline silent relaxation. The increase in HRV compared to baseline silent relaxation was statistically highly significant when

playing both lower-pitched flutes[‡] and higher-pitched flutes[‡].

We found that subjects with **less** meditation experience correlated a **greater** increase in HRV. The increase in HRV did not correlate strongly with age, gender, or experience playing Native American flutes, although this could be due to the limited number of participants in our study.

Studies have established that adults typically breathe in cycles of about 3 to 5 seconds. During our study, we found that playing the Native American flute tends to increase the breath cycle to about 10 seconds. Other research has shown that HRV is highest at breath cycles of about 12 to 15 seconds – or about 4 to 5 breaths per minute. We believe that the increased length of the breath cycle that naturally occurs during flute playing is a major factor causing the increase in heart rate variability.

Brain Activity

Several frequency bands of brain activity showed interesting results during the periods of playing.

Alpha. Brainwaves in the range 8 to 12 Hz⁶ – often called the Alpha band – are associated with a light meditative state, relaxation, and closing of the eyes. Alpha waves decrease with eye opening and mental exertion.

During our study, Alpha waves decreased in relation to the preceding silent relaxation

period while playing both higher-pitched flutes[‡] and lower-pitched flutes. The trend reversed during the playing period itself, with Alpha waves trending upward during playing for both higher-pitched flutes[‡] and lower-pitched flutes. This suggests a pattern of decreasing Alpha waves during initial playing followed by increasing Alpha as playing continues. This pattern is consistent with participants closing their eyes, relaxing, and attaining a light meditative state, but only after playing for a period of time – about 90 seconds in this case.

It is also interesting to note that the highest Alpha waves measured during our study were during the two silent relaxation periods that followed periods of listening to music. While it was not a goal of this study to explicitly examine the effects of silence, the enhancement of Alpha waves agrees with prior research that has demonstrated activation of the auditory cortex during periods of musical silence ([[KRAEMER 2005](#)]), and the positive impact of silence in music on retention and recall ([[OLSEN 1995](#)]).

The increase in Alpha band activity from baseline silent relaxation to flute playing correlated strongly with years of experience reported by the participants playing Native American flutes. We can surmise that, over time, players become more adept at quickly entering a light meditative state when they begin playing.

⁶ Hz = Hertz = cycles per second

Beta. Brainwaves in the 15 to 25 Hz range – termed the Beta band – are usually associated with alert, active thinking or anxious concentration.

Our study showed different reactions in the Beta band for novice and experienced players. When compared with baseline silent relaxation, novice players showed significant **decreases** in Beta activity when playing both higher-pitched[†] and lower-pitched[†] flutes while experienced players showed slight **increases** in average Beta brainwave activity during the flute playing periods. We propose two conjectures:

- Less experienced players are not as habituated to the tones of the Native American flutes, where the more experienced players exhibit a reduced novelty effect; and
- More experienced players tend to make greater mental use of music theory rules to create melodies.

Theta. The 4 to 8 Hz range is termed the Theta band. Elevated Theta waves have been found in various studies during creative processes, deep meditation, drowsiness, inattention, and is associated with working memory.

We measured increasing trends in Theta band activity during the periods of playing higher-pitched[‡] and lower-pitched flutes. We also found a significant increase in theta band activity in novice players, but not experienced players, between the silent relaxation periods at the very ends of the

study[†] – i.e. between the initial baseline silent relaxation period and a similar period of silent relaxation after all the periods of playing and listening to music.

Our results provide some indications of movement during flute playing towards the attributes associated with increased Theta band activity. The overall experience of the study – listening, playing, and interim silent relaxation – did increase Theta activity in novice players. We suspect that these measured trends would be more robust if longer playing periods were used in future studies.

Delta. The 0.5 to 4 Hz range is termed the Delta band. These slow waves dominate brain activity in adults during slow-wave sleep, a phase of deep, non-rapid eye movement sleep.

When compared with the silent relaxation period preceding the two periods of playing flute, our study found that flute playing had the opposite effect on Delta than it did on Alpha band activity: While Alpha waves **decreased**, Delta wave **increased** for both lower-pitched[‡] and higher-pitched flutes[†]. This increase in Delta showed no significant trends during the flute playing periods.

Practical Applications

Although this broad-based study was not designed to provide definitive answers to specific questions, we can infer some potential guidelines from the results. This section combines the results of our study with information from prior research studies

to suggest some practical applications for flute players and facilitators of community music gatherings. Several assumptions are implicitly made in these suggestions, but we believe they are reasonable.

Breathing Rate

Playing the Native American flute appears to slow breathing rate from about 15 breaths per minute to about 6 breaths per minute. Encouraging players to slow their breath rate a bit further – to about 4 to 5 breaths per minute – may have some health benefits.

One approach we use in workshops is to have people play “one-breath solos” – first on their voices and then moving to their flutes. Depending on what a person plays, we might ask them to play the same solo slower, hold some of the notes longer, or play it two times in a single breath. These activities combine a memory exercise (repeating the same one-breath solo) with an exercise that slows their breath rate.

Another technique is to have players focus on their inhalation. This type of mental focus often causes players to breathe in more deeply and slows their overall breathing rate. Another technique, used by Cornell Kinderknecht, is to focus on “squeezing out some extra air” from the lungs to extend a phrase.

Length of Playing Time

The lengthy time it takes for flute playing to affect Alpha and Theta waves suggests that longer playing periods are preferable. Longer playing periods are common in community drum circles, but can be a

challenge to facilitate in flute gatherings. Here are some ideas of things you can do with the group as a whole, or with segments of the group, while inviting individual flute players to solo:

- Have everyone chirp very short notes to a rhythm that you establish. If the notes are very short, the differences in pitch will not produce too much dissonance.
- Have everyone hold the same long tone as a drone. If people have different key flutes, you can ask them to hold these fingerings, which should all sound roughly the same pitch:
 - ▶ D flutes hold:  or 
 - ▶ E flutes hold: 
 - ▶ F# flutes hold: 
 - ▶ G flutes hold: 
 - ▶ A flutes hold: 
 - ▶ B flutes hold: 
- Establish a simple repeated pattern and have all flutes of a particular key play that pattern. You can engage others in the circle who are not playing the pattern by asking them to create texture sounds, such as the sound of the wind by breathing across the finger holes on their flute.

Showcasing Players

One technique in drum circle facilitation is to showcase a single player, either as a solo or playing above an established pattern. In practice, having that player be more experienced seems to have better results. Experienced players tend to be adept at more musical techniques, and our study

suggested that experienced players can enter a light meditative state more quickly when they play. This suggests that players with more experience can quickly become attuned to the group and the situation, and they may also serve as a model for less experienced players on playing “in the moment”.

Using Silence

The effect of silence noted in the **Brain Activity** section on page 179 underscores the general belief among musicians in the power of silence. Jazz pianist Keith Jarrett famously said that “*Silence is the potential from which music can arise*”.

Along these lines, experiment with the effect of adding slightly longer pauses when you play. Does it engage your audience? Do they “lean forward” just a bit?

If you are facilitating a group with a conducted improvisation, you might include an occasional “stop/cut”. This can be done by clearly conducting the entire group from full play to complete silence, then marking four or eight beats of silence before signaling them all to resume playing. You could emphasize this technique by inviting other people in the group to try their hand at conducting a stop/cut.

A common game in small ensembles is to “pass the solo.” With the group engaged in a steady-state repeated pattern, each player takes a turn soloing over the pattern. To incorporate silence, you could ask an ensemble to “pass the *silence*.” After a steady-state pattern is established by the

group, players take turns stopping for a few bars. You could make it more challenging by asking them to re-join the music with a different part, and see how the pattern changes as the silence moves around the group.

Disengage the Visual

One of the most powerful techniques we have found for facilitating a deeper listening experience with a group of flute players is to have them close their eyes. This simple technique helps participants focus on the sound, raises Alpha brainwaves, and seems to reduce any level of anxiety associated with playing in front of other people.

We often use this technique when we want to emphasize an exercise, activity, or teaching point. Simply having the group close their eyes and repeat the activity can be a powerful aid to learning.

Future Directions

Our study is in an area of research that deals with some fundamental questions. What are the physical and mental effects of playing music? What are the implications for music therapy? Is playing music effective as an alternative therapy for specific clinical conditions? Our initial goals were to develop techniques for measuring the effects of Native American flute playing, to record basic metrics of the body and mind, and to identify fruitful directions for future research.

We believe, despite the limitations of our study (described in detail in [MILLER

2014]), that these goals have been met. And, in particular, the results showing a significant increase in heart rate variability during flute playing indicates that our exploratory approach to measuring physiological metrics has proved fruitful.

The past several decades have been witness to a profound shift in the practice of Western medicine. In addition to new medicines and procedures for treating the sick, there is a growing focus on wellness care, alternative therapies, and the mind-body connection. Many of these alternative modalities come from traditional practices such as Yoga, Qigong, Tai Chi, various forms of meditation, a broad range of expressive arts, and from biofeedback training.

Many of these alternative modalities share a common focus on the breath. There is a growing body of evidence for the effectiveness of various breath practices on a variety of clinical conditions. Flute playing can also be seen as a breath practice. Is it possible that Native American flute playing could be effective for some clinical conditions? In answering this question, we have several indicators:

- Research has established that Biofeedback training to raise HRV is “probably efficacious” for asthma ([WHEAT 2010], page 238);
- Our study demonstrated that playing Native American flute raises HRV;
- Throughout the course of this study, we have received many unsolicited accounts from asthma sufferers testifying to the

value of playing Native American flutes for their condition;

- There is a body of research showing various benefits of wind instruments on parameters of lung function.

We believe that the confluence of these indicators suggests the possibility of a direct causal link between playing the Native American flute and the reduction of the symptoms of asthma.

We suggest that a compelling direction for future research would be a direct investigation of the effect of a music therapy program of Native American flute playing on asthma.

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Resonance

Like things vibrate alike.

Walking with my buddies, swaying in step; Clapping with the crowd in time to the band; Dancing at the disco; Making love like a single beast; Timing my breath to the breakers on the beach; Breathing in unison with a circle of friends; Home run at the ball park – 50,000 screams of joyous aggression; Waking up, glad to be alive.

Everything is resonant, or nothing is.

How to be aware of that? We need to find the special resonances that affirm our lives, that make us feel in-tune with the way things are.

I can think of no better description of resonance than these words of W. A. Mathieu.

This article explores many aspects of musical resonance and provides a number of techniques you can use in your music and practical exercises and activities you can lead in flute circles and music workshops.

We begin with some more insight from W. A. Mathieu on the aspects of musical resonance:

Two cellos: one leans alone against a wall; you play the other one. The unplayed one sings.

Press down the right-most piano pedal. It will un-dampen the strings. Sing or call: HEY! Sneeze or bellow: ROAR! Your sound comes back to you in string-language.

Broadly speaking, resonance is an answer coming from the unknown. A confirmation of order. It bridges the phenomenal world, and the world within. Things and their essences, students and teachers, teachers and what is taught. Even its shallow traces confirm meaning and purpose and give courage. They are a trail of clues in the hunt for beauty.

Speaking more narrowly, resonance depends on periodicity, the evenly spaced vibrations of music. Every physical thing has its natural vibration: the chair its

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squeak, the pot-lid its clang, the guitar string its sweet purity. When two strings are tuned to the same pitch, their vibrations are synchronized one-for-one. They are in step, in tune, and each reinforces the other's energy, like the good feeling that arises when you walk in step with your close friend.

Resonance, in this sense, is the very core of musical experience. When you move with music, and sing and play in tune with it, you are feeding its energy, and it is feeding yours.

This is the musician's heaven world. As you become more conscious of resonance, that heaven world grows wider, more vivid, and more down to Earth, where people can use it.

This chapter covers several techniques and exercises for exploring the resonance of the flute, your voice, and resonant spaces. It also explores how resonance relates to the world at large, from the atomic to the cosmic scale.

Exercise: Sirening

Imitate the sound of an ambulance siren with your voice – starting as low as possible and sliding up very high. Then cycle back down again and continue up and down.

As you sing your sliding pitches, imitate the trajectory of your voice with the movement of your hand – scoop your hand up to the high notes and swoop it down to the low ones. Body involvement helps pitch awareness.⁷

Exercise: Resonant Sirening

Find a medium sized room with parallel, hard walls and no carpet. A large bathroom can work. Stairwells can be fantastic.

Start sirening with your voice and listen for the pitches where the sound changes – where the room seems to come alive. Slow down your vocal sirening and see if you can zoom in on **exactly** the pitch that makes the room cavity resonate. Play with this pitch ... go **slightly** higher and **slightly** lower in pitch to the borders where the resonance disappears, and then make it return, like a magician with a rabbit in a hat.

Group Exercise: The Game of Sah

This is a great warmup exercise for any community music group and gets everyone ready for the resonance activities that follow.

First, lead the group in vocal sirening (described above) to warm up the voices. Then get everyone to settle to a single pitch – some mid-range pitch that is comfortable for both men and women. Ask them to keep singing or humming the pitch, taking breaths as needed and coming back to the

⁷ James Oshinsky, *Return to Child*, Music for People, Second Edition, January 2008, page 26.

pitch. It can be challenging for novice vocalist to “pitch match” directly with their voice – it is far easier to siren up or down to locate and match the pitch.

Now lead the game of Sah: hold your hand out with an open palm to indicate the initial pitch and then raise your hand a bit and lead everyone up (sharp) one semitone (or “half-step”). A semitone is the space between the pitches of  and  on most Native American flutes. This is a much smaller interval than we typically play in flute melodies.

Return your open hand to the original level and lead everyone back to the initial pitch. Then lead everyone down one semitone and back up to the original pitch. Do this a few times until everyone gets the feel of moving up and down by a semitone.

How Flutes Work

Native American flutes produce sounds that share many of the characteristics of the human voice. How they do this is a fascinating story ... best demonstrated by the animations in the *How Flutes Work* FluteCast video:

<https://www.youtube.com/watch?v=DOQ1XiDhqkE>

The important take-away from the *How Flutes Work* video is that the inside of the sound chamber of a Native American flute is a resonating chamber.

Duet Exercise: The Game of Sah on Flutes

As a flute circle activity, ask for two volunteers with flutes in the same key. Ask both to play a steady tone with the fingering . Typically, they will produce a sound that is slightly discordant. Everyone will hear the sound with a “**WAH ... WAH ... WAH ...**” quality. The beats that we hear is caused by the two frequencies of sound that are slightly different.

Ask one player to hold steady breath pressure (taking a breath when needed), and the other person to vary their breath pressure slowly. As they raise their breath pressure, their sound gets louder. The beating will either increase or decrease in speed. If it increases in speed, the frequency of the two sounds are getting further apart. If the speed decreases, the two sounds are coming closer together. The game is to vary the breath pressure so that the beating of the two notes slows and eventually disappears. At that point the two flutes are producing the same frequency of sound – they are perfectly consonant and “in tune” with each other. This is the sound the musical interval we call “Unison” – two sounds with the same pitch.

This game of bringing a flute in tune with another pitched sound using breath pressure is extremely valuable for flute players. It teaches us how to get our flute in tune in any situation, just by using our ears.

Now have one player slowly rock their finger partially off the bottom-most closed

finger hole: . The sound should be gratingly discordant. You may be able to hear the “**WAH ... WAH ... WAH ...**” sound at a very fast pace. Have them return to the consonant sound of Unison.

Duet Exercise: Intervals

Continue the duet exercise of the Game of Sah on Flutes by having them repeat the breath-pressure exercise, but this time with both flutes on . When the flutes are in tune with each other, have one player switch to . Rather than the interval of Unison, this is the interval of an Octave ... the next most consonant interval after Unison. You can repeat the breath pressure exercise with these two notes that are playing an Octave apart. It is a bit more challenging to hear the dissonant beats, but they can be heard with a bit of deep listening.

This exercise is valuable from several perspectives. It gives us a deep-listening experience in a slightly more challenging situation. It also gives us a tool to establish a consonant resonance between pitches with vastly different frequencies.

A pitch that is one octave above another pitch has double its frequency. This simple “doubling” relationship holds true for each higher octave: two octaves higher corresponds to four times the frequency, three octaves is eight times, and so on. The process of doubling or halving a frequency to change its octave is called “octavation”.

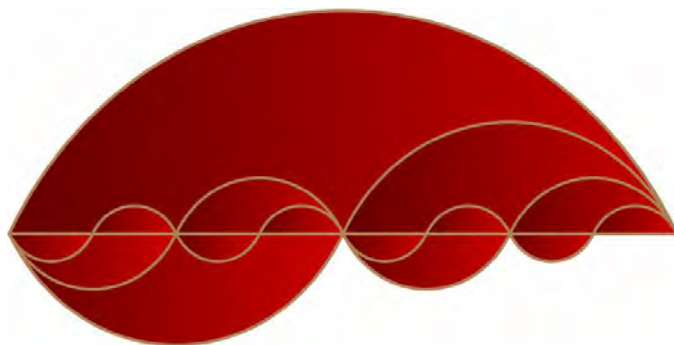
Technique: Humming into the Flute

Try this: Play your bottom note –  – and hum into your flute at the same time. The combination of the two resonances inside the sound chamber of your flute produces a dramatically different texture than the pure vibration of the flute alone.

Now siren the pitch you are humming up and down. See if you can siren towards the pitch of the note you are playing. This is a bit like walking and chewing gum at the same time – it might take a few minutes to get comfortable with, but you will shortly be able to hum and listen at the same time.

As you locate the pitch of your flute with your humming, there is a dramatic shift in the texture of the combined sound. If you are able to hear this shift, you can find the exact point where the combined resonance becomes purer and your humming is in pitch with the flute. If you cannot hear it, you can use an outside listener to give you a thumbs-up signal when the resonance changes.

In a flute circle setting, you could have one participant try this exercise, and the rest of the circle provide the thumbs-up signal. You



might even ask them to close their eyes to deepen the listening quality of the exercise.

Exercise: Singing with your Flute

Hold the pitch of your humming steady and open the bottom finger hole: . Then allow your humming to slide up to the new, higher pitch. You are sirening from the lower pitch to the higher pitch. Open another finger hole and slide up again. Keep moving up the primary scale of the flute to the octave note, then turn around and come back down, sliding down to each new pitch.

This is more than a performance technique – you are learning to sing with your flute. This process is very valuable for flute players. It is the beginning of the general musical exercise of “Sing what you Play / Play what you Sing” that is often used by jazz musicians.

The process of singing with your flute enables you to “hear” the next note you want to play in your mind, before you play it. This is a mental process called “audiation”. With a bit of practice, you will find that you can develop entire melodies in your mind, without even playing it on the flute.

Humming Intervals

When you get adept at matching the pitch of your flute in Unison, try holding a different pitch from your flute. You might start by sirening up an entire octave from the bottom note and humming a pitch an octave higher. You could also siren up a smaller

interval than an octave and match the pitch for  or  on your flute.

You will again hear the shift in the texture of the sound as your humming passes through the frequencies that are consonant with the flute.

The Unison interval happens when the frequencies are the same – a 1:1 relationship. The Octave interval happens when the frequency doubles – a 2:1 relationship. What about the two pitches  and ? This interval – considered the most perfect of (non-octave) intervals by the Greeks – is called the “Perfect Fifth”. Instead of doubling the frequency, you get the Perfect Fifth by tripling the frequency and dividing that in half – a ratio of 3:2. The pitch 1 and 4 provide another beautiful interval: the “Perfect Fourth”, which has a ratio of 4:3.

These “perfect” relationships – intervals that have a ratio of two small integers – are so compelling that an entire branch of musicology is dedicated to studying them: “Just Intonation”.

Physical Resonance

Play a steady pitch on your flute and then hum into your flute at the same time. This is an example of creating physical resonance.

There are many kinds of resonance. Some, such as atomic, astronomical, and emotional resonance, have a tangential relationship with flute music. But when we work with music, we are primarily immersed in the

resonant relationships between physical vibrations.

Resonance in physics involves:

... the reinforcement or prolongation of sound by reflection from a surface or by the synchronous vibration of a neighboring object.⁸

This seems to describe two distinct modes of resonance. However, I believe that the Resonant Sirening exercise described above involves a combination of these two modes: the reflection of sound from the walls of the room, combined with the sound reinforcement of the source and reflected sound when a particular frequency is used.

Physical resonances are powerful tools. As musicians, we create consonance and dissonance, control textures, and develop harmony with intervals and chords. As human beings, we use those musical tools to create emotional resonance with our listeners.

Exercises in Resonant Spaces

What is the best place to play a flute, to maximize the reverb effects?

This is a great question to explore whenever you get the chance to play in a large, reverberant space. If you are lucky enough to have such as space near your flute circle, this makes for a wonderful activity for the group.

As a Solo Exercise

You might begin by slowly walking around the space and just listening. When you intentionally open your ears to all the sounds around you – listening “out to the horizon” – you begin to hear the smallest ambient sounds. Now listen not just to the sounds, but to their echoes. Listen for “impulse” sounds – ones that are very short and sharp, like the clap of a hand or the snap of a twig. Can you hear the reverberation – the “reverb” – after the actual sound? Do you hear echoes?

As you walk around the space, begin making impulse sounds. You can “Click” with your cheeks or “Cluck” with the back of your throat. You can snap your fingers. Now try single, short staccato notes on your flute using a “Tat” articulation. Listen to the space sing back your sounds.

Where is the sound the best, to your ears? If you have a friend with you, you can have them wander through the space and give you their opinion of the best place for you to play.

Continue the sound exploration by playing melodies on your flute. However, keep the spirit of exploration by playing short phrases, allowing time for the sound to completely “tail off” into silence.

This was the approach of Paul Horn when he played in the Taj Mahal. After fleeing the hectic L.A. lifestyle and meditating for

⁸ Oxford English Dictionaries, retrieved February 21, 2018 from <https://en.oxforddictionaries.com/>.

months in India, he took his flute into the wonderfully reverberant space and simply played phrases. The recording of that first sound exploration, made on April 25, 1968, is credited as beginning of the New Age genre of music.

As a Group Exercise

When facilitating a flute circle or a workshop in a reverberant space, I usually try to keep the talking to a minimum. Before entering the large space, I tell them that they will be playing in a specific order, so I ask them to simply remember who they will be following. Then participants are free to wander around the space, playing short “impulse” notes at first then playing phrases.

The goal of the group exercise is the same as the personal exercise: explore the best places to play in that space.

Clint's Experience

I have experimented with playing flute in many resonant spaces. Some of the most acoustically inspiring places are churches and cathedrals. (I have personally taken the approach of not asking for permission to play in these spaces. My playing has mostly been met with acceptance and approval. At the other end of the spectrum was the candlestick-wielding priest in Spain ...)

Although I have not done any acoustic analysis, my personal experience is that the best places to play in a large, rectangular, reverberant space are demonstrated on this



The Basilica of Saint Denis

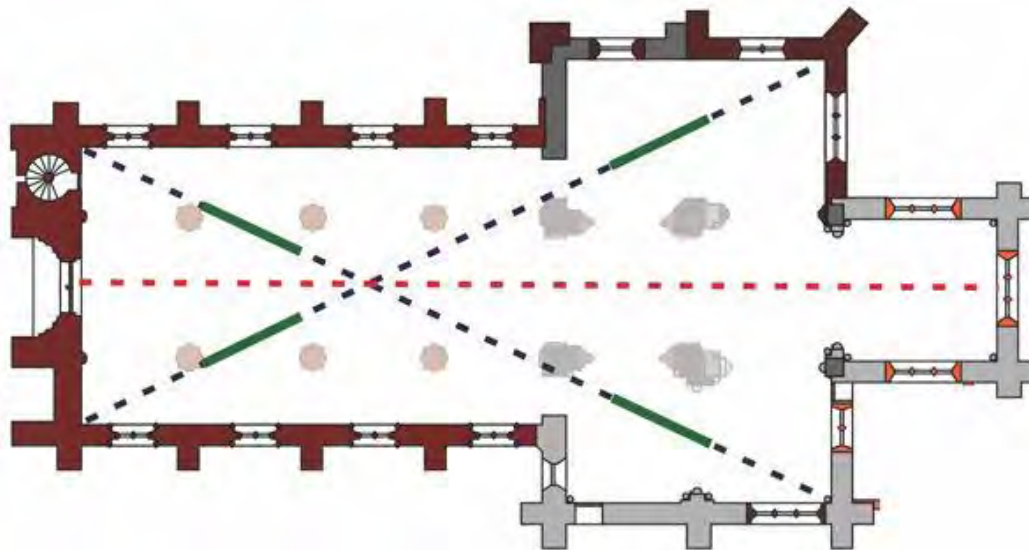
floorplan of the Basilica of Saint Denis, North of Paris. The cathedral was the birthplace of Gothic architecture in the 12th Century and is acoustically amazing.⁹

My first impulse was to play at a central location. This is shown by the red dashed line I have drawn on the floorplan of the Basilica. However, this seems to be the worst place to play, especially for other listeners in the space.

From many experiments of this type, I believe that the best sound for all listeners in the space is to play on a line that connects opposite corners of the space. Those lines are shown as the blue dashed lines. If I position myself on that diagonal, about ¼ of the way from one corner to the opposite corner, that seems to provide the best sound. These locations are shown by the green bars on the diagram.¹⁰

⁹ Photograph of the interior of the Basilica of Saint Denis is courtesy of Gilles Messian, May 30, 2009.

¹⁰ Floorplan of the Basilica of Saint Denis provided by Pierre Poschadel, October 2, 2015.



The floorplan of Saint Denis. The solid green lines mark suggested places to play for maximum reverberation throughout the space.

The Deep Dive

We are feeling beings, and we are thinking beings. Whenever we feel something, we want to intellectually understand it. Whenever we find some phenomenon, we want to analyze it.

The unfolding history of musical exploration is a constant see-saw between the feeling and the thinking. We improvise a melody, then write it down in detailed notation. We play some harmonic pitches of a particular quality (beauty, wonder, fear, hope) and then name, analyze, categorize, and publish it. This allows others to recall, reuse, and share the harmony. It also separates us from the initial experience.

All musicians ride this see-saw between the rational and the emotional. Some call it “head space” and “heart space”.

The Pythagoreans of Ancient Greece became enamored with “perfect” intervals of

- an octave (●●●●●● – ○○○○○○),
- a fourth (●●●●●● – ●●●●○○), and
- a fifth (●●●●●● – ●●●○○○).

When they discovered that these corresponded to ratios of small integers – 2:1, 3:2, and 4:3 – they began to relate music to the movements of the “Movement of the Spheres” – the stars, planets, and Moon.

This fascination with how musical ratios relate to ratios in other realms continues through the present. Perfect ratios abound in nature, and it is natural to wonder whether the perfect ratios of the music we produce somehow relate to the perfect ratios of those other realms – planetary orbits, atomic resonance, and the resonance of the Earth itself. This article will look at some correspondences that have been proposed. However, the question I always ask is:

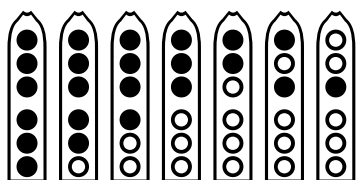
How does this serve our music?

Light and Sound

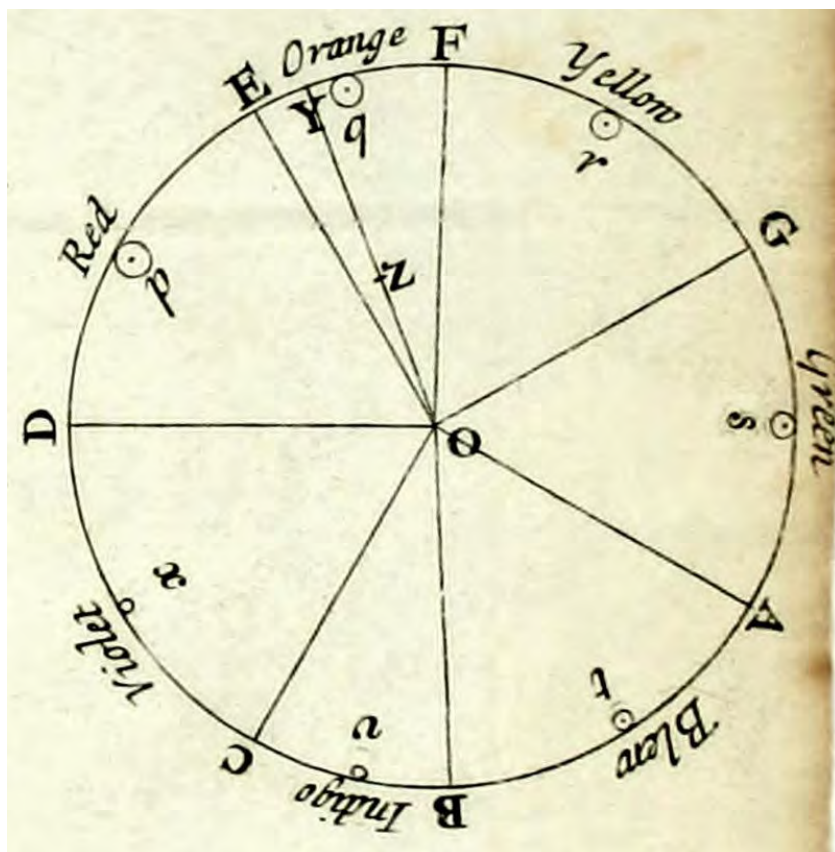
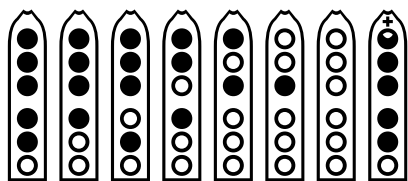
The realization that light has the properties of a wave and that different colors of visible light have different wave frequencies occurred in the mid-19th century. However, Isaac Newton had already proposed a correspondence between the colors of light and musical pitches three centuries earlier.

He illustrated the relationship in his books on *Opticks*, shown in the image at the right.¹¹

Throughout his books on *Opticks*, Isaac Newton compared colors of light to the seven-note Dorian scale. This scale is the white keys on a piano ascending from D. A six-note subset of this scale is played on most Native American flutes with these fingerings:



... or, if our flute can reach into the second register, you can try these fingerings:



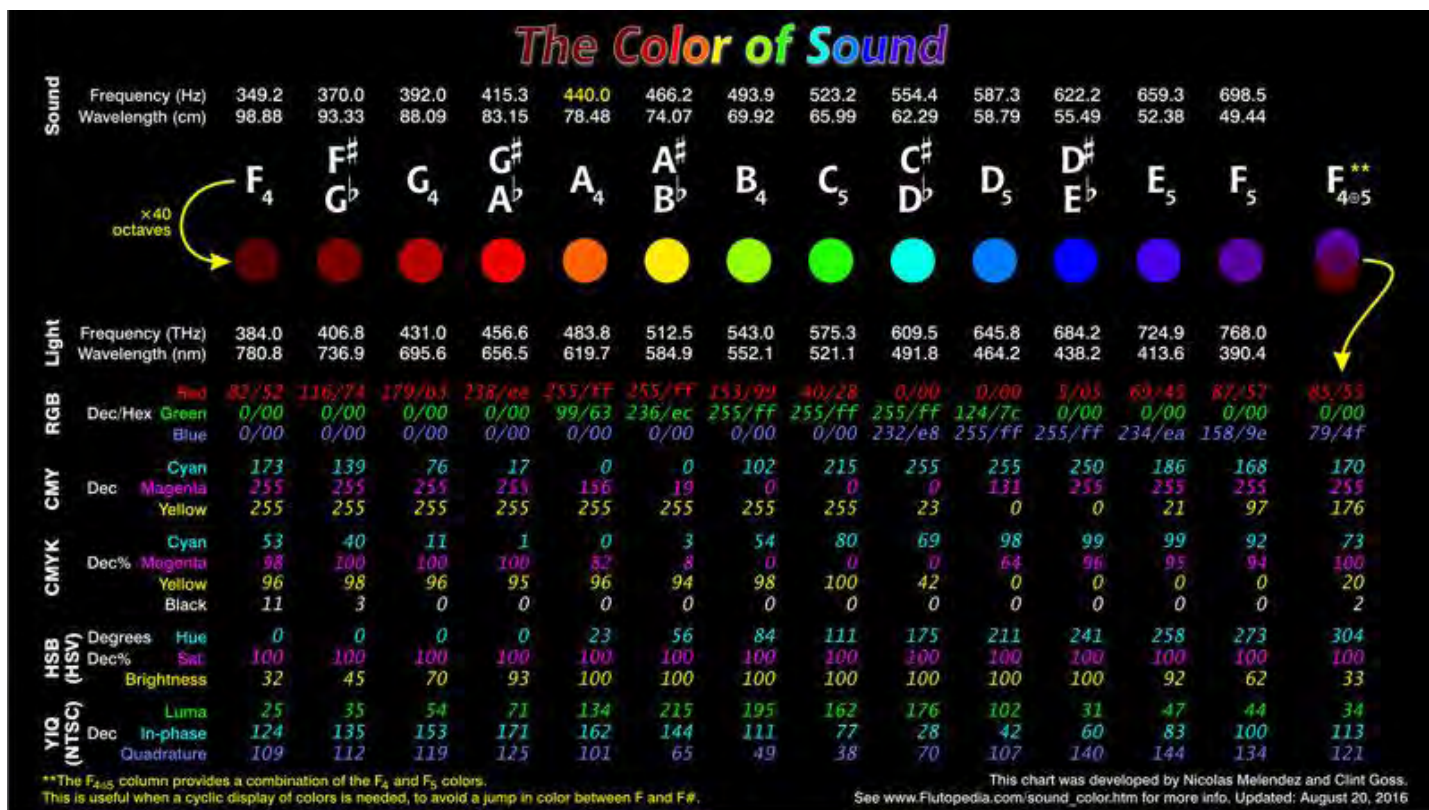
Isaac Newton's Color Circle, 1704.

Newton divided his color wheel in musical proportions around the circumference of the circle. Each segment of the circle is assigned a color of light, starting from red at D→E, through orange, yellow, green, blue (spelled “blew”), indigo, and ending with violet back at C→D.

The center of each arc of color are shown by the letters p, q, r, s, t, u, and x. The center of the circle, marked by “O”, is taken to be white.

¹¹ 5 Isaac Newton, *Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light*, Book 1, Part 2, Figure 11 on the third fold-out leaf (un-

numbered) following page 144, published by the Royal Society, London, 1704.



The Color of Sound

Frequencies of Light and Sound

Newton's work was clairvoyant in one significant respect: the colors of visible light span a range of frequencies that is approximately one octave.¹² However, without the benefit of knowing the frequencies of the various colors of light (or without know that light has a frequency), mapped the bottom and top of the visible light spectrum to the pitch D. Most contemporary mappings between sound and color scale the frequencies of light down by 40 octaves to establish a correspondence between musical notes. Using this method of octavation, the two extremes of the visible

light spectrum are consonant with the musical pitch F.

The chart above maps colors of light to musical notes. The colors have frequencies in the range 384–768 THz (that's 384,000,000,000,000 Hz through 768,000,000,000,000 Hz). The frequencies of light are scaled down 40 octaves to the range 349.2–698.5 Hz – the frequencies of a mid-range F minor Native American flute (F₄ – F₅). For a digital version of this chart, and an on-line calculator that converts musical pitches to colors of light, visit [Flutopedia's Color of Sound page at www.Flutopedia.com/sound_color.htm](http://www.Flutopedia.com/sound_color.htm).

¹² The typical frequency range of human vision is 430–770 THz – somewhat less than an octave. See: Cecie Starr,

Technical note: The notes in *The Color of Sound* chart are given in International Pitch notation: a note name and its octave as a subscript. The primary scale of a mid-range F# minor Native American flute spans the notes F#₄ to F#₅. To get pitches in finer degrees that one semitone, we divide the semitone into 100 cents. For example: C₅ + 32 cents is 32/100 of the way between C₅ and C#₅. All conversions between frequencies and musical pitches in this article assume a pitch standard of A₄ = 440 Hz.

Re-Calibration

The original *Color of Sound* chart was developed in 2016 based on the range of visible light with wavelengths in the range 780.8–390.4 nm. This corresponds to a range of visible light frequencies of 380–768 THz, which is consonant with the octave range F₄–F₅ ... the primary range of a mid-range F minor Native American flute.

However, in 2018, I became aware of the solar spectrograph from Kitt Peak (shown at the right) which indicates a visible range of 692–392 nm.¹³ This centers on a range of colors that translates to a consonant octave range of F#₄–F#₅ ... the primary range of an F# minor Native American flute.

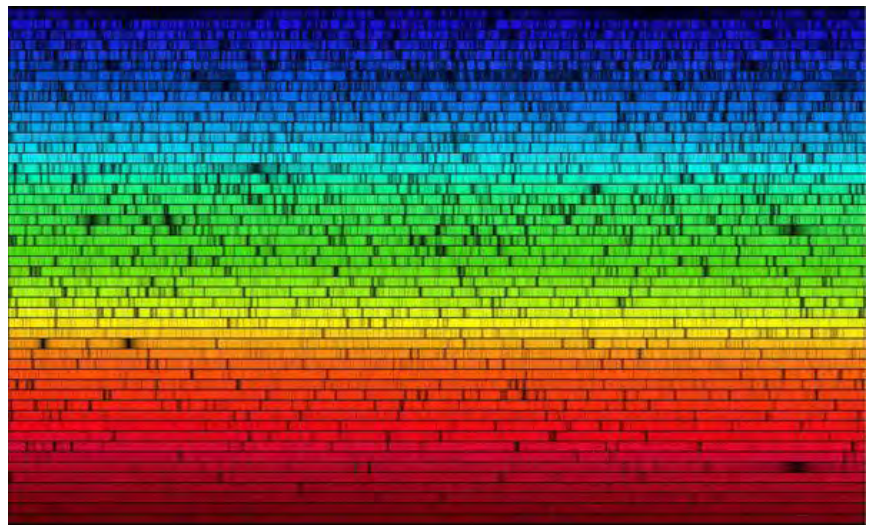
Based on this new information, the subsequent harmonies and charts

are based on a mid-range F# Native American flute.

Using the Sound–Light Connection

While both sound and light have measurable frequencies, the two phenomena are quite different. Sound is a compression wave carried on alternating high-pressure and low-pressure zones of air molecules, propagating locally at the speed of sound. Light (and hence color) is an electromagnetic wave traveling about 875,000 times faster than sound.

From a scientific perspective, the link between sound and color is tenuous, or even whimsical. However, in situations where you wish to represent pitch as some color, this mapping might be useful in the absence of any other scheme. This mapping has also proved useful when mapping some colors back onto pitches, as was the case for our



The Kitt Peak Solar Spectrograph

¹³ The spectrograph is corrected for the absorption of the Earth's atmosphere by R. Kurucz. See

https://www.cfa.harvard.edu/ssp/stars_planets/solarspectrum.html.

development of workshops on playing techniques based on emotions.

Over the years, we have received reports from practitioners who have successfully used the Flutopedia Sound $\Leftrightarrow$ Color calculator to treat synesthesia, develop music education resources, lead meditation sessions, and in therapeutic music-making as well as music therapy. In these settings, the connection between Sound and Light appears to have value.

A Map of Consonant Frequencies

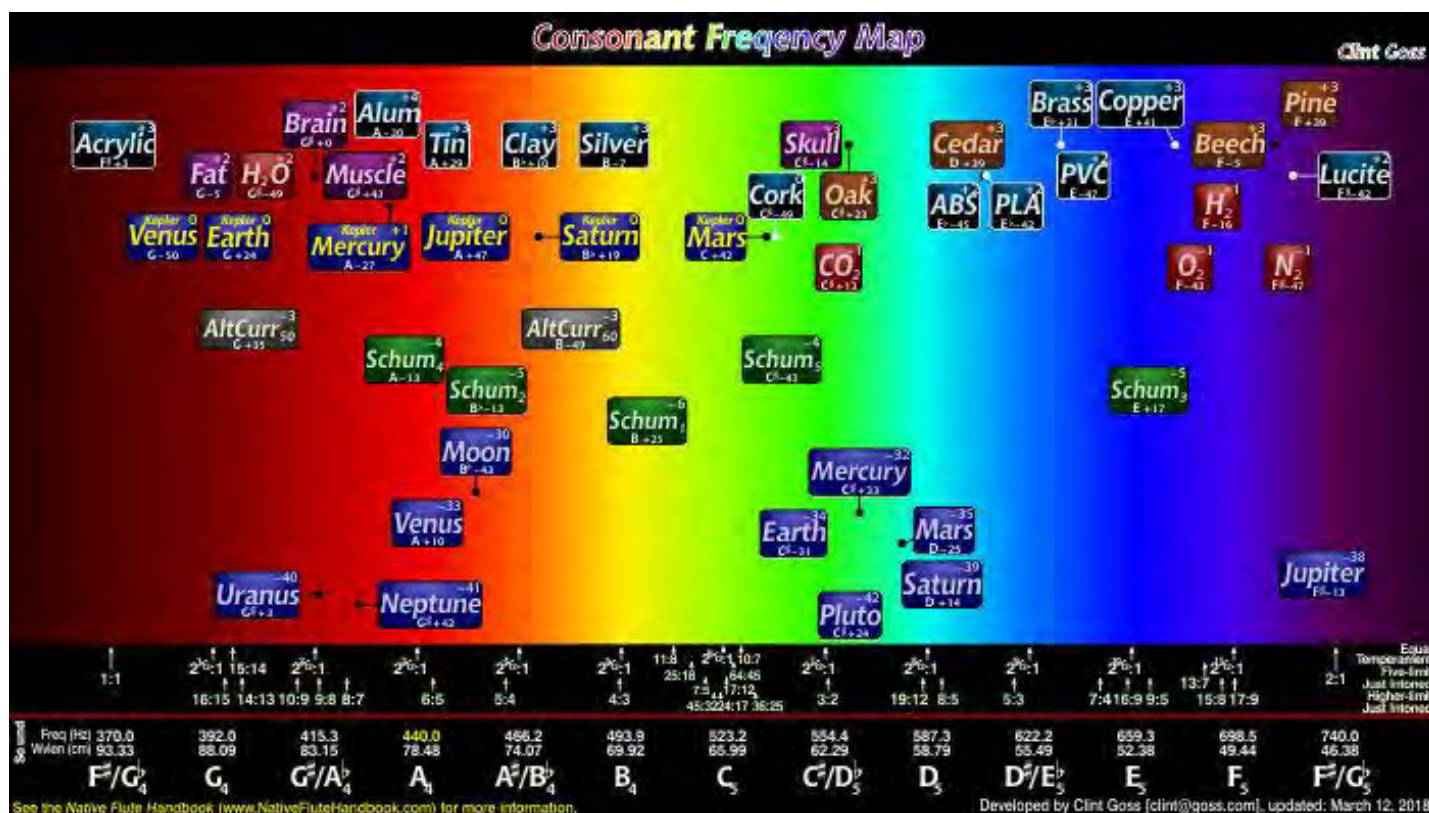
We can use the relationship between light and sound as a basis for mapping many other resonant relationships. The rest of this chapter examines a number of the frequency relationships – some of which have been proposed as musically interesting,

significant, or valuable, and some of which have come out of my own research.

The relationships which have a (potentially) consonant relationship with the primary range of a mid-range F# Native American flute are shown on the *Consonant Frequency Map*. (For a higher resolution version, see <http://www.Flutopedia.com/img/CFM.jpg>)

The bottom scale shows the frequency, wavelengths, and note names in the primary range of a mid-range F# Native American flute. The section above it marks the locations of the notes – equal temperament in white and notes with perfect ratios – called “Just Intoned” in green (for the most consonant) and yellow.

Each box indicates a frequency relationship with the note in that mid-range flute. The



The Consonant Frequency Map

center of the box is typically the reference point on the chart. In cases where rectangles would overlap, a black or white dot shows the location.

The horizontal scale is a logarithmic scale of frequency, which provides equal spacing for the equal-tempered notes.

The vertical scale indicates the number of octaves of translation between the item and a mid-range pitch between $F\#_4$ and $F\#_5$.

There are two contiguous sub-ranges on the vertical scale: from -6 to $+4$ octaves and -41 to -30 octaves. Each sub-range has its own scale (one upper is twice the scale of the lower), and the space between -30 and -6 octaves has been collapsed to save space.

The various classes of items on this chart are described below. However, ...

Please note that some real understanding of the items on the *Consonant Frequency Map* is required before the information can be used. Some of the items are absolute relationships and some are relative to the pitch at the left side of the scale ($F\#_4$). Some of the relationships change over time, or depend on specifics of temperature, humidity, or dimensions.

Atomic Resonance

One fertile area for conjecture about resonant relationships with music are the basic elements of the periodic table – such as hydrogen (H) – and the compound molecules they form in nature – such as water (H_2O). However, resonance at the atomic (or “quantum”) level is very complex and does not lend itself easily to basic resonant relationships.

Microwave ovens operate at 2.45GHz, but this causes H_2O molecules to spin, not



Spectral Lines for Oxygen

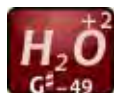
resonate. Atoms and molecules absorb specific frequencies of radiation – a principle that we use to identify the chemical makeup of stellar objects.

The spectral diagram represents the frequencies in the visible spectrum absorbed by oxygen.¹⁴ However, the frequencies that are absorbed for a given element typically run the full spectrum of the electromagnetic spectrum and are far more numerous than shown. This does not lend itself to a useful resonant relationship with sound.

For elements and compounds on the *Consonant Frequency Map*, I have taken a different approach: the frequencies are based on the speed of sound for that element

¹⁴ In the actual spectrum that we observe, the bright lines are dark, since the element is absorbing radiation at those frequencies

or compound, as compared with the speed of sound in air. For example, the speed of sound in H₂O – 1,498 m/s – corresponds to a shift of two octaves plus 1-2 semitones above the speed of sound in air.¹⁵ This is shown on the chart as:



One challenge in this approach is that the speed of sound is dependent on various conditions such as temperature and pressure. For any particular application, the values of the speed of sound would need to be adjusted (by measurement or calculation) for the conditions in that situation.

Sound in the Flute Body

Extending the speed-of-sound approach to more complex materials is potentially useful for flute makers. While the body of the flute does not resonate like the soundboard of a violin or harpsicord, the acoustic wave inside the sound chamber may induce a corresponding resonant wave in the body of the flute. If these two waves were tuned with each other, based on the actual speed of sound in the material of the flute, would this affect the sound of the instrument?

¹⁵ Values for the speed of sound of elements and compounds are from: John Rumble (editor), *CRC Handbook of Chemistry and Physics*, 98th Edition, CRC Press, 2,560 pages, 2017.

¹⁶ see Ergün Güntekin, Tuğba Yılmaz Aydın, and Peter Niemz, *Prediction of Young's Modulus in Three Orthotropic Directions for Some Important Turkish Wood Species Using Ultrasound*, General Technical Report FPL-GTR-239, Proceedings of the 19th International

To this end, I have added items on the *Consonant Frequency Map* for various materials that are used in flute construction. Various woods, such as:



are charted.¹⁶ Also, the chart shows a number of plastics that may be used in flute construction.¹⁷ In particular,



represents Polylactic Acid, a primary material used in 3-D printing.

In order to make use of the concept of “resonance-matching” the sound chamber with the body of the flute, a number of conditions need to be considered:

- The actual vibration length of the body of the flute.
- The humidity of the flute material, which affects the speed of sound in the body of the flute.
- Air temperature inside the sound chamber, which affects the acoustic speed of sound of the flute.

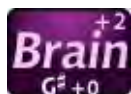
Nondestructive Testing and Evaluation of Wood Symposium, Rio de Janeiro, Brazil, 2015, pages 7–14.

¹⁷ see Alan R. Selfridge, *Approximate Material Properties in Isotropic Materials*, IEEE Transactions on Sonics and Ultrasonics, Volume SU-32, Number 3, May 1985, pages 381-394, and N. G. Parker, M. L. Mather, S. P. Morgan, and M. J. W. Povey, *Longitudinal acoustic properties of poly(lactic acid) and poly(lactic-co-glycolic acid)*, Biomedical Materials, Volume 5, Number 5 (2010), 055004, <https://arxiv.org/pdf/1005.4304>

Sound in the Body

Measurements of the speed of sound in body tissues is generally available from ultrasound studies. Data for a few types of body tissue¹⁸ raise some interesting questions.

Based on the speed of sound,

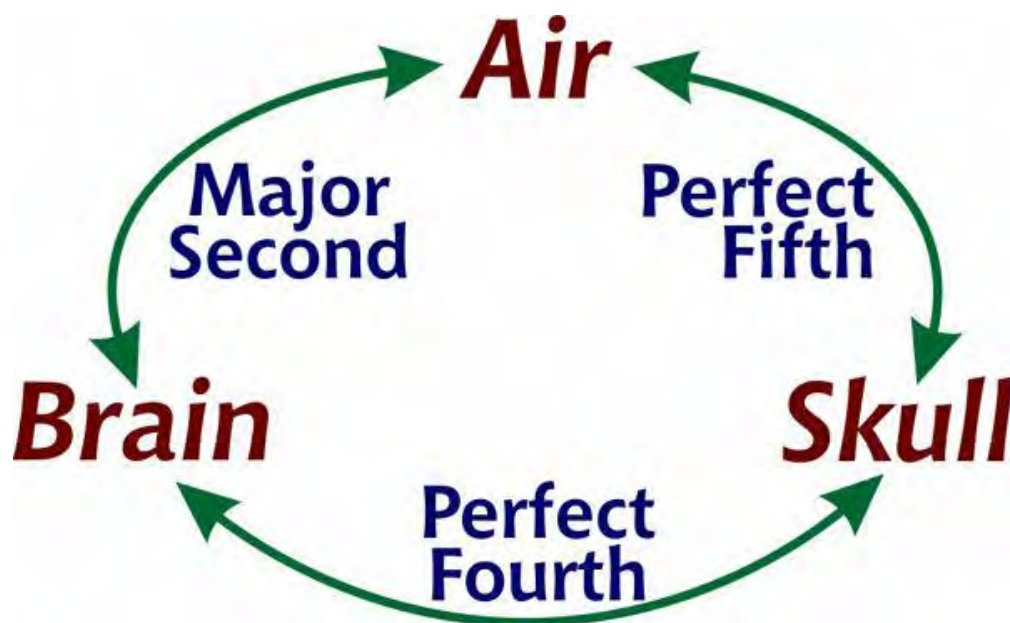


tissue,

which is slightly more dense than water, is consonant with acoustic waves in air shifted two octaves higher plus a major second (two semitones). The



is far more dense. It corresponds to three octaves higher than air, plus a perfect fifth.



Ignoring octavation, the relationship of these three environments is shown in the graphic at the bottom of this page.

Is it possible that our preference for the “perfect” intervals of a musical fourth and a musical fifth is influenced by a persistent resonance between the ear, brain tissue, and our skull?

More detailed work is needed in this area, drawing from detailed studies on the propagation of sound waves in body tissues.¹⁹

¹⁸ Artur Teymurazyan, *Physics in Medicine*, Chapter 4: *Acoustics of the Body*, April 22, 2004, published by the University of Notre Dame, <https://www3.nd.edu/~nsl/Lectures/mphysics/>

¹⁹ See, for example, Jerel K Mueller, Leo Ai, Priya Bansal and Wynn Legon, *Numerical Evaluation of the Skull for*

Human Neuromodulation with Transcranial Focused Ultrasound, *Journal of Neural Engineering*, Volume 14, 066012, 19 pages, 2017, <https://doi.org/10.1088/1741-2552/aa843e>

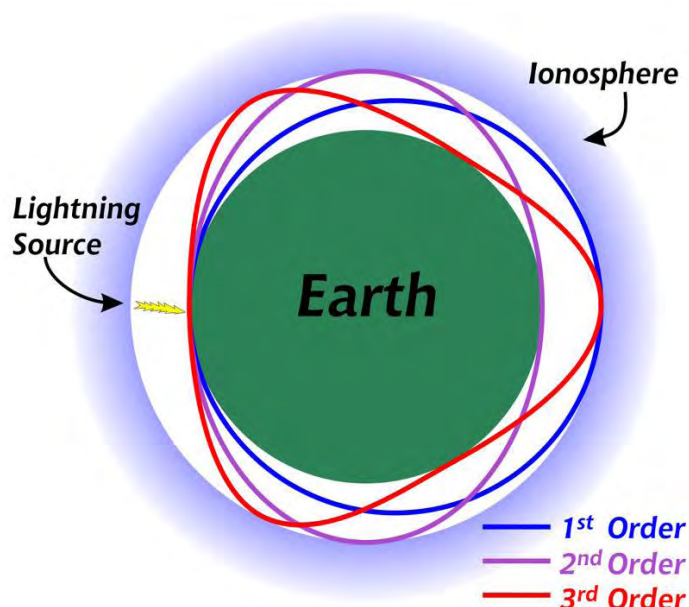
Schumann Resonance

The Earth itself behaves like a huge, resonating cathedral. The atmospheric cavity between Earth's surface and the ionosphere 40 miles above flows with the current generated by the 500–2,000 lightning storms active at any given time. This current resonates in a series of electromagnetic waves called Schumann Resonances.²⁰

The strongest (“primary”) Schumann Resonance frequency is 7.83 Hz. The series proceeds upward with decreasing intensity at frequencies of 14.3 Hz, 20.8 Hz, 27.3 Hz, 33.8 Hz¹⁷, and so on at intervals of about 6.5 Hz. These average frequencies vary on a daily basis by as much as ± 0.5 Hz, probably in response to solar activity and changes in the shape of the Earth's atmospheric cavity.

A great deal of research and speculation has been done on how Schumann Resonances interact with humans and living things in general.²¹ However, we are primarily interested here in the question:

How might Schumann Resonances relate to the music we play?



Accepting that the phenomena of sound and electromagnetic waves are two very different phenomena, we can use octavation to scale up the Schumann frequencies. The primary Schumann frequency of 7.83 Hz is extremely low – well below the frequency of a cat's purr (22–24 Hz),²² which is well below the lowest frequencies of low (“Baritone”) Native American flutes (around 130 Hz).²³¹⁹

Scaling up the primary Schumann frequency of 7.83 Hz by 6 octaves gives us a musical pitch of B₄ + 25 cents.²⁴ We can play this on a mid-range F# minor Native American flute with the fingering  and giving the

²⁰ Dieter R. Poelman, *On the Science of Lightning: An Overview*, Royal Meteorological Institute of Belgium, Number 56, 2010, 56 + iv pages. The frequencies of Schumann Resonances are provided on page 22.

²¹ See, for example: Irena Ćosić, Dean Cvetković, Qiang Fang, Emil Jovanov, and Harry Lazoura, *Responses to ELF Schumann Resonance and Artificial Electromagnetic Fields*, Transactions of the Faculty of Mechanical Engineering, Belgrade, Volume 34, 2006, pages 93–103.

²² See Robert Eklund, Gustav Peters, and Elizabeth D. Duthie, *An acoustic analysis of purring in the cheetah*

(*Acinonyx jubatus*) and in the domestic cat (*Felis catus*), Proceedings of Fonetik 2010, Lund, Sweden, June 2–4, 2010, pages 17–22.

²³ 19 See Flutopedia's Flute Keys page at <http://flutopedia.com/keys.htm>.

²⁴ For a general overview of Schumann phenomena, see Davis Campbell, *Schumann Resonances*, Chapter 11 in: Hans Volland, *Handbook of Atmospheric Electrodynamics*, Volume 1, CRC Press, 1995.

flute some extra breath pressure to raise the pitch 25 cents.

However, since Schumann frequencies vary on a daily basis, the resonant note also changes. If we use the range of ± 0.5 Hz, we get a range of notes from $A\#_4 + 11$ cents to $C_5 + 32$ cents.

Similarly, the second Schumann frequency of 14.3 Hz can be scaled up by 5 octaves to $A\#_4 - 32$ cents. Allowing for the daily variation, we get a range of $A_4 + 6$ cents to $A\#_4 + 27$ cents.

All of the resonant pitches for the first and second Schumann frequencies, allowing for daily variation, lie in the range of fingerings from  to  on an F# minor Native American flute.

With some research, you can locate Web resources that report the current Schumann frequencies. One such site at the time of this writing is

<http://www.vlf.it/cumiana/livedata.html>, which is reporting 14.15 Hz for the second Schumann frequency. However, realize that the web sites that report live Schumann data tend to change frequently in content and format, so you may need to do some searching on the Web to get the current information.

One alternative to using a resonant frequency on the flute is to use the actual frequency on a percussion

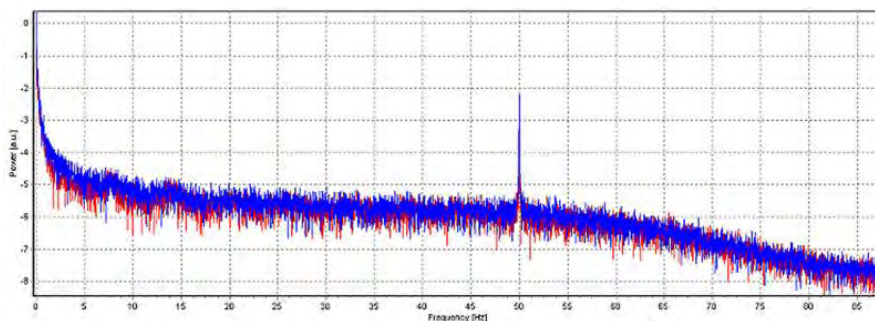
instrument. Find the current primary Schumann frequency, and play it on a drum. Playing each beat of a 7.83 Hz frequency means playing 470 beats per minute, which is a very fast tempo. You can divide this by four – essentially scaling the rhythm down by two “octaves” to get a more reasonable beat of $117\frac{1}{2}$ beats per minute. Interestingly this is very close to the commonly used musical tempo of 120 beats per minute.

Typical values for the first five Schumann frequencies are plotted on the *Consonant Frequency Map* as, for example,



ELF Waves

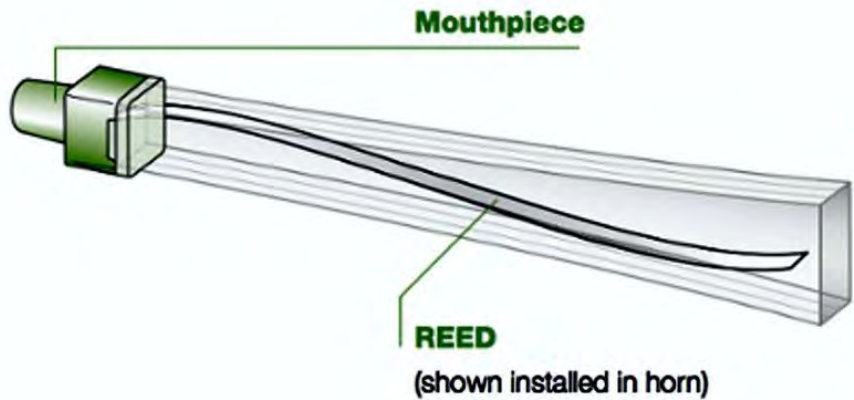
The extremely low frequency (ELF) waves in our environment come from many sources. The Schuman resonance waves described above provide some of those ELF waves, but the most dramatic contributor is the ELF waves generated by our power grid. The wires carrying electrical power operated at an alternating current of 60 Hz in the U.S. and 50 Hz in Europe.²⁵



Plot of Low Frequency emissions in Eastern Europe

²⁵ Graph courtesy of Jerzy Kubisz and the Krakow ELF Group.

The graph to the right shows a plot of power of those frequencies from a site in Poland. You can clearly see a spike at the 50 Hz frequency matching the European power grid standard. You can also see the relatively subtle bumps in the graph at the Schumann frequencies of 7–8 Hz and 13–15 Hz.²⁶



Pitches that are consonant with power-grid frequencies depend on your location:

- In the U.S., we can scale 60 Hz up 3 octaves to 480 Hz, which corresponds to B4 – 49 cents.
- For European locations, we can scale 50 Hz up 3 octaves to 400 Hz, which equates to G4 + 35 cents.

On an E minor flute, these two pitches can be produced using very soft breath pressure with the fingering  (U.S.) and very high breath pressure with the fingering  (European).

These two pervasive ELF frequencies are plotted on the Consonant Frequency Map as



The Lung Flute

We can create a resonance in the flute's sound chamber using our lungs and vocal cords to hum into the flute. But is the reverse true? Can a flute set up a resonance in our lungs?

The Lung Flute is a medical device that does exactly that. It is designed for patients who have difficulty clearing mucous from their lungs. The device sets up a low frequency sound which extends back from the flute-like device, through the mouth cavity, and down into the lungs. The frequency of 16–25 Hz matches the natural oscillation frequency of the cilia in the lungs and dramatically assists clearing of mucous.²⁷

²⁶ The health effects of the powerful waves we generate at 50 or 60Hz have been extensively researched and debated. For an overview, see: New Zealand National Radiation Laboratory, *Electric and Magnetic Fields and Your Health*, 2008, 36 pages, retrieved from <http://www.who.int/peh->

emf/project/mapnatreps/nznrl/emfbooklet2008.pdf on February 26, 2018.

²⁷ Nicolaas Smit, *Physics and Physiology of the Lung Flute*, retrieved on February 25, 2018 from <http://www.lungflute.com/PDF/lungflute-physics-physiology.pdf>.

Sound in Space

One of the acoustically fascinating projects to come out of NASA are the Voyager recordings. These are composed from the electromagnetic radiation heard by the Voyager antenna when pointed at each of the planets. They are highly complex and not ideal as pure drones or for creating resonant situations, but we have used them extensively as background tracks in workshops and to set a mood in performances.

Here is a description of these recordings, courtesy of Moe Incanto of NASA:



Since space is not a true vacuum, radiation from various sources does interact with charged particles. The density of particles is extremely low, typically a few to a few hundred particles per cubic centimeter. Since most of the particles are charged, they interact at a distance via electric and magnetic fields. Mix in rotating planetary and solar magnetic fields, sources and sinks of particles, ionizing radiation and other sources of energy, and an orchestra of wave modes arise.

Many of these plasma waves occur naturally at audible frequencies, although a human would not be able to hear them in space because the pressure is far too low. They are associated with moving particles, so, theoretically, an ultra-sensitive microphone might be able to record some plasma waves. In practice, the oscillating electric and magnetic field components are very easy to detect with antennas, so that is what we do. These waveforms can simply be played back as audio through a speaker without any modification. In other cases, for example auroral kilometric radiation, radio waves which propagate above the frequencies of plasma waves are recorded and played back more slowly, shifting their high frequencies down into the range of human hearing.

Harmony of the Spheres

Medieval philosophers had put forth the general concept that the motions of the planets were mathematically related to musical harmonies. However, it was the work of Johannes Kepler (1571–1630) that grounded the concept in precise measurements and geometric analysis.

In his massive *Harmonices Mundi* (“The Harmony of the World”), published in 1619, Kepler laid out a system of relationships based on the angular velocity of the known planets. He found that these ratios very closely approximated the perfect ratios of the musical intervals we use today.

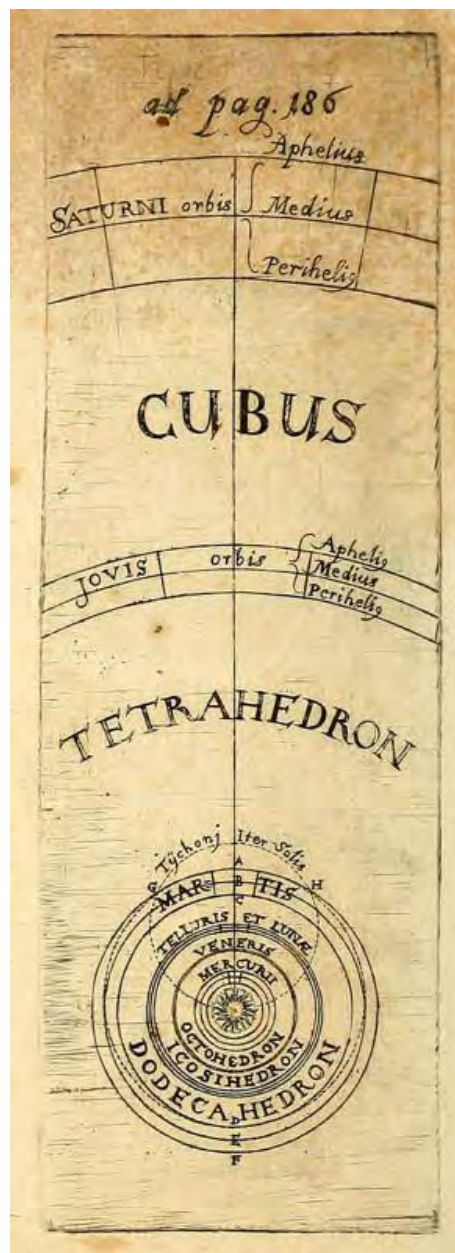
The *Consonant Frequency Map* plots some of the ratios observed by Kepler: namely the ratio between the maximum and minimum angular velocity of the six innermost planets, using present-day observations. They are shown as, for example,



Orbital Periods

Another approach to planetary harmonics is to use the orbital period – the length of year – for the planets. The Ur-Töne (“archaic tone”) frequency of 136.101 Hz was developed by Joachim-Ernst Berendt based on the length of the Earth year. Scaling the frequency of the Earth’s year up 32 octaves brings us to the Ur-Töne frequency.²⁸ Scaling two more octaves brings us to a frequency of

²⁸ See the OM Frequency web site at <http://resonancelighting.co.uk/om/>.



A page from Kepler's
Harmonices Mundi, 1619

544.4 Hz, which equates to a C#₅ – 31 cents. This can be played on a mid-range F# minor Native American flute with the fingering  and about half-normal breath pressure.

I have plotted the planets using this method on the Consonant Frequency Map based on calculations for the length of the years of all the planets.²⁹ These are shown in, for example, the entry for



Conclusions

Depending on your background and perspective, you may find the various relationships to musical harmonies in this article to be magical, whimsical, dubious, or malarkey. However, we believe that there is value in at least asking the question: “Is there value for our music?” We hope that some of the relationships proposed will lead you down a path of fruitful exploration.

²⁹ 25 Data for the length of each planet’s tropical year is from the NASA Planetary Fact Sheets, David R. Williams, Clint & Vera’s Native Flute Handbook

retrieved February 27, 2018 from <https://nssdc.gsfc.nasa.gov/planetary/factsheet/> .

Writing Down Your Melodies

You're messing around on your flute and ... **BAM** ... there it is ... the most totally awesome melody you've ever heard – and you played it!

Then, panic sets in. How do I preserve it?
Can I even play it again?

You rewind and access your finger memory and – sure enough – there it is. Maybe it's a full melody, a phrase, or even just a collection of a few finger positions, but you know immediately that this will grow into a full-fledged song ...

... if only you can capture it.

My first impulse has been “*Oh, there's no way I'll ever forget this melody!*” Then the phone rings, I chat for a few minutes, and the melody is gone.

This article is an antidote to the “lost melody syndrome” – some techniques that you can share at your flute circles to help others preserve their melodies so they can grow up to be full-fledged songs.

Recordings

One of the quickest and reliable ways to capture a melody is to record it. Mobile devices are ubiquitous, and virtually all of them can record sound. The recording quality might not be great, and the memory might be limited, but that rarely matters. The idea is to capture and preserve your song-fragment so it can be developed and recorded “for real” down the line.

Here are some suggestions

- Get your mobile device set up to record before you need it.
- Practice recording at least three times, so you know exactly how to start a recording.
- Announce your name, the date, the flute you are playing, and maybe some context (location, inspiration, etc) right into the recording.
- Transfer your recordings to your desktop so you can log them and organize them for future development.

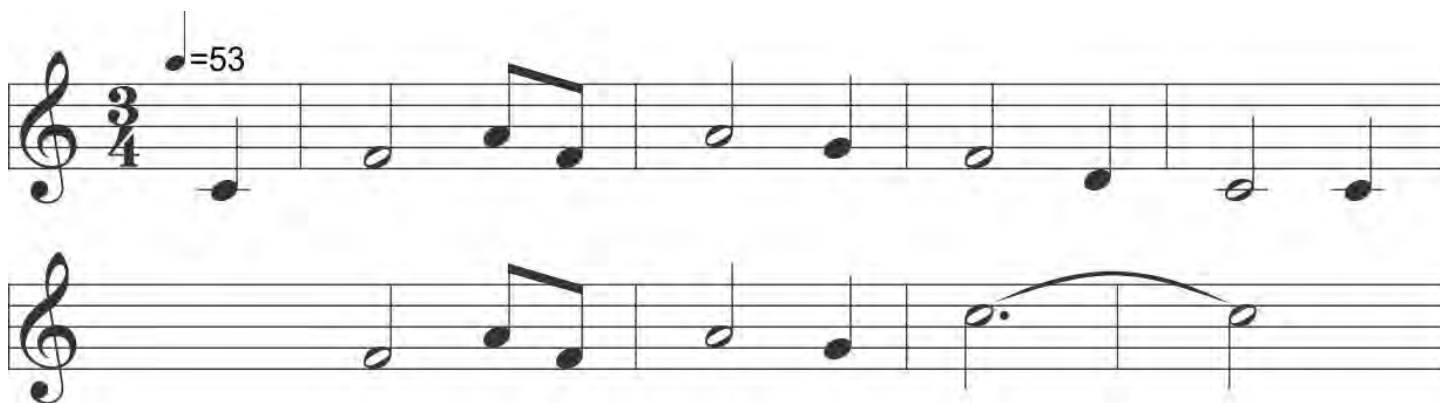
This chapter was written by Clint Goss. A similar article appeared in the May 2020 issue of *Overtones!*, published by the WORLD FLUTE SOCIETY (WFS).

You might even consider doing a video recording. They take more space, but avoid issues of remembering what flute you played or trying to figure out the fingerings you used.

Audio and video recordings are great for capturing and preserving a melody, but do not lend themselves to song development. They can also be more difficult to share with other flute players, because of their size and technology hurdles, and because other players may find it difficult to reproduce your melody, especially if they are not using the same key flute. For continued development, moving to some form of written notation is often best.

Classical Staff Notation

The most prevalent form of written music in Western musical traditions is Classical Staff Notation. Here is the beginning of one way to play Amazing Grace, written in Classical Staff Notation using the tones (pitches) on a mid-range A minor Native American flute:



This is a wonderful system of notation with a rich history, widespread usage, and tremendous flexibility. It conveys many important aspects of a melody: pitches, meter (the “4/4” designation), tempo (“ $\cdot = 53$ ” to indicate 53 beats-per-minute for each quarter note), and rhythm (with each of the note symbols $\cdot \cdot \cdot \cdot \cdot \cdot \cdot$ being held twice as long as the previous one). Divisions are shown by vertical bar lines and rests (silent sections) can be represented with special symbols.

However, for Native American flute players, there are some drawbacks to Classical Staff notation:

1. Since the pitches change with every key of flute, we would need a different version for every key.
2. Classical staff notation does not tell you which finger holes to open and close for each note.
3. The full “language” of classical staff notation is extensive and often cryptic.

We believe it is crucial with beginning flute players (or anyone in a flute circle setting) to emphasize that:

You do not need to know how to read sheet music (classical staff notation, or any other form of written music) in order to play Native American flutes!

You might even emphasize that many well-known performers do not read sheet music.

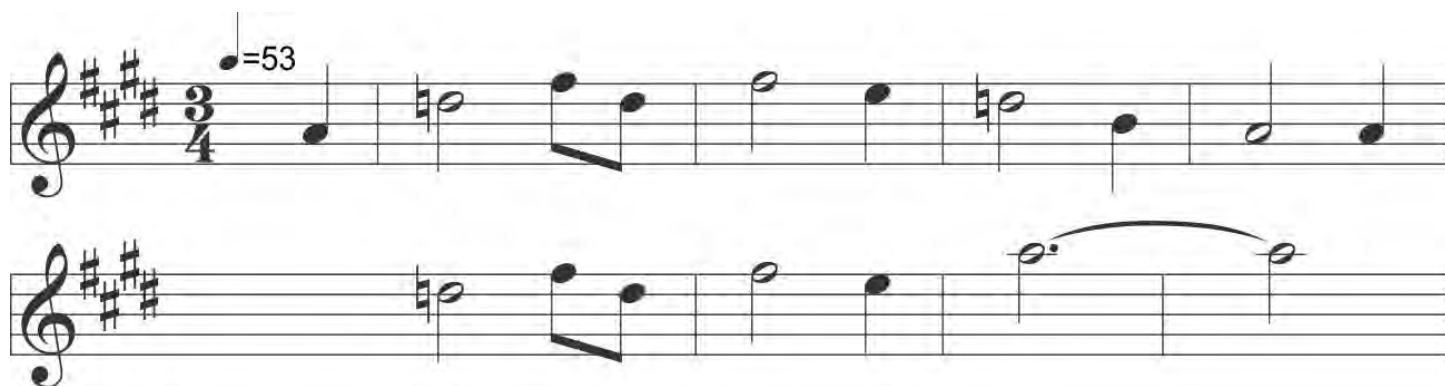
Nakai “Tablature”

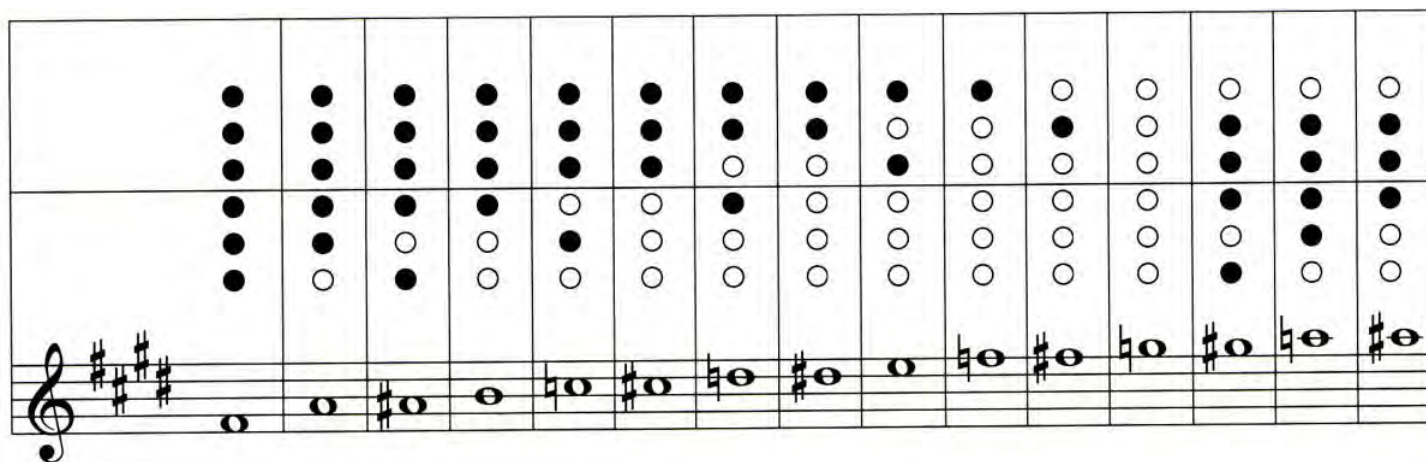
To address problem #1 above and, to some degree, problem #2, Nakai tablature or “Nakai Tab” was developed. It looks exactly like classical staff notation, with a few restrictions:

- A. The key signature always has four sharps, and
- B. The fundamental tone (the pitch you get with all finger holes closed) on any key of Native American flute is F#.

These two restrictions make classical staff notation much more useful to Native American flute players. Restriction B addresses problem #1 and handles different key flutes. Here is the opening of Amazing Grace in Nakai Tab:

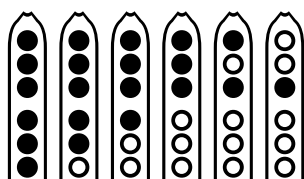
However, we are still not sure which finger holes to close for each note (problem #2), and the notation is still daunting for those without training or experience ...





Nakai Tab addresses the issue of which finger holes to cover by using a standard mapping for each note to finger hole pattern.

The idea is to learn to place your fingers in a given pattern for each note that you read. This works well for the primary scale on most flutes:



However, flutes from different flute makers (or even two different flutes from the same flute maker) can have different fingerings for the other notes. Also, it is sometimes advantageous to use alternate fingerings for certain ornaments or fast runs, and Nakai Tab has no way to indicate these fingerings.

Finger Diagrams

We begin to address problem #2 (where to put the fingers) with finger diagrams. These symbols tell us exactly how to open or close each finger hole for each note.

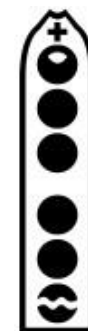
The diagram at the right indicates that, with the mouth end of the flute at the top and the foot end at the bottom, we should keep:

- the bottom hole open,
- the next hole up to be very slightly covered (“shaded”),
- the next hole up to be partially covered (“half-holed”), and
- the top three holes to be completely closed.



On the right is another hypothetical diagram that shows:

- a note in the second register (the “+” at the top),
- the top hole to be very slightly open (“cracked”), and
- a trill on the bottom hole



There are many sources of finger diagrams. The ones in this Handbook are from the “NAFTracks” package freely available at <http://www.Flutopedia.com/fonts.htm>. This package provides TrueType® fonts (.TTF) as well as images in .GIF format. As of version 1.22 (released in 2016) the package includes fonts for:

- Native American flutes (or other simple flutes) with five (◡●●●●◡), six (◡●●●●◡), seven, and eight finger holes,
- Flutes with and without a thumb hole,
- Mojave four hole, Hopi five hole, and Papago three hole and four hole style flutes, as well as flutes with “uneven” four hole spacing, and
- The Xiao (developed with Scott August) and the Fujara.

Different fonts are also available with finger diagrams oriented with the mouth end up, down, and to the left (i.e. horizontal, for finger diagrams that are in-line with text).

Recent additions available in version 1.23 (released November 2018) have provided “composite” fonts that allow any possible fingering combination to be composed, as well as a series of “lean” fonts that omit the outline shape of the flute on each diagram to provide a more streamlined look to the written music.

Different Fingerings

You will often see Native American flute sheet music that combines Nakai Tab with finger diagrams. For example, here is the Nakai Tab for Amazing Grace with the standard fingerings:

The image displays a musical score for the hymn "Amazing Grace" on a Native American flute. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as ♩ = 53. The melody is presented in two staves. Below the notes, finger diagrams are provided for each note. Each diagram shows a vertical flute with five finger holes. Filled circles represent fingers placed in the holes, and open circles represent holes that are not covered. The first staff contains 10 notes, and the second staff contains 6 notes, including a final sustained note with a fermata.

However, these fingerings do not work for many contemporary Native American flutes. For example, a Northern Spirit A minor flute would use the (substantially different) shown in the **upper transcription**:

Less experienced players can benefit by using alternate fingerings that can make this particular melody much easier to play, shown in the **lower transcription**:

The image displays two musical transcriptions of a melody in A minor, 3/4 time, with a tempo marking of 53. The melody is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The upper transcription shows a more complex fingering, while the lower transcription shows a simpler, alternate fingering.

Upper Transcription:

- Staff 1: Treble clef, 3/4 time, key signature of three sharps. Tempo marking =53. The melody consists of 10 notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter).
- Fingering diagrams: 10 diagrams showing fingerings for each note. The fingerings are: 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb), 6 (index), 7 (middle), 8 (ring), 9 (pinky), 10 (thumb).

Lower Transcription:

- Staff 2: Treble clef, 3/4 time, key signature of three sharps. The melody consists of 10 notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G#3 (quarter), F#3 (quarter).
- Fingering diagrams: 10 diagrams showing fingerings for each note. The fingerings are: 1 (index), 2 (middle), 3 (ring), 4 (pinky), 5 (thumb), 6 (index), 7 (middle), 8 (ring), 9 (pinky), 10 (thumb).

This disconnect between fingerings and notes can cause immense confusion and frustration with novice and intermediate players.

One approach is to restrict yourself to playing flutes of only one flute maker (a common practice in Japan), but most U.S.-based players experiment with a wide variety of flutes that have a huge range of fingerings in the cross-fingered notes.

Another approach is to annotate the Nakai Tab for a song with the finger diagrams of the specific flute you will use for that song, or to produce multiple versions for a wide variety of common fingerings.

Authoring Classical Staff Notation

The complexity and expressiveness of classical staff notation has a cost: producing (“authoring”) it can be a challenge. There are myriad applications for authoring sheet music (e.g. Finale, Sibelius, MuseScore, PrintMusic, Scorch, etc.), all which provide a tradeoff between cost, complexity (learning curve), speed, expressive power, and control over the output formatting.

One system I have found to be useful is ABC notation. It is a text-based notation system that is ideal for single-line melodies. You write your melody in any text editor, then use one of many free programs to convert your text file to PDF, JPG, HTML, and many other formats.

Here is an example of Amazing Grace scored for a flute in the key of D, courtesy of ABCNotation.com:

Amazing Grace
Carrell and Clayton 1831 (England)

♩ = 100

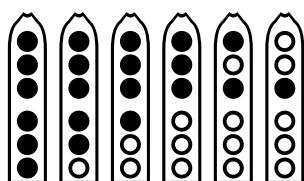
www.abcnotation.com/tunes

If classical staff notation is your thing, ABC notation might be your best path.

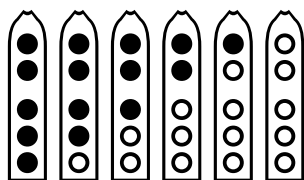
Another advantage of ABC notation is that it is the underlying format for melodies handled by Robert Gatliff's on-line system for displaying Nakai Tab. Robert's extensive collection of melodies on www.FluteTree.com are generated from text authored in ABC-style notation.

Stand-Alone Finger Diagrams

What if you know the rhythm and just want to recall the finger positions to use? Typing just the finger diagrams might be the best thing. Load the TrueType fonts, open a word processing application such as Microsoft Word, and type a few digits: 1 3 4 5 7 8. Then select your text and switch the font to NAFTracks Six-Hole, increase the point size to 48 point, and you will get:



If you switch to the NAFTracks Five Hole font, you get:



... which makes it a snap to convert between various styles of flutes.

Once you get set up with the fonts and get a little practice, you can convert your melody into finger diagrams in a few minutes. You

could even incorporate the type of timing indicators from ABC notation to represent the rhythm.

SNAFT

It's not always easy to incorporate fonts into your document. For example, most email recipients are not set up to receive a message in custom fonts, so you often need to use plain text.

SNAFT – Simplified Native American Flute Tablature – serves this role. It is a text representation of the finger diagrams, typically written vertically. The beginning of Amazing Grace might look like this:

```
<xxx | xxO  
<xxO | xOO  
<ooo | xOO  
<xxO | xOO  
<ooo | xOO  
...
```

The full definition of SNAFT can be found at <http://www.Flutopedia.com/snaft.htm>.

Naming the Tones

Finally, the most simple approach may be to simply name the tones. There are many systems for this, but the most used is "Number Tab". Gary Stroutsos introduced it to me in 2001 when he showed me his massive, handwritten personal song book, and Scott August has done substantial work to refine and promote the system.

Remember the numbers you typed to get the finger diagrams using the NAFTracks fonts?

Well, those are the pitches in Number Tab. The primary scale is 1 3 4 5 7 8. The full chromatic scale (without half-holes) would be 1 3 #3 4 #4 5 6 #6 7 #7 8 b9 9 b10.

Another way to name the tones is to use “Solfege” – a system of syllables to name the notes. There are many Solfege systems, but the two most popular are the Western “Do Re Mi Fa Sol” system and the East Indian “Sa Re Ga Ma Pa” system. The primary scale on most contemporary Native American flutes – 1 3 4 5 7 8 in Number Tab – would be represented in these two systems as:

Western La Do Re Mi Sol La

East Indian Dah Sa Re Ga Pa Dah

We hope that these ideas and suggestions will get you started on the road of preserving your melodies!

The Native American Flute and the Future

In 2012, Kathleen Joyce-Grendahl posed the following question – this chapter is my answer to that question:

What do you see in the future for the Native American flute? Possible items to consider are: trends in recording, solo and ensemble performance, flute making, musical and cultural education, scholarship, etc.



The Native American flute is a fantastic tool for the re-birth of musicality in people whose lives had been closed to musical self-expression. Of all the many roles that the Native American flute has served, this is my personal favorite. We see people who had some distant, dark failure in their musical development suddenly re-awaken to the possibilities of being a creative creature, of being able to “play”. And the Native American flute is an ideal tool for personal self-expression.

The renaissance of the instrument coincides with a groundswell of changes in education. Humanistic education is at the center of a shift from traditional, discipline-oriented teaching techniques to more student-centered, experiential approaches that incorporate life experience and promote personal expression. And music education has been an ideal subject area to pioneer the use of humanistic techniques. The teacher as guide rather than performer, the use of

This chapter was written by Clint Goss. It is part of an article that appeared in the August 2012 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAF).

motivation and self-directed development, and the emphasis of an education approach that integrates many aspects of a person's life and experience – these are all cornerstones of the various education approaches that are changing the way we learn.

Standing in front of a hundred bright, eager student-teachers in a college in the Middle East, Vera and I talked about these changes. And then we put them into play. In a society that has no public performance of music, I pulled out a flute and the students became enchanted. Then we used some basic music facilitation techniques, and everyone

became part of the music – a hundred-student jam session where many had never before made collective music. Our interpreter, who was also their regular professor, was jumping up and down yelling “Yes, *YES, this is what we need!*”

The ability of the instrument to enchant, and the fact that it's so easy to play, make the Native American flute a fantastic tool for humanistic approaches to music education. Personally, I hope this role for the instrument will grow dramatically in the coming years and provide a much-needed shift in the way we approach music-making across our society.





Part 2 –

Flute Circle Facilitation



Flute Haven web site: FluteHaven.com

What Is Our Job Title?

The role we play is often shaped by what we call ourselves: Leader, Teacher, Instructor, or Organizer. We can sidestep the question with humor by labeling ourselves as “Czar” or “Chief cook-and-bottle-washer”. Or, we can make a very firm statement, such as “Professor”.

Teaching in Western education traditions is done primarily through lecturing. Since the lecturing approach carries a large element of performance, and musicians are often comfortable with performing, many music educators naturally take to the role of

“Lecturer” with a heavy dose of “Performer” to keep students engaged.

However, the real goal of humanistic teaching traditions is to move the “center-stage” focus, as much as possible, away from us and onto the participants. In education, and especially in music, we know that **engagement** of the participants is what creates enjoyment. This approach opens the door to real learning. It also shifts us from “Sage-on-the-stage” to “Guide-on-the-side”.

While Vera and I worked for a coffee plantation in Honduras, we were invited to



This chapter was written by Clint Goss and edited by Kathleen Joyce-Grendahl. A similar article appeared in the May 2013 issue of *Overtone*s, pages 15–17, published by the WORLD FLUTE SOCIETY.

lead workshops on improvisation at a local music school. That was such an amazing opportunity! We met with the Dean, who took us to our first session. A cavernous performance space was filled with about 35 students sitting in a large circle, all of whom had an instrument. There was an aura of excitement and expectation that something unusual was about to happen.

The situation could not have been a more perfect ... with one exception ...

The school had developed a six-page, typewritten introduction of “*Profesores Doctor Goss y Shanov*”, to be read, in its entirety, before the start of the session. We had a vision of all that great energy and excitement being doused by a recitation of our resumes. From across the circle, Vera flashed me our secret, one-eyebrow signal for “*this might not go so well*”. So, I took a gamble and suggested to the Dean that I could lead off with a group music warm-up to get them “settled”. Before he could object, we launched into physical, then vocal, and then instrumental warm-ups

We moved on to call-and-response and within ten minutes they were deeply engaged in group call-and-response games – without any leadership cues from “los profesores”. By the end of the session we progressed to ensemble groups improvising over blues progressions. And somehow, we



forgot to work in those typewritten introductions!

In the discussion after our first session, the Dean exclaimed in a mix of English and Spanish: “*It was all so facil – so easy!*” And there it was – the root of our job title: **Facilitators**.

Foundations

This second part of the Native Flute Handbook covers many topics that were developed over the last decade. We describe what we have learned about how to grow a thriving flute circle, set up events that enrich all participants, outlines for specific flute circle activities, and share some of the philosophy that we believe best supports community music gatherings.

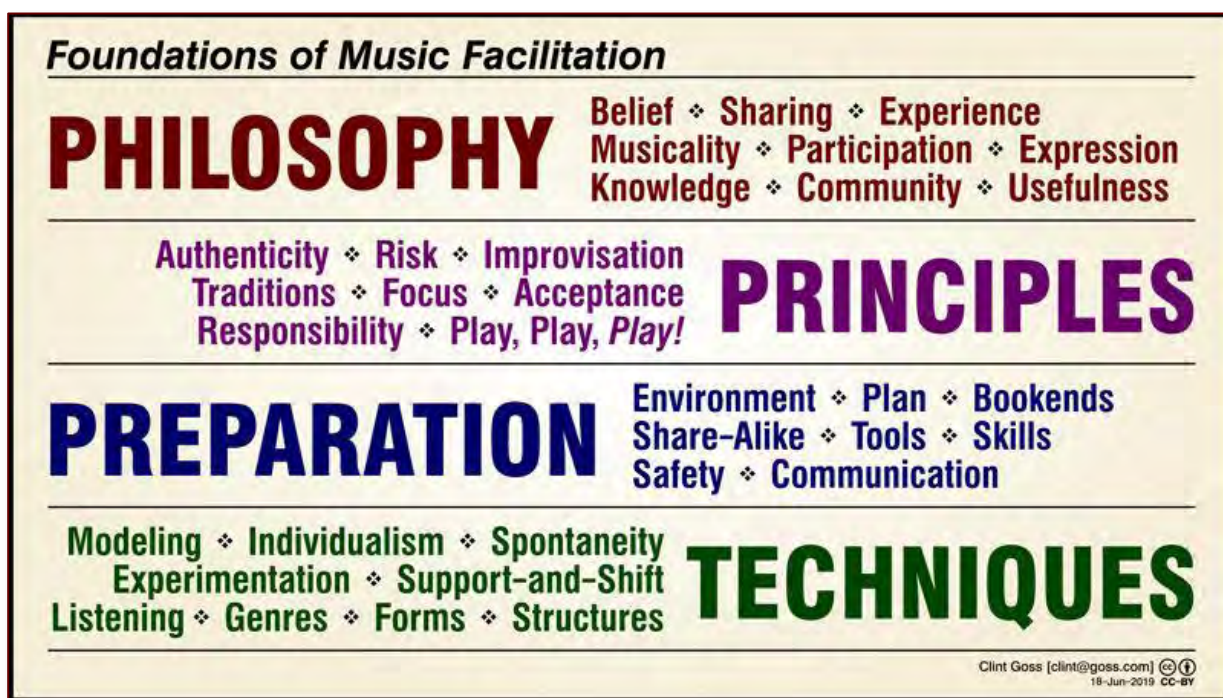
This chapter collects all these concepts in one place. We have distilled each of them into a single graphic and a short description

of the principle, technique, or activity. A high-resolution version of this graphic is available at:

https://www.Flutopedia.com/img/FMF_Panel1a lg.jpg

The graphic is licensed under a Creative Commons license that allows you to use the graphic if with attribution (see the complete license at

<https://creativecommons.org/licenses/by/4.0/>).



This chapter was written by Clint Goss. A similar article appeared in the November 2020 issue of *Overtone*, published by the WORLD FLUTE SOCIETY.

We have also included pointers to where you can go for more information:

- **FluteCast:** a video available on YouTube or Vimeo. Visit <https://www.FluteCast.com/> for quick access to these videos.
- **Flutopedia:** a link to a page on <https://www.Flutopedia.com/>.
- **Music for People:** a principle drawn from the Bill of Musical Rights developed by David Darling and the Music for People organization, available at <http://MusicForPeople.org/wp/bill-musical-rights/>.
- **Native Flute Handbook:** A chapter or section in this book.
- **Return to Child:** James Oshinsky, *Return to Child — Music for People's Guide to Improvising Music and Authentic Group Leadership*, Tenth Anniversary Edition, July 2015, 209 pages, <https://ReturnToChild.com/>.
- **The Listening Book:** W. A. Mathieu, *The Listening Book: Discovering Your Own Music*, Shambhala, 1991, 192 pages. Available on audio CD read by the author, <https://ListeningBookAudio.com/>.
- **WFS Overtones:** An article in the Facilitator's Corner column *Overtones!*, a publication of the WORLD FLUTE SOCIETY.

We hope that these ideas can serve as a checklist (especially the “Preparation” topics), a teaching tool, and as a springboard for ideas when facilitating your music gathering.

Philosophy

Belief

Community music gatherings provide valuable life-skills to our participants: cooperation, communication, and creative expression. We think it is valuable that facilitators are grounded in this belief. We also think that it is important for facilitators to believe in themselves – in their own ability to facilitate an experience that will foster these principles and allow each person to grow musically, emotionally, and spiritually.

Sharing

Facilitators who offer as much as possible of themselves, without expectation of commercial gain or compensation, seem to build cohesive music communities and reap the greatest rewards.

Experience

There are no “unmusical” people, only those with no musical experience.

— Music for People

Everyone can express themselves musically. Everyone “has” rhythm. Everyone has musical potential. Those who have been labelled as musically incompetent simply lack experience.

This concept is challenging to fully embrace, especially for facilitators who spent years developing their musical skills in a music culture focused on evaluation and criticism.

However, we have found that a philosophy of acceptance and encouragement – “support your fellow traveler” in the words of David Darling – can have a profound effect on the musical (and emotional) development of all our participants.

Musicality

Rather than focusing narrowly on one instrument or one skill, the community music gatherings thrive when the facilitator strives to develop well-rounded musicians. Some of the core elements are listening, authentic emotional expression, and the basic elements of melody, harmony, rhythm, texture, and silence.

Participation

Inclusion of all souls present in music-making allows everyone the opportunity for creative expression.

We make every attempt to engage those who wish to be non-participating observers or an “audience”. We entice them into the circle by providing easy-to-play instruments and engaging them in activities that are appropriate to their level of musical experience.

- Native Flute Handbook: [Success for All](#).
- WFS Overtones: Success for All, August 2013.

Expression

Sincerely expressed emotion is at the root of meaningful musical expression.

— Music for People

Displays of extreme emotions are not socially acceptable in many cultures – often developing ways to suppress or hide emotions. Music is a great counterbalance to those social norms. We can express our emotions directly through our music, with powerful results.

If you have set up a “safe space” for your music gathering, leading people in a warm-up that uses extremes of emotion (even if they are asked to pretend the emotion) can help participants access that feeling in their music. If emotion comes up during a session, asking a participant to “put that emotion in your music” can be a powerful moment for them.

- Native Flute Handbook: [Playing Nine Emotions](#).
- Return to Child: Harness the Power of Your Emotions, page 15.
- WFS Overtones: Playing Nine Emotions, February and May 2017.

Knowledge

My Western upbringing taught me to equate knowledge with book learning. My mid-course shift in vocation from technology to artistic expression called for a much broader concept of knowledge.

I find it useful to categorize the two main aspects of “knowing” as rational and emotional. In music facilitation, it is also valuable to further refine the concept along the lines of Arabic tradition to span perception, observation, insight, deduction, experience, intuition, and inspiration. I also like to add one additional facet, drawn from early Buddhist writings on the “destruction of ignorance”: “Knowledge of what goes on in the senses and hearts of others”.

In music gatherings, we like to focus on emotional learning (what I have sometimes called “heart-space”). We provide access to resources for rational (or “head-space”) knowledge to be absorbed outside of the music gathering. This aligns with the current trend towards inverting the traditional classroom model and providing participants with access to audio, video, Web, and printed resources for rational learning and focusing on experiential, interactive, and emotional learning in the classroom.

When a participant asks for information, the first challenge is to determine (or guess) the background and experience of that person, and then to convey information that uses their background to build a helpful answer. In a group setting, the additional challenge is to provide an answer that is helpful at many different levels, and to invite more experienced participants to explore more deeply.

The areas of understanding related to the Native American flute are multi-disciplinary and multi-dimensional. Here are some

important ones: History, Music Theory, Craftsmanship, Technology, Education, Marketing, Ethnomusicology, Cultural Studies, Languages, and Performance techniques. The pointers below scratch the surface in some of these areas:

- FluteCasts:
 - How Flutes Work, December 2015
 - Flute Binding, July 2017
 - Miyako Bushi Scale, December 2017
 - Blues Scale, February 2018
 - Spanish Gypsy Scale, April 2018
- Flutopedia:
 - The Evolution of Music,
https://flutopedia.com/evolution_music.htm
 - Scales,
<https://flutopedia.com/scales.htm>
 - Dexterity Exercises,
<https://flutopedia.com/dexterity.htm>
- Native Flute Handbook:
 - [Alternate Scales](#)
 - [Music Theory Questions](#)

Community

Music improvisation is a unique and positive way to build skills for life-expression.

— Music for People

Over time, we foster connections between participants at our music gatherings and the communities outside the gathering, reaching out with events, presentations, school demonstrations, and performances.

- Native Flute Handbook: [Thriving Flute Circles](#).
- WFS Overtones: Thriving Flute Circles, November 2015.

Usefulness

To maximize the usefulness of a particular activity, song form, ensemble form, or musical technique, we like to ask ourselves some questions. These are derived from the Ten Questions of *Return to Child*, Appendix E, page 150:

- How can you practice and learn it?
- Can you use it as a warmup?
- How does it relate to melody, harmony, and rhythm?
- How can you use it in a solo, a duet, and small and large groups?
- What recorded music uses this technique?
- What cultures, styles, or time periods use it?
- How can this technique be used in performance? When making a recording? In a classroom presentation or a lecture? When giving a lesson?
- Is it useful in a therapeutic music setting?

Principles

Authenticity

We have all crafted a persona we wish to present to others. Musical self-expression is partly an exercise in peeling away that layer. When we access and express our actual self, and trust in that authenticity, our listeners somehow know and honor it. Learning how to do that for ourselves is a challenge. Learning how to help our participants access that authentic sound is a lifelong practice.

- Return to Child: One Quality Sound, page 18.

Risk

There is dignity in risk.

— James Oshinsky, Return to Child

We ask our participants to take risks. For some, showing up is a risk. For others, playing a single note can be a risk. Or a single “powerful” note. Or a composed melody. Or improvising.

I have learned through my many teachers that a wonderful way to encourage risk taking is to (a) set up an environment that is conducive to taking musical risks, and (b) to take risks ourselves. Those simple acts can enable participants to go far beyond their own perceived limits and explore the possibilities.

Improvisation

Music improvisation is a unique and positive way to build skills for life-expression.

— Music for People

Playing music is most rewarding when we directly express our creative impulse, to manifest our spirit. Improvising music fosters a direct connection between creativity and expression, in a way that prescribed (written) music cannot. David Darling considers compositions to be “finite music” and often calls improvisations “infinite music”.

Traditions

The European tradition of music is only one sound. All other cultures and traditions deserve equal attention.

— Music for People

The best music gatherings draw from a vast range of musical traditions to form a greater whole. The value of these cross-cultural explorations is that we can access very simple musical techniques, structures, and forms to provide tools for less experienced players that dramatically expand their musical tools.

- FluteCast: Amazing Grace, November 2015
- Flutopedia:
<https://flutopedia.com/tradition.htm>

- Native Flute Handbook:
 - [Cultural Insights](#)
 - [Honoring the Tradition](#)
 - [Names of the Instrument](#)
 - [World Rhythms](#)

Focus

Leading music gatherings is far different from traditional teaching techniques. Rather than the “sage on the stage”, when we shift to being the “guide on the side” we place the focus and intent on the participants. This can be done by minimizing our physical and psychological presence, to whatever extent possible, to enhance the expressive freedom of our participants.

- Native Flute Handbook: [Lessons on Lessons](#).

Acceptance

Any musician who came of age in a critical culture asks the “how good am I” question. In a group music setting, seeking approval or becoming the critic are common impulses.

Others may differ, but we believe that accepting, without judgement, the sounds that participants offer is the best route to supporting our participants. This does not exclude showing people another path to what they want to achieve, or an exercise that will improve their skill, or a technique to expand their music. But, for many, any evaluation of the “quality” of their music is an evaluation of them as a person.

- Native Flute Handbook:
 - I'm Sorry, So Sorry
 - That's OK, Clint
- The Listening Book: *I'm a Dork and I'm Not Musical*
- WFS Overtones: That's OK, Clint, May 2014.

Responsibility

In improvisation as in life, we must be responsible for the vibrations we send one another.

— Music for People

While much of our effort is in expanding the expression and musicality of our participants, we also need to consider the appropriateness and sensitivity of how our music relates to others in group as well as public settings.

We are responsible for the vibrations we put out, including mundane aspects such as ... Are we in tune? Can we damage an instrument? Are we stretching a cultural norm to the point of discomfort (or disgust) of others?

- Return to Child: Authenticity / Right Relationship, page 85.

Play, Play, Play!

Talking about music is like dancing about architecture.

— Martin Mull, 1979

Humans love to talk. So much so that, even in a music setting, we talk.

A humanistic approach to community music focuses on experiential learning. We do it rather than analyze it. Then maybe, after doing it, we put a label on it, almost as an afterthought. “*Oh, by the way, what we’ve been doing for the last half hour is twelve bar blues*”. People may forget the name, but they will never forget the experience of actually playing it until it becomes second nature.

It is easy to forget this and retreat back into talking. To accomplish this, we use two simple techniques: (a) begin a session with music from the very beginning and (b) the two of us have a secret sign we flash each other in workshop if the other is talking more than necessary.

Preparation

Environment

Creating a “safe space” is critical for any music gathering. As facilitators, we are responsible for everything related to the environment where we will be making music: temperature control, lighting, air quality, sonic isolation, emergency exits, restrooms, refreshments, handicapped access, and (unless it is a performance) screening from outside observation.

- Native Flute Handbook: [Room Setup](#).
- WFS Overtones: Room Setup, February 2019.

Plan

Leaders love to play. That’s great. We’ve found that it is not the planning that bogs down a session, but adherence to the plan.

If we have put in a lot of work into the plan, we do not want to waste that effort. So, we tend to stick to our plan. We can become blind to what is actually happening in the room during the session, or the actual needs of our participants.

Our mantra regarding planning has become: Plan like mad, and be prepared to release the plan on a moment’s notice.

- Native Flute Handbook: [Flute Psych 101](#).
- WFS Overtones: Flute Psych 101, February 2018.

Bookends

The stories and songs of our culture often begin in one place, go on a journey, and then return to that original place at the end. Music gatherings can benefit from that format. Returning to where you started in a community music gathering can give a sense of wholeness and completeness to a session.

Share-Alike

One of the joys of music is the vast opportunity for musical “projects”: songs we want to learn, sounds we want to produce, recordings, collaborations, instruments, rhythms, song forms, performance techniques, the list is ever-expanding. At any given time, we might have a handful of “hot projects”.

Leading a music gathering is a fantastic opportunity to share your current interests. You have an opportunity to take a Risk (see above) and share something that may not be ready for a general audience. You can take the opportunity to showcase yourself and Experiment (see below), using the workshop as a “performance laboratory”.

There is also the opportunity to share elements you have seen in your everyday life – a poem, story, performance technique, Chi Gong movement, Rap lyrics, jazz scat singing whatever fascinates you – and put them to use in your music gatherings. Share and Share-Alike.

- The Listening Book: *What Should I Practice?*

Tools

Facilitators are always on the lookout for tools to improve their music gatherings. These might include musical instruments, audio and video tracks, lighting, technology, or even home-grown elements such as the five “MHRTS” cards we use to indicate Melody, Harmony, Rhythm, Texture, and Silence for ensembles.

Skills

You don’t have to be a virtuoso at music to lead a community music gathering. The fact that a participant may have more “chops” than the facilitator is of no consequence to the quality of the session. However, building a toolbox of skills that directly enhance the activities you wish to lead can make for a much richer experience.

A basic facility with conducting, simple piano accompaniments, playing simple guitar accompaniments, basic rhythm patterns, and maybe easy-to-play instruments such as the ukulele, the tamboura, and tongue drums can dramatically enhance your sessions. Combine this with a basic knowledge of flute maintenance, some basic and alternate scales, and basic song forms, and you have the makings of rich and rewarding music gatherings.

- FluteCasts:
 - Flute Choir Conducting, July 2016
 - Black Keys / White Keys, December 2016 and January 2017

- Flutopedia:
 - Simple Guitar Accompaniment, https://flutopedia.com/simple_guitar_std.htm
 - Piano Accompaniment, <https://flutopedia.com/piano.htm>
- Native Flute Handbook: [Keyboards in the Circle](#).
- Return to Child:
 - Skills for Strings, page 45
 - Skills for Piano, page 50
 - Checklist of Skills in Music Improvisation and Group Leading, page 143
- WFS Overtones: Keyboards in the Circle, May and August 2015.

Safety

As the facilitator of a session, you are responsible for looking out for the wellbeing of your participants. This includes the mundane (water, food, toilets) to the unexpected. That means knowing the primary and alternate fire escape routes (and taking immediate action when there is an alarm), what to do in a medical emergency, and how to handle emotional issues when they arise.

- Native Flute Handbook: [Room Setup](#).
- WFS Overtones: Room Setup, February 2019.

Communication

You cannot serve the community if nobody knows about your sessions. Marketing is a key element in community music gatherings!

How will you brand (name) your sessions? Who will the typical participants (the “target audience”) be? How will you get the word out? What will influence your typical participants to attend? How will you stay in contact with your past participants and help the community grow?

Techniques

Modeling

We demonstrate (“model”) anything that we ask participants to do. Show rather than tell.

Some examples: hold up your fingers on a flute to demonstrate a fingering, play the song form you are asking them to play, be part of the first ensemble in traveling ensembles, and play both roles in a duet partnership before asking others to emulate.

- Native Flute Handbook: [Rounding the Circle](#).
- WFS Overtones: Rounding the Circle, May 2013.

Individualism

Traditional education teaches to a “common denominator” student, ignoring the variety of experiences that each student has had.

This can work for very young students with relatively little prior experience.

However, community music participants tend to arrive with a vast range of real-world experiences and levels of musical background. This makes a humanistic approach ideal for community music gatherings. We have the opportunity to ask of each participant based on their individual musical experience, and we give to each participant based on their individual needs. Putting this ideal into practice is a challenge and a never-ending goal of leading music gatherings.

Spontaneity

Being open to the opportunities as they arise is the highest form of improvisation that we know. The random question, the “wrong” note, the ringing cell phone, the ambulance siren, the thunder crack. All of these can be spontaneously put to use to build a session. I once saw a flute player play an impromptu duet with a barking dog outside the building. Magic.

See “Plan” above.

Experimentation

What happens when an activity “fails” at a music gathering?

Absolutely nothing.

There is no downside, no scoring system, no recrimination. A bit of self-humor might help (“Gee, I guess I should have tried that at home first”) or even sage philosophy

(“Glad nobody’s keeping score” or “Ain’t music great? No downside if things fall apart”). Or you can simply, silently transition to the next activity. The reality is that people remember the good things about a session and forget the bad.

Given that freedom, we can use a musical gathering as a laboratory, trying new activities, refining facilitation skills, and building a toolbox of techniques that can serve the most diverse group of participants possible.

Support and Shift

This one phrase is our go-to mantra for everything we do in sessions. It incorporates the humanistic approach to teaching and lets us steer a session without judgement.

To take a session in the direction we want, we first Support whatever is happening musically and then Shift it to the place we wish to go.

- Native Flute Handbook: [Support and Shift](#).
- Return to Child: Support the Weakest Member, page 9.
- WFS Overtones: Support and Shift, February 2016.

Listening

It is often said that the most challenging instrument for a musician to develop is their own ear – their own listening skills. To advance the listening skills of participants, we can intentionally bring the focus back to the essence of sound.

It may be as simple as asking participants to repeat something with their eyes closed. Or play a duet back-to-back. Or turn out the lights. Or simply close their eyes and listen to every single sound out the sound horizon.

- Native Flute Handbook:
 - [Active Listening](#)
 - [Deep Listening](#)
- Return to Child: Listening, page 4.
- WFS Overtones: Deep Listening, November 2014.

Genres

The world is crammed with a vast array of musical styles and genres – fantastic fodder for creating song forms and ensemble structures to enhance our sessions.

Some of the most fascinating mash-ups of genres for ensemble playing have included an Avant Garde trio with Native flute, cello, and bowed (musical) saw, Native flute and classical orchestra, twelve-bar blues and East Indian tamboura, Swiss Hang with voice and flute, call and response with a Scat singer, and Slovakian fujara with English horn and opera singer. Wow!

Forms

We use a wide variety of song forms – blues, two-chord and three-chord vamps, call and response, taqsims, solo-drone, solo-ostinato, A/B/A, AABA, Cerdd Dant, Journey from a home phrase, Borrow a Song, Waltz Time, Stately dance – to inspire and expand musicality.

- FluteCasts:
 - Journey from a Home Phrase, April 15, 2015
 - Play the Trees, May 2017
 - A-A-B-A, July 2019
 - Two and Three Chord Vamps, February and March 2020
 - Taqsims, June 2020
- Native Flute Handbook:
 - [Back to Back](#)
 - [Random Melodies](#)
 - [Taqsims](#)
 - [Songwriting](#)

We hope these ideas have been useful!
 Please access the sources that we have listed for more information, and we are always open to your questions, ideas, and suggestions ... drop us an email!

Structures

We use a range of facilitation structures – one minute solos, play what you sing / sing what you play, traveling duets and trios, conducted improvisations, and a wide variety of ensemble structures – to keep the sessions interesting. We have even used a conga line.

- FluteCasts:
 - Traveling Solos / Duets, February and March 2017
 - High-Low Duets, January 2019
 - Play the Clock, May 2020
- Native Flute Handbook: [Ensembles](#).
- WFS Overtones: Ensembles, November 2013.

That's OK, Clint

“That’s OK, Clint ... so ... Could you sit under that tree for a few minutes, listen to the sounds, and try to make your flute sound like the birds.”

This suggestion by Malcolm Shute is the reason I’m here now, 12 years later, making music, facilitating workshops, writing this column. But even more than the suggestion to sit under a tree and make bird sounds, it was the acceptance of where I was at that point in my music journey ... the simple statement: *“That’s OK, Clint”*.

I was six weeks into my flute journey at the time. The first three weeks had been spent agonizing over whether to drive four hours back up to Vermont to buy my first flute. The next three weeks were spent in head-space hell.

Information on how to play a Native American flute was not readily available at the time. No

problem! I had played clarinet in high school and generally considered myself a “smart guy”.

My goal was to play *Battle Hymn of the Republic* on my beautiful new five-hole instrument. So, I dug out an ancient frequency meter from Vera’s father (he was an engineer) and I set about measuring the frequency of each of the possible combinations of open and closed holes on a five-hole flute (that’s $2^5 = 32$ possibilities). Add in a few measurements for half-holed fingerings and notes in the second register

Low Register														
Note	F#4	G#4	A4	Bb4	B4	C5	C#5	C#5	D5	D#5	Eb5	Eb5	E5	E5
Left Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Left Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Measured Freq (Hz)	380	420	450	478	504	500	535	546	552	564	585	600	616	632
Adj. Freq	373	413	442	468	495	491	528	537	543	554	575	590	605	621
Row	83	81	80	79	78	78	77	77	76	76	75	74	74	74
Perf. Freq	370	415	440	466	494	494	523	523	554	554	587	622	622	622
Wavelength	93.2	83.1	78.4	74.0	69.9	69.9	65.9	65.9	62.2	62.2	58.7	56.7	56.4	56.4
Low Freq	380	404	428	453	480	480	509	509	539	539	571	571	605	605
High Freq	381	428	453	480	509	509	539	539	571	571	605	605	641	641
Bias (cents)	+16	-10	+9	+6	+6	+6	-14	-17	-4	-16	+7	-47	-3	+27

Second Register														
Note	E5	E5	C#5	C5	E5	Eb5	C#5	F#5	G5	G5	G5	G#5	G#5	A5
Left Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Left Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Right Hand	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Measured Freq (Hz)	660	658	570	539	652	651	581	775	787	794	810	820	828	830
Adj. Freq	649	645	560	530	641	640	551	762	773	780	798	806	814	816
Row	73	73	76	76	77	73	74	76	71	70	70	70	70	69
Perf. Freq	659	659	554	523	659	622	554	740	784	784	784	784	831	831
Wavelength	52.3	52.3	62.2	65.9	52.3	55.8	62.2	46.6	44.0	44.0	44.0	44.0	41.5	41.5
Low Freq	641	641	539	509	641	605	539	719	762	762	762	762	807	807
High Freq	679	679	571	539	679	641	571	762	807	807	807	807	855	855
Bias (cents)	-28	-36	+18	+21	-48	-49	-9	+51	-23	-8	+27	+48	+36	+31

August 2001 Flute Fingering Pitches, FluteNotes.xls Page 1 of 1

This chapter was written by Clint Goss. A similar article appeared in the May 2014 issue of *Overtones*, pages 25–27, published by the WORLD FLUTE SOCIETY.

that seemed to work, add them to a spreadsheet with some tables and code to convert the frequency measurements into musical pitches, and ... *presto* ... my first achievement: a fingering chart (shown below).

The next step was to map those fingerings onto sheet music for *Battle Hymn of the Republic* and begin practicing. And practicing. And more practicing. My fingers were going up and down like pistons and everything about my playing was mechanical, but this was the way you learned to play, right?

I would occasionally emerge from practicing in our basement and Vera would say “Hey, you know when you just play the thing, it sounds pretty good. But I don’t know about that *Battle Hymn* song ...” But what did she know? She’s not Paul Simon, right?

Then I came across an announcement for a meeting of the Connecticut Flute Circle, hosted by Malcolm Shute. I showed up at a café in West Hartford with my flute, my spreadsheets, and my long-winded explanation and analysis. I’m guessing that, in any other endeavor or avocation, I would have been ridiculed into embarrassment, resulting in a swift retreat from ever wanting to play music ever again. But that’s not the culture of community music and of this instrument. “*Support your fellow traveler, wherever they are in their journey*” seems to be the best encapsulation of what happened that day.

So, I came back from that tree a half hour later and Malcolm said, “*Play us something, Clint ... anything*”.

I don’t know what I played, but the café was briefly silent when I finished. That pause, that momentary heart-space silence, taught me more about my own playing than any “how-to” coaching.

Acceptance

Putting the lessons of acceptance and no-judgment into action can be challenging. We live in a judgment-rich culture, complete with performance criteria, judges, ratings, and prizes. Actually accepting the sounds of beginning players becomes a game of figuring out what musical activity they can handle and what exercise will benefit their music the most.



Converting an impulse of “*that sounds awful*” into “*hey, try **this***” requires of facilitators that we have a lot of “**this**”s to put into practice. One of the goals of the latter half of this handbook is to provide activities and exercises that you can call upon in a wide array of situations.

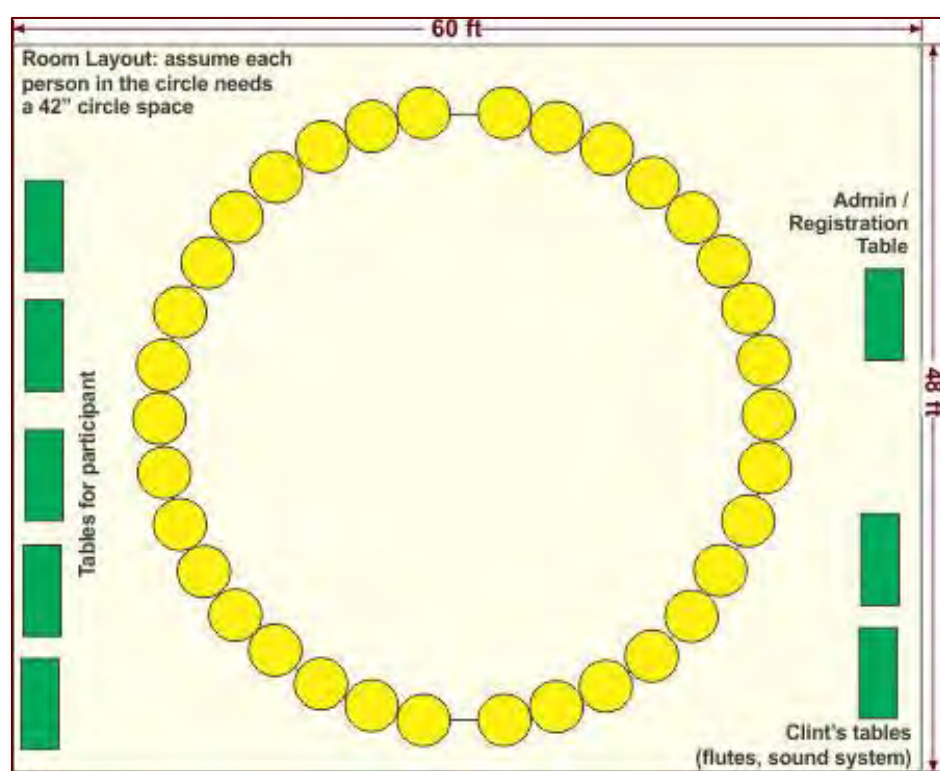
Room Setup

Creating a “safe space” is critical for any music gathering. As facilitators, we are responsible for everything related to the environment where we will be making music: temperature control, lighting, air quality, sonic isolation, emergency exits, restrooms, refreshments, handicapped access, and (unless it is a performance) screening from outside observation.

Once these issues are addressed, there is the issue of how we set up the room. If we are lucky, we have a great deal of flexibility and control, and a creative room setup can enhance how the gathering proceeds.

How Much Space / How Many People

Musicians gobble up a lot of space. The common theater-style seating with adjacent



chairs will feel extremely cramped to participants.

On occasion, I have had to convey this idea when asking for a room with sufficient space to fit all the participants in a circle. It can help to show a diagram, such as the one above that we developed for FluteQuest 2006.

This chapter was written by Clint Goss. A similar article appeared in the February 2019 issue of *Overtones!*, published by the WORLD FLUTE SOCIETY (WFS).

Safety

If your space resembles the activity room to the left, you will have some work to do. A messy room like this is visually unappealing, uncomfortable, and potentially unsafe for some participants.



This room could be made safe, but it will take some serious cleanup and organization. Make sure that any reorganization you do is cleared with the owners of the space. If you need to return a room to its “pre-gathering setup”, consider snapping a few photos for reference.

Equal Access

A circular setup empowers all the participants. As a facilitator, I have a place



in the circle – not distinguished by a riser or separate from the participants. If I need to take more control, I can (with increasing degrees of presence) stand, step forward, and walk in the circle. I can then reduce my presence by kneeling, returning to my seat, or even stepping out of the circle while an activity is taking place to adjust something (a backing track, for example) or set up for the next activity – and my absence will hardly be missed.

Because of its flexibility and equal access for all participants, we prefer circles ... even if they do get a bit tight or oblong, such as the Celtic jam session shown at the right.

Double Ring

For some activities, two concentric circles – the “double ring” setup – is appropriate. You can facilitate the two rights with different musical roles: flute vs. percussion, melody vs. harmony, high-pitched vs. low-pitched flutes, melodic vs. rhythmic flute playing, or simply different parts to a round.

If you set up the same number of chairs in the two rights, you can have the inner ring turn around and face the outer ring. This instantly sets the circle up for an activity with duet pairs.

More Rings

If things really get tight, you might consider several concentric rings. You might also need to modify or change the activities to suit this new setup.



Vera is shown here leading a poetry-and-flute activity with Joe Young modelling the flute part. The activity proceeds sequentially through the rights, with participants alternating Haiku readings with one-breath solos on their flutes.

Duets

If you have a long, skinny room and a lot of participants, you could “unfold” the double-ring concept into two long rows. Participants can face each other, and you



can facilitate from behind the two rows or from one end.

This setup is ideal for the types of duet games described in August 2016 edition of this column. It is also a good idea to model the activity by having a duet partner of your own – demonstrating the activity before asking participants to give it a try.

Center Percussion / Circle Jam

In the May 2018 edition of this column, titled “Larger Groups”, we looked at a setup that allowed flute players to take short solos over live percussion. You have several participants who want to do percussion in



the center. After a groove is established, you lead solos by flute players who are just outside the inner percussion circle.

You can keep everyone engaged by having them join with short, staccato flute notes on the downbeats, until it is time for them to solo. This structure works well even if there are many different keys of flutes. You can keep things moving by conducting the solo to move every two or four bars of the rhythm.

This is an ideal activity to use at the closing of a session.



Ensembles

You could set the room up so that, when everyone sits down, they are part of a trio or quartet. This setup looks almost random when participants walk into the room ... until they take a seat.

Theater Seating

How do you facilitate a session if you cannot alter a theater setup? Here are some suggestions:



- Ask folks to have the flutes you want to use for the session with them at their seats. You certainly do not want people climbing over one another to fetch a flute.

- Move off the stage and away from the front of the room. Leading from the aisle, right at the first row, can be effective. Also, consider moving around and using the whole center aisle as well as the aisles on the sides.
- Try to get people to turn their chairs or even their bodies toward the center aisle.
- Ask participants to stand for some of the time.
- Place small shakers or other “percussion trinkets” under the seats. This lets you add rhythm to the activity without having large percussion instruments.



Be Creative

Unusual activities call for unusual room setups. We have found that if flute players lay down and feel their belly, they learn diaphragm-based vibrato much faster.

This photo is from one such session in Wellington. Our workshop space was the upper floor of a Maori ancestral house – what an experience!

Warming Up

Imagine you are in the middle of facilitating the most perfect flute circle. Close your eyes for a moment and picture it, in as much detail as possible. Visualize the setting, with its lighting, furnishings, colors, and acoustics. And see the participants, who are engaged in the most perfect flute circle activity, joined in group cohesion, entrainment, and resonance.

It's likely that the flute players in your flute circle or workshop arrive from different places, with a wide variety of instruments, musical experience, expectations, and confidence. Leading such a varied group of musicians to a place of group cohesion may sound like a big task, but there are some simple techniques and activities to channel the musical energy of almost any group into alignment.

The first time somebody let me lead a flute circle, I didn't think about group energy. I didn't think about much of anything, actually – I just launched into ... a monologue. Clint's history, what the instrument means to Clint, how Clint likes to play, etc., etc., etc., and before I knew it the

time had expired without anyone breathing into their flutes. People smiled politely and we all ate pizza.

Thankfully, exactly one week later, I was treated to a session led by a true master of music facilitation. He morphed a room full of musicians from very disparate backgrounds (and lots of chatty energy) into a tight circle entrained to a common rhythm and singing in four-part harmony. In five minutes flat. The unity of the group held for the next hour as we toured musical rhythms, techniques, and song forms that were all new to me, but that somehow seemed completely easy and natural.

The magic of that first experience with cohesive community music-making burned a special pathway in my brain. I wanted more of it. I **needed** it. I also wanted to roll back the clock to the week before and replace my monologue with **that cool stuff** called music facilitation.

It was clear that a key component of the session had been the first five minutes of “warming up”. I later learned that effective ways to open a music session have been

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studied by music facilitators for decades. Here are the basic principles that seem to be at the core of all the schools of thought and research in music facilitation:

The Warm-up Outline

Regardless of what instrument the participants play, the outline of a warm-up is the same: Body, then Voice, then Instrument.

Beginning with the body gets the participants out of “head-space”, activates muscle groups specific to music making, begins to incorporate rhythm, and brings in the benefits of mild exercise and oxygenation.

You might start with some stretches in a free-form way that allows people to stretch in their own way and to their own physical limits and capabilities. You could show some stretches that work for you and invite others to briefly demonstrate their favorite stretches.

You can take the physical warm-up in many directions. Think for a minute about how you might include balance, rhythm, breathing, dramatic and emotive body movements, echoing, listening, energy build-up and release. Here are some things you might try:

- “Air flute” – play the virtual flute in front of you – as fast or as wild as you want;

- “*There’s a new instrument under your seat*” – you have cleverly placed a shaker or other noisemaker under each seat.
- Exaggerated breathing. Rhythmic breaths, accompanied by emphasis on different parts of the breath cycle.
- Doing stretches while balancing on one or the other foot.
- Engaging in some repetitive motion, like making circles with your shoulders or tapping your chest while doing other stretches.
- Exaggerated facial motions.
- Movements loosely based on some movement practice, such as Tai Chi, Chi Gong, classical ballet, or ballroom or Latin dance.
- Simple body percussion exercises. You could do a straightforward 4-beat rhythm alternating foot tapping with hand clapping.
- Free dance, especially over a repetitive backing track, possibly with a participant playing a flute playing on top.

Another approach is to start from rhythm. Establish a slow, steady downbeat using a motion such as tapping the chest, snapping fingers, or slapping the thighs. Allow time for everyone to get comfortable with the motion, adding a low drum, breathing, body motion, or the voice to reinforce the down beats. You can then incorporate elements involving other body parts, playing double-time or half-time, accenting random beats, changing volume, improvisation between

the downbeats, or any of the elements mentioned above.

You could also choose to do the entire warm-up rhythmically using a recorded backing track or a live group that is playing a basic repeating rhythm.

It is a good idea to make physical motions as bi-lateral as possible. “*Switch Hands*” is a great directive for any activity that tends to be one-sided, such as using a shaker.

It is also important to emphasize early in the session that people can participate in the warm-up any way they like. People can do the entire warm-up seated or even on the floor, allowing elders and people with physical disabilities to be included.

The Voice

Incorporating the voice is a key element in all musician warm-ups that we do. To avoid deep-set feeling of “*I can’t sing*” that some musicians carry, try to incorporate vocal exercises that do not require people to match a specific pitch or sing a particular melody, especially if they would be exposed or singing solo.

You could shadow any of the body/physical exercises mentioned above, especially those that involve rhythm. You could move from breathing in time to a rhythmic activity to “*adding any sound on your voice*”. You can then get more specific by introducing articulation (“*short, sharp sounds*”), pitch (“*high sounds*” or “*lowwww sounds*”), texture (“*nasal*” or “*breathy*”), or dynamics (“*soft, like talking to a baby*” or “*shout*”

across to the next mountain”). Here are some other vocal warm-up techniques:

Call and Response: Shout out your best version of a call such as *“Dayyy Ohhh”*, *“Ding Dah TaKi Tah”*, or (my personal favorite) *“Wop Bah BaLoo Bop / Ba Lam Bam Boom”*. These calls beg a response, and it seems that people from every culture, whether or not they speak your language, have the impulse to echo back such a call.

Babbling / gibberish: this is a great way to loosen people up with some silliness (of course, in a safe space where people won’t be observed or recorded). It literally involves babbling in any way that suits you ... nonsense syllables at any volume, speed, pitch, or style. You can have everyone babble at once, form impromptu babbling groups, conduct the babbling group with simple hand motions for “louder” and “softer”, or even get participants to briefly conduct the group.

The Name Game: This is great for a newly formed group. The game involves each person calling their own name, in whatever way or style that suits them. The job of the group is to call it back to the person in **exactly** the same way, emulating volume, texture, and even body motions. Of course, you model the game first, doing several calls of your own name (with group responses) in various styles, before asking others to give it a try.

Instrument

You might be thinking that all the above would take a long time before we get to playing flute. However, these exercises are quick, and you might find that you have everyone reaching for their flutes after only a few minutes.

You can transition into instruments by having them echo something that was done on the voice. Vocal articulation (e.g. *“Ta Ta TaKa Tah”*) can move nicely onto short notes on the flute. Likewise, with long tones, especially if everyone has the same key flute.

Unless it is a very large group, it is often a good thing to have everyone play something solo on their flute. We often ask that each participant in the circle play a “one-breath” or “two-breath solo”. This activity takes no explanation and carries an implicit time limit. To remove as much pressure as possible, reinforce that anything they play is fine, we’re just putting out our sounds, the game is not to be fancy, there is nobody to impress, and there is no judgment in the room. One note is just perfect.

And, of course, you model the activity yourself before asking others to give it a try.

Large Sessions

Bringing a large group into cohesion can be challenging. People are chatting with friends, tooting on flutes, sipping coffee, and communicating around the globe on all flavors of devices. The classic “OK EVERYBODY SHUT UP BECAUSE WE’RE

STARTING NOW” can really dampen all that great energy. It’s much better to channel that energy into making music.

You might enlist the help of some participants by stationing them around the room on some large, low drums. Leading them in a steady, simple beat can gently break into people’s consciousness and steer it towards music-making.

Engaging the hands of participants can gently re-direct them from other activities. If you have a bag of small shakers, hand them out to participants. Attention across the room gradually shifts to the new instrument in their hand, as people start using their shakers in rhythm.

You could also focus people with some Call and Response, as described above. There is nothing like a loud **“Dayyy Ohhh”** to capture people’s attention.

Matching the Energy

Of course, you need to use the warm-up techniques and energy to suit the situation. If the intent of the gathering (flute circle or otherwise) is to memorialize a person, imagine those elements that can build group cohesion in an appropriate way for the situation. You might start with a steady drum beat and ask people to join with open palms on their chest. You could then add some deep breathing and move into having people emphasize the texture wind-like sounds of their exhales. Then, over the top, a flute playing Amazing Grace ...

Another grounding style of warm-up is to lead the group in a series of “OM” chants, beginning softly and then building the energy as people get warmed up and gain confidence.

And finally, these beautiful thoughts on warming up, from cellist Emily Metcalf (from *Return to Child*, by James Oshinsky, 2008):

Step into the sacred space where you make music and listen. Listen to the sounds that enter the space, listen to the chatter in your head, listen to your heart beating, and breathe. As you breathe, become aware of your body and how it wants to move.

Move. Begin to vocalize through your breath. This is a place to play freely in the moment of yourself. If you have a lot of scattered energy you may need to jump around and vocalize a lot before you find a focused place. If you are feeling subdued, you may move slowly and sing more quietly until your energy builds and a flow is created.

Your intention here is to feel as fully alive and present in the moment as you can with the readiness to explore all possibilities. You have already taken the most important step – you are showing up. Release expectation and return to child every day. How am I feeling right now? What do I want to express? You may not have answers for these questions, but your body and your voice will connect you.

*Enjoy your capacity to move, the rhythm
and phrasing of engaging with the space
around you. Love your voice and the
humanness that moves through you.
Babble like a baby or in a foreign
language you don't know. Shout, whisper,
sing about everything.*

Deep Listening

Deep Listening is listening in every possible way, to everything that is possible to hear, no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one's own thoughts as well as musical sounds. Deep Listening represents a heightened state of awareness and connects to all that there is.

– Pauline Oliveros,
the Deep Listening Institute

It is often said by experienced musicians that the most important instrument we have is not made of wood or leather or metal – our most important instrument is our ears. Listening – real, deep listening – is a mindset, an approach to our sensory world, a “practice” in the same

sense as Yoga or Tai Chi or Zazen.

The environment that many of us inhabit brings special challenges for the practice of deep listening. Noise pollution, commercial advertising, and **“LOUD LOUD LOUD”** music all conspire to drown out the subtle sounds, the softer textures, and the mild voices. And when the sound we hear is our own music-making, listening is often filtered through the past judgments of others –



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voices that can easily out-shout the true nature of the sounds we make.

As facilitators, I believe it is our job to lead the participants at our gatherings into deep listening experiences. Listening with open ears and clear minds, free from judgment, and a focus on the “sound of sound”. This chapter describes some of the activities I have found along the way that connect participants with sound and encourage deep listening experiences.

Focus

Take a sonic event and repeat it. It could be a participant’s one-breath solo, a short reading, a recording you play, or any of the activities in this chapter. On the second listening, ask participants to do something that causes them to naturally focus their listening:

- Ask them to close their eyes and note how the experience changes.
- Ask them to cup their hands behind their ears, exploring how the sound changes as they change the shape of their hands.
- Ask them to slowly rotate their head and be aware of how the stereo nature of the sound changes. This includes rotating completely 180° away from the source of the sound and comparing it with facing the sound source.
- Have them move slowly and noiselessly around the room and explore the room acoustics.

Periodically using these small, auxiliary exercises can carry forward into the daily lives of your participants.

Ambient Sounds

Sit in silence and listen. What do you hear? Stretch the ears out to the sonic horizon and try to pick out sounds.

What is the building saying? Can you hear birds? An airplane in the distance? A couple arguing?

Close your eyes and deepen the experience. What is the lowest frequency sound you can hear? Highest? Softest?

If you are in a classroom setting, with pen and paper handy, have them write down every sound they hear.

Readings on Listening

You could emphasize the listening experience with an inspirational reading, such as the quote at the beginning of this chapter. Here is another one I like: “The Sound Horizon”, from *The Listening Book* by W. A. Mathieu:

Listening into the distance is like looking into the horizon. When we gaze at the horizon, our vision goes beyond our eyes and sees forever. When we are listening into the distance, our ears reach beyond the farthest sounds and the infinite becomes sensible. We get a fix on our position in the boundless world.

The alternative is like being stuck in traffic and never sensing beyond the



Your Own Body

Place your fingers (carefully) in your ears. What do you hear?

The sound of your own muscles vibrating. Make very small movements and note the change in sound. Now stay still, but tense your hand muscles. Can you hear them? Can you hear your heart beat? What is the sound of your breathing through your mouth versus your nose?

Silence

One of the casualties of our contemporary auditory world is silence. It is often a key ingredient lacking in music.

Explore bringing silence into music by demonstrating a comparison between continuous

flute playing and the same melody with spaces of silence.

In the context of group conducting, include an occasional “stop / cut” where you silence everyone and then bring them back in on cue.

In a rhythmic activity, you could establish a continuous percussion rhythm and ask a flute to play over the top. Then modify the rhythm by silencing a significant portion of the rhythmic cycle and again ask the flute to play. What difference do you hear?

stream of it. We begin to think like cars. It is like staying cooped up indoors with no windows. We need the big picture and the long radius. We need to check out the long-range coordinates.

Go out of your way, if you have to, to look steady and long at the place where Earth and Sky meet. Likewise, discover places where your ears can soar out to the edge of audibility. Find a lull in the evening, a valley, a distant remove, a quiet dawn, and listen into that boundary. You can disappear beyond it where you really live.

Hearing Your Own Flute

In a cruel twist of irony, we are often in the worst position to hear our own playing. Our instruments project our sound out and away from us, leaving our own ears in an acoustic dead spot. Here are a few facilitation techniques that can have a dramatic effect on how participants hear their own playing.

A simple sound system setup that has good quality headphones can be enlightening for a person who has never heard their own playing. It helps to have closed-cell headphones, which block out as much of the ambient sound as possible. If the system also has digital effects such as reverb or echo, your participants are in for a real treat. There are many types of sound systems, but one that simply has a microphone, mixer, and headphones is sufficient for this exercise.

However, it does not take a sound system to hear yourself better. Simply ask people to play with the foot of their flute up against a wall. ***Warn them to be very careful whenever doing this – if they hit the foot of the flute against anything they can knock their teeth out (or worse).*** Open their ears to the sound reflecting off the wall and they will hear their own flute playing much more clearly.

Loop Pedal

If you are savvy with audio gear and have a loop pedal at your disposal, it can serve as a great listening tool, especially if it has an “Undo” function.

Lay down a basic rhythm loop and invite people to experiment with adding various sounds over the top. Solicit reactions from the group, encouraging people to be open and non-judgmental. What works? How sparse does a layer have to be? How do the pitch ranges of various layers compete or complement each other? How do the elements of music – melody, harmony, rhythm, texture, and silence – work with each other to make a complete soundscape?

If possible, download the group’s creation and email it to people.

And, of course, play flute over the top!

Pre-Whistle

Using an extremely soft breath pressure, you can coax many flutes to make a soft, high-pitched whistle. This “pre-whistle” is the sound vibration at the sound hole without the entire column of air in the sound chamber vibrating.

You can position this exercise as a performance technique (“crank up the amplifier and add echo and fill the room with the sounds of birds”) or as part of a demonstration of how flute acoustics work. However, since the sound is so quiet and high-pitched, it quickly becomes a deep listening exercise.

Resonance

Enclosed spaces naturally enhance a vibration – if you find the right frequency (or pitch). The effect is stronger in rooms



Then, before a break, suggest that they find an enclosed space that is likely to be resonant, and siren their voice to find the pitch that resonates in the space.

Sympathetic Vibrations

Sound has power. The flute translates your breath pressure into moving waves of air pressure. The power in those waves can move objects in the room, causing them to vibrate with the sound of the flute.

As with the resonance exercise above, ask them to try to find the resonant frequency of a large drum or the body of a guitar or cello by sirening.

Pitch Matching

Now move the sirening experience to the flute. Hold any long tone and hum into the flute. Siren the pitch of your hum from low to high and

listen for the resonance between your humming and the vibration in the sound chamber of the flute. Explore raising your humming pitch very slightly and then bringing it back down into perfect resonance with the flute.

with right angles and hard, smooth surfaces such as tile bathrooms and stairwells.

Engage your group in a “sirening” exercise – a vocal emulation of an ambulance or fire-engine. You can easily do this during a vocal warm-up. After they experience rapidly sirening up and down, have them slow down the siren so that the pitch changes very slowly ... maybe covering an octave in 10 or 20 seconds.

Aside from a deep listening exercise, this approach to matching pitch is one of the best (and least threatening) ways to encourage people to vocalize a given pitch.

Found Object Percussion

Lastly, here is an exercise that must be used with caution. Invite participants to experiment with objects in the room, tapping and drumming out various sounds. Encourage people to tease out ultra-low vibrations, texture sounds, and sounds across the range of volumes.

After listening to each of the sounds individually, you can conduct a “found object ensemble” and add a flute over the top for good measure.

Modeling

Call on a student and you put them on the spot. Call on a student musician, especially one with little experience and loads of self-doubt, and you have a recipe for a lifelong vow of “*I am never doing this again*”. As facilitators, we could literally cause a participant to shut the door on their own musicality. Forever.

Fortunately, we have a lot of tools to avoid this class of disasters. Following humanistic tradition of “*success for all*”, we keep the things we ask of participants small and manageable. We repeatedly reinforce that there is no judgment and accept what sounds he or she is able to produce. We also frequently have everyone in the group try his or her hand at each technique.

But, before we ask anyone to try an exercise or technique in front of others, we **model** it ourselves. This principle of modeling is so important that, if I am ever

about to forget it and accidentally ask a workshop participant to do something that I have not demonstrated, my sidekick in a session, typically Vera, is free to blurt out “... as Clint will now **demonstrate first** ...”

Modeling a technique has huge benefits for the participants. It can:

- illustrate what is expected,
- release tension,
- entertain,
- demonstrate a wide range of options and interpretations, and even



This chapter was written by Clint Goss and edited by Kathleen Joyce-Grendahl. A similar article appeared in the May 2013 issue of *Overtone*s, pages 15–17, published by the WORLD FLUTE SOCIETY.

- allow them to use another instrument – such as their voice or perhaps body percussion – to play their part.

However, one of the most significant advantages of modeling is that it demonstrates how **little** is truly needed. Modeling is not the time to show off your exquisite skill on the instrument; rather, it is an opportunity to demonstrate some very simple playing technique can be rendered so musically powerful by these song sticks that we carry.

This excerpt from *Return to Child*, ([OSHINSKY 2008], page 76), describes some related aspects:

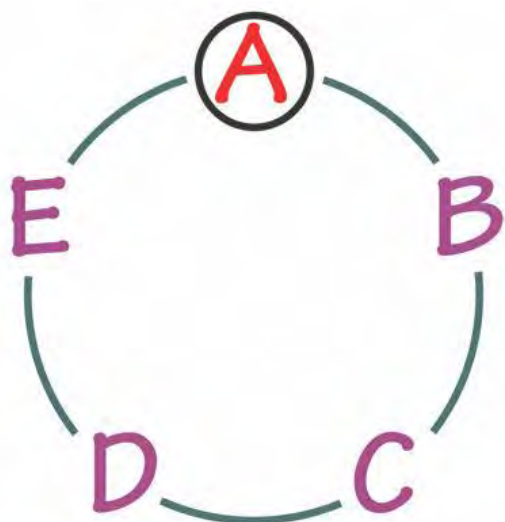
*The leader is a **model** of competence in musical and non-musical areas. This is equally true when you are modeling something on purpose, and when you are just being yourself, with no intention to be noticed. A leader is therefore always “on,” and cannot get away with saying, “do as I say, not as I do.” The best preparation for modeling is to live what you teach. Humanistic skills are more important than musical skills for fostering personal growth, so leaders who are less experienced in music, but more skilled in group dynamics need not be apologetic about their backgrounds ...*

Notice how modeling is carefully woven into the facilitation form described in the next chapter, duets and trios that move around a circle of players.

[OSHINSKY 2008] James Oshinsky. *Return to Child – Music for People’s Guide to Improvising Music and Authentic Group Leadership*, Second Edition, January 2008, 191 pages.

Rounding the Circle

This is a wonderful facilitation technique for small groups. It goes by many names: traveling duets, traveling trios, and moving or roving ensembles.



Let's say the flute circle has five participants and you are facilitating from position **A**. The idea is to have participants play in ensembles (duets, in this example) that continuously move around the circle. Each neighboring pair of participants gets to play a short duet.

You could suggest a particular song-form for the activity, but that assumes that people

are familiar with the song-form from a previous activity. For this example, let's leave the song-form unspecified, or tell folks, if they ask, that these are "free-form duets".



A critical point in the whole exercise is how to convey the idea and the details of the traveling duet to participants in the circle. The essential concept is simple, but a verbal description is likely to raise a lot of questions, confusion, and "head-space angst". Instead of a lengthy verbal description, you can **model** it:

This first portion of this chapter was written by Clint Goss and edited by Kathleen Joyce-Grendahl. A similar article appeared in the May 2013 issue of *Overtone*s, pages 15–17, published by the WORLD FLUTE SOCIETY. The second portion of this chapter, Duet Forms, is from a similar article that appeared in *Clint & Vera's Flute Newsletter*, February 2014.

- You invite participant **E** to play “any short solo”. I often use the phrase “one-breath solo” to convey an appropriate length.
- You respond to **E**’s solo with a solo of a similar length and then pantomime to **E** to play another such solo.
- You can go back and forth for several rounds. The result is often that **E–A** duet becomes an impromptu call-and-response song form.
- Then, after one of your responses, you turn to **B** and begin a new call-and-response duet in the same fashion.
- When it is time for the **B–C** duet, **B** might need some coaching to start a new duet with **C**. However, at this point you can use physical conducting to coach them.
- After it gets around to **C–D** or **D–E**, participants will usually get the idea and be able to carry on themselves, with little intervention.

Notice how much territory is being covered here. Not only the idea of a moving duet, but the concept of the call-and-response song form – all done with very little verbal description. A major goal when facilitating

musical activities is to minimize verbal description and maximize direct experience. With a combination of room setup, creative pantomime, conducting skills, and your own musicality, you can keep people out of “head-space” and maximize the group’s enjoyment. Then you can post-process the activity with “*What we were doing is called ...*”

The facilitation form of going around the circle is useful in many contexts. In the example above, it doubled as a teaching



exercise for call-and-response. However, if someone does not “get” the call-and-response aspect, say a beginner who is simply struggling to cover some finger holes, then the form falls back to a “free-form duet” where any sounds they produce are encouraged.

In a more structured teaching situation, when you know the capabilities of the

group, you could use this to teach any duet or trio song form: solo-over-drone, melody-and-rhythm, playing over a two-chord vamp, blues progressions, etc.

Another context that many flute players are working towards is a public performance. If there is interest for this in the group, you could illustrate how to use a traveling duet format to open their own five-person concert: house lights down and one player steps into a spotlight with a short flute solo. Another player responds from the back of the room, walking up the aisle onto the stage as they exchange a few phrases. Maybe the third player begins from a seat in the middle of the audience. Is there a balcony above the stage? Maybe a trap door on the stage? Maybe the last person in the group could play from inside a box on stage that the other musicians have to unwrap. As R. Carlos Nakai once advised an eager group of flute players: “*Be the entertainer, be the clown, capture their wonder.*”

The goal of all the activities we facilitate is to leverage the power of simple song forms and ensemble structures to increase the musical potential of everyone in the group. This gives participants simple tools to help integrate their musicality into other aspects of their lives.

Duet Forms

Introducing flute duets with the concept of “free-form” is a great device for avoiding head-space crisis. But once participants are comfortable with playing duets around a

circle, you might introduce some of the basic duet forms as specific techniques.

Call and Response

One flute calls a short melodic phrase. You could encourage people to use a shorter version of the **One-Breath Solo** technique described on page 23. The second flute responds with the same phrase.

This form has a whole lot of uses! First of all, in workshops as a listening exercise, people begin opening their ears and connecting pitches to finger positions. This has a huge benefit when people attempt to play a song “by ear”. Second, it gives players the practical experience of recalling short melodic phrases and being able to repeat them – a key building block to improvising compositions that have some song structure, such as **AABA**.

Call and response can be used between players on the same key flute, the same key an octave apart, or even flute pairs that are a musical fifth apart, such as E and B, F $\sharp$ and C $\sharp$, G and D, and A and E.

It's also a cool technique that can be used in performance – imagine the opening of a concert when flutes call and respond back and forth across the venue and over the top of the audience ...

Conversations

This is a great technique for flutes in different (and arbitrary) keys. We introduce it in workshops by having players start with an English-language conversation, and then

transitioning that into flute conversations. Flutes take turns “playing sentences” – basic sentences at first, but adding emotional content as the game goes on.

Solo over Drone

A classic world music song form. A drone is simply a long-held tone. The job of one flute is to simply hold a steady tone, typically a low tone and typically at a softer volume (for the other flute to play a melody over).

One of the most beautiful examples I know of Solo over Drone is from the Armenian duduk tradition ... take a quick search on YouTube for Djivan Gasparian playing *I Will Not Be Sad In This World*.

Solo over Ostinato

An Ostinato is literally a repeated pattern.

In ***The Rhythm Connection*** on page 41, we explored playing over rhythms created on rhythm instruments – a classic repeated pattern. However, it's easy to create simple repeated patterns on flutes – even a “**Ta Ta Ta ...**” or chirps will create a rhythm, or a very simple melodic repeated pattern.

Alternating Solos

Finally, you can turn any of the duet forms into a form that alternately highlights each of

the flutes on a solo. For example, in the Solo over Drone form, each player can take turns soloing over the drone note and then holding the drone note for the other player to solo over.



I hope you can put some of these forms to use in your next flute circle or performance ... As always, feedback you might have on these approaches is welcome!

FluteCast Videos

In early 2017, we developed these ideas into two FluteCast videos. You can visit:

FluteCast.com

for links to all our FluteCast videos.

Teaching Rhythm

Rhythm is a gift we all share. Unfortunately, some of us have been told otherwise. The “*You Don’t Have Rhythm*” putdown or the racial “*White Guys Can’t Dance*” can turn an innately rhythmic human being into a life-long rhythm spastic.

When a non-rhythm believer arrives at our music gathering, we have an opportunity to right that wrong. This article suggests a few approaches and techniques to make that happen.

Body Warmup

We usually start music gatherings with a physical warmup. This warmup always involve rhythm. The easiest thing is to get participants, standing or sitting, to alternate feet left-right-left-right. On top of this basic beat, you can have them clap hands on the beats, then move to clapping on only the off-beats, then do some simple rhythm patterns with finger claps or snaps.

This is often the point where rhythmically averse participants will either balk (“*I can’t do rhythm!*”) or just step back and minimize

their movements. It is usually easy to identify these people and identify some activities that might help.

Walking Rhythm

If there is one participant at a group gathering who balks, or if it is a private lesson, I will often lead that person in an activity that is very simple, but very effective. If it looks like more than one person can benefit from this exercise, it can be done with the whole group.

The exercise is to simply walk, at your own pace, using relaxed, easy steps. As a facilitator, I walk next to them as a “Guide”. (In a group setting, I pair people up so that each person is paired with a Guide.) The guide is very important, because the next step in the exercise – after the person has established a solid walking pace – is to simply play your flute while you are walking.

This chapter was written by Clint Goss. A similar article appeared in the August 2019 issue of *Overtones!*, published by the WORLD FLUTE SOCIETY (WFS).

The role of the Guide is to make sure that the person does not hit the end of their flute against anything as they walk. This could cause significant injury ... the Guide must know that this is their role and be focused on this task!

Our experience is that this single activity – playing flute while walking – can get people playing in rhythm. Of course, the rhythm is extremely basic – simply the 1, 2, 1, 2 of your own footsteps. It will take a lot more experience to play with more complex rhythms. However, this one exercise is often enough to dispel the “*I don’t have rhythm*” myth.

Walking, Skipping, Clapping, and Snapping

Beyond the basic walking exercise is a world of possibilities for using our natural body-rhythm as a tool for music enrichment. No one has said it better or more poetically than W. A. Mathieu in *The Listening Book*.

Please follow this link (it’s worth it!) for a full track on Walking from *The Listening Book* audio CD:

<https://ListeningBookAudio.com/walking.htm>

Drum Circles

We love to ground participants in a rhythm-centric activity – typically a drum circle. We often do this early in a multi-day workshop, because everyone seems more relaxed in their flute playing after a drum circle.

Drum circle facilitation is a topic of its own, but the basics of leading a drum circle are sufficient to get participants into a group groove. If you give everyone a djembe or similar drum, establishing a simple, slow left-right-left-right beat near the edges of the drum head can bring everyone into the basic beat. Progress to a three-beat which alternates hands using left-right-center-left-right-center will change things up.

You can then try some call and response patterns, where you offer a simple drum pattern and people echo it back. The next section suggests an easy way to develop and remember call-and-response patterns.

If You Can Say It, You Can Play It

When it comes to rhythm, having the group repeat a chant-like phrase will often bring every participant – even rhythm-doubters – up to the same level. Try these workshop-tested phrases:

The basic beat for the “Congo Square” rhythm:



The basic beat for the Nigerian “Fanga” rhythm:



The core of Djoli – a rhythm that has migrated from Nigeria and has infused Samba and Calypso music. You can start with the basic one-bar rhythm, then expand it to a four-bar cycle:



The Slower You Play, the Faster You Learn

That basic principle of learning all music techniques is especially true for rhythm.

The challenge is that everyone wants to go fast – to get “good” – as quickly as possible, and this often counteracts precision and learning. It is far better to do a rhythm slowly and precisely – get grounded, absorbed, and relish it – for a few minutes before increasing speed.

Fruit

If you can't think of a phrase, or you want to mix things up a bit and create a rhythm on the spot, try the names of fruit. Fruit names are incredibly rhythmic, and also fairly consistent in how they are pronounced.

There is even a web site and an application for this activity. Here are links and an image from the site:

http://www.paleocurrents.com/mymusicfriend/docs/tour_rhythm_fruit.html

We usually think of each fruit as taking up two beats. You can think of it as each fruit name taking up a “bars” in 2/4 time. The rhythm is based on how people typically say the name of fruit. Here are some basic fruit names and their equivalent in standard music notation:



To mix quarter and eighth notes in a single bar, we use:



Press <F9> for new chart

Rhythm Fruit® - MyMusicFriend.com mymusic@mymusicfriend.com
http://www.mymusicfriend.com

plum	plum	cantalope	apple
watermelon	plum	cantalope	cantalope
apple	watermelon	plum	plum
cantalope	apple	watermelon	cantalope

plum
 apple
 cantalope
 watermelon

all colors / colored marks / colored words / all black / with legend / no words

Here are some more challenging fruit names that can help teach triplets or quintuplets. We use them because each of the syllables usually get the same duration, so they suggest an even division of 3 or 5 beats within the bar. Although the hippo is not a fruit, it is the best word we have found to introduce quintuplets.



Rhythmic Chirping

This is a playing / performance technique involving a periodic, persistent grace note played with the finger that provides rhythm to a long-tone melody.

The best way to see Rhythmic Chirping in action is to watch the FluteCast video. You can access it on Flutopedia, YouTube, or Vimeo with these direct links:

- http://www.flutopedia.com/rhythmic_grace_notes.htm
- <https://youtu.be/OHE7lesgMlg>
- <https://vimeo.com/clintgoss/chirp>

... or access all of the FluteCast videos at www.FluteCast.com.

Rhythmic Chirping is a great exercise to lead with a group. You can introduce everyone to the basic idea of rhythmic chirping, get them doing it over a single, long-held drone note, and then invite solos.



If one or more participants are having trouble with the rhythm, have them play the grace notes half as often or one-quarter as often.

One-Handed Flute

Finally, this is a technique that we believe can have a dramatic impact on a player's rhythmic development. It combines rhythm on a drum with one hand and flute playing with the other ... to a point where the player cannot possibly play out of rhythm. You can facilitate the technique at flute gatherings, use it in lessons, and participants can even use it as a performance technique.

The best description is in this FluteCast, which has just been published. You can access it on YouTube or Vimeo by visiting www.FluteCast.com and finding the One-Handed Flute button near the top of the page.



A Bill of Musical Rights

- * Human beings need to express themselves daily in a way that invites physical and emotional release.
- * Musical self-expression is a joyful and healthy means of communication available to absolutely everyone.
- * There are as many different ways to make music as there are people.
- * The human voice is the most natural and powerful vehicle for musical self-expression.
- * The differences in our voices add richness and depth to music.
- * Sincerely expressed emotion is at the root of meaningful musical expression.
- * Your music is more authentically expressed when your body is involved in your musical expression.
- * The European tradition of music is only one sound. All other cultures and traditions deserve equal attention.
- * Any combination of people and instruments can make music together.



This Bill of Musical Rights was developed by the Music for People organization. It from *Return to Child*, ([OSHINSKY 2008], page 17). ©2004 Music for People, used by

- * There are no unmusical people, only those with no musical experience.
- * Music improvisation is a unique and positive way to build skills for life expression.
- * In improvisation as in life, we must be responsible for the vibrations we send one another.

Success for All

I am standing, flute in hand, frozen in fear. The large third-grade class seated in front of me has just seen several great presentations by flute players, didgeridoo players, and storytellers. And then: “*Clint ... you’re ON!*”

This was early in my flute journey and my experience on the Native American flute was very limited. After playing for only a few months, I had arrived at my first large flute gathering, FLUTE SPRING, organized by Jan Kirlaw. When we all headed out to a local school one afternoon, it did not occur to me that everyone would be giving presentations to various classes. The fear of performing did not cause me to freeze;

rather, it was simply the lack of any idea about what I might say or do with a class of



third-graders.

Suddenly, in a fantastic display of facilitation skill, Jesse Redhorse stepped up from behind me and announced to the class, “*One of the great traditions we have is playing these song sticks with a drum.*” He handed me a frame drum and beater and whispered “*just watch my foot, beat the*

This chapter was written by Clint Goss and edited by Kathleen Joyce-Grendahl. A similar article appeared in the August 2013 issue of *Overtones*, pages 7–8, published by the WORLD FLUTE SOCIETY.

drum, and don't stop." He started with a slow, exaggerated foot-stepping motion that made it very easy for me to follow on the drum. When he saw that I was able to keep a reasonably steady beat, he gradually reduced his foot motions to a toe-tap and started to play his flute. Over the course of a few minutes, he had everyone in the room join in with foot-tapping, rhythmic clapping, and producing wind sounds with their breath.

This experience became my first shining example of facilitation. It incorporated multiple elements of music, such as melody, rhythm, and texture, the participation of everyone in the room, and group conducting of an improvised piece. Jesse also "facilitated" me in a way that I could not fail, thereby setting up a structure that provided "success for all".

The "Non-Player" Brigade

You have probably seen them: the folks who show up at flute events in support of their spouse / partner / friend, declaring that they don't play, aren't musical, and are there just to watch. Maybe they knit, record a video, or text on their phone.



Over the years, I have made it my personal mission to involve these people. Trying to develop a collection of techniques for these situations provides a particular challenge. These "non-players" may be resistant to becoming involved in the music, and probably have built up a self-perception of musical incompetence.

The following ideas illustrate a few activities to help get everyone involved in the music:

Warming Up

At the start of a session, I ask everyone in the room to join the warm-up routine. This typically involves stretching, rhythmic body movements, deep breaths, sighing and vocalizing, mouth articulation, and vocal long tones. These are the types of activities that warm up the muscles and dispel some

of the anxiety we all have about playing in front of others³⁰.

Instruments that Always Work

Having a collection of instruments in the room that are easy to play and produce great sounds is one of the hallmarks of



almost every early childhood music program. Many instruments with pentatonic tuning will work nicely, especially tongue drums, resonant metal drums, and **metallophones**.³¹ Of course, many types of drums, especially those with beaters, can also spark spontaneous music.

When we facilitate a session, we set the room up so that the chairs are in a circle, with instruments in the middle of the circle. As people arrive, I encourage them to experiment with the instruments. If I leave the room for a few minutes, I often find that there is a spontaneous jam going on when I return. With a bit of group conducting, I can

often build on that jam, add a flute solo over the top. Viola! The “non-players” are part of the music!

Another technique we use is to place a small instrument under everyone’s chair. My experience is that the folks who have been sitting and watching are the first to dive under their chairs when I say, “*Everyone has a new instrument under their chair*”.

Drone Instruments

Sometimes a bit more encouragement is needed to get the non-players involved. Easy-to-play drone instruments can be great for this purpose. These instruments play a single, long-held note or chord and often work beautifully as an accompaniment to the flute.

³⁰ See the ***Warming Up*** chapter on page 85.

³¹ Any musical instrument that has tuned metal bars that must be struck to make a sound, usually with a mallet, is called a metallophone.

I often use a **shruti box**, which is an East Indian instrument that combines a “squeeze-box” mechanism with levers that can be opened to play combinations of notes. I start on the shruti box as others play flute over the top. Next, while the music is playing, I offer the shruti box to one of the non-players. The transition is key here, and I have practiced a long time with exactly how to place the instrument in his or her hand while at the same time showing them the squeeze motion that will keep the shruti box playing. If I do it successfully, we are often rewarded with a person who falls in love with the musical sound that he or she is making, maybe for the first time in their lives.

Drone instruments can create the opportunity for participants to play duets with people who have more musical experience. In a Texas concert with world flutist Peter Phippen and Australian didgeridoo player Ash Dargan, we were joined by Dr. Stephen Mittelstet, the president of Richland College. Peter had the idea to start the concert with a dark stage, bringing the lights up underneath a set of resonant crystal bowls played by Dr. Mittelstet. The bowls, together with an experienced sound engineer, filled the hall with a cascade of



consonant vibrations, creating the perfect backdrop for a fifteen-minute opening jam.

Duets

In what other ways can a “non-player” participate? A few casual questions might unlock some new duet possibilities.

People who like dance, Tai Chi, storytelling, or theater improvisation make great duet



partners for flute players. If no obvious duet

possibilities pop up, you can always pull out a set of poetry³².

There are many ways to incorporate poetry into a session. For example, set up one or more pairs of chairs in the center of the circle for poet-flute duets. Invite non-players to try a duet with a flute player. That flute player could be their partner or another flute player in the circle. It is interesting to see the differences in the dynamics between duet pairs who know each other and those that have just met.

Another approach is to have different flute players around the circle respond in between lines or paragraphs of poetry read by one non-player. The poetry reader can walk around in the center of the circle, moving from one player to another. It helps if the poetry or story being read changes emotions or character frequently, which will allow for varied musical reactions from the flute players.

These playful workshop constructs can have profound effects on the people who are exposed to them for the first time, opening up possibilities to perform together in settings that they had not considered. Try some of the readings of the 13th century Persian poet Rūmī (see ***Rūmī Poetry Related to Music***, ***Masnavi***, and ***Rūmī 2000*** on pages 459, 463, and 467), song lyrics such as Dave Carter's "*When I Go*" (page 422), or alternating the words and melody of

"*Amazing Grace*", and the ideas start to materialize³³.

As an experiment, try to imagine playing flute at a memorial service to this English translation by Daisetz Teitaro Suzuki of an ancient Zen poem:

Behold
 she was here a while ago
Now she is no more
 to be seen
She flies
 over the mountains
Her voice echoes
 through the valleys
She has vanished
 to this land
 of Nowhere

I believe that one of the main goals in community-based music gatherings is that:

Every person at the gathering gets to express his or her sounds in an open and accepting environment.

When we, the facilitators, work to develop techniques to make that happen, then we become practitioners of the "success for all" philosophy.

³² A list of readings and poems is available on Flutopedia at <http://www.flutopedia.com/literature.htm>.

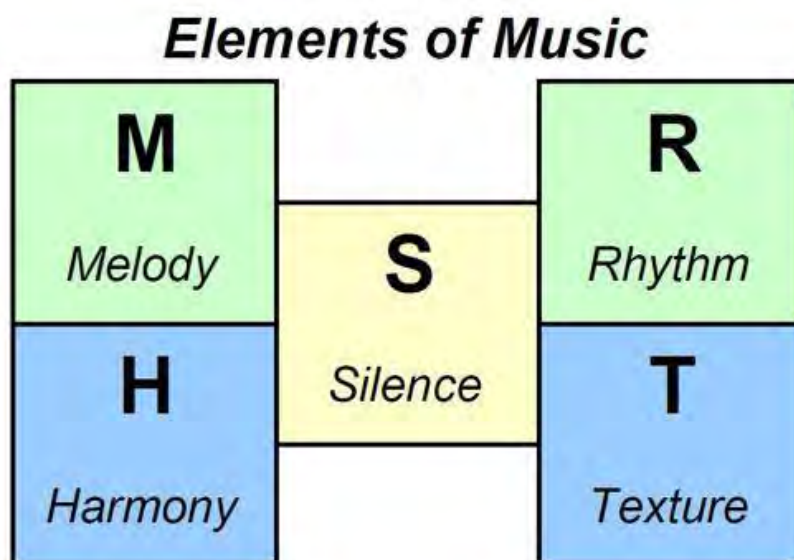
³³ Several poems for memorial services are published on Flutopedia at http://www.Flutopedia.com/lit_memorial.htm

Ensembles

What do participants at a flute circle want from their gatherings? The answers are certainly different for each person. But the more I do this work, the more I believe that many participants have a deep desire to play with other musicians. Even for those who primarily play Native flutes as a solo instrument, the thought of jamming with others, engaging in musical conversations, and creating songs with more musical elements can truly be enticing. And flute circles are a **great** place to explore ensemble playing.

However, I found that learning to facilitate group ensembles is much more difficult than actually playing in them! My early attempts in 2003 used the all-time worst approach for music facilitators: verbal explanations of how I jammed with percussionists and keyboard players. That approach failed dismally. (Note to self: *demonstrate – don't explain*). I regrouped and progressed to setting up real-life performance situations

for four players, including a stage and microphones. This was an improvement, but half the participants just wanted to try playing with others and were put off by the similarity to a scary music performance scenario!



By 2005, Vera and I had progressed to using a structure developed by the MUSIC FOR PEOPLE group that involved four musicians sitting in a tight circle. This format seems to create focus in the group. Since two pairs of participants are sitting directly across from

This chapter was written by Clint Goss and edited by Kathleen Joyce-Grendahl. A similar article appeared in the November 2013 issue of *Overtones*, pages 14–16, published by the WORLD FLUTE SOCIETY.

each other, listening is increased and the players' awareness of observers outside the foursome is reduced. None of the participants were put off by the setup, but the results were not always satisfying or musical. The **real** problem was that everyone was playing a flute.

The Elements of Music

If you ask a room full of flute players to play something, each person will probably all pick up his or her flute. However, from a music-making perspective, a contrast of different components of music often more satisfying to the ear. So, we convert the ensemble exercise into an exploration of the elements of music.

What exactly are the elements of music? The answer, at least for promoting musical ensembles, is simple: melody, harmony, rhythm, and texture. And remembering my “note-to-self” reminder, I help the participants explore these four music elements with demonstrations.

In each of the sections below, there is a **description** of the element³⁴ and a corresponding **demonstration** technique

that can be used to convey the concept with few words. Of course, the demonstration provides a far more direct learning experience, and the descriptions are only provided within the context of this chapter.

What is Melody?

Description: Melody is defined as a “linear progression of musical tones that the listener aurally categorizes as a single entity.” The definition does not include a qualitative concept. What one hears as a pleasant melody may not be heard as such by someone else. Therefore, a melody is simply a series of musical notes rhythmically organized into a sequence or idea that is



recognized by the listener as being logical important, and memorable. Melody is an aspect of music that is usually most appealing and what listeners most remember about a musical composition.

³⁴ The descriptions of each musical element were provided courtesy of Kathleen Joyce-Grendahl.

Demonstration: I often simply ask: “*Could someone please play a short flute solo?*”

What is Harmony?

Description: Where melody is the horizontal aspect of music, harmony is the vertical component. Harmony is created when one player plays the melody, while another player executes long tones or presents a countermelody underneath. Chords, comprising of three or more notes, can also be played to support a melody. The chords do not have to be solely long tones; rather, multiple moving voices can create harmony, as well.

Demonstration: When addressing the concept of harmony, I hold a long tone on the lowest, fundamental note of my flute while another person plays a short solo over the top of my sustained pitch.

What is Rhythm?

Description: Rhythm is the heartbeat of music ... the movement of time, controlled by the music and the musician. It is the element of music that is most closely allied to body movement, to physical action. Rhythm springs from the need for order inherent in the human mind. For example, we organize our perception of time by means of rhythm – the tick-tock of a clock. Ancients discerned in rhythm the creative principles of the universe in the regular movement of the planets, the cycles of the seasons, the tides, night and day, and life and death.

Demonstration: When discussing rhythm, I used a rhythmic mnemonic such as:

TaKaDiMi Gun - - -
- - - - - - - - -

When the group joins, I invite people to play short solos over the rhythm.

What is Texture?

Description: Texture is the element of music that often imparts the sense of emotion, quality, or location to the music. It is a sound without, or with very little, pitch or rhythm. Examples in nature abound:

- Waves
- Wind
- Cicadas on a warm night
- Creaking doors
- An avalanche

Demonstration: To introduce texture sounds, I have participants play shakers non-rhythmically, have them make wind sounds by breathing into the finger holes of their flute, and sometimes do very short chirps on their flutes.

Setting Things Up

Getting participants from a circle into ensemble quartets takes a bit of engineering. You could set up four chairs in the center of the circle and ask for volunteers. Or, you could have them take a break and move all of the chairs into quartets, so participants return to take a seat in a random quartet.



To reinforce the elements of music, I usually make sure each person in each ensemble sticks to exactly one of the elements: **Melody, Harmony, Rhythm, or Texture.**

In the picture above, I have placed a piece of paper under each seat with “**M**”, “**H**”, “**R**”, or “**T**”. So, each person has an “assignment” for that ensemble. A gentler approach for a less experienced group is to let each person pick a role, as long as all four music elements are covered in each ensemble. I gently suggest that the rhythm players might want to grab a drum, but little “how to” information is provided.

One way to build confidence in participants,

before the actual ensemble playing begins, is to have everyone in the room play together. There is a bit of cacophony, but this process gives players a chance to try out their instrument without “exposure”.

In the context of ensembles, I have all the rhythm players jam for a minute. Then the melody players join in. Next, the harmony players merge in the musical fray, followed by those players in charge of texture. You could even conduct the final texture sounds down to a soft level and invite the first ensemble to play. Then, between ensemble groups, I will often conduct the transition from group to the next by having everyone stretch and breathe. This releases tension and introduces the music from the next ensemble out of silence.



What If It Does Not Work?

Sometimes an ensemble works well musically. And sometimes ... “not so much”. It’s important to emphasize that we are all in a safe space, with no audience, and with no downside for a “crash-and-burn.” You could encourage participants to talk about each ensemble after they play, or after all the ensembles play. How did you feel about what you played? What did you like? What would you try differently next time?

Out of this, it usually emerges that groups who begin with rhythm often get more pleasing musical results. Ensembles where the harmony is played on a flute an octave lower than the melody seem to sound better. Ensembles that develop a mental / verbal “plan” are often disappointed. “*And I love the sound of that gong at the end ...*” and so on. None of these conclusions are brought about by the facilitator; rather, the realizations really grow out of group experimentation and collective listening.

Silence

One challenge in ensemble situations is maximization of listening. Nothing gets in the way of listening more than everyone in each ensemble playing all the time. There are many ways to approach this issue. My favorite is to introduce one additional, fifth element of music called “silence”.

I often place an “**S**” in the center of each ensemble to reinforce this concept. You can see it in my hand in the picture on the previous page. However, make certain that

nobody thinks that he or she has been assigned the role of “silence” in the ensemble, as it actually happened once!

One way to **demonstrate** silence (remembering my “note-to-self”) is to start a very busy vocal groove such as:

TaKaDiMi TaKaDiMi
TaKaDiMi Gun-Gun-

Then have a flutist play a melody over the top of the verbal rhythm.

Contrast the busy rhythm with a sparse vocal groove such as:

TaKaDiMi Gun---

... and have the same player solo over the top.

What is the difference? The greater silence in the second rhythm allows space for the flute solo to be heard and gives the opportunity for a conversation between two elements of music: melody and rhythm.

Second Chances

Going around the ring of ensemble groups a second time is usually where things come together. I try to keep people in the same roles, and it usually results in more satisfying results. If you have the time, several rounds of group ensemble playing can make for a great event.

But what if there’s a particular issue or problem that **you** see that does not come up during the discussion? If you are facilitating

in a community music setting such as a community drum circle, there is little in the way of instruction and everything that comes up musically is acceptable. However, in a workshop or class setting, you might actually want to stress a particular teaching point. Take, for example, an ensemble that plays timidly. Simply telling them to play more boldly could possibly put them in crisis. Positive results are not likely to manifest using this approach.

A different approach to the situation is to offer an exercise of extremes: “*Could I ask you, just as an exercise, to play another ensemble, and play extremely, ridiculously timidly?*” After they play, follow up by saying, “*Could I ask you now, as another exercise, to play massively, ludicrously boldly?*” Simply the tactile and sonic experience of playing at the two levels of extremes will create a broader conception of how music can be played. It expands the musical playing palette of the flutist.

Beyond Ensembles

Facilitated ensemble playing is a great transition to performing as a group. If that is the direction of folks in your group, you could set up a series of experiences to introduce them to some of the realities of performing, such as:

- playing in a line facing an audience, rather than having direct eye contact in a tight circle;
- difficulty hearing yourself play

- problems hearing others in your group playing
- dealing with a sound system
- sometimes having blinding stage lighting.

However, I’ve found that most participants just want to jam, and are not thinking about performing. Creating cool music and having stimulating musical conversations holds endless fascination for many, and that is often far more interesting than trying to “take it on the road”.

Note-to-Self

One interesting paradox is that this chapter – this entire book, in fact – runs against my “*demonstrate – don’t explain*” maxim. If you are excited about the possibility of facilitating flute circles, I encourage you to seek out some of the experienced facilitators of community music and really get inside of what it is that they are doing.

How do they handle participants with different amounts of musical experience? How do they keep everyone relaxed? How do they keep the playing musical? What are their structures? What lessons are beneath the implementation of their various exercises?

In that context, I hope that this chapter and the other material in this handbook can provide some structures that may be useful in your own flute facilitation.

Facilitating with Rhythm

Human beings rarely get new and complex learning immediately. The brain makes a ‘rough draft’ of incoming information, which gives the learner something to refer to, like a place mark. Once the brain has designed a rough draft, it now can use this information to make a ‘prediction’ about what may happen next. The brain seeks safety and familiarity to enter into new learning and complexity and challenge to grow new, larger and more extensive dendritic branching.

— Eric Jensen, *Teaching with the Brain in Mind*, 1998

Rhythm inhabits a special corner of our musical world. We are intrinsically rhythmic beings – walking, skipping, and running through life – but many of us have been duped into believing that we somehow “lack rhythm”.

As a music facilitator or leader of a flute circle, you have a unique opportunity to

correct the misconception that we don’t have rhythm. This chapter offers some simple techniques and activities you can use to incorporate rhythm into group music-making. These activities use the “building block” method – scaffolding later activities on top of what has become ingrained by earlier activities. They also provide as much expressive and improvisational freedom as possible, offering a structure that encourages creative music-making rather than a strict formula for producing music.



The Big Beat

Participants at community music gatherings and flute circles find safety in simple and

This chapter was written by Clint Goss and Mary Knysh. A similar article appeared in the February 2015 issue of *Overtones*, published by the WORLD FLUTE SOCIETY. Portions of this chapter are based on Mary’s book: *Innovative Drum Circles – Beyond Beat into Harmony*, Rhythmic Connections, Millville, PA, 2013, available from RhythmicConnections.com

predictable rhythmic structures. The Big Beat method grew out of this realization and has proved to be a valuable resource at our community music gatherings. You can build this activity on free improvisation, or on the names of the people in the group, which makes it more personal. Once participants grasp the Big Beat, they are able to add their own creative ideas more easily.

You can begin by leading this rhythmic pattern:

BIG Beat 2 - 3 - 4 - |
BIG Beat 2 - 3 - 4 - |

When you lead a pattern like this, it helps to engage as many senses as possible. You can reinforce the rhythm by saying the words loudly and clearly, tapping physically on the body or playing an “air drum”, and dramatically reducing the volume of “2 - 3 - 4 -” to a whisper. You can also ask people to walk, dance, or move to the rhythm to help internalize it.

To make a stronger connection with the body, you can change to the words “**Heart Beat**” for the two initial beats. If things become a bit “loose” rhythmically, you can reinforce the first two beats with a large, low drum. However, even if the rhythm is solid, it will help for later activities to have a low drum on those first two beats.



Once the group is entrained in the Big Beat rhythm, you can keep the two initial beats going but replace the 2, 3, and 4 beats with silence.

Then you have an area of silence to fill. Here are some ideas:

- Develop some call and response – alternating between bars of your calls and the group’s responses
- Move around the room, inviting each person to issue one or more calls and having the group provide the responses
- Ask people to fit their own names into the rhythm in a musical way
- Have all the participants improvise simultaneously in the silent spaces by whispering on their voices

Once people gain confidence, you could move back to silence or whispering the numbers and demonstrate a 2-bar or four-bar improvised solo over the rhythm. It often works better to have people do this on their voices first, and then move to flutes.

If you are facilitating solos by each person in the space of a single bar, it would look like this:



... but it is often easier to let each person improvise over two or four bars.

Ideally, the solos will involve playing in the spaces. However, in a humanistic tradition of music facilitation, we will accept



whatever people can offer when it is their turn to solo.

If someone has a particular problem with playing in the spaces or over the rhythm, you can help them with enhanced body movement. We have found that demonstrably moving in front of them and encouraging them to move with you helps entrain the rhythm during singing and flute playing.

Introducing Silence

One of the key elements to creating music that engages the listener is the use of silence. Adding silence creates a sense of expectation and draws the listener in.



Rhythmic exercises provide an ideal opportunity to introduce structured silence. You could ask people to play in the spaces of every other bar, alternating with silence. You can do this as a listening exercise and ask people what their reaction is to the introduction of silence.

Other Meters

One variation you might consider is moving from a four-beat bar to another meter. The most common meter after four beats to the bar is three beats. The rhythm would be:

Seed Rhythms

The Big Beat concept that we've developed so far is an example of the "seed rhythm" technique for developing rhythm-based improvisation within a group. The general idea is to use a very simple rhythm with lots of space for improvisation between the rhythmic elements.

As a facilitator, you get to explore what works in your situation. For Native American flute circles, you might explore a seed rhythm with a bit more "meat" and correspondingly more space between the rhythmic seeds. Here is an example of a seed rhythm that is a (very) simplified version of a well-known Middle Eastern rhythm. It uses two different tones, a feature that can be obtained on many hand drums:

As with the Big Beat rhythm, you begin with silence in the rest bars, and then move to having everyone improvise on their voices during those rests, and finally have people take turns around the room improvising solos in the silent spaces. Of course, the improvisations could be on percussion, their voice, or the flute.

Rhythm in the Center

Once a circle of players is entrained to a simple rhythm and has explored playing in the spaces, it is easy to transition to a more “jam session” type of structure. An easy way to do this is to morph the single-circle structure into a double circle that we call “Rhythm in the Center”. This is one of the most fun and satisfying activities at flute circles, and we often use it to close out a workshop or flute circle because people are free to go wild and stretch themselves.

Ask for some volunteers who would like to play percussion to take from three to five seats in the center of the circle. It helps to enlist the percussion player who has been holding the “Big Beat” or another seed rhythm on the low drum to keep that rhythm going. Now you have a solid, sparse rhythm and you can invite the other percussion players to select rhythm instruments of different types. Invite each percussionist, one at a time, to add to the rhythm, leaving some space for the remaining percussionists. This typically results in a complex, textured rhythm that has a firm grounding in the “Big Beat” that the group has become entrained into the group.

You can get the flute players to bring their flute and form a circle around the percussionists. Then model playing flute over the rhythm for four or eight bars, and pass the flute solo around the circle. You will likely have to conduct (with visual signals) when to move from one flute player to the next, but most groups will quickly

pick up the four- or eight-bar cycle and intrinsically know when to pass the solo.

As the facilitator, you’ll need to be aware of dynamics. Percussionists can easily drown out a flute solo – especially a low flute – so you may need to conduct the percussionists to play more softly for low or quiet flute and bring their volume up for high flutes.

Success for All

The “Rhythm in the Center” activity can be challenging for some flute players, especially those with little rhythm experience or with an “*I don’t have rhythm*” mindset. As a facilitator, keeping it in the realm of an experience rather than a test is central to the humanistic approach to flute circles. In this context, anything that the flute players put out is “OK” ... if folks just noodle around for a while and pass the solo – that’s perfectly fine.

You just may find that those who had the most trouble with playing “in rhythm” or “with rhythm” are exactly those folks who get the biggest psychological lift out of a “jam circle”, encouraging them to keep at it until they are truly one with the rhythm.

Keyboards in the Circle

*Why are people so afraid of the piano?
You just lay your hands on it, and it
produces the most beautiful sounds ...*

— David Darling

Beautiful sounds of a piano combined with beautiful sounds of a Native American flute. Why are they so rarely heard at flute circles? Maybe this magic combination is so rare for exactly the reason it is so intriguing: a combination of two very different cultures. Many of us in the Native American flute community were turned off by early experiences with piano lessons or the seeming mountain of complexity surrounding music theory.

This chapter sidesteps the issues surrounding formal piano training and music theory and approaches the keyboard using straightforward techniques that connect us more directly with some of the gorgeous sounds the instrument can produce.

That's Just a Trick

I was at my aunt's elder care facility and found a room with a beautiful grand piano. I sat down and used one of the "straightforward techniques" that I'll talk about later in this chapter. People started to filter in when they heard the music, and I had a small group of listeners after a few minutes.

When my aunt came in, she was amazed that I could play the piano. She was an experienced piano accompanist and well into her 90s at the time. When she saw what I was doing on the keys, she blurted out "*That's just a trick ... you're using a TRICK!*" Thankfully, I kept my cool, kept playing, and called back "*You bet, Aunt Grace ... I use every trick I can to make beautiful music*".

For people who have spent years or decades developing their piano skills, a "trick" used by a keyboard novice – especially one that produces pleasing music – can be

This chapter was written by Clint Goss. A similar two-part article appeared in the May 2015 and August 2015 issues of *Overtones*, published by the WORLD FLUTE SOCIETY. Many of the techniques are based on exercises from *Return to Child*, by James Oshinsky, 2008 (ReturnToChild.com). James reviewed this article and provided valuable suggestions.

frustrating. Put-downs like “*That’s just a trick*” can easily result. But, there really is no competition here. The “tricks” I talk about in this chapter won’t lead you to playing Chopin preludes or the Moonlight Sonata. However, they can help develop our musical breadth and provide a fantastic opportunity for enhancing Native American flute players in your circle.



Return to Child

There’s a philosophy that is shared by jazz musicians and Zen practitioners: the ideal of “beginner’s mind” or “return to child”. Approach these techniques with the wonder and sense of discovery that a newborn has when they first hear music – it can open paths to deep listening.

Tai Chi Piano

You are sitting in front of 88 beautiful bells. You have 88 mallets, one for each bell. Some mallets are black and some white. The possibilities are endless.

To allow the bells to ring fully, look below the piano or keyboard. If you see one pedal, press it down with your right foot and keep it down. If there are multiple pedals, keep the rightmost one depressed.

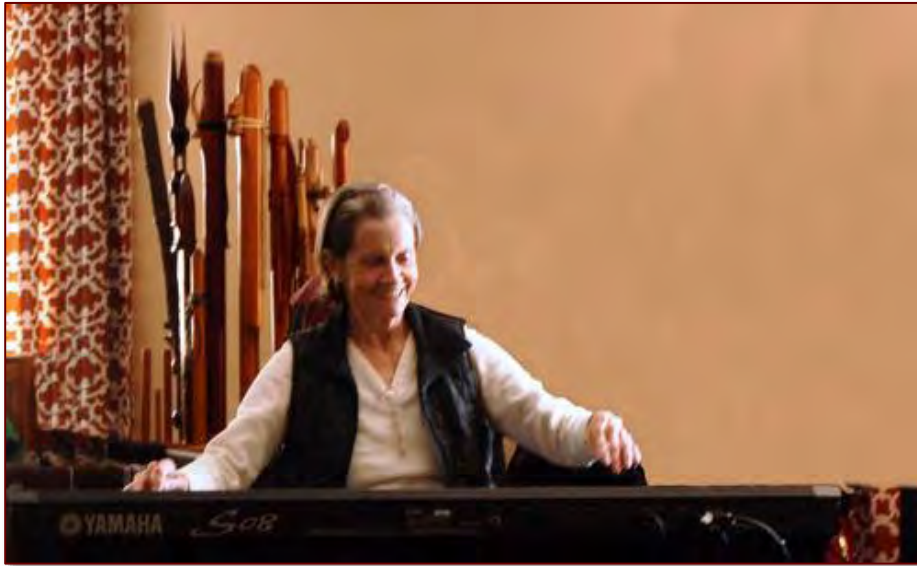
Lift your right hand in front of you and point one finger upward.³⁵ Slowly,

gracefully, and with purpose, sweep your hand to the side (just enough to clear the keyboard), then down toward the floor. As your hand passes the keyboard, let your eyes focus on any one of the black or white mallets in front of you. Let your arm swing back behind you, arch up over your head, and then come down, letting your finger land on the mallet that your eyes are focused on. Open your ears as the bell rings out.

Now slide your gaze left and pick any other mallet with your eyes. Repeat the same Tai Chi arc with your left hand – pointed finger, arm sweeping behind you and up over your head – and try to land your finger on the new mallet you are looking at. Return and repeat with the right hand, then the left, and keep going. You can repeat striking some bells or choose entirely new bells.

³⁵ Some of the specific elements of this practice have been researched in: Loo Fung Ying and Loo Fung Chiat, “*Taichi Qi Flow in the Kinematic Process of Piano Playing: An*

Application of Chinese Science”, World Applied Sciences Journal, Volume 21, Number 1, (2013), pages 98–104, ISSN 1818-4952, doi:10.5829/idosi.wasj.2013.21.1.1578



together and very far apart. What is the musical effect of bells that are right next to each other? What about two white mallets that have a black mallet between them, and two other mallets with no black mallet?

Stop for a moment and do some of your favorite stretches. You might flex your fingers and wrists, rotate your shoulders in circles, or rotate

your whole torso. Return to Tai Chi piano and note any differences after stretching.

Pacing and Spacing

Try playing Tai Chi piano at an even pace. Experiment with stopping for a moment and then resuming. Explore the effects of completely random timing.

Become conscious of your breathing as you continue playing Tai Chi piano. Use your arm motions to help expand your chest and allow you to breathe more deeply.

Experiment with striking the bells with a strong, definite mallet strike. Then shift to a very soft touch. How soft can you go? Can you smoothly strike the bell with a touch so soft that it is barely audible?

Move very close to the mallets and examine each finger as it strikes the mallet. Then lean back and take in the whole picture: the descending hands, extended fingers, breathing, and sound.

Explore what happens when you strike mallets at the far left and right ends of the keyboard. Explore playing bells very close

Performance Tai Chi Piano

You can get fancy with the Tai Chi piano form and even turn it into performance art. Try standing up and engaging the entire body during Tai Chi piano (you'll need to find a way to keep the pedal depressed). Can you do Tai Chi piano with two people?

David Darling Audio Commentary

David Darling's thoughts on Tai Chi piano are available as an MP3 download. It is nine minutes long and I think provides some interesting perspectives. Go to:

DarlingConversations.com/tracks.htm

On Disc 3, the Tai Chi Piano track is a link to the MP3 file. You can click and listen to the track. You can also right-click (on Windows) or control-click (for Macs) and download the MP3 to your computer for listening later.

White Key Tai Chi

What happens if we only play some of the notes? (Now that we have ingrained the concept that we are playing bells with mallets, I'll go back to the more conventional piano terms: "notes" and "keys".)

Keep practicing Tai Chi piano, but limit yourself to the white keys. What happens? Can you describe the difference in sound?

Sharing the Keyboard

If you are facilitating a flute circle or other music gathering, you can certainly learn the techniques in this chapter and use them while facilitating. However, a powerful technique is to ask for a volunteer who has never played the piano. Every time I have guided a volunteer through the exercises described so far, taking them slowly and with kindness, the result has been a gorgeous and sparse background.

If the person playing Tai Chi piano is playing all the white keys, the notes sound consonant with a Native American flute in A minor. At this point, I usually play my low A minor flute over the piano background, and it typically "works" quite well. The challenge is that the flute must be brought into pitch with the keyboard – typically using breath pressure.

Once you have established that the combination of White Keys Tai Chi Piano with an A minor flute works, you can invite

others to play A minor flutes. However, be aware that some flute players may not have experience with bringing their flute up into pitch with breath pressure. Be ready to coach them to provide more "oomph" (or "breath support"). You might even need to help them adjust their block a bit to get a consonant sound. Since a mid-range A minor flute might be quite loud when the needed breath pressure is provided, this exercise often works better with a low A minor flute.

If people are familiar with the concept of "Mode 4" (very briefly: keeping the 4th finger hole from the head end of the flute closed rather than the traditional 3rd finger hole), you can invite an E minor flute to play in Mode 4. Mid-range E minor flutes are lower in pitch than mid-range A minor flutes and often go very well with White Key Tai Chi Piano.

More Notes

With the pedal still pressed down, add a thumb to the index finger on the right hand. You are pressing two keys simultaneously. Experiment with how far apart the two keys are ... with one, two, three, or four unplayed keys between the thumb and index finger.

While you are still alternating right and left hands, try adding a thumb on the left hand as well. Now you are playing pairs of high and low notes. How has the sound changed? If you are still playing on the white keys, does it still work with an A minor flute?

Chords

Now play both hands simultaneously – four notes at once. How do they sound? Try a different four notes. How do those notes sound?

This is where the deep listening really comes into play. If you don't particularly like a four-note chord, move your fingers elsewhere. However, if you like the sound, play those same four notes again. Play them slowly three or four times.

Then, rather than moving to four completely different notes, change just one of the notes. Do you like it? If so, hang out there for a while.

Don't forget to incorporate some of the earlier techniques: altering the pressure on the keys to bring in loud and soft sounds, varying the tempo and timing, moving your hands very close together or very far apart, and playing at the left and right ends of the keyboard.

You can also begin interspersing single notes in with the chords. Try alternating chords with single notes, and explore the difference between making your single notes one of the notes from the chord or a different note.

Sustain and Momentary Damping

What happens if you release the foot pedal (you've been holding it down all this time, right?)

If you release **both** the sustain pedal and your fingers, the strings should stop resonating (they will be “damped”). Now try

this “momentary damping” technique: When you are moving from one chord to a new four-note chord, try releasing the sustain pedal **just** before you move to the new chord, and re-engage it immediately after you press a new chord. With a bit of experience, you can get your foot to release at just the right time, and for just the right amount of time, with no conscious effort.

Explore the difference between full-time sustain and momentary damping. What is the sonic effect?

Arpeggios

A beautiful alternative to playing all four notes together is to play them one at a time. The music term for breaking up a chord in this way is “arpeggio”. Experiment with playing each note separately up and down. Start very (very) slowly at first, and keep the speed right there for a long time. Try it a little faster, but only when you are very comfortable with playing the four notes separately.

While Tai Chi piano most often offers spaciousness, arpeggios provide access to grooves and rhythmic patterns. These grooves can be a great invitation for a flute player of any level of experience to begin playing, and provide a beautiful contrast to long-tone flute playing.

The practice of alternating four-note chords with arpeggios and single notes is another of the tools we can use to create expressive improvisations on the piano.

Black Key Tai Chi

Move to playing only the black keys. What has changed? Do you like chords or single notes better? How do arpeggios sound?

Black keys are often the best place to start for people with no keyboard experience – there are fewer black keys than white keys and they can be easier to press. However, the key of Native American flute they are most consonant with is a rather unusual one: D $\sharp$ minor (the same as E $\flat$ minor). If you happen to have that key flute – on hand, then combination with a black-key improvisation can be magical.

Video Example

Check out this YouTube video:

<https://www.youtube.com/watch?v=KkpQbjkRbzs>

You can find it on YouTube by the title “Pentatonic Improvisation – piano solo” by 7notemode. It is not exactly Tai Chi piano, but it demonstrates an all-black-key improvisation.

Of course, the limit of only five notes per octave can seem restrictive. Try this game: add one white key to the mix. Which white keys work the best?

A World of Sounds

The techniques in this chapter can produce beautiful flute backgrounds on an acoustic piano, especially an acoustic grand piano. However, electronic keyboards use synthesized and sampled sounds, and can take the music in completely different

directions. These instruments typically provide you with a palate of sounds from many instruments and cultures, and even completely synthetic sounds that do not correspond to any real-world instrument.

If you have access to such a synthesizer, find a mode where you can step through each of the available sounds. Many synthesizers have hundreds or thousands of available sounds. Try different techniques with each of the sounds – sparse vs. dense, soft vs. loud. Explore the difference between full-time sustain, momentary sustain, and no sustain. Many synthesizers use the sustain pedal in very different ways for each of their sounds.

Keep a pad of paper handy for the sounds that you think might be useful and jot down the name or settings used to access that sound. You might get lost in the sounds of these sounds for days or weeks ... but that’s OK!

The Claw

We began by using a single finger on each hand, and then progressed to two fingers – the thumb and index fingers. Now add one more finger, first to the right hand, then left. I usually like to add the ring finger, but you can use any set of three fingers that are comfortable. If you are coaching another budding keyboardist, you can use the phrase “The Claw” to describe what it looks like.

Now we have a wealth of notes to work with – a total of six either simultaneously or in sequences. With a bit of experience, this can

easily lead to what I jokingly call the “No Room for Flute” accompaniment. It is a problem I’ve commonly encountered with experienced piano players when I first try to play duets: they are accompanying (or “comping”) with so much density that there is hardly any sonic space for a flute to be heard.

I’ve found over the years that, regardless of how much more experience the piano player might have compared to me, I may need to gently educate them about the ways and modes that Native American flute and piano duets work best – and that usually involves nudging them into playing with more space and silence in the accompaniment.

Frequency Collisions

Another key element of beautiful flute-piano duets involves being conscious of the area on the keyboard where the pitches collide with the flute. This area is usually near the center of the piano. It is also relatively small: a range of little more than one octave. Can you locate the area of the keyboard that exactly matches a particular flute?

In your duets, explore playing piano right in the pitch-range of the flute, and then separating your hands keeping free of the flute pitches. What sounds best?

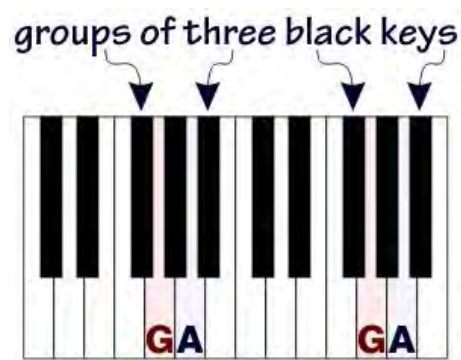
The Notes

So far, not a single mention has been made of the notes on the keyboard. That is fine, but it does become helpful to make some connection with the names of the notes.

Working on the white keys is particularly easy. You can locate the **G** and **A** keys: First, find a group of three black keys; the **G** and **A** keys are the two white keys inside that group (see the diagram at the right).

Locate an **A** with your right thumb and play each of the white keys up the scale, naming their notes: **A B C D E F G** and **A** in the next higher octave. You should have ended in the same position

within the group of three black keys. Now you know the names of the white key notes!



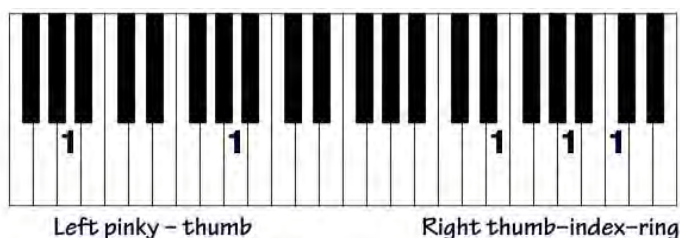
Spanning an Octave

Play an **A** with your left thumb. Can you reach the next lower **A** – an octave lower – with your pinky? Spanning an octave can add power and solidity to your music.

Get some experience running up the scale on the white keys while spanning the octave. Now run back down. Can you play every **other** note on the way up and down while spanning an octave? Can you reliably move three notes away – for example, from **A** to **D** and back – while spanning an octave?

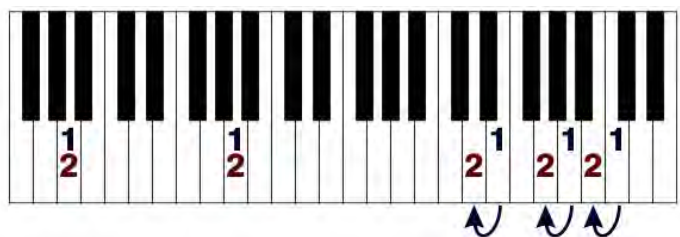
Descending Progressions

Chord progressions give a sense of motion to music while introducing structure. One of the most pleasing and simple is a descending progression. First, find the notes marked “1” on the keyboard:



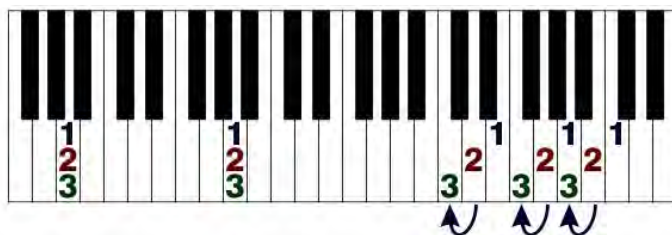
You are spanning two **A** notes with the left hand and using a claw with the right hand (playing **E**, **A**, and **C**). You can pick any octave that sounds good – it should produce a full, rich chord. You can try this as an accompaniment to an A minor flute, if one is available.

Next, move to the notes marked “2”:

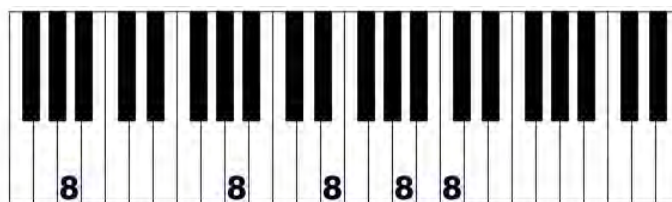


The left hand stays on the same two notes (as it does through the entire progression). The three fingers on the right hand each move one white key to the left.

The third chord follows the same pattern: the left hand plays the two **A** notes and the right hand slides one set of white keys to the left:



Keep playing chords in this pattern, sliding your right hand one set of keys to the left, for a total of 8 chords. You will wind up playing the “8”s below. These are the same notes as the “1” chord you began with, but your right hand will be one octave lower:



Once you get the basic pattern down, you can play the notes using any of the techniques developed so far: straight chords, arpeggios, single notes, or any combination of these. Explore these techniques in a duet with an A minor flute.

You are also free to play the descending scale in any meter. The most common meter is four or eight beats to each step in the progression, but you can try experimenting with three or six beats. Even more unusual rhythms can be found if you give five or seven beats to each step.

Patterns

Revisiting the world of arpeggios, and with the two additional fingers we just added, we can begin to build far more complex

patterns with our chords. The possibilities are almost endless.

First, develop some dexterity with straight arpeggios up and down using six fingers (three on your left hand and three on your right). Try repeated descending runs (“waterfalls”) as well as ascending runs.

Now experiment with more complex patterns by changing the order of notes you hit, hitting pairs of notes at a time, and using rhythms of different patterns for the notes. If you play along with a background track or drumbeats in different meters and tempos, pleasing patterns will emerge.

Video Example

Begin viewing this YouTube video at about 4:47:

<https://www.youtube.com/watch?v=XEjEeSv0zag>

You can find it on YouTube by the title “Lubomyr Melnyk – Evertina Tour 2014 (Live Trailer)” by Lubomyr Melnyk. It demonstrates this type of thick, pattern-based improvisation over chords.

Once you develop some patterns, see how they work in duets with flutes. Remember to try to avoid frequency collisions with the pitches of the flute and occasionally change one of your notes to establish some changes in chords.

Video Example

Here is a great Peter Kater YouTube video that demonstrates the pattern-style technique with an A minor Native American flute:

[Youtube.com/watch?v=6WS_eV9bUKI](https://www.youtube.com/watch?v=6WS_eV9bUKI)

You can find it on YouTube by the title “Peter Kater – Live Concert – Improvisation #2 in A minor”.

Other Techniques

Take the back of your right thumb and place it on the highest white key. Then run the back of your finger across **all** the white keys to the left end of the keyboard. You can also try this in the other direction – from low to high – using the back of your index or middle finger. Log these sounds in your brain for future use ... maybe there’s a place for them somewhere in your music ...

Try a “crush chord”: use both your forearms and palms to press as many piano keys down at the same time. Do it with gusto! Useful? Maybe sometime ...

Three Notes, Four Chords

And finally, I would like to share my favorite progression.³⁶ It is a sequence of four spacious, descending three-note chords. I learned it years ago from Josée Allard, an experienced facilitator who often leads from her primary instrument, the piano. I have

³⁶ Deep secret: I’ve used this progression on many of the background tracks of the [NAFTracks.com](https://www.naftracks.com) series. I have used various synthesizer sounds and rhythms, but the

underlying chord progression is basically the same. Please don’t tell anyone ☺.

used it dozens of times in flute workshops and it has never failed.

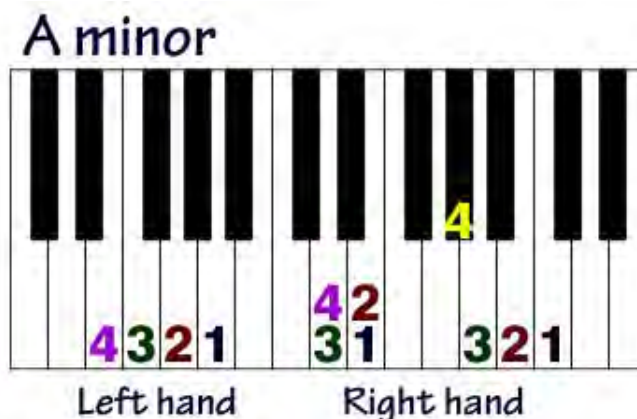
Begin by playing these notes, one at a time in order, with your left hand. You are following “1” - “2” - “3” - “4” in a descending scale. These notes form the acoustic anchor for the chord progression:



Then add four notes with your right thumb. In this notation, you are playing the notes marked “1” together, then “2” together, etc. The right thumb plays only two keys, each of them twice:



Finally, add a third note to each chord. Again, you are playing all the notes marked “1” together, etc. You can play these upper notes with your right middle or ring finger. The result should be a pleasing group of notes that you can enhance in many ways with chords, arpeggios, and various finger patterns:



Here is the same progression, transposed for three other common keys of Native American flutes:



E minor



F# minor



And now, find your own keyboard techniques – easy-to-play and potentially useful “tricks” for supporting flutes in community music gatherings. And when you do, please (**please**) take the time to send me an email (clint@goss.com) and tell me about it!

Thriving Flute Circles

What makes a flute circle thrive? This question was not actually on my mind as I strolled around the tents at a recent flute festival. I was crossing paths with old friends and playing random flutes. But, for some reason, I kept having conversations about thriving flute circles. Again and again, I chatted with friends who relayed interesting stories about how their flute circle had grown, how the organization of the circle had evolved, and what activities they had done recently.

And a pattern began to emerge within these stories. I began talking to participants at other festivals, conventions, and at our own workshops. If their flute circle was thriving, I simply listened to their own description of their flute circle. The pattern seemed to bear out:

Thriving flute circles engage in activities that allow the participants to play for others, in **varying degrees of safety and exposure**.



Safety and Exposure

My training as a music facilitator was rooted in a culture of humanistic teaching. We create a safe space, free from judgement, and facilitate an enjoyable experience that raises the level of musicality of all the participants. Learnings happen almost as a side effect – when people are enjoying and expressing themselves. This philosophy seemed perfectly aligned with the predominant philosophy of the Native flute community.

This chapter was written by Clint Goss. A similar article appeared in the November 2015 issue of *Overtone*, published by the WORLD FLUTE SOCIETY.

Performing for others did not seem aligned with that humanistic philosophy. Judgement seems to be tightly bound with performing. Judgement from the audience as well as a performer's own "self-judgement" seemed ever-present in performing situations. For many years, I held a principle during workshops of "we don't need to perform to enjoy music".

But then I began to see situations where Native flute players thoroughly reveled in the "playing for others" experience. This enjoyment seemed to happen across the full range of player experience, even down to players who were just getting started. The thriving flute circles seem to have taken it one step further: situations which allow – even encourage – players to perform seems to be their significant distinction from less thriving flute circles.

The Scary Naked Microphone

One situation that does not seem to foster growth and positive energy: a flute circle where the main activity is playing at the microphone where the performer has little support. While folks are socializing, the "good" players take turns at the mic. As the event progresses, less experienced players are nudged to perform. Although applause and encouragement are generous, these players often get little musical support. They are told that the quaking knees and sweaty palms are part of the experience.

The first time I saw music facilitation of flute players was at one of these "naked mic" situations, but the results were very

different. A young player who had started playing a few weeks earlier had developed a rather unorthodox style of playing: fairly loud passages with very fast finger movements and lots of "chirping" with vocal articulation, but no definite notes or melodic line. He was being encouraged to step up to the microphone, but an experienced flute facilitator sat down with him next to the stage and just asked him to play anything he wanted. The young player put out a passage, and the experienced player echoed his passage right back. Whatever the young player did, the experienced player called back. After a while the experienced player changed his responding call slightly, and the young player started following the experienced player. They started doing call-and-response, which became call-and-answer, and then a semi-overlapping duet.

While this was going on, the experienced player moved over to the microphone, unclipped it from the stand, and brought it over to where they were sitting. He started putting it near the young player whenever he played. Someone brought over the mic stand and set it up between them. Then the experienced player got up and moved a short distance away, all the time playing in their duet style. The young player was still at the microphone, and the experienced player was now across the room, calling back responses across most of the other participants at the gathering. The young player was playing his heart out, focused directly at his duet partner, and having a great time. In the space of a few minutes, the facilitator had introduced a new player

to performing without any apprehension, simply by supporting him in the style that he played.

The Supported Microphone Experience

There are many ways to support less experienced players when they first encounter the microphone. Here are some ideas:

Introduce a microphone into a playing circle. If you are going around playing solos or travelling duets or trios around the circle, the facilitator can simply walk around with a microphone or wireless mic and amplify various people who are playing. Folks get the experience of hearing their amplified sound with effects coming out of speakers, but from the comfort of the playing circle rather than a stage.

Provide a back-up band. A few players on a mixture of percussion instruments can provide tremendous support. If an experienced guitar or keyboard player is on hand, they might be able to fit in and lend even more support.

Play in groups. Have groups go up to the mic ... “everyone with an E flute” or “anyone who’s been playing less than a year”.

Let them play other instruments. If they are not comfortable playing flutes, they might be comfortable with a drone instrument such as a Shruti box or one of the very resonant pentatonic instruments such as the Swiss Hang or its many variants. These allow people to play within an

envelope of consonant sound, which provides a lot of musical support.

Events

The events that thriving flute circles host all seem to have a component of performing in a supported environment. They can build upon the positive flute circle experience of “performing” in a supported way at a microphone. The rest of this chapter describes some of the types of events that you might consider for a flute circle that fit into this model.

All of these events have a common core of creating an event outside of the flute circle setting that folks work towards. Flute circles are about fun, but also about ideas that can be put to use toward the future event.

Joint Flute Circle

An easy way to get started with outside events is to collaborate with another flute circle on a joint flute-circle event. Even if it is nothing more than having both flute circles meet at the same place and time, you will share ideas and activities and enrich both circles.

Flutes in Service

How many senior centers, elder facilities, or group homes would love to have an eager group of musicians come play for them? A few phone calls around town will certainly turn up opportunities.

Now your flute circles become opportunities to try out things for the “flutes in service” performance. Poetry and flute? Involving



the audience in making music? Something involving sound and lighting? Expressive dance?

Schools

Doing programs in school settings can call for a bit more story-telling involving the instruments being played, the flute makers who created them, and about the players themselves. How does the flute work? How do we hear the sound? What is sound? Different style of playing? Historical songs?

You can use the full energies of the flute circle participants to create an educational presentation that keeps the little ones entertained and interested.

Festivals

A booth or tent in the vendor area can provide a great event to focus the energies of the flute circle and to spread the word about your activities. You could have a little sound system in the tent and have various members play. You could offer free lessons to players, with a small group introductory

lesson followed by one-on-one lessons or duet playing. Less experienced players can be involved in many ways: running the booth, being part of the lessons, discussing their experiences getting started with the flute, and playing in one-on-one sessions with first-time players.

If this idea catches on, you could progress over the years to hosting your own festival. While this is a substantial undertaking, you get to design the event from concept through execution,

so you can set the scope to suit your size and strengths. You could host an informal gathering in a park or on private property all the way through a full-blown festival with vendors, classes, and performances.

The Flute Circle Album

If you have one or more participants with recording experience, you could produce an album. It could take many directions: a “*This is Our Music*” album, a set of play-along background tracks, examples of song forms and structures, showcasing different types of flutes and other instruments, or recordings of a particular genre of songs such as hymns or songs of a particular culture.

As with any endeavor that has a commercial component, it is a good idea to decide on the business arrangements at the start. Will the album be a for-profit venture or offered freely? Who will invest in the venture and how will they be compensated? How will any profits be used? Who owns the product

of the venture (the music and the recordings)?

Live Broadcasts

We began experimenting with using video streaming at our workshops, and it has been fun for participants. The technology is fairly straightforward, and a number of video-streaming services will broadcast live at no charge. An inexpensive webcam connected to a laptop and a good Internet connection is all that is needed. We have used Google Hangout, which integrates nicely with YouTube.

If you use it to collaborate with another flute circle, that other circle can be located anywhere.

If you use it for a broadcast event, you are now thinking about both sides of the lens: the experience that your participants have during the event, and how your event appears to viewers, both live and those who view later. Here are a few things to consider:

- Decide if you will have a host who introduces players or whether it will be “organic” – moving from one group to another without introduction.
- Will you use the sound from the webcam, or take the audio feed from a separate sound system with microphones and mixers?
- What kind of lighting will you have? This is a balance between how the event will look on the broadcast and putting your participants under the glare of stage lighting.

- How long will the event run?
- Will you have a fixed order of players and groups who sign up before the broadcast?
- How will you get the word out about the live broadcast?
- Will you have a person to handle the real-time “chat” interface?

The Big Picture

Music gatherings are about more than music. At their best, they foster social interactions and personal growth. They give us a voice that can directly express our emotions, and gives brings us to that elusive pinnacle of Maslow’s Hierarchy: Self-actualization.

As facilitators, we are asking participants to “perform” all the time. Simply playing solos around a circle involves taking a substantial risk for some players. Performing for an audience is an extension of that risk. If we, as facilitators, provide the opportunities with graded degrees of support and safety, participants seem to thrive, and so does our flute circle.

Support and Shift

Every year at *Flute Haven*, we offer a Leadership program designed for people who lead flute circles or other music gatherings. Most of these gatherings are centered on Native American flutes, but all incorporate other instruments and involve general group-music techniques.

The Leadership group is small – limited to six or twelve participants each year – and begins several days before the main weeklong program of workshops. Early in the program, each of the staff sums up their own approach to facilitation, in one or two sentences.

All of the approaches are fascinating, but a common thread begins to develop among the approaches. I can sum it up in three words: ***Support and Shift***.

Often in musical (and life) situations, we want things to be different. As facilitators we could simply direct a change – “**play this way, drum that way**” – but specific verbal directions can carry a lot of baggage. Participants might be discouraged, thinking that they were “wrong” or disruptive or that

you are displeased. A music student once confessed “I am painfully aware of the part of me that hurts with every comment my teacher makes”.

A more humanistic approach is to first support whatever is happening, even conducting it to be further from the direction you would like. And then, organically and musically, shift it to the place you would like to be.

The rest of this chapter describes some situations – some you might have encountered and others that may be in your future – and offers a “support and shift” approach to resolution.

Too Loud

It would be wonderful if the whole group was always mindful enough to allow the quietest instrument to be heard. But sometimes enthusiasm and energy rise to the point where nothing but thunder can be heard.

A Support-and-Shift approach would be to ***join*** that high level of energy, and maybe

This chapter was written by Clint Goss. A similar article appeared in the February 2016 issue of *Overtone*, published by the WORLD FLUTE SOCIETY.

even conduct it louder. As long as none of the participants are wincing, you can bring it to an absurd level – maximizing the number of participants who recognize that it is too loud to be musical. Then bring it down ... down ... down to a very, very quiet level.

If you have one particularly quiet instrument – maybe a low flute or a soft percussion instrument – you can showcase them, bringing everyone’s volume below that quiet instrument.

The loud-soft contrast can be profound – a real opportunity for all to experience, rather than being told, the value of volume dynamics.

Too Tentative

Did you ever encounter a player whose sound is so tentative, so timid, so “closed”? You just want to shout, **“play that flute louder!”** Imagine the reaction of a tentative flute player if you did shout that command ...

I once saw a masterful handling of this situation by Ron Kravitz, a very experienced facilitator. Simply singling out a tentative player could put them into crisis mode, so Ron addressed this in the context of a quartet. He asked them *“just as an exercise, could you all play extremely ridiculously softly, quietly, like you are timid”*. They responded with a short improvisation. Then he asked them to play *“extremely boldly, loud to a ridiculous degree”*. They all complied, and the improvisation went on

noticeably longer. Then he asked them to play very softly, with one person playing boldly as a contrast, passing the “bold solo” around the group.

The group really got into it and loved it. It was so popular that Ron took the exercise around the room to other quartets who were set up to play. The effect was magic. Everyone got to experience the extremes of bold / timid dynamics in a safe environment, without being exposed or singled out.

Too Long

As facilitators, we set the space for participants to express themselves. Ideally, they are mindful of the length of that expression, but they can sometimes lose context and test everyone’s patience.

We use the concept of “one-breath solos” to naturally limit the length of a solo. We extend it to two breaths or four breaths as appropriate.

Regaining control of a situation where a participant is playing on and on and on takes care. First of all, are they really trying the patience of the group? I believe that time appears to go faster when I am facilitating. What seems interminable to me might be just right for the group. I also might want to move on to another activity, and that “want” may skew my perception of the time being taken.

If the person is playing a solo, one option is to conduct the group in supporting that solo. If they are playing rhythmically, even if the

rhythm is “loose”, having people join in with shakers, soft percussion, or short staccato notes on their flutes is a form of support for the solo. You are then in a position to conduct an ending to the piece, or even to move to a new activity. If you conduct it to an ending, you might even conduct an applause so that the person who was playing the long solo does not feel slighted.

The Talker

What if the person taking “too long” is talking? This is a variation of the scenario above. They might be telling the story of a particular flute, talking about their own flute journey, or even taking the flute gathering in a whole new direction.

Here are some approaches to re-directing the energy along the lines of supporting the person’s monologue and shifting it in a more positive direction:

- We would love to hear you play that flute (that you are talking about).
- Would it be possible to put your story into a flute solo?
- Can you demonstrate what you are saying by playing your flute?

The Interrupter

Our most memorable sessions have been when there is lots of activity, communication, and ideas. However, there are situations where an individual keeps on interjecting their thoughts without any real benefit to the group.

As facilitators, we can become annoyed and lose our presence in the moment ... making it difficult to support, when all we want them to do is stop.

I have talked to several psychologists, who have outlined two possible courses of action. You can either ignore the interrupter or showcase them. Showcasing might take the form of a solo (maybe two or four breaths), or even have them lead the melody in a group activity. So, if a participant is repeatedly interrupting, first I will try ignoring them. Some interrupters are OK with that ... but if they get annoyed, I move to the “showcasing” strategy. Every interrupter we have showcased, and also acknowledged them for their contribution after they play, seems to be satisfied by this approach.

I’m Sorry, So Sorry

This is the title of what may be the most common flute song. A player who is in the habit of stopping at every unexpected sound (aka “wrong note”) that comes out of their flute, often with a verbal apology.

We wrestled for many years with how to help people over the “oops, sorry” syndrome. We could describe the scenario or point it out when someone does it, but that does not exactly support the “oops, sorry” player.

In order to demonstrate “oops, sorry”, I had to intentionally make a mistake. However, this proved challenging to do in an authentic way ... until I figured out that the

most common “mistake” is an unintentional overblow (a “squeak”). Simulating an overblow on the lowest note is easy – just crack the topmost finger hole. You can easily demonstrate coming down to the end of the song and then “accidentally” overblowing that lowest note and then how one might incorporate that note into the song.

Once I demonstrate it, participants find it easy to simulate themselves. And the experience of simulating a mistake tends to help them incorporate an actual unexpected sound into their song.

Emotional Releases

Perhaps the most unsettling situation can be an emotional release or even a breakdown. Emotions are closely tied with music, and participants can easily get to a point where those emotions boil over. In the end, this is often a very powerful and positive experience for all the participants, but, in the moment, it can be a challenge for the facilitator.

Psychologists have advised us that support is a key element of handling this situation successfully. Here are some suggestions that have worked for us:

- If the person is “tearing up” or their voice is cracking while speaking, ask them if they can channel that emotion into their music. This can be a powerful experience, and helps everyone learn how to access those emotions and learn how to turn them into, for example, a powerful solo.
- If the person is having a more substantial emotional release, they will often step out of the circle. Having a “lieutenant” – a person who can work with an individual who separates themselves from the group – can be a big asset. However, realize that if you happen to have a trained psychologist in the group, it might be tempting to “press them into service”. You would need to ask them specifically (and privately) if they are willing to do this before openly asking them for assistance.
- Ask the person “what can we do for you?” Options can include their stepping outside (ideally with the lieutenant), staying off to the side for a while before they rejoin the group, or simply sitting quietly near or in the circle and absorb the experience.
- Another powerful technique, if they are open to it, is to have the group play music for them and to them. Using low drone instruments with mid-range solos on flutes can work well, as well as very soft heartbeat rhythms on low drums. Lowering the lights and having the person sit or lay down in the center of the circle can be a positive experience.

Tokyo Flute Circle

There is no more perfect expression of encouragement than the Japanese impulse to say “はい”.

It is pronounced “**Hai**” – like a truncated version of the English “**high!**” – and you hear it about one billion times per day. The typical dictionary translation is “Yes”, but it seems to mean something closer to “*Keep on going, I am listening, I understand*” ... support for the person speaking, encouragement to continue.

When we applaud in the Western world, it has a component of approval. In the arsenal of a critic, that applause wields a power to grant or deny a seal of approval – and withholding that approval can mean anything from personal worthlessness to the end of a career. Applause becomes a goal, something sought to which we attach our self-worth.

In the more Buddhist-oriented Eastern traditions, “**Hai**” seems to carry none of that baggage of approval. And since there is no approval, there is nothing to be sought.

The poster for the 'Native Flute School in Japan' event, titled 'Flute Life: All About Indian Flutes', is set against a backdrop of a desert landscape with red rock formations. It provides details for a January 2016 event, including dates (29th, 30th, 31st), times, and a collection point. The venue is the Shonan International Village Center. A list of contents includes the history of Indian flutes, health and healing applications, and performance techniques. The music facilitator, Clint Goss and Vera Shanov, are introduced with a photo. A scroll on the right lists the 40-person recruitment details, including fees and contact information.

Native Flute School in Japan
Flute Life
All About Indian Flutes

2016年1月
29日(金) 12:00 集合 1:00 開始
30日(土) 9:00 ~
31日(日) 17:00 解散

会場: 湘南国際村センター
<http://www.shonan-village.co.jp/>
神奈川県三浦郡葉山町上山口 1560-39 Tel: 046-855-1800

Contents

- History of Indian Flute
- Health & Healing
- for Yoga, Zazen, Kikou, Music Therapy, Drum Circle
- How To Play & Technique
- Performance skill up
- How to Flute Circle

Music Facilitator
Clint Goss & Vera Shanov (from USA)
ネイティブフルートを知らなかった Clint, そしてリズムを創出しながら参加者をファシリテートする Vera, インディアンフルートの楽しさを追求するに絶好の機会です。

募集人員 40 名様
キー“A” 管の 6 穴のフルートをお持ち下さい。
また、他のキーのフルートもあればお持ち下さい。
受講料 一般 ¥25,000 / JFCA 会員 ¥23,750
宿泊 ¥30,000 (ツイン使用、2泊3日6食)
※食事の参加条件をご確認ください
お問合せ及びお申込み
日本インディアンフルートサークル協会事務局 (山内)
mail@jackie-p-o.com もしくは 090-8859-2709

Early on in my flute playing career, I stumbled on that deep disappointment associated with “no applause”. I had developed a really good song, combined it with a story related to the audience, practiced it about one billion times, and

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, March 2016.

somehow managed to pull it off on stage. The audience seemed completely engaged, and I was sure I had them – until the end. Then ... barely a response. A bit of self-conscious clapping, and I made my uncomfortable exit. To make things worse, the next performer had a very simple piece that received thunderous applause. What happened?

A very experienced flute player who had seen both performances immediately understood my disappointment. He also pointed out the technique the second performer had used to elicit applause: He brought the energy of the music up higher and higher, involving flute playing, body motion, foot stomping, and finally his voice by humming into the flute. Then he cut the song off sharply and raise his flute in the air. The immediate release of energy compelled the audience to applaud wildly.

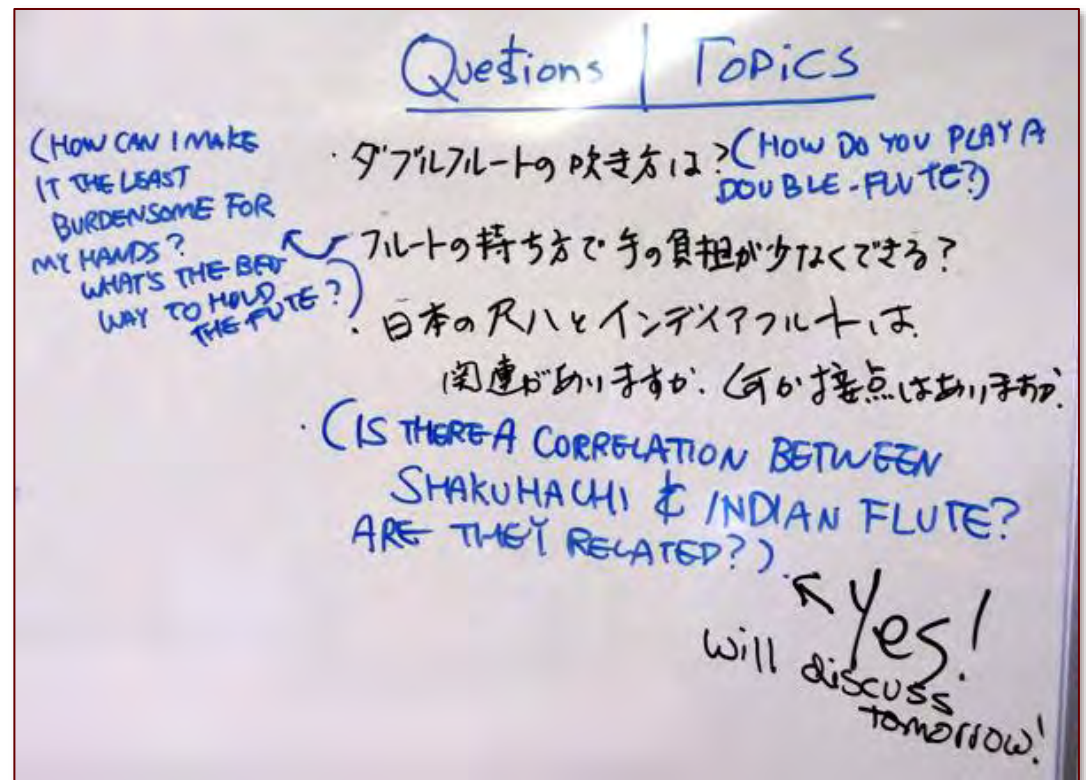
The experienced flute player also pointed out that a more difficult and valuable goal is to elicit a more deep and powerful emotion in your audience. *“If you can make the old folks cry, you’ve really achieved something”*. He set the goal: bring the audience down to a quiet place ... end the song so that everyone sits there quietly and contently, with no impulse to do anything but breathe. Then wait a while and bring them back with a bow or a *“Thank You”*. He added with wry humor: *“And if you can do that with third-graders, teachers and parents will be in awe”*.

One breath Solo	一呼吸ソロ
Tonguing	舌の使い方
Vibrato	ビブラート
grace note	装飾音
Pentatonic Scale	五音階 音階
Ostinato Solo	オスティナート (リピーターのくり返し) ソロ
Ground (grounding)	グラウンディング

In the context of a flute circle or any group community music, my personal goal is to remove all elements of judgement, even ones that bestow approval. We are a group of human beings, all supporting each other on our journey. We are all putting out sounds, and striving for quality, beauty, and emotional communication in those sounds. There is no place for a critic, no room for judgement, and certainly no need for those angry voices of self-doubt to cloud our sounds.

So, when a circle of Japanese Native American flute aficionados turned to me in our first Tokyo flute circle, all I had to do was look across at Vera and we began to lead a soft and rhythmic *“Hai ... Hai ... Hai ...”*

Everything flowed
from there.



Flute Choirs

The role of a music facilitator often boils down to one goal: How to facilitate a group of musicians with vastly different levels of musical experience to produce satisfying and compelling music and support the musical development of all participants.

In previous chapters, we have visited this core question from many angles. We've touched on philosophy, facilitation techniques, and song forms, but all these have made one basic assumption: all the participants are playing music in a closed, safe space.

Several years ago, I started challenging that assumption. Is it possible to take a facilitated group of flute players onto a stage and perform? Could it be done while preserving all the characteristics of a satisfying musical experience?

One of the forms we have used is a conducted improvisation where all the participants form a choir of flute players.

The goals are exactly the same as with any facilitated group: inclusion of all participants within the bounds of their musical background and group cohesion leading to a positive experience.

The added element of an audience



completely changes the energy of the group. As facilitators, we need to focus that energy in a positive way – reducing the “jitters” just enough to preserve the focus that it creates while keeping the whole experience light and enjoyable.

This chapter was written by Clint Goss. A similar article appeared in the May 2016 issue of *Overtone*s, published by the WORLD FLUTE SOCIETY.

This chapter has a few hints on conducting skills, some suggestions on how to pull off a flute choir, and finally a roster of specific musical elements that have worked in flute choirs.

Conducting Skills

If you have never tried conducting a group of musicians, you are in for an awesome experience. With a few simple, clear hand motions you can convey what you would like, and it is a wonderful thing to hear the sound that comes back at you.

One of the most valuable resources for conducted improvisations is the set of techniques developed and used by community drum circle facilitators. The techniques include setting a beat and tempo, segmenting the group so you can layer multiple parts, dividing the group by types of instruments, showcasing individual players, and conducting beginnings and endings.

Here are some basic conducting tips, borrowed largely from that community drum circle experience:

Use small, clear motions to convey your intent. You already have everyone's attention, so large arm motions are unnecessary, confusing, and distracting. Economy of gestures leads to lucid communication and great music.

Use “reinforcement” or “confirmation” hand motions. These secondary hand motions can help in case some folks did not get your intent. A good example is when

conducting a “stop-cut” – a sudden, complete silence by the whole group. The best conducting motion conveys your intent and also shows them exactly where you want them to go silent. Vocal choir conductors often use the “Reverse-C” with both hands, but I like to use an “X” motion that cuts sharply down. Immediately after the stop-cut, you can reinforce the action by putting a finger over your lips in a **“Shhh”** motion. This confirms your intent, and everyone is likely to understand you.

Teach while you conduct. Even if you think everyone “should” know what you mean when you conduct, when you use a new motion, it is OK to tell them what it means, even during a live performance. For example, the first time I use my signal for *“keep going”*, I will actually say to the group *“this means keep going”*.

Personally, I think this idea of having them learn while they are experiencing being conducted is better than a long non-musical teaching session explaining what each hand motion means.

Head off confusion in “exposed” situations. If everyone or a large sub-group is doing the same thing, it is not a problem if one or two participants are confused. They will quickly see what to do and catch up. However, if you are asking one person to do something, set them up for success. For example, a classic technique is to stop the entire group, except for one soloist.

The musical effect can be magic when it works, but embarrassing if the soloist does

not understand the song form. In that situation, I will get my soloist playing, then give them the “keep going” signal, and then lean over to them and whisper “whatever happens, make sure you keep on playing”. Then when I stop the rest of the group, I will immediately follow it up with a direct signal to the soloist to keep playing and nod demonstrably when they play.

Know your signals. Develop a set of signals for each thing you want to ask them, and refine them so that they are as simple and clear as possible. Here are a set of basic directives you might want to convey:

- Beginning and stopping;
- Changing volume and tempo;
- Setting a particular rhythm and emphasizing a beat within that rhythm;
- Identifying a single player for a directive;
- Segmenting the group. This can be by their location in the group or by type or key of instrument.
- Initiating particular song forms such as call-and-response or call-and-answer between two players.

Once you have developed these basic elements, work on putting them together to have a composite musical effect. A good example is the “Stop/Cut” – stopping the whole group sharply, then counting them in to start playing again all together in perfect timing. This can be challenging, but you and your group will get it with a bit of practice, and the musical effect of an intense and precise stop/cut is powerful.

Conduct a feeling. You are not just getting musicians to play in a coordinated way, you are leading them through an emotional path that they will then, through their music, convey to the audience. You set the tone for that emotional path, and encourage them to express that in their playing.

To get an introduction to this style of conducting, drop in on a community drum circle facilitated by a trained facilitator, or check out the books *Drum Circle Facilitation* by Arthur Hull and *Return to Child* by James Oshinsky.

General Suggestions

Here are some general suggestions about structuring flute choirs:

Practice, but don’t rehearse. You would typically begin with your regular flute circle by conducting the entire group in basic group music-making. As the performance event approaches, there is a tendency of everyone involved to try to script the performance. I have succumbed to that impulse, and it seems to invariably lead to disappointment. It tends to work out much better if the performance is based on simple techniques that are used in-the-moment to improvise a creation by the whole group.

Use multiple instruments. More variety can be had if all the participants have other tools in addition to their flutes. Shakers are great, but all kinds of hand percussion instruments can be used.

Facilitate complete musicianship. Have them use everything at their disposal to

make music. Voice in particular is very useful, all the sound that can be made with the hands and feet and the breath itself. A great way to get flute players do a particular rhythm or effect on the flute is to have them do it vocally first. If I want them to articulate sharply and quickly on the flute, I'll have them vocalize "**Ta ... Ka ... Ta ... Ka ... Ta Ka Ta Ka TaKaTaKaTaKa ...**" and then move that onto their flutes.

Know your soloists.

Selecting a novice to play a solo improvisation in front of an audience can invite disaster. Know the capabilities of your participants, and ask of them things that they can succeed at and shine.

Support the less experienced players. It is easy to overlook participants who do not have a lot of musical tools. But think of the sense of accomplishment when they can shine at what they do know how to play. If they are too shy to play flute, have them play a shaker, and see if you can get them to do it solo. I once had a participant who could not reliably play a solid note of any pitch, but she could make very nice chirping sounds. I whispered in her ear to chirp (she was blind and could not see hand motions) and then used a wireless mic with lots of reverb and echo and then dropped everyone

else out, and the room filled with echoes of bird chirping.

Have a strategy for complex requests. If you ask a group to drone on a long tone, most will understand very quickly and those who don't will join in shortly. But for more



complex requests, especially if they are asked for something short, can cause confusion.

If I would like three short notes ... **dit dit dit** ... asking the whole group will likely produce different lengths and speeds of notes, and sound rather ragged. If I ask just one player to play it – maybe a more experienced player – I will probably get something close to what I want. I can then modify it for the second and third repeats, if needed. Once it is solid, I can then invite the neighboring players to join in and then extend it to the entire group. The first player provides a model for what it should sound like.

Another approach is to have the group do the exercise on their voices first. In the example of the three short notes above, you could begin by having them vocalize “**Ta Ta Ta**”. You can lead that with your voice and have them join you. Then, when it is solid after a few repetitions, move to flutes.

Take things to extremes. Once your choir has learned something, taking it to absurd levels can be fun. Once changes in volume are familiar, try taking them from very very loud to very very soft, and do it very quickly. If you segment the circle, you might start with one half of the circle playing something for sixteen beats and then the other half playing for sixteen beats. After a few rounds, try switching twice as fast – eight beats for each half of the circle. Then try four beats, then two beats, then just a single beat – back and forth as fast as they can go.

Keep it fun. Let them know that we are all in this together, and that you are not an expert at conducting. If things fall apart, laugh, have everyone stretch, and resume the improvisation.

Share the conducting! Don’t keep all the fun to yourself. Once a group is familiar with what you are doing, let others try conducting during practice sessions. If it works out well, you could even pass off the conducting during a live performance.

Involve the audience. This is a great technique for maximizing enjoyment. You could have them snap fingers or clap in rhythm, or join in with a heartbeat rhythm

with their hands on their chests. If you can arrange it, placing a shaker or other small percussion instrument under their chairs can really be pleasing.

Check out YouTube. There are many videos on conducted improvisations that can provide you with springboards for your own ideas. Start with a search for “conducted improvisation” and explore from there.

Structure the opening. How will you get participants on stage? To avoid the clunky, noisy trundle, consider having your participants spread throughout the audience and simply conduct them from the stage. They can all get up and move onto stage while they are playing. But please use caution here so that nobody gets injured while walking and playing flute at the same time.

Also consider how you will relax all the participants during the opening. Be aware that some people may be very anxious about performing, even in a safe group. You might start with people stretching, deep breathing, chanting an “OM” together, or just making any sound they want. You could even include the audience in this activity.

Be theatrical. Consider the use of creative lighting, risers, costumes, and props.

Add other creative arts. Does anyone in the group have particular skills? Dancer? Flower arranger? Hoop dancer? Improvisational Haiku? Rap?

Conduct a closing that facilitates applause. It is your job as the conductor to

let the audience know when the music has ended. A reliable approach is to bring the energy of the music up very high, hold it there, and then silence the music sharply. The resultant energy release tends to cause spontaneous applause.

Consider what key flutes to use. You can have everyone in the same key, but a range of flutes in consonant keys can add interest. A and D, G and C, and A and E (all minor pentatonic) are three good combinations.

Use different octaves. Having a group of very low-pitched flutes can provide an

Specific Forms and Elements

Here are a few specific elements to a conducted flute choir improvisation that have worked for me in the past:

Forest sounds. Involve sounds and sound effects – on the flute and otherwise – that evoke nature sounds. Participants can breathe into the finger holes or obliquely across the foot ends of their flutes to create wind sounds. High flutes can be called on for chirping sounds, and mid-range flutes can add to the chorus with ***“TaKaTah”*** bird calls. Specific flutes may be able make



underpinning to the music, and having a few very high-pitched flutes can be useful for ornaments or for a high-pitched solo that can be heard while everyone else is playing.

nature sounds such as Loon calls, growling, or other “animal calls in the distance”. Many flute players can play a “bark” ornament. Some flutes can make Loon calls.

Forest sounds are a great way to begin a conducted improvisation since they involve many of the elements of a music warmup

and allow exploration and creativity by the participants. Forest sounds could also be used behind a solo flute and, if you use forest sounds for an ending, you have established “bookends” to your improvisation.

Single Note. If you want to avoid complex harmonies coming from different key flutes, you can use the fingerings below to get every key flute in the group to play a D. You might have a conducting signal to go to this note, and you could use it in different situations: drone notes, short staccato notes, or a rhythm that you set. These fingerings should all sound roughly the same pitch (although individual flutes might vary):

- D flutes:  or 
- E flutes: 
- F $\sharp$ flutes: 
- G flutes: 
- G $\sharp$ /A $\flat$ flutes: 
- A flutes: 
- A $\sharp$ /B $\flat$ flutes: 
- B flutes: 

Familiar melody. If you would like to incorporate a familiar melody and have one or two participants who can play the melody without pressure or stress, you can conduct a repeated background that leads into the melody. If the melody has lyrics, pick a word or two and use them to form the core of the background.

Amazing Grace provides a good example: Have half the group vocalize slowly “**Grace ... Grace ... Grace ...**”. Then intersperse the other half vocalizing “**... A-ma-zing ... A-ma-zing ...**”. Conduct the alternating choruses till they are solid, control the volume and texture (even having them whisper if the group is large), maybe bring down the lights a bit, and then bring in the solo flute over the top. You can even conduct the audience to join the vocalists. The effect can be magic.

Soloist and conducted responders. Have a single soloist step forward and begin a free long-tone improvisation, ideally with clear phrases and some space between the phrases. Conduct a group of 5–20 flute “responders”. You can use long tones (often dissonant, since players are not told what note to play). You can conduct one or a few very short notes. You can bring them in and out with trills, ornaments, or chirps. You can even switch soloists.

Small group. Conducted improvisations have the added benefit of exposing all the participants to improvisation techniques and forms. These same forms can be used by a small group without having a conductor. If you have a sub-group that works towards this goal, bring them forward to improvise on their own. You could have them stand in front or bring out a few chairs in a circle. Give them a few minutes to do their thing, and then, if the opportunity arises, conduct the rest of the group to join them and have the soloists re-join the large group.

Special Situations

The techniques described so far can be the basis of a conducted improvisation for typical flute circle participants. These techniques might have to be substantially modified for other groups. The Return to Child book provides this example of a format that can work for young participants:

Younger groups may need to be specially prepared to be able to follow a conductor. This game involves a leader, a large group, and an unlimited number of soloists. The leader begins with a ball, throwing it in the air, playing catch with him or herself, and bouncing the ball up and down. The leader instructs the group to make one sound when the ball is caught, and another contrasting sound when it hits the ground. A third sound is taught to accompany the ball's movement when it is rolled to someone in the group. Whoever receives the ball becomes the new conductor. The leader can also teach the group to add sound effects to the leader's steps through the garden.

Suggested sounds:

- footsteps: **"crunch"** – like walking through leaves; or (advanced) separate sounds for heel and toe
- ball caught: **"chuk"** – (any staccato sound)
- ball bounce: any contrasting staccato sound, such as **"boing"**
- rolling ball: crescendo or glissando (**"shhhhhhh"**)

- holding the ball above your head: high tones
- holding the ball near the floor: low tones

Experiment with walking and bouncing the ball in rhythm. The group's attentiveness is increased if the leader's movements are not always predictable. Try a fake catch so the ball passes through your hands and bounces, or try a hesitation instead of a step. At any time, the leader may stop moving and point to a person to become a soloist (a bird), who then keeps a solo going as long as the leader keeps pointing at them. Other soloists can be given other animals to imitate (a snake, etc.), which gives the game an element of musical styles as well.

This game teaches attentive listening and the attunement of the large group to the leader. The focal point is the trajectory of the object being tracked (the ball, the footsteps). The leader can pass the leadership role to other group members by rolling the ball to someone else. The group never knows who will be the next soloist or who will be the next one to lead the group. The activity works with moderate to large size groups (12–60).

But above all, have fun with conducted improvisations, find your own style and elements, and everyone – the participants, the audience, and you – will have a good time.

Duet Games

When we facilitate a flute circle, our most important goal is that everyone has a great time. If we can develop a community music jam, engage everyone to the level of their musical experience, and give all participants a chance to express themselves, then everyone is likely to enjoy themselves and want to live in that space of music again and again.

Everyone also learns a bit about music. Our level of musicality ticks up a notch. It's almost a side-effect – a byproduct of coming to a facilitated flute circle. We play better, have new musical ideas, and come away with a desire to go deeper into our music.

But what if the gathering is explicitly designed with the goal of “learning music”? Maybe the setting is a flute workshop or a group that has specifically come together for some future performance. The situation may even have specific learning goals relating to individual or group playing. Participants may have traveled long distances, invested



substantial resources, and have high expectations.

In this setting, it is easy to fall back into “lecture mode” and talk about how to play music. Eyes glaze over, attention wanders, and real learning takes a nosedive.

Educators who have studied humanistic teaching techniques for decades have found that the deepest learning happens when students have direct experience with the subject. Hearing someone lecture about the subject is a poor substitute. If we embrace the concept of creating direct experience for

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our participants, then our role changes from “lecturer” to “facilitator” – from “sage on the stage” to “guide on the side”. But this shift from lecturer to facilitator creates one main challenge:

How do we structure group music activities that achieve particular learning goals?

I have found that a facilitation structure that I call “Duet Games” is extremely useful for giving participants direct experience with a number of central musical education goals.

Setting up Duet Games

The facilitation structure for duet games is simple: Set the room up so that people can play in duets, face to face. Participants can be paired randomly with respect to musical experience, but specific pairs should have the same key flute for most exercises. It is also nice if there is a reasonably clear sequence to the pairs so that participants know which pair is next in the sequence.

You could set up the pairs in a straight line, some staggered sequence of pairs, or (my favorite) two concentric circles with participants in the inner circle facing those in the outer circle.

Duet Song Forms

The duet games structure is ideal for teaching basic duet song forms to participants. A great way to start is to ask people to play “High-Low” duets: any duet melody they want, but when one person is playing upper notes on the flute, the other is

staying down in the low range. Encourage them to switch back and forth whenever the impulse strikes, or when they notice that their partner has move from low to high or high to low. This duet song form is a good first exercise because it requires little explanation and the music tends to be fun and light.

After “High-Low”, you can move on to other duet song forms. Here are a few duet song forms that have been described in detail in other chapters in this book:

- **Conversations:** Begin with a verbal question and answer conversation (“What did you have for breakfast?” ... “Ham and eggs, but they ran out of coffee” ... “No coffee – How can that be?” ...). We kick off a conversations activity with a cute video from YOUTUBE showing babies having a back-and-forth conversation. From verbal conversations we move gradually to playing conversations back and forth on flutes.
- **Melody, Hold Your Last Note** (or “Solo / Drone”): One person plays a melody and then holds a long tone drone note for the other person to solo.
- **Solo / Ostinato:** One person plays a solo and then moves to a repeated pattern (an “ostinato”). The partner then follows with a solo into their repeated pattern.
- **Descending Scale:** A special case of Solo / Ostinato where the repeated pattern on one flute is a simple three-note or four-note descending scale.

- **Solo over Rhythm:** One person establishes a rhythmic pattern on the flute, typically using short staccato notes or articulation such as notes starting with **“Ta”** and **“Ka”**, double tonguing (**“TaKa”**) or triple tonguing (**“TaKaRa”**).

In all these duet forms, the roles (melody vs. drone, melody vs. repeated pattern, etc.) switch back and forth throughout the duet.

These exercises teach some valuable skills:

- the ability to improvise based on another person’s playing,
- to establish a repeated pattern,
- to hold a rhythmic structure with and even tempo and meter, and
- to use various articulations in playing.

And all of these music topics are covered with a minimum of talking and a maximum of experiential learning.

You can also point out that these structures can be very useful in a performance situation. The only preparation that two flute players need is to choose one of the song structures, have flutes in consonant keys, and decide who will start first. Any duet pair can perform for an audience using these structures with no rehearsal or elaborate plan.

Call and Response

After basic duet song forms, we usually move on to a sequence of specific duet games that work toward particular goals. For this section, I will call the two participants in each duet pair “X” and “Y”.

Ask X to play a short solo – you might limit its length by asking for a “One Breath Solo”. Then Y tries to echo back exactly what X played. This is made easier since each player can see the other’s fingerings. You might point out that this is not a duel – the job of each X player is to make their melody easy and straightforward enough for Y to successfully echo the melody.

This exercise goes around the group at least twice, so that the roles can be reversed: Y playing the solo and X echoing it back.

Blind Call and Response

After Call and Response duets, we ask the “X” side or the “Y” side to turn their chairs around and repeat the entire exercise. Since



they cannot see each other's fingerings, they are echoing each other's melodies blind.

If people need assistance, you might encourage players to stick to the basic pentatonic minor notes and play stepwise melodies – far easier than taking large leaps. You might also suggest that **all** players try to listen to the melody being played and attempt to follow along with their fingerings while they are listening. Now everyone is getting experiential practice, not just the duet pair that is playing.

This exercise moves participants into a place of deep listening. We now have to hear the pitches and link them mentally to the fingerings. Audiation – the link between a pitch heard only in the mind and physical act of fingering the flute – is a key element in music training. With practice, it leads many players to being able to hear melodies in their head and play them directly without thinking.

Song Structure

We then ask participants to repeat their own phrase. This develops a skill that may be new to some of your participants: repetition. I have heard many players say that they can “*play wandering melodies all day long*” but that “*they don't sound like songs*”. Being able to repeat your own phrase is the beginning step in developing song structure.

Once everyone gets the hang of repeating their own song phrase or one-breath solo, we move back to duet games by asking one person to play a phrase (call it “**A**”), then

repeat “**A**”. The other duet partner then plays something different – call it “**B**” – but ask it to make it “*about the same length as A*”. Then the first player again repeats their phrase “**A**”.

This moves us into one of the classic song structures used in most verses and choruses that you hear in modern music: **AABA**. If there are enough duet pairs in the circle, we often see participants start to smile as the familiarity of the **AABA** song structure starts to emerge.

As a final step, we ask each participant to attempt their own “**AABA**” form as a solo. However, we are always careful to point out that nobody is saying that they *should* use **AABA** structure. Song structure is always an option if it suits you, but it is perfectly alright to play songs without a specific structure.

Leaps and Steps

Another aspect of creating melodies is the use of steps (moving between neighboring pitches) versus leaps (jumping to pitches that are farther away). Many players who start by learning the basic scale up and down become accustomed to playing only in steps. They may learn to change direction, improvise on one note, and add ornaments, but might never have experienced adding leaps to their melodies.

In the Duet Games facilitation structure, we ask one player to play a single leap – two notes that are fairly far apart. The duet

partner then fills in the steps between the two pitches of the leap with a stepwise melody. This exercise mimics how leaps and steps often work in song melodies: a leap is often followed by steps that fill in the intervening notes.

Shadowing

This duet game asks both partners to play in synchronization, as closely as possible. Participants might think this is impossible for improvised melodies, but many players can shadow each other amazingly well with a little experience.

You might ask duet partners to move to flutes that are an octave apart, or even (in more advanced settings) to consonant flutes in different keys.

Contrast

One of the most important over-arching song structures is the use of contrast. Songwriters often call it “**A / B / A**” (not to be confused with the **AABA** structure of a verse or chorus). It appears in almost all fiction as a “journey structure” where the characters proceed from “safe” to “danger” to “safe” (maybe on a repeated cycle).

In the Duet Games setting, we often experience this by using emotions. Each duet pair chooses or is assigned an emotion. We then play duets continuously from one duet pair to the next, allowing each pair to start with the emotion/style of the preceding pair, but then changing the feel of the improvisation using their own emotion.

If the group does not know beforehand which emotion has been assigned or chosen by each duet pair, people can try to guess the emotion from their playing.

We can then showcase two particular pairs, going from the first pair to the second and then back to the first to demonstrate the **A / B / A** song structure.

Styles

In settings with more experienced players, we sometimes move into specific song styles. Of course, we have to make it clear that we are not telling them that they **should** play Native American flutes in this style, we are just offering it as an experience to expand the tools they have to play in their chosen style.

Three easily accessible styles are Avant Garde, Jazz, and Blues with a 12-bar cycle. For each of these, we can demonstrate the style, or play flute recordings that best show the style of playing. The lesson is that we can easily emulate many different styles by adopting the structure or ornamentation used in that style.

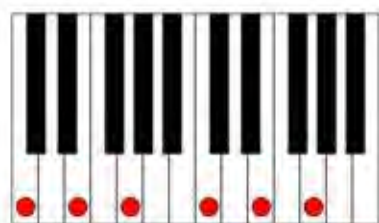
Of course, these facilitation structures and activities are offered as a toolbox that you can have available as a music facilitator. Pick the activities that fit best, improvise based on the needs and reactions of your group, and ... most of all ... have fun with all the activities that you lead.

Music Theory Questions

One area that I am constantly working on is how to answer basic questions about music theory. These questions tend to be the ones where the first answer – the head-space explanation – leads to more questions, confusion, and feelings of musical inadequacy. Here are some of my favorite questions and some of the answers that I have found seem to work for players across a wide range of experience:

What is the difference between major and minor?

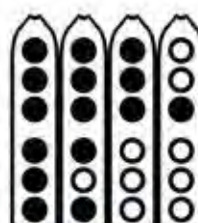
Rather than any verbal explanation using music theory, I'm hoping to offer an experience. If a piano is handy, I'll play the two chords shown below with a 3-finger "claw" configuration on each hand, saying "Major" and "Minor" as I play them.



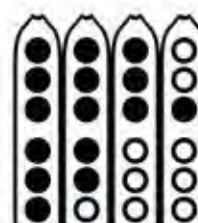
Major



Minor



Major



Minor

Moving to the Native American flute, I play the major and then minor chord notes up and down a few times. Then a bit of improvisation on the each of the two sets of notes gives the feeling of these two very different chords. If the group is intermediate or above, I show them these two chords and have them try some "one-breath solos" on the four-note combinations.

How do I play in major?

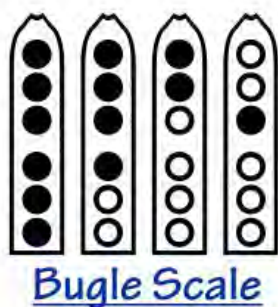
Since most songs in Western music cultures are in a major mode, the question "*How do I play in major?*" is usually related to "*How do I play songs that I know?*" After trying many ways of introducing people to playing in major, my favorite approach is to simply ask people to play a short melody that starts and ends on  or .

This approach brings in different ideas, many of which might be new to players:

This chapter was written by Clint Goss. A similar article is scheduled to appear in the May 2014 issue of *Overtone*, published by the WORLD FLUTE SOCIETY.

- The concept of a root note for a melody. The root note is the note that the melody centers on, typically beginning and ending on that note.
- The exercise opens up the possibility of creating melodies with a different root than  or .
- The idea that, even if your root note is , you can still play the  note. You could demonstrate a

melody that end on , but uses the  note as a “leading tone” into the final note.



How can I play alternate scales?

I struggled with how to approach this for many years. I would hand out a double-sided chart of fourteen carefully mapped-out scales, including seven “basic” ones on the front of the sheet and seven “exotic” ones on the back. I’d then ask people to pick a scale (they’d usually pick a really complex one), practice it for five minutes, demonstrate a scale up and down for the group (lots of frustration and failures), and then try improvising in it (few people got this far).

Finally, I realized that it wasn’t the scale that was important, but the process of how to learn a new scale. So, I now introduce an extremely simple scale: the four-note bugle scale. We learn the notes together one at a time as a group. Then we play the bugle scale up and down together many times,



sing it while playing it, try some scale-song improvisations, and then play the familiar melody *Taps*. Everyone seems to succeed at this. Then we move into adding and really emphasizing the vibrato. Most of these sessions close with playing *Taps* while visualizing ourselves at a memorial service.

And what about the chart of fourteen scales that I used to hand out? It still exists – as a handout (provided at the end of this chapter). The message is that all these scales can be learned by the same method: slowly learn the notes, practice playing up and down the scale, practice scale songs, introduce leaps between far-away notes, and then free improvisations.

In the end, it seems to be that the biggest challenge is striking a balance between the

head-space and the heart-space: playing from the heart as much as possible and asking the head for new material when horizons need to be expanded.

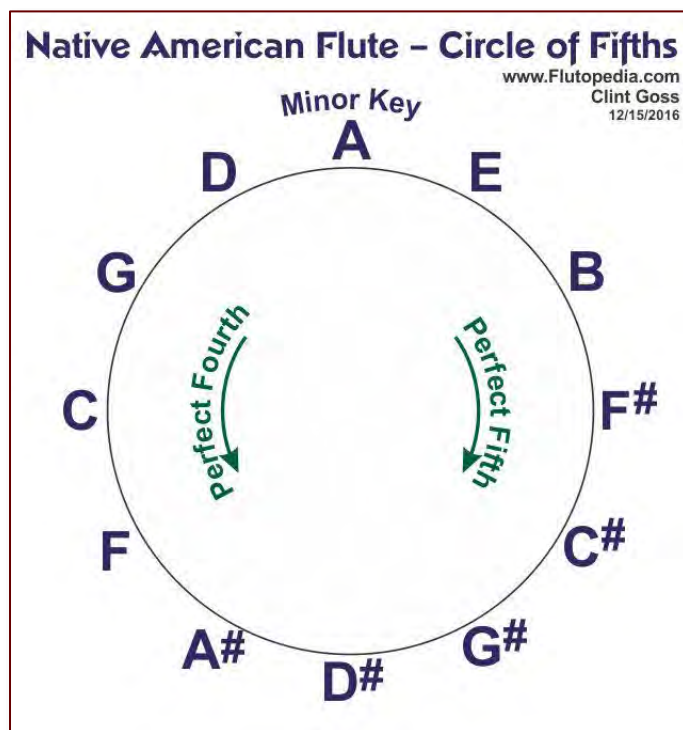
The Circle of Fifths

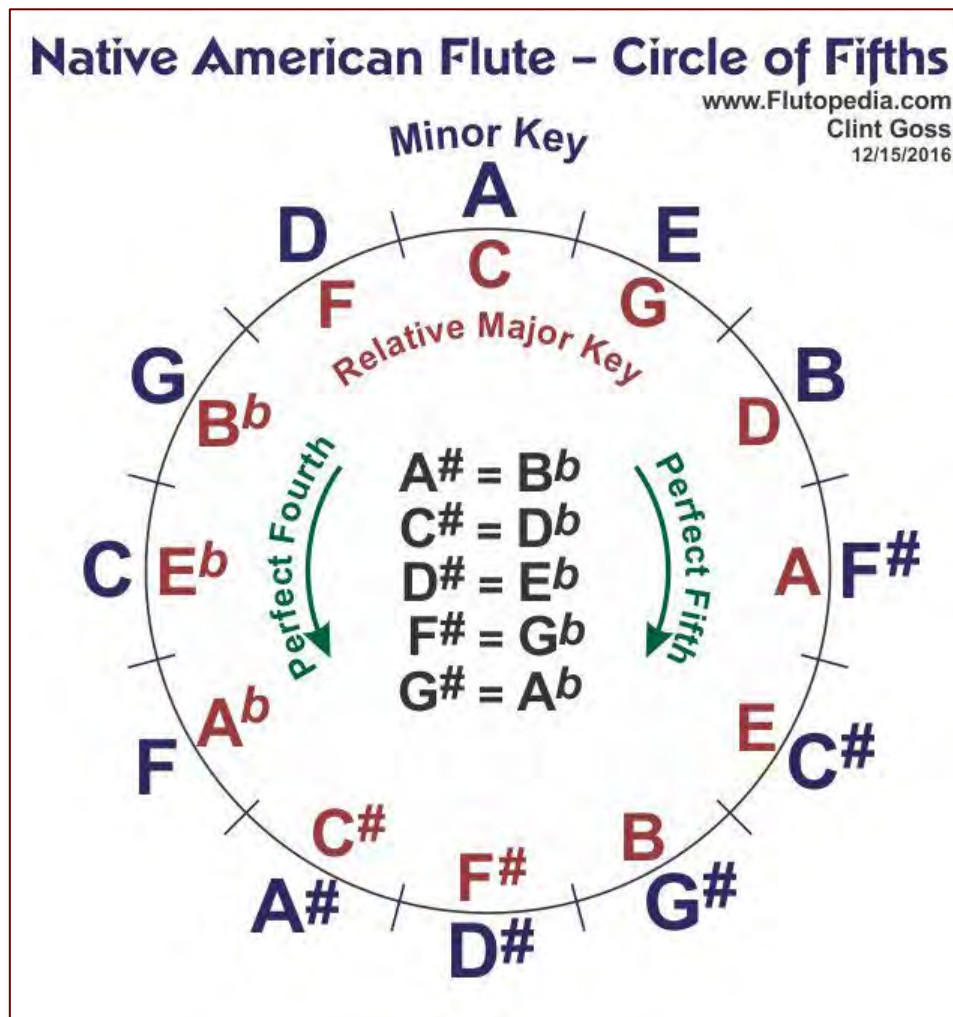
Finally, the topic of the circle of fifths is often brought up by one of the participants. This can easily become a head-space subject, with charts and verbal descriptions and applications on mobile devices popping up all over the room. (You could really go on a tangent and show the first known version of the circle of fifths, shown above. It is from Идея грамматики музикальскаго «Idea grammatiki musikiyskoy», «An Idea of Musical Grammar», by Nikolay Diletsky, 1679, currently curated by the Russian State Library.)

We've tried a lot of angles with this topic, and the best one seems to be:

1. Motivate why the circle of fifths is useful:
How do you find two flutes that play well together?
2. Provide a listening exercise: I have one person play the fingering  or  and then have the walk around the room and try to find a person with another flute that, when they use the fingering  or , plays the same pitch. You could hint that it will be a smaller / higher flute, but you can also let them figure that out.
3. Have those people try an improvised duet and see if the process works.

If participants are **still** interested in a graphic representation, you could point them to the Circle of Fifths page on Flutopedia, at [Flutopedia.com/circle of fifths.htm](http://Flutopedia.com/circle%20of%20fifths.htm). It has several potentially useful charts, two of which are shown on the next page.





Scales

I mentioned a two-page scale summary earlier. Three versions of that scale summary mentioned earlier are included on the following pages. The versions are for three different fingerings:

- Fingerings for a “typical” contemporary Native American flute;
- Fingerings for a Northern Spirit A minor flute by Richard Dubé; and
- Fingerings for a High Spirits Mid-Tone A minor flute.

Also, note that the names I use for the scales are my own inventions – I know of no generally-accepted consensus for the names of musical scales.

While these pages can be daunting if the facilitator hands it out during a workshop or flute circle, this kind of information could be ideal for some players if it is made available during a one-on-one lesson or if they work on it at home.

All the scale catalogs are available as PDF files on Flutopedia, at:

Flutopedia.com/scale_catalog_pdf.htm

Common Scales for Native American Flutes

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Pentatonic Minor							Zuni Sunrise
Mode Four Hexatonic Minor							Summertime Greensleeves *
Diatonic Major							Joy to the World Over the Rainbow The First Noel Shenandoah Colors of the Wind
Bugle Scale							Taps
Upper Major							Oh Tannenbaum Amazing Grace (lower) Simple Gifts Kayowajineh
High Major							Oh Come All Ye Faithful Amazing Grace (upper)
Chromatic							All the notes - not usually used in songs.

Root note of the scale
 Orange: half-hole fingerings (Avoid!)
 Notes in the second register
 ○ = Primary notes on Native American flutes

These fingerings are typical for contemporary Native American flutes. However, fingerings can vary widely, especially for cross-fingered notes.

Visit www.Flutopedia.com for more Native American Flute resources

Updated December 15, 2016

Exotic Scales for Native American Flutes

Typical fingerings for contemporary Native American flutes

Developed by Clint Goss

Blues Six-Note						
Blues Seven-Note						
Miyako-Bushi						Rotation of Hirajōshi
Hirajōshi						AKA: "Ake Bono" Sakura
Spanish Gypsy						Streets of Cairo (AKA: The Snake Charmer Song)
Byzantine						
Neveseri						Greek folk music
 Root note of the scale	 Orange: half-hole fingerings (Avoid!)	 Notes in the second register	These fingerings are typical for contemporary Native American flutes. However, fingerings can vary widely, especially for cross-fingered notes.			

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Common Scales for Native American Flutes

Fingerings for Six-hole Northern Spirit A minor flutes by Richard Dubé

Developed by Clint Goss

Pentatonic Minor		Zuni Sunrise
Mode Four Hexatonic Minor		Summertime Greensleeves *
Diatonic Major		Joy to the World Over the Rainbow The First Noel Shenandoah Colors of the Wind
Bugle Scale		Taps
Upper Major		Oh Tannenbaum Amazing Grace (lower) Simple Gifts Kayowajineh
High Major		Oh Come All Ye Faithful Amazing Grace (upper)
Chromatic		All the notes - not usually used in songs.

○ = Primary notes on Native American flutes

Standard fingerings from
www.NorthernSpiritFlutes.net

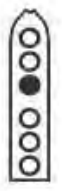
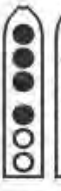
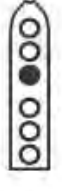
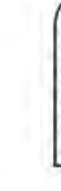
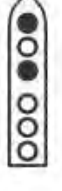
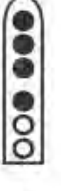
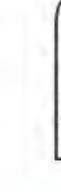
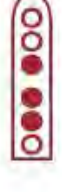
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Updated December 15, 2016

Exotic Scales for Native American Flutes

Fingerings for Six-hole Northern Spirit A minor flutes by Richard Dubé

Developed by Clint Goss

Blues Six-Note								
Blues Seven-Note								
Miyako- Bushī								Rotation of Hirajōshi
Hirajōshi								AKA: "Ake Bono" Sakura
Spanish Gypsy								Streets of Cairo (AKA: The Snake Charmer Song)
Byzantine								
Neveseri								Greek folk music
	Root note of the scale		Orange: half-hole fingerings (Avoid!)		Notes in the second register	Standard fingerings from www.NorthernSpiritFlutes.net		

Visit www.Flutopedia.com for more Native American Flute resources

Updated December 15, 2016

Common Scales for Native American Flutes

Fingerings for High Spirits Mid-Tone A minor Native American flutes

Developed by Clint Goss

Pentatonic Minor							Zuni Sunrise
Mode Four Hexatonic Minor							Summertime Greensleeves *
Diatonic Major							Joy to the World Over the Rainbow The First Noel Shenandoah Colors of the Wind
Bugle Scale							Taps
Upper Major							Oh Tannenbaum Amazing Grace (lower) Simple Gifts Kayowajineh
High Major							Oh Come All Ye Faithful Amazing Grace (upper)
Chromatic							All the notes - not usually used in songs.

Root note of the scale

Orange: half-hole fingerings (Avoid!)

Notes in the second register

Standard fingerings from www.HighSpirits.com

○ = Primary notes on Native American flutes

Visit www.Flutopedia.com for more Native American Flute resources

Updated December 15, 2016

Exotic Scales for Native American Flutes

Fingerings for High Spirits Mid-Tone A minor Native American flutes

Developed by Clint Goss

Blues Six-Note		
Blues Seven-Note		
Miyako- Bushi		Rotation of Hirajōshi
Hirajōshi		AKA: "Ake Bono" Sakura
Spanish Gypsy		Streets of Cairo (AKA: The Snake Charmer Song)
Byzantine		
Neveseri		Greek folk music
Root note of the scale	Orange: half-hole fingerings (Avoid!)	Notes in the second register
Standard fingerings from www.HighSpirits.com		

Visit www.Flutopedia.com for more Native American Flute resources

Updated December 15, 2016

Lessons on Lessons

If you play flutes long enough, someday you'll find yourself giving a lesson. It might be to help out a first-time flute player at a festival, coaching novice players at a flute circle, or something more formal such as a class presentation. But whatever the context, there are some basic guidelines to making the transition from player to teacher that we will look at in this chapter.

Unlike formal school programs, flute lessons come in many shapes and sizes. There are one-on-one lessons and group classes. These can be single sessions, multiple sessions over several days, periodically throughout a semester, or done occasionally over a long timeframe. And unlike formal school programs that assume all students have a quantifiable background in a lock-step



program of learning, Native American flute students arrive with vastly different musical and life backgrounds. They also have a wide range of goals. Combine that with your own specific background and approach to the instrument, and the teaching possibilities are endless.

How People Learn

Given all these teaching scenarios, it's useful to look at some of the basics of how people

This chapter was written by Clint Goss. A similar article appeared in the May 2012 issue of *Voice of the Wind*, published by the INTERNATIONAL NATIVE AMERICAN FLUTE ASSOCIATION (INAF).

A version is available on Flutopedia at Flutopedia.com/art_lessons_on_lessons.htm

learn. The generally accepted model is that we have a limited “working memory” (or “short-term memory”) in which to take in new information and actively solve problems. Meaningful observations and problem solutions move into our vast store of long-term memory that grows into our mental representation of the world ([ATKINSON 1968]). This world-model, co-created with our environment, enables us to recall solutions to real-world problems by finding matching situations from long-term memory, without burdening our limited working memory in problem-solving. This is seen when chess players recall board configurations from long-term memory rather than puzzling through each move (see [GROOT 1965], [CHASE 1973], and [BURNS 2004]). I believe that we see it when a flute riff is called upon as a single learned unit, or when appropriate ornaments just emerge at appropriate places in our melodies.

A widely accepted theory of learning says that learners can only construct a mental representation of the world through engaging in active cognitive processing (see [DANGELO 2009] for an overview of Constructivism). You can’t open a student’s brain and pour in the information – they must process it through an active process that engages the mind. Or, in the famous quote from Confucius:

I hear and I forget.
I see and I remember.
I do and I understand.

Building Blocks

The extreme limitations on working memory mean that new information can only be absorbed in small chunks. For example, if someone is interested in learning to play a “pop” ornament, typically used at the end of a melodic phrase, you might break it down into several components. Since it involves breath articulation and finger dexterity together, you can work on each skill separately:

- Have them say “**what**”. Then transition to breathing the “**what**” without vocalizing it, cutting off the air flow as their tongue clamps to the roof of their mouth.
- Practice the new skill.
- Then get used to the finger motion of going from  to  in one motion, without breath and sound.
- Practice this new skill.
- Then combine the two new skills in one “pop” ornament.
- Practice the combined skill in isolation.



- Practice playing short phrases that end in a “pop”.

This is the “building block” approach to lesson plans, based on the assembly of solutions from a solid foundation of learned sub-solutions. As knowledge and skills increase, the base expands, supporting further learning.

The goal in teaching the “pop” ornament is not only to wire the complex finger and breath motions into long-term memory, but to associate them with the sound and feel of the ornament. I believe that the association with the sound works in reverse when we are playing, causing us to “hear in our mind” the sound that we want and also causing the ornament to appear in our music, not by conscious thought but by an association between sound and the finger/breath motions in long-term memory.

And excellent background in the best-practices of learning is provided from an unlikely source: The Federal Aviation Administration. Their *Aviation Instructor’s Handbook* ([FAA 2008], available free as a PDF) provides a practical roadmap for experts in a field (commercial pilots) who have no background in education. The 1977 version of that handbook was my constant companion when training to be a flight instructor, and those same skills transfer beautifully to teaching music.

One element emphasized by the *Aviation Instructor’s Handbook* is lesson plans. The outline of teaching a pop ornament is a good example – an outline for teaching a skill.

Developing these approaches and outlines takes time. But as your interest in teaching grows, you’ll start asking yourself “*how could I teach that?*” Simply developing a mental plan for how you might teach something will begin to build up a mental library for teaching the myriad elements of the Native American flute as well as music in general.

Fully-Guided versus Partially-Guided Instruction

A major debate in education over the last 50 years centers on how students learn most efficiently. The approach of fully-guided instruction advocates providing the student with full, explicit instructional guidance – providing demonstrations and direct guidance for the proper or best way to accomplish a task. The various partially-guided approaches to instruction (including discovery learning, problem-based learning, inquiry learning, experiential learning, and constructivist learning) are designed to provide partial or minimal instructional guidance and expect students to discover some or all the concepts and skills on their own. Partially-guided advocates take the view that students do best when they construct their mental world model through guided self-discovery.

Significant effort has been put into researching these techniques, and some educators have recently declared that the debate is over: fully-guided instruction is more efficient and has the best long-term

results ([CLARK 2012] and [KIRSCHNER 2006]).

However, what these studies offer us may be limited in scope. I believe that fully-guided instruction is ideal when teaching small, well-defined tasks such as the pop ornament. But when looking at the larger context of adults seeking personal expression and self-actualization, self-discovery methods might be exactly the best approach.

Take, for example, the activity of listening to music and how it might help a new flute player. Most of us listen to a lot of music, but often in a relatively detached, entertainment-based fashion. But as musicians, there is a wealth of things we can learn from deep music listening. You might listen to a piece of music with a student, and then offer the things you heard: what was the song structure, the use of ornaments, the variations in different repetitions of a verse or chorus, the use of rhythm, sound textures, dynamics, silence, beginning and ending styles, song forms such as solo-drone, echoing, call and response, or shadowing, etc. Then ask the student to bring a piece of music the next time and offer their own self-discovered analysis.

The rationale for this approach is the basics of the Constructivism: converting an otherwise passive casual listening experience into an active cognitive process.

Another aspect of teaching music relates to the many cultural messages that we receive by the time we are adults about our own

musicality. This often interferes with the basic aspects of our music development. Adults who have been told (and believe) that they have no rhythm are a good example of people who, I have found, do not respond well to direct, fully-guided instruction. After years of experimentation and coaching in humanistic teaching techniques, I've found that:

- putting flute players in an environment of strong, simple rhythms (on a sound system or with live drummers),
- having them move to the rhythm, then
- join the rhythm with their voices, then
- reduce their vocalizations to just breathing and moving along with the rhythm, and then
- playing simple long tones along with the rhythm (while continuing to move)

... can turn the most musically inexperienced players into playing right along with the beat. The experience is set up in a fully-guided way, but the learning and feeling of accomplishment are born of self-discovery (“*Yes, I do have rhythm!*”)

Lesson Structure

Another challenge is how to structure a lesson, especially if it is a single one-on-one lesson with a new student.

After finding out a bit about their background and intentions, I often ask them to “*play something*”. From a humanistic approach to teaching (see Chapter 17 of [ROWAN 2005]), which places the teacher

in the role of supportive facilitator rather than judgmental critic, we realize that even a request such as “*play a song*” can put students into crisis mode, so “*play something*” or “*play anything you like*” can be far more effective.

Beginning a lesson with unstructured playing by the student is a great way to focus and structure the lesson. The focus is off the teacher, giving us freedom to listen, observe, and diagnose the areas where the student has the most opportunity to improve. For me, the game is to come up with two or three things to focus on – ideally a mix of areas that can be immediately improved as well as ones that can be set as more long-term goals.

Maybe the student uses only one attack at the start of each note. Maybe they have not yet developed vibrato or are playing at a very quiet volume. Maybe they are uncomfortably stiff in their body movements, or have choppy endings to their notes.

You might pick a few of these and structure exercises to overcome them. Of course, simply telling them “*you’re too stiff when you play*” isn’t very helpful. This is where fast thinking and creativity (and practice structuring lesson plans) comes into play. How can we get them to loosen up? “*Great ... play the same thing, but walk around the room while you’re playing*”. If they’re still stiff: “*OK now make small circles with your shoulders as you walk and play*”.

For people who always play in a certain way, such as very quietly, it may be simply be a matter of helping them explore other styles. One thing you can do is have them **emphasize** the trait you would like to change: “*Could you play that **extremely softly***” ... and then “*Could you now play it **extremely, ridiculously loudly***”. Then you could move on to having them play a phrase very softly, then very loudly, then back to soft, and so on. This approach avoids the problems of teacher criticism while allowing them, in a safe space, to expand their musical options.

Some things, such as teaching vibrato, are special topics that deserve research to find the best teaching approach. After many experiments, I’ve found that having students lay down on a fairly hard surface and attempt vibrato breathing with one hand on their belly can dramatically shorten the time it takes to “get” vibrato. However, they should know that, while most techniques on the Native American flute can be learned with a few minutes practice a day for a week or two, vibrato can take a year or more to develop.

And possibly the most valuable thing you can offer during a lesson, especially a single one-on-one lesson, is to share music training and enrichment techniques that a student can bring forward into their everyday life. Simply the act of walking can be a musical exercise. Windshield wipers slapping, singing in the shower, meditating on your breath on a busy train, deep music listening, readings from your suggested reading list,

listening to all the sounds in our various environment ... the list is endless.

Moving Forward

Of course, this chapter just skims the surface of a very, very deep field. If you're teaching a class, do you need a textbook, and which one will you use? How do you handle students with a high level of experience on the flute, or with formal music theory training?

Here is some advice from Cornell Kinderknecht, an experienced flute teacher with extensive formal music training:

- After you develop your lesson plan for a single one-on-one lesson, develop elements that would apply to on-going lessons. These can include: learning to know more about the student personally to bring that into their music, setting goals that are per-lesson and longer term, finding how to measure and instill a sense of achievement over time, considering how to deal with set-backs, motivation, etc.
- Explore the different types of learners and various personality types. Become comfortable teaching musicians who follow by example, those who like step-by-step details, those that like to play solo versus duets, those that like to improvise versus compose their melodies versus those that like to play established melodies, and those that need more or less encouragement to flourish.
- Study some classic forms of traditional music education, such as the master class,

dexterity exercises, and composition techniques, and explore how they can be applied in the context of a Native American flute lesson.

- Find how to strike a balance between reinforcing a student's own style of playing and sharing your particular style and approach to the instrument.

In the end, I've found that a focus on teaching brings me a far deeper understanding of my own musicality and a stronger connection with the instrument. And, as another old saying goes: *the best way to learn something is to teach it!*

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Exploring the Voice

Our stories all began with a first breath – and then a cry – as we came out of the womb. The sound of the voice – our own and our parents – was our first connection to the outside

world. And moving from crying and speaking to singing seems to be a universal human impulse.

However, as facilitators of community music groups, we hear many

tales of how people's singing voice was silenced: "*Just move your lips*" from the teacher, "*You be a hummer, dear*" from the choir director, "*My Sally can't carry a tune in a basket*", and the ultimate put-down: "*Shut Up!*"

Many people come to the Native American flute after a long period of lost musicianship, often due to those early, stifling judgments and put-downs. Maybe it



is because the flute so closely matches the singing voice in timbre and range, because the breath pressures involved in playing mirror breath pressures in speech ([Goss 2013]), or simply because the style of *parlando* playing so characteristic of the instrument matches poetic speech ([Nakai 1996]). The birthright of vocal expression,

This chapter was written by Clint Goss and Lynn Miller. A similar article appeared in the February 2014 issue of *Overtones*, published by the WORLD FLUTE SOCIETY.

an alternate channel of creativity, a connection back to first breath – all of these are native to Native flutes.

As facilitators, we began integrating vocal elements into Native American flute workshops in 2006. Since then, we have seen substantial benefits with only a few minutes of vocal exploration. Simple practices such as sliding the voice, humming into the flute, and vocal articulation games can add dramatically to expression in flute playing. In particular, the practice of humming in unison with the pitches of the flute seems to create a mental link that makes it possible to play by ear melodies that you know – a major goal of many flute players. At a deeper level, we have seen some flute players have dramatic and profound openings when they re-connect with their voice.

Facilitating Vocal Elements

Since so many of us have deep-set negative feelings about our singing voice, nudging a group into singing exercises takes care. We usually begin by incorporating vocal elements into a music warm-up. This can be done during stretching and other movement activities:

- Focus on the sound of your own deep breaths. Then shift attention to body sensations during deep breathing.
- Add a humming sound to the breathing. Put your hands over your ears and hum. Make the humming the sound of **“MMMM”** or **“OMMMM”**. Feel the vibration, the depth, the infinite.

- Introduce changes in loudness with extremely quiet **“OOO”** sounds. Access loud sounds with some call-and-response. Call out: **“Hallelujah!”** Draw it out: **“Haaal-leee-luuu-jaaah.”** Say it twice, fast and quick: **“Hal-le-lu-jah! Hal-le-lu-jah!”**
- Introduce pitch with “sirening” from extremely high pitches down to low pitches and back up.
- You can now introduce a drone sound – maybe from a recording, a group of pre-arranged flutes all holding the same note, or a shruti box or other drone instrument. A fairly prominent drone sound makes people more comfortable with vocalizing.
- Ask them to slide their voices to a steady pitch that they like – one that they think “goes nicely” with the surrounding drone sounds. If they need help hearing their own voice, they can place one or two hands in front of their mouths to direct the sound to their ears.
- Explore sliding up and down to find other places that they think “go nicely” with the drone sounds.

At this point, you’re likely to find the entire room toning or humming in glorious consonance. With some encouragement to the participants to keep toning, you may be able to reduce the volume of the drone support so that their voices are the dominant (or only) sound in the room. The experience of being part of a consonant choir, maybe for the first time in their lives, can be profound.

Exploring Articulation

How we begin each note on the flute – the “attack” of the note – dramatically affects the character and emotional feel of our melodies. Most attacks are controlled by the breath. They mirror how we vocalize “plosives” like **“T”**, **“K”**, and **“P”** sounds. Vocal articulations games can open up creative possibilities for flute players.

We use several approaches in flute workshops. One is simply to feel the air pressure of various vocal sounds on the back of your hand. Sounds like **“Taaa”**, **“Kaaa”**, **“Raaa”**, and **“Haaa”** vary dramatically in the sharpness of the air. We then move those vocal sounds onto the flute and explore the difference in sharpness when we attack each note with the mouth dynamics of **“Taaa”**, **“Kaaa”**, **“Raaa”**, and **“Haaa”**. Playing entire songs with each of the sounds, as well as using no articulation and connecting all the notes, gets players to the point of being able to control which articulation to use.

Another approach is babbling. When we babbled as babies, we were preparing our mouths and muscles for speech. Babies make the same sounds no matter what culture or language they originate from. When you babble, it helps you loosen up all the mechanisms in your mouth to sing. Babbling will take you out of your rational mind and straight into your body. It is also fun!

Move your hands in a quick, pulsing manner. Imitate this movement with your voice, mouth, and tongue. For example: **Ba-**



ba-la-ta-la-ta-ma-ma-ma-ba-ba. Make up your own syllables. Whatever comes out is perfect. Facilitate babbling “conversations” with partners or small groups. Use your hands as you express to each other, one at a time.

Consonants are another way to approach authentic singing. Ar-ti-cu-la-ting them will create rhythm. Play with the sound of:

- **kuh kuh kuh**
- **puh puh puh**
- **duh duh duh**
- **fif fif fif**, and
- **guh guh guh**

Feel how the consonants are made in different parts of your mouth and throat. Now combine consonants such as: **“kuh duh”**, **“duh guh”**, and **“dih kah”**.

Lead the group in vocalizing **“dih kah dih kah dih kah ...”** at various speeds. Now keep the breath exhaling on this phrase, but silence the vocal component. You are exhaling in a repeated, pulsating breath pattern. Keep going and bring a flute to your mouth. Can you play a melody while breathing this way?

Sing What You Play

After a warm-up and vocal articulation workout, people are usually more open to using their voice. It's time for the core exercise:

Try humming into your flute. Hold any note on the flute and siren your voice up and down. Can you hear places where the voice and flute sound good together? Can you slide your humming up just a tiny bit and then back down to the place where they sound good? Can you slide down slightly and back up?

Now the leap: try changing to the next higher note on the flute, and then sliding your voice slowly up to that new note. If that works, you could go back and forth between those two notes, sliding your voice each time. Can you slide more quickly and then move your humming in unison with the flute? When that gets easy, try adding one additional higher note – three notes to play with and slide between.

The ultimate goal is to be able to hum in unison with your playing. This involves stepwise melodies and, after a while, incorporating leaps between far-away notes.

This practice eventually becomes “Sing What You Play” – a core practice of many jazz musicians. It also seems to be the best and easiest entry into the world of playing melodies you know on the flute by ear.

Your Key of Flute

When you work in the realm of Sing What You Play, you quickly realize that some keys of flutes are better than others. This is different for each person, and depends on your vocal range. Most novice vocalists sing easily in a range limited to about one octave – the same as most Native American flutes. That's why most hymns that are sung by a congregation span no more than one octave.

There are many approaches to the question: what is the right key flute for me? Some involve the resonant frequency of the Earth, some are based on body measurements (a traditional “grandfather tuned” approach), and some are based on the span of your hands. While all of these have merit (and hand-span is an important consideration for getting the holes covered reliably), our personal belief is that there is a hugely important consideration: **the key of flute that matches your vocal range.**

You could explore your most comfortable vocal range by getting the help of an experienced vocalist. However, we think it's more fun to experiment with Sing What You

Play in different key flutes and find what keys work best.

Becoming Adept at Vocal Facilitation

As a facilitator you need to be reasonably adept at an exercise before leading it. The structures and forms that have been described in previous issues of this column have required little in the way of musical experience. However, vocal facilitation calls for a bit more experience.

Working with these exercises, in service of a group you plan to lead, just might be the most rewarding experience for you (as well as your group). And as a side benefit, you'll find that you can do vocal exercises almost anywhere – including the shower!

[**Goss 2013**] Clinton F. Goss. “Intraoral Pressure in Ethnic Wind Instruments”, August 21, 2013, 16 pages, [arXiv:1308.5214](https://arxiv.org/abs/1308.5214).

[**NAKAI 1996**] R. Carlos Nakai and James DeMars; David Park McAllister and Ken Light (additional material). *The Art of the Native American Flute*, published by Canyon Records Productions, Phoenix, Arizona, 1996, 122 pages, ISBN **0-9647886-0-8** (**978-0-9647886-0-2**), softcover.

Portions of this chapter are excerpted from Lynn's Miller's book: *SpiritArts – Transformation through Creating Art, Music, and Dance*, Expressive Therapy Press, 2013, ISBN **978-0-615-84150-2**.

Distractions

We humans love to think. We analyze, reason, interpret, draw conclusions, debate those conclusions with ourselves, and then start the whole cycle all over again. We're so accustomed to this process that we extend it to every endeavor, including our music.

At the same time as being encouraged to “feel the music”, we are asked to think about so many specific elements. We can feel like a quantum particle in a state of constant, unpredictable flux. I start to think, then I think about needing to feel, then I feel, then I think about the next passage, then I think I should be doing more feeling ... Pretty tiresome and not a lot of space for “just playing”.

Playing Native American flute asks for a different process. When we “play from the heart” we introduce a whole new dimension that seeks to bypass the thinking mind. This direct connection with sound is so powerful that, when we get lost in the music, it is possible to transcend what we “think” is possible and create music that takes us to a whole new level of play.

One of my goals when leading a flute circle or workshop is to create an environment where these transcending experiences can take place. And the main roadblock to those experiences is that part of us that loves to think. We can create a safe space for people to play, provide the right musical background and support, and set up the facilitation structure, but the minute that thinking mind surfaces, creativity takes a nosedive. But we have one more tool in our arsenal to guide players along the path to directly connecting with the music: distractions.

The Dancer

When I was very new to playing music, I found myself by chance in with a group of very experienced musicians who were on their way to a gig. And ... amazingly ... they invited me to join them. **WOW!**

The day of the gig unfolded in a structure that is common for improvisational concerts: the group gets together for a few hours to jam. Then you break for dinner and someone creates a general outline for the

This chapter was written by Clint Goss. A similar article appeared in the November 2016 issue of *Overtone*s, published by the WORLD FLUTE SOCIETY.

concert based on elements from the jam session. During dinner, the organizer of the concert asked me to play one particular flute that I had played during the jam session and said, *“don’t worry about anything else that happens, we’ll support you”*. My thinking mind took over and I started planning what to play – what style to use, what intervals to play, particular melodies I might use.

The concert was in a beautiful space, and the music was great. Mid-way through the event, I got the nod and launched into my pre-planned flute solo. Then things took a whole different turn. Out came two modern dancers who spanned the stage in front of me and interpreted what I was playing. I became transfixed on their avant-garde moves. My thinking mind switched off and emotion took control. Bass, percussion, and keyboard joined in one musical unit with the movement of the dancers, and the experience became my life-long lesson of the power of distraction.

I promised myself after the concert that if I ever had the opportunity to facilitate other flute players, I would try to make that experience happen for them. This chapter is part of the fulfillment of that promise.

The Candle

One of the easiest facilitation techniques you can use is to ask people to play to a candle. Simply place a candle in front of a player (closer is better, maximizing visual involvement) and ask them to play a number of one-breath solos. Turning down the lights can increase focus.



The best candles for playing Native flutes are ones that generally have a steady flame, with an occasional flicker. If your environment forbids open flame or have smoke detectors that could be activated, there are many good battery-powered candles.

More Lights

Continuing on the theme of lighting, consider any lighted element that can be used in an improvisational music setting. Our workshop gear includes:

- Drum sticks that light when struck against a drum or any surface. They are made of Lexan™ and have long-lasting batteries as their power source. The shop for the Blue Man group is a good resource.

- Gloves with lighted finger tips. They have a switch to select various patterns of light. You can actually use these to do some conducting of a group, then move into leading some distraction-filled improvisations. You can also turn the gloves over to participants to experiment with.
- A scarf embedded with tiny lights that can be used in dance movements to create a feeling and mood.

The Moving Hand

I have found that asking a person to play to some particular place can be helpful. I often hold my open hand above my head and ask a person to play to it. The initial purpose was to encourage a person to raise their flute, opening their throat and chest, and play louder, increasing the projection of their sound. This also has the side-effect of raising the pitch of their flute playing. I began using it in situations where their flute playing was flat in comparison to another pitched sound, such as a drone or a backing track. Playing louder increased their pitch and brought them nicely into tune.

Then I found that if I moved my hand gently from side to side, players tended to focus on my hand. This provided a great distraction. I have even used this technique in recording sessions for players who have been trying to “get it right” in take after take.

Walking

This technique also started out for another purpose. If a person has trouble playing in

rhythm, I simply ask them to walk – slowly and evenly – and then to play anything they want on their flute while walking.

Caution: Walking while playing flute is potentially dangerous! The player can easily trip over something. Also, hitting the foot of the flute against anything can knock out the player’s teeth. For these reasons, I always walk alongside the player to make sure the path in front of them is clear.

Of course, as with the moving hand technique, walking while playing provides a great distraction.

Performance Art

Combining flute playing alongside a storyteller, a poetry recitation, or a dancer can be powerful ideas for performances. In a flute circle setting, these collaborations can provide a great distraction, taking the flute player outside of their thinking mind.

There are many sources of poetry and stories that you can collect to spur these activities. But in the realm of dance, you may find that participants may be shy about dancing, even in the safe setting of a flute circle. We often use a few simple props such as colorful scarves or colored yarn and encourage people to “conduct the group” using these devices.

Video

Finally, a great distraction is to use a video – either silent or with a simple drone or backing track – and have participants play to the video. We have experimented with

scenes of nature, photo-montage videos on a particular subject, and even sections of production films for which the music track was absent.

The experience of playing to a video is new to many flute players, so we have found that if we have them play several times to the same video footage, they get comfortable with the scenes in the video and can anticipate what to play without thinking about them. But we have learned not to allow more than a few seconds between repetitions of the video, or else the “thinking mind” comes into play, and the value of the distraction is lost.

Be the Distraction

And finally, my un-planned and slightly embarrassing distraction.

I’m facilitating a session and it’s going great. People are jovial, playing freely, and with expression. And then, near the end of the session, I realize my pen has been slowly seeping a spreading spot of sopping, deep blue ink onto the breast pocket of my bright white shirt. Maybe everyone was transfixed into distraction, or maybe it had a more subconscious effect on the participants – I will never know. But the music did flow with an unusual and quirky character.

Whatever works!

Playing Nine Emotions

This chapter grew out of a presentation given by Raman Kalyan at the WORLD FLUTE SOCIETY convention in Eau Claire, Wisconsin on July 28, 2016. The topic was “*Creating Emotions with Indian Ragas*” and Raman demonstrated his approaches to evoking each of the nine essential emotions used in the South Indian tradition of Carnatic music. He evoked an amazing array of emotions and feelings by using a combination of scales, ornaments, playing techniques, and special effects on his set of bansuri flutes.

Could these techniques transfer to Native American flutes? Rather than learning a set of individual playing techniques, could we use emotions as the motivating goal? Could we make this playing approach accessible to participants at flute circles and workshops without requiring advanced skill levels?

These questions became the major focus of our music practice in the months following Raman Kalyan’s presentation. We explored playing techniques, researched Carnatic music theory (a vast subject, which we could only scratch the surface), and mapped



the mountain of potential scales. At workshops throughout the fall and winter of 2016, we experimented with facilitation techniques that might open doors for others into this approach to making music.

Emotions and Music

The link between music and emotion has been studied extensively, but is not yet clearly understood. We know that much of the emotional content in movies is conveyed by the music – simply hearing the “danger theme” from *Jaws* can elicit a fear response. That direct link often happens between flute

This chapter was written by Clint Goss and Vera Shanov. A pair of articles with similar content appeared in the February 2017 and May 2017 issues of *Overtones*, published by the WORLD FLUTE SOCIETY.

player and listener – a direct emotional link is created that transcends language and defies analysis. Many theories have been proposed, but none are universally accepted.

However, we do know that listeners absorb the intended emotional content of performed or recorded music even if they are not familiar with the instruments, culture, or scale of the music ([BALKWILL 1999]). If you ever get the opportunity to turn off the music track on a movie (a few DVD or Blu-ray editions of movies allow you to do this), watch some portion of the movie with the dialog and environmental sounds turned on, but without the music. It immediately becomes obvious how the music cues the emotional reaction of the viewer.

While this music-emotion link is powerful for listeners and viewers, we began to find that the value of our “Playing Nine Emotions” sessions was quite different. In session after session, flute players gave us valuable feedback on the exercises:

- Exploring emotions that participants may not have played before opens a gateway to new techniques that had never been tried before.
- Watching how others played each of the emotions – both live and on recordings – gave participants valuable ideas and inspiration.
- One way to approach many of the emotions is to use an alternate scale. This gave participants a particular reason and

goal to learn a new scale, and really get comfortable with it.

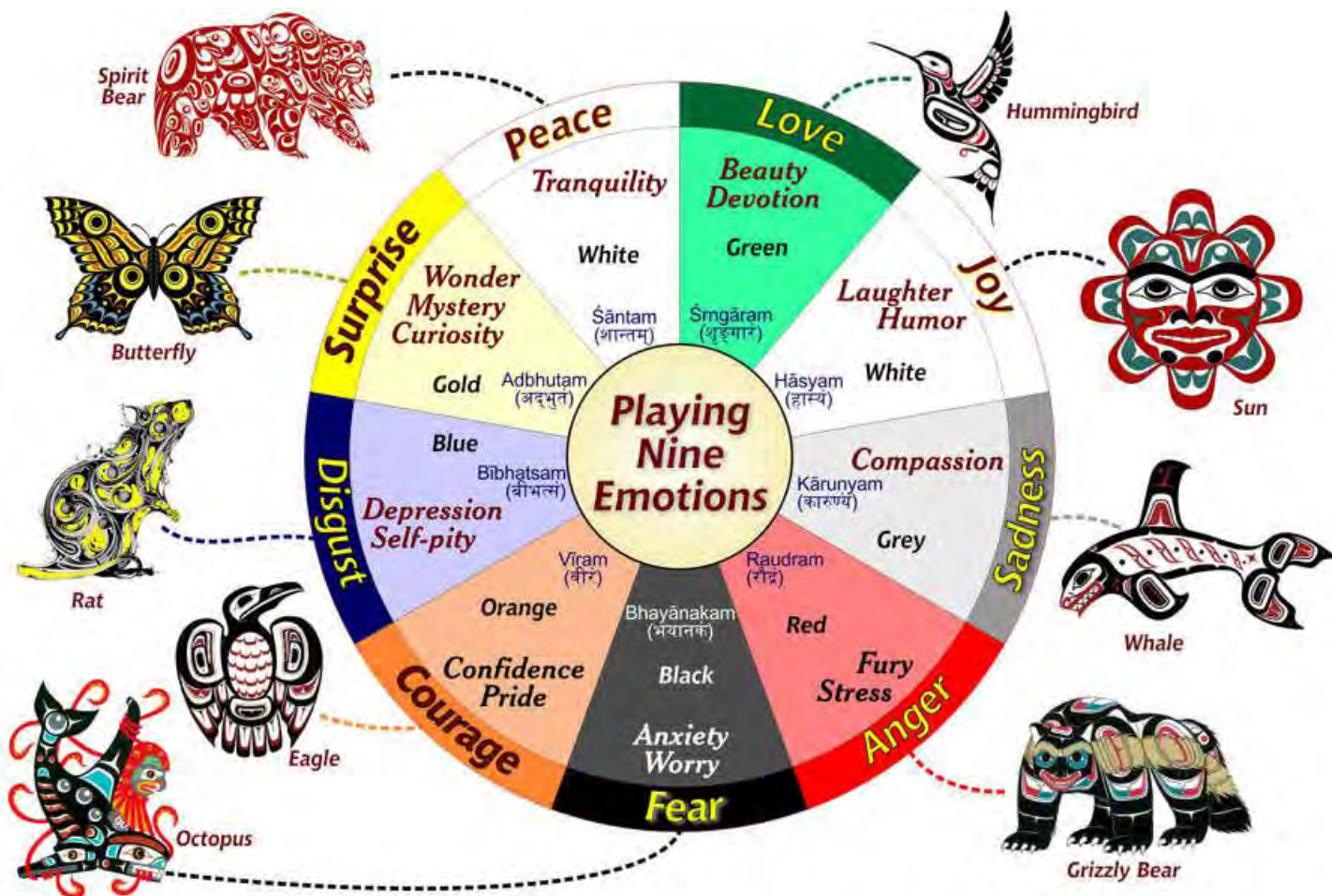
- Providing the participants with a written worksheet that listed some of the techniques used in each emotion in the recorded samples and live playing gave them a take-away that really helped players.
- Simply moving the focus away from a technique onto a goal (playing one particular emotion, for example) enabled players to play from the heart, rather than the anxious concentration associated with playing a particular technique.

We believe that it is also a valuable experience – for a time, at least – to make conscious choices about the playing techniques we will use. It is wonderful to play from the heart. However, in the context of a playing exercise, we think there is a benefit to saying, *“I will incorporate some short staccato notes into my playing”* or *“I will play powerfully and use a lot of leaps in my melody”*.

This chapter describes the approach that we now use for this topic at Native flute workshops. We hope that it might be useful for facilitators in creating exercises and fun activities for flute circles, classes, and individual students.

Caveats

The goal of this chapter is to expand the palate of music techniques for Native American flute players by focusing on emotions. This approach draws on the



Carnatic and Hindustani musical and cultural traditions of India as well as some historical narratives of Pacific Northwest Coast and other North American cultures. While we do borrow elements from the cultures and music traditions, this chapter is not an authoritative source of information on those very rich cultures.

We have picked what we believe are the best elements from the sources that are listed at the end of this chapter. We have also developed new techniques and elements specific to playing the Native American flute that we believe serve the goal of developing a focus on emotions.

The Nine Emotions

The Carnatic Indian music tradition has made use of a set of emotions since about the second century CE, beginning with eight emotions and adding the ninth emotion (**Peace**) one or two centuries later ([**KARUNA 2013**], page 23). The emotions are integrated with and related to the use of Carnatic raga scales and composed ragas, and do not line up exactly with the various systems of emotions generally studied in Psychology.

For each of the emotions, we have also found corresponding graphics from Haida and other Northwest Coast traditions that represent the animals most closely

associated with each of the emotions. These animal images seem to be a valuable addition to the session, helping participants get into the spirit of the emotions before playing them.

From these basic elements, we created the “Wheel of Nine Emotions”, shown above.

In the Carnatic music tradition, the sequence of emotions begins with **Love** and works its way clockwise ending with **Peace**. For each emotion, we provide:

- Some of the alternate English-language names for the emotion. It is good to point out that any particular emotion can span a wide range. **Love**, for example, encompasses parental love, erotic love, devotion to a practice or a philosophy, or the general concept of beauty.
- The original Sanskrit word for the emotion. This can help if participants go deeper into this work, since there is often confusion from different English words used by different sources for each emotion.
- The color associated with the emotion, from Carnatic traditions.
- The animal that most closely matches the emotion, from Haida or Northwest coast traditions.

Elements of Music

What tools can we work with when conjuring up an emotional response? Here are some of the useful elements of music:

With rhythm or without rhythm. One of the basic decisions is whether we play in a free-flowing way, using phrases and pauses, or whether we play in some repeating rhythm.

Tempo and meter. If we are playing in a rhythm, what is the meter (a duple meter such as $\frac{4}{4}$ or $\frac{2}{4}$, or a treble meter such as $\frac{3}{4}$ or $\frac{6}{8}$ time) and what is the speed (tempo) of the rhythm.

Key of flute. Do we want a high-pitched flute, mid-range, or low-pitched flute? Is there a particular key that works best?

Specific flute. Is there a specific flute you have that conjures up the emotion? Maybe the timbre of the flute is particularly breathy or sharp. Maybe there is a specific effect or ornament you can produce on that flute, such as the warble.

Articulation. We have the choice of connecting all our notes (“legato”), or separating them with vocal articulation – an “attack” at the beginning of the note. There are many types of attacks that vary the sharpness of the beginning of the note – try beginning the note by saying “**Ta**”, “**Ka**”, “**Ra**”, and “**Ha**” which (for most players) produce gradually softer attacks. You can also incorporate double tonguing (“**TaKa**”) and triple tonguing (“**DaKaRa**”) on some notes. What is the emotional effect of each? How can these be used within the wheel of nine emotions?

Duration. You can hold a note for its full duration (up until it is time for the next

note) or you can shorten it, adding silence to the music. A note can be shortened all the way down until it is just a **“Dit”** – a “staccato” note.

Ornaments. Do the various ornaments and effects we can play on our instrument support a given emotion? Grace notes, turns, mordants, trills, runs, and flourishes are examples of ornaments.

Vibrato. One of the classic ways of evoking an emotion on Native American flutes is the use of vibrato – varying breath pressure to alter both pitch and volume. The speed and depth of the vibrato can be controlled, as well as the ability to bring in vibrato after holding a steady long tone.

Accompaniment. Should the emotion be played solo, or with an accompaniment. The accompaniment could be simply a drone note, a drum beat, a repeating pattern on a guitar or keyboard, or a full-blown background track.

Dynamics. How can volume be used in the service of the emotion?

Specific scales. Finally, which particular scale evokes the emotion?

Facilitation Techniques

This chapter is structured in the way that we facilitate sessions on Playing Nine Emotions at flute workshops. However, you will certainly want to vary your approach for your own setting.

Our general outline is to:

- Provide a short phrase that provides a mental image for the emotion. For example:

Disgust – A cockroach in your soup

The phrases we use are shown just beneath each of the emotions in the section below.

- Provide an initial looped video (as participants are arriving) that shows each of the emotions for 15–30 seconds each, with the recorded music we have selected corresponding to each emotion.
- Hand out a printout of the emotions shown above, and a worksheet that minimizes the need to take notes during the session.
- Go into each emotion in depth, showing all the elements related to that emotion.
- Let them hear the recorded music selection for each emotion as part of a video that conjures up that emotion.
- Discuss the specific musical techniques that might support playing that emotion.
- Demonstrate using those techniques live.
- Lead a few short group exercises throughout on a few of the techniques that might not be familiar to all the participants, such as a new scale, or an articulation such as double tonguing.
- After demonstrating all nine emotions, we ask them to go off and prepare a short “four-breath solo” centered on one of the emotions. We randomly assign the emotions, so that we get a good mix.

- After 10 or 20 minutes, we all rejoin the circle, with each participant first playing their solo, and then saying which emotion they were assigned.

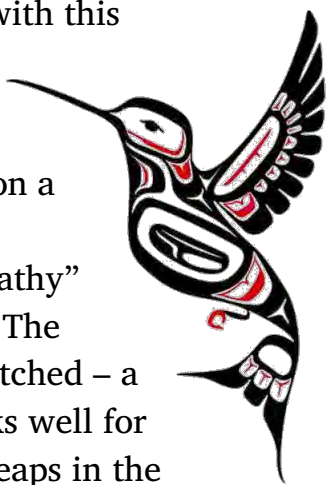
Participants seem to really enjoy hearing selections of recorded music (mostly from production albums) that we think really capture that emotion. In the descriptions below, we list the titles that we think demonstrate each emotion. However, if you have a large music library, you might search though it for selections that you think work best.

Love

You meet the love of your life

The recorded music example we use for **Love** is the *Omaha Song* by R. Carlos Nakai and Udi Bar-David on the *Voyagers* album, 2007.

In our search of Haida and Northwest coast traditional narratives, the Hummingbird is the animal most often associated with **Love**. Joe Wilson created the graphic of the Hummingbird we use with this emotion.



We demonstrate **Love** with a parlando style, on a flute with a relatively “clean” voice (not “breathy” or “raspy” or “harsh”). The flute is typically low-pitched – a low A minor flute works well for us – and we use large leaps in the melody. The primary Native American

flute scale – pentatonic minor – works well for us and we play legato style most of the time.

One thing that does improve the demonstration is the use of a drone accompaniment – we often use a shruti box tuned to the notes on the flute that match these two flute fingerings:

  (the root and the fifth, in Western Classical music tradition).

We also find that it is helpful for the flute player to imagine a scene. The imagery we suggest is:

Imagine the face of a person you adore.

Joy

You dance with wild abandon

The recorded music example we use for **Joy** is the *Roundabout* track by Cornell Kinderknecht on the album *Returning Home*, 2005. Joe Wilson created the graphic of the Sun that we use with this emotion.



We demonstrate **Joy** on a mid-range or slightly higher-pitched flute (such as G, A, or B $\flat$), with a light, rhythmic melody in a duple or treble meter ($\frac{4}{4}$ or $\frac{3}{4}$ time). The scale is pentatonic major – very similar to pentatonic minor, but rooting the melody by beginning and ending on . We get a lighter feel on the melody by mixing

articulations and using some short staccato notes, and various light ornaments.

Sadness

You lose the one you love

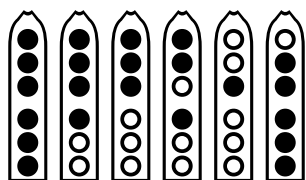
The recorded music example we use for

Sadness is the track *I Will Not Be Sad* in this

World, which is track #4 from the 1983 album of the same name by Djivan Gasparyan. The Killer Whale is most often associated with **Sadness** in the narratives we surveyed, and Clarence Mills created the Whale graphic that we use.



We demonstrate **Sadness** using a parlando style with a very slow tempo on a flute pitched several steps below mid-range – a D minor or E minor. We usually do this accompanied by a slow, steady rhythm on a tamboura, tuned to g-d-d-D (for a D minor flute). The melody is played legato with no ornaments, and we typically play in a Miyako-Bushi scale, which is fingered on most contemporary Native American flutes with the fingerings:



Also, as with **Love** – we suggest using imagery when playing **Sadness**:

Imagine the face of someone you adore, who is no longer with us.

This suggested imagery can potentially bring up strong emotional responses in participants, so care is needed here. If people become visibly emotional, we try to get them to channel their feelings into their music, which can be a powerful experience.

Anger

Someone cuts you off on the highway

The recorded music example we use for **Anger** is Kevin Locke's *I Sing for the Animals* track from the album *Earth Gift*. Richard Shorty created the graphic of the Grizzly Bear – the animal that is most often associated with

Anger in the narratives we found.



We demonstrate this emotion without specific rhythm, but with lots of repetition of heavily ornamented phrases on a mid-range flute. But beyond specific playing techniques, we think the key to this emotion is to play powerfully – a style that may be new to flute players who have played predominantly in the New Age genre. After observing participants at six recent workshop sessions, this emotion seems to be one of the most valuable, because of its ability to introduce players to the feel of powerful solos.

Fear

It's dark. You hear a noise.

The recorded music example we use for **Fear** is a recording made by Cornell Kinderknecht at the Armadillo Flute Retreat on November 18, 2004, recorded and mastered by Butch Hall. This recording is available, courtesy of Cornell, at:

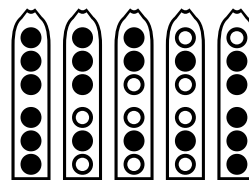


<http://www.ClintGoss.com/pne.html>

John A. Sharkey created the graphic of the Octopus – the animal that we use with this emotion because of the association in one Haida legend that we found.

There is not a lot of Carnatic music that focuses exclusively on the emotion of **Fear**, and we could not identify a scale specifically oriented to this emotion, but as Native American flute players we have another possible direction. We can take the opportunity to depart from the pitches typically used in modern music. It is possible to play 64 pitches if we use all the possible combinations of open and closed finger holes on a six-hole flute, but modern music only uses 12 pitches in an octave. As flute players, we typically bypass 52 pitch possibilities. In working with the emotion of **Fear**, we have found that some of those unplayed pitches can be valuable.

Try this sequence of fingerings on a 6-hole flute:



The first and second fingerings form an interval on most flutes called the “tritone”, often called the “devil’s interval”. It is the first two notes of songs such as Maria from West Side Story as well as the theme of The Simpsons. The next two fingerings typically produce pitches outside the 12-note scale typically used in Western classical music, and can evoke an unsettling feeling. The last fingering generates a pitch on most flutes that is a half-step sharp of the octave note, and can also be unsettling.

We combine the fingerings above on a mid-range or higher flute. We add trills, deep vibrato, and exaggerated changes in volume.

Courage

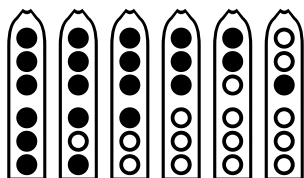
Playing flute at Carnegie Hall

The recorded music example we use for **Courage** is not a Native American flute, but rather a simple fife that, for us, immediately elicits the feeling of **Courage**.

It is a live track by Otha Turner called *Shimmy She Wobble* that is on the album *Live: 1989 Memphis Music & Heritage Festival*.

The Eagle is the animal that is most often associated with **Courage** in the narratives we surveyed. Clarence Mills created the Eagle graphic.

When playing this emotion, we try to emulate that feel of that drum-and-fife track using live percussion and an upper mid-range flute in the key of B or C#. We play rhythmically, in a stately $\frac{4}{4}$ time, at a fairly loud volume (“forte” in classical music terms), and using a particular scale called the Mand scale. On most contemporary Native American flutes, these fingerings will produce the Mand scale:



Disgust

A cockroach in your soup

The recorded music example we use for **Disgust** is the *Wolf In Dream* track by Mark Holland from the album *Songs from Within*.



We looked for a long time for an animal that embodied **Disgust** in Haida and other Northwest coast traditional narratives, but came up empty. Then we found Si Scott’s amazing graphic of a Rat that we use with this emotion – perfect!

We demonstrate **Disgust** with a non-rhythmic melody, using out of tune intervals (similar to **Fear**), adding extreme slide techniques, large volume changes, and allowing the flute to overblow into the upper register.

Surprise

You win the lottery!

The recorded music example we use for **Surprise** is a

beautiful emulation of a bird singing using a high-pitched flute: the *Bird Song* track by Hawk Henries from his album *Keeping the Fire*. Clarence Mills created the graphic of the Butterfly we use with this emotion – the



animal we have found that is most often associated with **Surprise**.

For us, this is an excellent opportunity to demonstrate the use of space and silence. In the style of a bird song, we use short phrases on a high flute with trills, short staccato notes, fast runs and flourishes, and random, extended pauses. Adding some **Avant Garde** percussion in occasional bursts adds to this surprise.

Peace

Sitting in meditation

The recorded music example we use for **Peace** is the *Returning Home* track by Cornell Kinderknecht from the 2005 album of the same name.

The animal we have found in Northwest Coast tradition narratives that is most often associated with **Peace** is called the Spirit Bear. This animal was thought to exist only in those traditional narratives until it was identified in 1905 as an American Black Bear subspecies found in remote areas of British Columbia ([SACHS 2010]). Jon Erickson created the graphic of the Spirit Bear we use with this emotion.

We like to demonstrate this over the background of a flowing, repeated pattern on a piano. Peter Kater's track *Grace* provides an excellent example. We use long tones on a flute somewhat below a mid-range, and add occasional percussion on a Ting-Sha to punctuate the music.

Other Systems of Emotions

The Carnatic system is certainly not the only system of organizing emotions. A psychologist in one of our workshops noted that a key emotion important in therapeutic settings – Shame – is not represented in the Carnatic tradition. Also, the degree of intensity of each emotion is not represented.

One system that does represent emotional intensity is known as the Plutchik's Wheel ([PLUTCHIK 2001]).

motions on opposite sides of the circle are opposites or counterbalance each other, and

this wheel also has combinations of neighboring emotions. You might experiment with this version of the landscape of emotions and see if it suits flute players better.

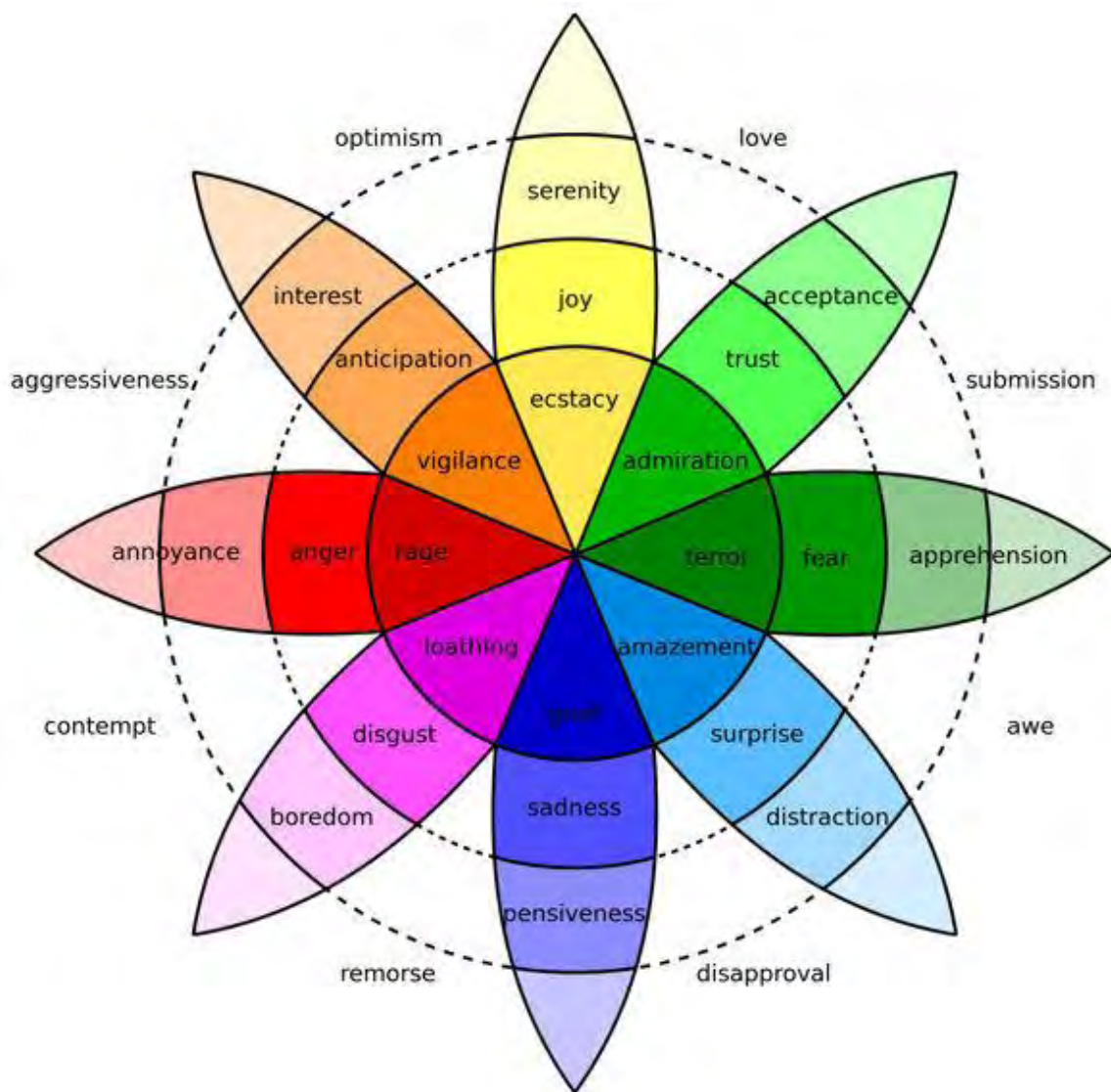


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Songwriting

One of the common laments of flute players is “*I’m in a rut.*” The description often continues with “*I love playing flutes, but my melodies just wander all over the place and never seem to go anywhere.*” A player might confess that people who listen to their playing get bored. Many players wish that their music “*sounded more like real songs*”.

There are a lot of resources on how to write songs: books, courses, and videos abound. Performance-rights organizations such as ASCAP host weekend and weeklong workshops in songwriting techniques. In Nashville, the mantra for writing a chart-topping song in the Country music genre is “*four chords and the truth.*” In classical music circles, conservatory students analyze compositions in fine detail, identifying the interplay of themes and their use throughout the instruments in the orchestra.

Unfortunately, many of these approaches do not suit the Native American flute or the genre of music that we typically play. Without lyrics, and often staying in one key and even one chord, the techniques used by most songwriters simply do not apply.

As flute circle facilitators, we can lead a wide range of activities. Some of them are ideal for helping participants to play melodies that “*sound more like real songs*”. Even if you do not announce that song composition is a goal of the activity, participants will often begin to hear when their playing sounds more structured and song-like. This chapter looks at several activities that seem to work towards the songwriting goals.

Play the Clock

One of the best techniques we have found for establishing structure with participants is to have them play one-minute solos. We make it a game by having a human clock in front of them – a person (facilitator or participant) who represents the sweeping second hand of a clock using an outstretched arm. (It helps for this “clock-keeper” to have an actual clock or watch in front of them with a second hand). We also ask them to try to complete their solo right at 60 seconds.

This chapter was written by Clint Goss. A similar article appeared in the August 2017 issue of *Overtones*, published by the WORLD FLUTE SOCIETY.



Once participants get some experience playing a solo within a given time period, we suggest that they try to have a beginning, a middle, and an end to their solo.

We initially used this activity just as a fun game, but then began to realize the potential in teaching song composition. Something about attempting to fit a song within a given period seems to develop structure, even after just one or two attempts. However, it seems to have the most impact when we combine the “play the clock” game with the request for a beginning, middle, and end. Doing these components separately – just “play the clock” or an untimed beginning / middle /end solo – seems to have much less impact.

A / B / A

The suggestion to develop a song with a beginning, a middle, and an end is a great introduction to **A / B / A** song form. Once people are comfortable with changing their playing style within a solo and making a conscious choice to have different parts within a song, the next logical step is to ask them to make the beginning and ending similar.

The general **A / B / A** song form is very common in most genres of music. It is often compared with many of the stories of our culture, which often take the listener on a journey. We begin at home – at **“A”** – a familiar place, and then journey to **“B”** – maybe unfamiliar, dangerous, or fearful – before returning back to our home **“A”**.

When players are starting out, it is a good idea for the **A** and **B** parts to be noticeably different. You could even have, as a listening exercise, the group close their eyes and raise their hand briefly when they think a change from **A** to **B** or **B** back to **A** has been made. Here are some suggestions about things that could be altered to create a noticeable contrast:

Rhythm. A song could begin in parlando style, without a particular rhythm or meter, then become rhythmic, before going back into parlando style.

Pitch. A song could begin predominantly on the lower notes, then move to the upper notes for the **B** section before returning to the lower notes. Mary Youngblood’s song

Yuba is a great example of this technique, beginning with two “**A**” sections at the low end of the flute before alternating high (**B**) and low (**A**) sections for the remainder of the song. It could be valuable to listen to this song and actually write out as a group the **A** and **B** sections as they play.

Tempo. A song could start and end at a slow tempo, using an up-tempo version of the same melody for the **B** section.

Accompaniment. The beginning and end could be solo flute, with the **B** section adding some accompaniment.

Scale. The transition from **A** to **B** could be marked by a change in the scale used.

Aside from using these basic musical techniques to create contrast, it is often better in flute circle activities to suggest a change in emotion or intent. We often ask people to play two different emotions by setting the scene, such as asking a person to play “the day they got married”, then “the day they had their first fight”, then “the feeling when they made up”.

Playing over a Rhythm

One of the most basic (and fun) activities to facilitate is to set up a basic rhythm and go around the circle with flute solos. It helps participants if you build the rhythm on a simple groove, but if you add some structure on top of the groove, you can help flute players find a motif on which to build a song.

For example, a basic rhythmic groove might be (in the common language of the African djembe):

Gun- -Do Gun- Do- |
Gun- -Do Gun- Do- | ...

A common mnemonic for this rhythm is:

Walk- -the Big- Dog- |
Walk- -the Big- Dog- | ...

To add some structure onto this groove, you might repeat this cycle:

Gun-	-Do	Gun-	Do-	
Gun-	-Do	Gun-	Do-	
Gun-	-Do	Gun-	Do-	
GunDO	-Do	Gun-	Do-	
Gun-	-Do	Gun-	Do-	
Gun-	-Do	Gun-	-Do	
Gun-	-Do	Gun-	Do-	
GUN-	--	--	--	

... or ...

Walk-	-the	Big-	Dog-	
Walk-	-the	Big-	Dog-	
Walk-	-the	Big-	Dog-	
WalkING	-the	Big-	Dog-	
Walk-	-the	Big-	Dog-	
Walk-	-the	Big-	Dog-	
Walk-	-the	Big-	Dog-	
Hey!	--	--	--	

You are likely to find that, with this longer cycle, participants begin to learn to pass the solo at the end of a cycle. They also begin to play phrases that fit nicely in the cycle.

Those phrases can form a motif on which to build a larger song.

Song in a New Place

Another way to approach rhythm is an exercise that is familiar to many jazz musicians: play a melody you know “in a different place”. What this means is to keep the basic rhythm of a song, but alter the melody. You can preserve the same relative direction of the original melody, or disregard it entirely and pick your own notes.

Nursery rhymes are a good place to start this exercise because they have very straightforward rhythms and melodies. Try “Jack and Jill went up the hill ...” and progress on to songs such as “Jingle Bells”. With some creativity in the melody, the listener might not even be able to guess the original song that is being used.

The value of this exercise for songwriting is that the player inherits the rhythm from the original melody. However, it is important to avoid one big trap: participants who try to play the actual melody of the original song, and get tied up trying to find the notes. This is where several demonstrations by the facilitator can be very valuable.

Journey from a Home Phrase

The value of the ***Playing over a Rhythm*** and ***Song in a New Place*** activities is that most participants will discover a nice motif that fits within a simple meter and which they can remember. Once players have a motif,

they can use this in a song form that we call Journey from a Home Phrase.

The concept is simply to play the motif (the “home phrase”) once or twice, then go in a different melodic direction, but return to the home phrase occasionally and end the song on that phrase. This is great practice for the next exercise ...

Verse and Chorus Structures

Once participants have a solid motif that they can easily repeat, they can build an “**A**” section by simply playing the motif twice, playing something different, and then repeating the “**A**” motif one last time. They then have something that sounds like a verse or a chorus of a song.

This verse or chorus can then be built up into a larger **A / B / A** structure of a complete song.

Flute Psych 101

I started college in the fall of 1974 with a clear idea of my major subject (Math, later Computer Science), but not a clue for my minor subject. My advisor suggested “something in the sciences, but less technical”, and three days later I am in my first Psychology 101 lecture. As much as I loved Psychology, I was equally sure that I would never use it ... **Wrong!**

Twenty-six years later, I am in my first facilitated community music gathering. I relished the group music-making, but on another level all the Psych theory came flooding back to me. The activities, song forms, and everything about the leadership style of the facilitator seemed to be directly in line with all the principles of Psychology that I had learned.

The rebirth of music in my life created a huge shift for me, including the desire to facilitate flute workshops. I began a training program in music facilitation, and I also dusted off my old psychology text book [HILGARD 1975] and began digesting more recent articles and research. While I am not an authority in the field of Psychology, I

believe that there are a number of key principles that can guide our leadership of community music groups and dramatically improve our music gatherings.

Maslow

What do participants want? What do they need? These questions are central to creating successful music gatherings. The elegant hierarchy proposed by Abraham Maslow offers many answers [SIMONS 1987].

The triangle organizes human needs into five levels.

As a hierarchy, Maslow proposes that people can address a particular level only when their needs at the levels below it have been satisfied.

The two levels at the bottom – Physiological and Safety – take priority over all the other levels. Unless the physiological needs of the participants are met and they also feel safe, music-making is stifled.

It is the role of the facilitator to choose a location with good temperature control,

This chapter was written by Clint Goss. A similar article appeared in the February 2018 issue of *Overtone*s, published by the WORLD FLUTE SOCIETY.

Maslow's Hierarchy of Needs



adequate lighting, and with easy access to restrooms and refreshments. If your population is older, an un-cluttered environment and a choice of suitable furniture are important safety considerations, as well as safe access for handicapped participants. It is also our job to know exactly what action we will take in emergencies, including medical, fire, and earthquake.

You cannot be prepared for every situation. At one workshop, we were all instantly jarred down to Maslow Level Two (Safety) when a group of penitentiary inmates, complete with striped uniforms in bold colors, were marched through our workshop space. All music stopped. Time stopped.

I was dumbfounded, but Vera – without the benefit of a single course in Psychology – calmly got up and locked both doors to the room, and we all exploded in laughter. We then proceeded to climb back up Maslow's hierarchy!

Maslow's theory also proposes that each level merely needs to be satisfied before a person can pursue their needs on the higher levels. While participants might love making music in a beautiful space, all that is really required to be able to work on higher-level needs is that the space satisfies their basic physiological and safety needs.

Moving up the hierarchy beyond physiological and safety needs, the next two levels are "Love, Affection, Belonging" and "Esteem", which includes respect from others as well as self-respect. The ordering of these two levels is significant for

community music gatherings: participants cannot satisfy their needs for self-esteem and esteem from others unless their needs for belonging within the group have been satisfied.

This explains why flute circles that begin with a solo activity are daunting for many participants. Asking musicians in a circle to begin a session by playing a solo, or asking them to step up to the microphone prior to any group activity can feel hollow to experienced musicians and traumatic to novice players. The rationale that participants need to be desensitized to performance anxiety and “get use to feeling nervous at the microphone” could potentially be useful in a music conservatory setting. However, participants in community music gatherings who do not have goals of public performance are best served if the session begins with group music-making.

At the fourth level of Maslow’s hierarchy – Esteem – participants experience the need for respect from the group and the reinforcement of their own self-esteem. From the perspective of musicians who grew up in Western traditions of education, this can be a problem. Respect is often linked to accomplishment at a set of tasks specified by the teacher or other external authority. That authority also serves as the judging agency, who often simplify their judging process by

specifying a very limited set of tasks which can be evaluated by a linear scoring system.

In a community music setting, a linear evaluation scheme is a particularly poor system for deriving group esteem and self-respect. Any system that ranks it participants is destined to relegate all but one “winner” to the status of “failure”. To help the widest range of participants climb the Maslow hierarchy, another approach is needed.



To avoid this roadblock, the facilitator can change broaden the skill set to include as many modes, styles, and elements of music-making as possible. People with very limited music experienced can be encouraged to explore instruments (in addition to the flute) that require little experience to make music. There are many percussion instruments that serve this purpose, as well as harmonic drones such as the Shruti box and tamboura, overtone flutes with no finger holes, and instruments that create the sounds of nature. At one workshop, we had a participant who was completely blind and had very little

experience with the flute. However, she was able to use very soft breath pressure to produce a range of whistling sounds – acoustic edge tones that occur at lower breath pressures before the sound chamber starts resonating. We had a sound system in the room and, with a combination of a microphone close to the sound hole and ample echo effects, were able to showcase her playing by filling the room with her bird sounds.

The pinnacle of Maslow hierarchy is Self-actualization – realization of a person's full potential. I have come to believe that realizing full potential is a lofty goal within the setting of a music gathering. Instead, the goal has become to empower participants to take their music out into the world. We use the workshop or flute gathering to expose participants to the potential directions to use their music, offer suggestions on exploring those directions, and provide tools and experiences to provide to tools to achieve those goals.

We often suggest these ideas for participants to take their music into the larger community. The model that is most prevalent in our culture is to form a band and “take it on the road”. However, here are some valuable alternatives:

- Organize and facilitate your own flute circle;
- Develop a community music performance group that incorporates flutes and other instruments;
- Give private lessons

- Organize on-line groups – virtual flute circles
- Go to drum circles or other community gatherings and add your music to the group
- Play for children's groups
- Host sessions for children's groups where they make and play flutes
- Explore the history of the instrument – the old flutes, old music, and folklore
- Get into crafting flutes
- Offer your services to play with a storyteller, a dancer, or other performance genre
- Play for yoga or meditation sessions
- Transcribe songs of a culture or genre to which you have a personal connection
- Explore using your music in Playback Theater or other therapeutic music settings
- Play at an elder facility, a house of worship, or for memorial services
- Get into recording yourself, others, or even nature soundscapes
- Provide the music for a movie or video
- Study the physiological effects of playing Native American flutes

In a community music or workshop setting, you could introduce people to various aspects of these goals by engaging in activities such as recording, flute crafting, demonstrating the use of flute with poetry or storytelling, organizing trips to schools, elder facilities, or flute festivals, doing a live Internet session with another flute circle,

leading a short drum circle, invite flute makers or people to give presentations of flute history, demonstrate how to transcribe a song, or have people play live to a silent movie and try to produce the music.

Flow State

Creating a situation that encourages playing “in the zone”, “in the groove”, or “in the pocket” can be a profound experience for participants. Musicians can become completely absorbed in their playing, losing their sense of self, time, and surroundings. They feel energized and deeply satisfied. Playing feels effortless and automatic, although there is a sense of a high degree of control and absorption in their playing.

In a survey of various endeavors that tend to initiate flow state, one composer described the experience [CSÍKSZENTMIHÁLYI 1975]:

You are in an ecstatic state to such a point that you feel as though you almost don't exist. I have experienced this time and time again. My hand seems devoid of myself, and I have nothing to do with what is happening. I just sit there watching it in a state of awe and wonderment. And [the music] just flows out of itself.

Psychologists use the term “flow” for a state of concentration, enjoyment, and low self-awareness that typically occurs during activities that are challenging but matched in difficulty to the person's skill level [ULLÉN 2012]. The person is fully immersed

and completely absorbed in the activity and has a sense of energized focus, full involvement, and success. Playing music is often cited in the literature as an ideal activity for inducing flow state.

Flow state is accessible to people regardless across a wide spectrum of personality traits and performance on intelligence tests, although it is more accessible to people who exhibit more conscientiousness and less neuroticism [ULLÉN 2012]. It has also been found that, in older adults, high quality flow state experiences are associated with happiness and life satisfaction [COLLINS 2008].

I believe that community music settings are



Fiber tracts of a human brain – diffusion tensor image courtesy of Thomas Schultz, modified by Clint Goss.

ideal for creating flow state experiences. Enjoyment and concentration are natural outgrowths of in-person settings that involve music-making. The challenges for the

facilitator are to foster a mental state of low self-awareness and to appropriately match the difficulty to the skill level of each participant.

Self-awareness

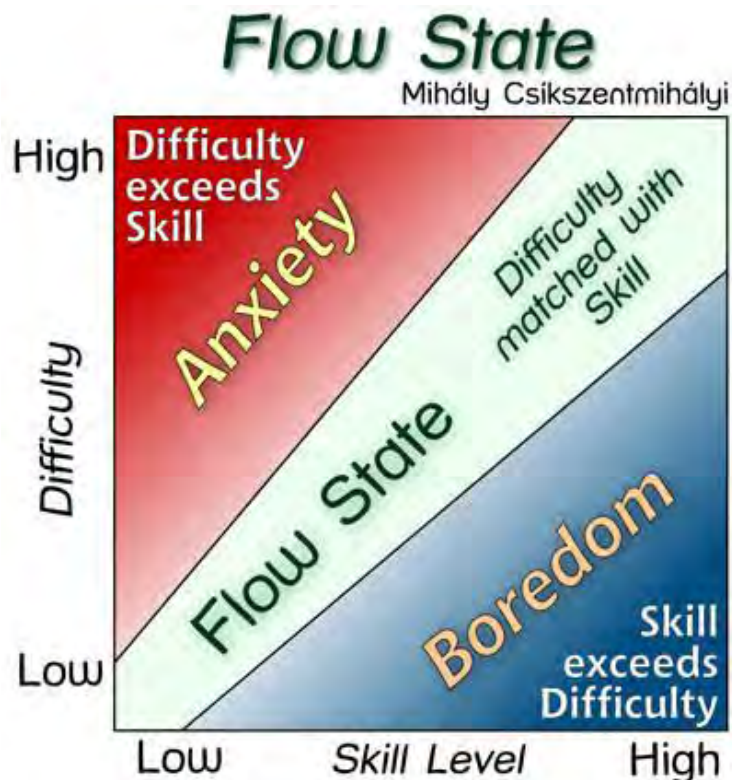
When we move participants from group playing to solos, the focus of the person playing the solo naturally moves to “me” and flow state is sidetracked.

One of the best tools we have as facilitators is the music itself. Having the whole group continuing to play a supporting musical role while participants engage in solos of duets keeps the focus off the people playing the lead role. Also, the use of dense supporting music such as rich drones and texture sounds such as rain sticks can provide a bed of sound that help people become immersed in the music.

Difficulty and Skill Level

The second challenge for facilitators is to help participants match the complexity of their playing to their level of experience and skill on the instrument. The Flow State chart depicts the optimal middle ground, where participants are sufficiently challenged to rise out of boredom into a flow state, without inducing anxiety.

After leading more than 100 flute workshops with a wide range of participants over the last 15 years, we have begun to get an idea of the best activities and scenarios that create flow state. We believe that the best facilitation form is a flute choir, ideally one



that has some observers or a small audience. We have sometimes created the audience by streaming the flute choir in a live video broadcast. Ideally, the conductor leads a conducted group improvisation and is familiar with the playing characteristics and experience level of all the participants – familiarity that might come after several days of workshop sessions or quite a few regular flute circle meetings.

By knowing the participants well, the conductor can call on them to add their sound to the choir by asking them to play repeated phrases, rhythmic patterns, or textures that are challenging but achievable for each person. Players with more experience can be called on to solo over the bed of music and the conductor can continuously work to modify the improvisation to keep it fresh and challenging.

The continuous play over a period of time, combined with an appropriate degree of difficulty and a continuous bed of complex music, can sometime put the majority of the flute choir participants into a flow state – and from the reactions of the players afterward, there is no doubt when this happens!

Explanations and Directives

When we are familiar with the typical psychological issues that musicians face, it may be tempting to try to avert them by explaining them to participants. “I know you may feel nervous about playing a solo in front of everyone in the room, but there really is no need to be afraid”. However, this immediately shifts attention from the active task performance (playing) to a negative space of worry and increased self-awareness – a guaranteed roadblock to flow state. Far more effective would be to anticipate the mental state that participants will experience and counteract it with specific techniques.

Another consideration is how we phrase requests to participants and students. Using unfamiliar terms from music theory (“can you arpeggiate the minor pentatonic scale?”) can instate a feeling of not being “worthy” to be in the group, dismantling Maslow level 3 (Belonging).

Try providing prescriptive requests that describe your idea in simple terms that all participants can understand, regardless of musical experience. Instead of asking them to arpeggiate a scale, you could ask that

they “play the notes one at a time in order, as slow as you need to go to play smoothly and stay relaxed. See if you can increase your speed very gradually without getting tense.”

Rather than asking that a player “raise their pitch”, you might ask them to breathe or exhale with more gusto, or just ask them to stand up when playing, which often produces the same effect.

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Larger Groups

We recently received a wonderful email from a past workshop participant, which became the genesis of this chapter:

I help run a flute circle and we are up to 38 people. We are struggling with how to handle so many people. Any ideas?



Here are some suggestions ... techniques we use with larger groups that are drawn from a range of community music facilitation traditions.

Pre-Session for Novice Players

If your group has some first-time and novice players, you might consider having a “pre-session” just for them. It might run prior to the main session for about 30-60 minutes. The pre-session could include the very basics of the flute – a little bit of history, exploration of making sounds, and getting some of the finger holes covered (we often

do just the finger holes of the upper hand with first time players).

You could also do a little activity that will become part of a larger activity during the main session, such as teaching them a repeated pattern that they can play in support of solos by more experienced players, or that will become part of a “conducted improvisation” by the whole group.

New players will feel safe in a novice-only setting, and they will be attracted by a “free introductory lesson”. It would help to have loaner flutes on hand – preferably ones that

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are in a higher key (A minor or above) that are within the reach of most people, that can be sanitized, and are well-tuned together.

Round the Circle

There are many facilitation structures that travel around the circle: one-breath solos, traveling duets, and traveling trios. These activities can become painfully slow as the group

expands. People start checking their watches, which is never a good thing. Here are some suggestions to avoid this problem:

Keep everyone in the circle engaged by having them play a supporting role. If the activity is rhythmic, simply having them play a single, short (staccato) note on the downbeat can work. Even if the participants have flutes in different keys, these dissonant pitches, if they are kept very short, will primarily be rhythmic and not sound dissonant.

You can then modify the rhythm by having some people play a very simple pattern – two or three short notes with lots of space in between. You could segment the group and have two or three segments playing different, interlocking patterns. You could

even switch one segment of the circle to “texture” sounds – sounds of the wind by breathing into the finger holes of their flutes, or “sounds of the forest” with bird chirps.



This also takes the focus off the current soloist, which could reduce anxiety for less experienced players.

If the group is very large, you might want to add teaching points as this activity progresses around the circle. Ask a more experienced player to incorporate short notes as well as long notes, or add ornaments, or use slides, or use loud and soft dynamics.

Setup

We usually prefer to set up the room in a single circle. However, this may be impractical as the group gets larger or the space is limited. In narrow rooms, you might also wind up with an unwieldy oval shape.

One alternative is a double-circle setup, which lets you facilitate different things for the inner and outer circles (e.g. rhythm versus melody). Another setup is a set of concentric “crescents” – arcs that are less than 180° that all focus on a central point. This focus point is usually the facilitator, but it could be players doing a solo or a small group ensemble.

Flute Choir

Another compact setup is used when we have a “flute choir” activity. Participants are set up in a multi-row choir arrangement, with the facilitator becoming the leader of a conducted improvisation.

Center-Rhythm Jam

There is also the center-rhythm jam activity, which works well with larger groups. Several volunteers in the center on rhythm instruments begin a basic rhythm with the



bulk of the flute players standing around the percussionists.

The facilitator models and begins solos around the circle in the space of the rhythm. Initially the facilitator cues each person on a 2-bar or 4-bar cycle, but participants often pick up the pattern and naturally know when to start their solo. When the group "gets it", the facilitator can cue people to play in half the space.

Performance Structures

Having the group work towards a public performance can provide focus and cohesion for larger groups. See the "Thriving Flute Circles" edition of this column that appeared in the November 2015 issue of *Overtones*!

Ensembles

Set up the room for groups of three or four players, facing each other. The activity is to play an improvised ensemble, and it



proceeds by going around each of the groups in the room. This was explored in the *Ensembles* chapter.

So, we recommend that, however you divide up a group into subgroups, do not make it based on player “level” or “ability”.

Subgroups and Levels

One way to handle the “getting too big” situation is to break the group into subgroups. Having two or three separate flute circles in different locations at different times can help.

One impulse is to divide the group by experience level. It seems like a natural way to create subgroups, but we have found many issues with this approach over the years.

- No matter how you write the description, participants translate levels into self-worth. Angst about “am I good enough” or “will I be embarrassed” abound, and everyone begins to self-judge their playing.
- In a multi-level group, learning happens naturally between players of different levels. Players with less experience observe techniques and get inspired. Mentorship relationships form naturally. Dividing groups by level blocks impedes all these group dynamics.
- Many topics can be facilitated in a way that includes and enriches players of all levels. For example, exposing people to alternate scales can include basic scales with three or four notes, as well as advanced scales with cross fingerings, or even very advanced scales that use different temperaments or quarter-tones.

Ethnographic Recordings

A sound system is a great asset at any music gathering. Welcome music, play-along background tracks, and live sound reinforcement for an “open mic” setup – these are all great reasons to have a sound system. And with the various suppliers and technologies that are available, sound systems are available across a wide range of budgets and techno-complexity.

Over the last two years, we have found another great use for a sound system at workshops. We have collected a trove of recordings that capture the traditional music styles and melodies of a wide range of indigenous cultures.

We began using these recordings to expose people to the type of music that was traditionally played. However, we started finding that simply listening to these ethnographic recordings started to change the way participants were playing their flute. This led us down the path of

developing presentations and workshop activities that involved some of the old recordings. One presentation, “Traditional Playing Styles”, was co-developed with Jon



Harry Buffalohead and Eli Warrior at a 1967 Ponca pow-wow, from the collection of Jon Norris.

Norris, who was exposed to traditional singing and flute-playing styles as a child at pow-wows.

Of the 1,700+ recordings we have collected, only a small percentage involve Native American flutes. However, since many flute melodies have a very close relationship with vocal melodies, recordings of vocal melodies can be valuable. The

This chapter was written by Clint Goss. A similar article appeared in the August 2018 issue of *Overtones*, published by the WORLD FLUTE SOCIETY.

recordings can also be a source of new rhythms and song forms.

Here are some of the topics and activities that we have developed based on these ethnographic recordings:

- Genres – the distinction between the predominant New Age, the predominant genre for contemporary Native American flute music, and traditional styles of playing.
- The connection between vocal melodies and songs played on the flute. In particular, comparing vocal melodies that have a wide range of pitches with their corresponding flute melodies demonstrates techniques for “compressing” the range of pitches in a melody to be played on the flute.
- The use of spoken word with flute.
- Particular effects and ornaments, such as the warble and the bark, that are often heard exclusively in traditional songs.
- West Coast lullabies – a number of recordings of West Coast cultures, both audio and video, show a wide range of melodies that I call “lullabies”. We compare these traditional lullabies to similar melodies developed by contemporary performers, listen to the song structure, and work on emulating that style. The Haida Love Song referenced below is a prime example.
- Plains solos – a particular vocal and flute-playing style that seems to have been prevalent throughout cultures in Central North America.

The last topic in the list above has proven particularly useful, because it demonstrates techniques for playing powerful solos.

One of the important aspects of collecting these old recordings is that they come with a wide array of legal and ethical restrictions on their use and dissemination. Many are restricted from “sharing”, and some of them have far more restrictions.

For a facilitator or flute circle leader, the exercise of locating and accessing your own versions of these recordings is extremely valuable. You will find new resources that I have not located, and you will find new or additional information on tracks that I have previously found.

This chapter explores the sources of ethnographic recordings that I have found to be useful, and provide pointers to how to build your own collection of audio and video material. The next chapter, **Powerful Solos**, looks at how you can use some of the recordings from the Central Plains cultures in a session that focuses on techniques for playing in a different style than in typically used for the Native American flute.

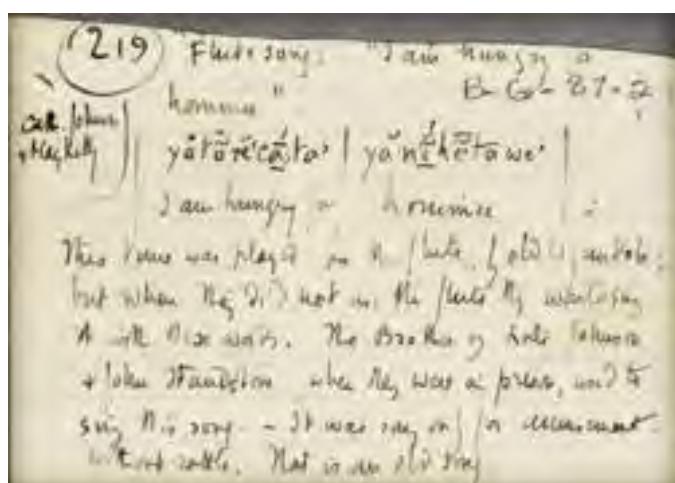
Commercial Recordings

Quite a few ethnographic recordings have been issued as commercial releases. Some appear in multiple collections, and there are often different mixes, edits or transfers in the various releases. They may currently be in-press or out-of-print.

Commercial recordings are the easiest to work with, because the legal rights of use are relatively well-prescribed. In an educational setting such as a flute circle or workshop presentation, their use can often fall under the doctrines of “fair use” or “fair dealing” (depending on the country where they are played). Even if the recording is out-of-print, you may be able to obtain a copy on the many Web-based re-sale outlets such as EBay.com.

Libraries, Museums, and University Collections

Educational institutions, especially ones that archive and curate ethnographic recordings,

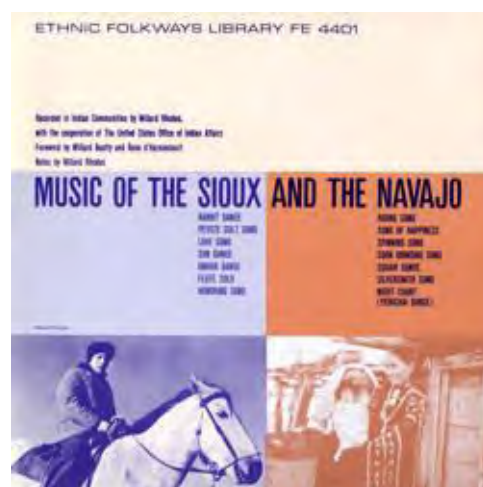


*Field notes of Marius Barbeau for the Wyandotte (Huron) Flute song (1911).
Curated by the Canadian Museum of*

are a great source of recordings. The Library of Congress in Washington, D.C.

(www.LoC.gov) is an excellent resource, as well as the Archives of Traditional Music at Indiana University

(www.Indiana.edu/~libarchm/). An extensive list of these institutions worldwide is



A recording in the Folkways collection.

available on the Flutopedia Roster of Museums page at www.Flutopedia.com/roster_museums.htm.

In addition to providing access to the audio material, many of these institutions maintain the details of the recordings as well as field notes made by the original collector. The example at the right shows the field notes of the collector of the recording of the Wyandotte (Huron) Flute Song by Catherine Johnson and Mary Kelley, 1911. The material was obtained from the Canadian Museum of History web site (HistoryMuseum.ca).

However, if you obtain a recording from these sources, realize that many of them are unpublished and may be severely right-

restricted by the organization. You may have to sign an agreement that prohibits their use in a flute circle or workshop setting.

Thesis Publications

Some of the Doctoral and Masters dissertations on the topic of Native American flutes have associated recordings. You can often borrow these publications at



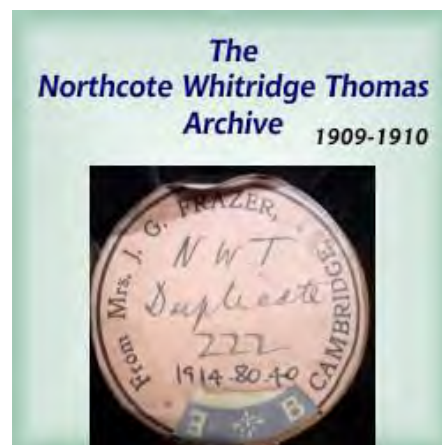
National institute for the preservation of traditional music in Tunisia.

little or no charge through the inter-library loan system.

However, realize that the quality of these recordings varies. They are often dubbed from original ethnographic sources or commercial recordings onto cassette tapes, and may have gone through multiple generations of analog transfers, further degrading the quality. However, even a noisy, scratchy recording, while not pleasant for casual listening, can inspire participants at a music gathering.

National Sound Archives

Many countries maintain an archive of recorded cultural history. I have found some who are more than willing to make copies of



Archive of transfers from early cylinder recordings found on a Web search.

their flute-related material. In addition to ethnomusicologists in the U.S., German ethnographers were active in the early part of the last century collecting and meticulously cataloging authentic recordings.

In Tunisia several years ago, while visiting their museum or traditional music, we came



Music that accompanies Paula Conlon's 1983 thesis.

upon the *Phonothèque Nationale* of the *Centre des Musiques Arabes et Méditerranéennes*. This was set up as part of a government program to preserve Tunisia's traditional music, and they were delighted when I told them of our connection to traditional flutes and played a traditional North American song for them. Thirty minute later, we left with a trove of high quality recordings of traditional Tunisian flute playing from as early as 1911.

Private Collections

Various web sites on the Internet will occasionally publish private collections or copies of selected commercial recordings under various licenses. While few of these are flute music, there are some gems to be found by surfing the Web.

An excellent source for North American ethnographic recordings at the time this chapter was written is DRUMHOP (www.DrumHop.com). Of course, the Web is a very fluid medium, so you'll need to do your own "digital archaeology" to locate recordings that are currently available.

Flutopedia

I have posted an extensive catalog on the Ethnographic Recordings section of Flutopedia (www.Flutopedia.com/ethrec.htm). Extensive citation information is currently provided on 1,736 recordings, listed on 12 web pages that are organized by various criteria (continent, culture, and chronologically).

Because of rights restrictions, most of the entries on Flutopedia provide only the citation and related information, not the actual recording. Some recordings are provided, in cases where I have received explicit permission to publish them on the Web – such as the flute recordings of Richard Fool Bull made by Bob DeMersseman in the early 1960s.

Starting Points

Here is a list of selected recordings that I think are most valuable for Native American flute players and which are relatively easy to acquire.

This list has a very brief excerpt of the information, sorted by date recorded. For the full citation, look up the citation tag (for example [\[COZAD 1941-01\]](#)) in the Ethnographic Recordings section of Flutopedia (Flutopedia.com/ethrec.htm). You can then track down the source by following the reference links that are provided in the full entry. Be sure to check the entries that follow each of these citations, as some of them are the first entry in a set of related material.

- [\[YAGALNALA 1893\]](#) Yagalnala (performer); Franz Boas (collector) (1858–1942). The Kwakiutl Indian Yagalnala singing at a Potlatch, 2:48.
- [\[ARAPAHO 1894-06\]](#) Unknown performer; James Mooney (collector) (1861–1921). Father, Have Pity on Me, Solo flute, 0:59.

- **[TIGER 1900]** Jim Tiger (performer); Frank G. Speck (collector) (1881–1950). Lonesome Flute, 0:43.
- **[BLOWNSNAKE 1937-01]** Jasper Blowsnake (born about 1865), Flute Solo, 2:17.
- **[COZAD 1941-01]** Belo Cozad (1864–1950), Kiowa Story of the Flute, 3:59.
- **[COLOFF 1942-01]** John Coloff (1880–1954) Love Song 1 (Flute), 1:37.
- **[HAIDA 1942-01]** Laura Boulton (collector) (1899–1980). Haida Love Song, 1:29.
- **[NATAY 1951-09]** Edward Lee Natay (d. 1967), Zuni Sunrise, 2:30.
- **[HORNCLOUD 1971-11]** William Horncloud (1905–1988), Nióiyé Wéksuye «Lakota Love Song», 3:45.
- **[RAINER 1986-01]** John Rainer, Jr. (d. 2011). Taos Round Dance, 2:19.
- **[BLUDTS 2003-09]** Carl Bludts. Crow Style, 1:30 (recording and transcription).
- **[WILLIAMS-DAVIDSON 2009]** Terri-Lynn Williams-Davidson. Skidegate Love Song, 3:04 (video).
- **[LOCKE 2015-01]** John Coloff (1880–1954) (composer and performer); Kevin Locke and Douglas Good Feather (performers). Hé Miyé Ye, 6:27.

There are also some interesting videos on YouTube. See Timothy J. Archambault's rendition of Belo Cozad's Memory Song at <https://www.youtube.com/watch?v=Qo5FcVmfVb8>.

Powerful Solos

One of most valuable things we can do at our flute circles and other music gatherings is to help participants stretch beyond their customary limits. This includes stretching in all kinds of musical directions – playing with other instruments they may not have experienced, exploring new styles and genres, trying out different scales, and even physically stretching to reach lower keyed and higher keyed flutes that they may not have experienced.

The value of these stretching endeavors can be immense. Players come away with a feeling of accomplishment, and new musical experiences can re-invigorate musicians who feel they are “in a rut”. New experiences provide more techniques in a player’s toolbox – the kind of techniques that pop up unexpectedly in a person’s playing. It can even provide new performance, recording, and song composition directions for participants. Players can soar above their old habits and get outside the “head-space” that sometimes bogs us all down.

One area that is particularly valuable is what I have been calling “powerful solos”.

When Native American flute players get started, they often play very quietly, even timidly. If they are never in a situation where they can safely stretch beyond that style of playing, they might never experience playing with confidence and authority. The idea of a session on powerful solos is to give them such an experience.

We worked for several years on developing flute circle activities with the goal of encouraging powerful solos. However, they never seemed to be very effective. While players had fun during the sessions, the exercises did not seem to have a lasting effect on their playing. Then we began doing presentations that involved some of the ethnographic recordings of flute players.

The general topic of these historic recordings was explored in last quarter’s column titled “Ethnographic Recordings”. This month, we will look at how to use some of those recordings in a session on Powerful Solos.

This chapter was written by Clint Goss. A similar article appeared in the November 2018 issue of *Overtone*s, published by the WORLD FLUTE SOCIETY.

Genres and Styles



*Max Bigman, playing at
radio station WGY, April 1931.*

Contemporary Native American flute music predominantly falls into the New Age genre, but recordings made prior to 1950 are often very different from the New Age style. The old recordings are often loud, bordering on “raucous”, and can involve very powerful playing. They also make use of large melodic leaps and are thick with ornaments. Michael Graham Allen comments that this was the “Rock and Roll music on the Great Plains in the 40’s and 50’s”.

As we encouraged participants at these presentations to try to emulate some of the techniques they heard, they began playing these powerful solos without hesitation. Just listening to the old flute recordings and trying to emulate that powerful playing style had a dramatic effect on many people’s playing.

The Warble

Many of the old flute recordings begin with a “warble” – a long, vibrant, pulsating sound that is rarely heard these days. The old flutes were often specifically crafted so that they warble on the lowest note. The technique does not involve vibrato – the player provides steady, forceful breath pressure.



*Belo Cozad, Riverside Indian School,
1911*

A great example of a warble is at the beginning of the flute playing on The Story of the Kiowa Flute. After hearing it, we usually see if any of the participants have a flute that warbles with steady breath pressure on the bottom note. Players must bring their breath pressure steadily up to the point where the flute begins to warble, or it breaks into an overblow in the second register. Flutes that are likely to warble usually have a tall chimney and wings on the portion of the block that extends around the sound hole. It does help on some flutes

to slide the block forward toward the sound hole very slightly.

If the flute itself does not warble, players can simulate a warble using vibrato. This is not the slow, delicate vibrato commonly heard in the New Age genre, but a heavy, rapid vibrato that brings the flute just short of overblowing. Trying this technique out, even briefly, gives players a feel for powerful playing.

Stance

When I see photos of traditional flute players – Belo Cozad, Max Bigman, and Doc Tate Nevaquaya – I am often struck their stance. The photo of Max Bigman playing at his weekly radio show in 1931 shows a very erect posture, even before playing the flute.

When they play, they tend to stand, with the foot of the flute up high and a gaze that often looks above the horizon.

We began showing these photos as part of our sessions on powerful solos, and asked participants to try a similar stance. The results were dramatic. Simply raising the foot of the flute can give players a feeling of projection and power.

Leaps

After an opening warble, it is very common for the flute player to leap up one octave – from $\cdot$ to $\cdot$. This is heard in the opening passage of many traditional songs such as Nióiyé Wéksuye.

Most flute players began by playing stepwise melodies, and some players never get the impetus to explore leaps. A leap of a full octave may sound extreme, but it makes a great introduction to leaps over all the possible intervals.

Descending Melodies

Many of the old flute and vocal melodies use a generally descending melody after a leap



Doc Tate Nevaquaya, from the liner notes of Comanche Flute Music, 1979 (reissued 2004)

to the octave. The melody often continues to use leaps across various intervals and a lot of repetition and ornaments, but the trend is often in a descending direction ending back down on the bottom note (and often with more warbling).

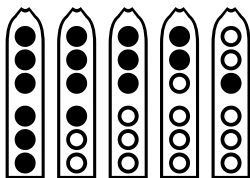
When participants try to emulate this style, it takes them very far from the melodies they are used to playing.

The overall descending melodic arc is used in Belo Cozad's Memory Song (see Tim Archambault's rendition on YouTube at <https://www.youtube.com/watch?v=Qo5FcVmfVb8>).

Alternate Scales

Many of the traditional songs are not in the Minor Pentatonic scale that is predominant in contemporary Native American flutes. Simply using an alternate scale can give a song power, and that power is amplified if you use one with more notes with a major tonality rather than a scale that sound more minor.

If you are stuck trying to figure out the scale that is being played in a particular traditional song, try these notes on your contemporary flute (this is the scale used by William Horncloud in Nióiyé Wéksuye):



Ornaments and Effects

A number of ornaments and playing effects lend themselves to a powerful style of playing. These are commonly heard in traditional flute playing:

- Barks call attention to the low note of a melody, grounding it and evoking a nature sound.
- Fast runs and flourishes that connect long tones can be used to punctuate a powerful long-tone melody.

- Vibrato, especially a deep, pulsating tone, can add depth and power to a song.

And finally, the pop at the end of the song – a classic ornament in traditional playing – brings a powerful song to a finish and announces to the audience – time to applaud!

Rhythmic Articulation

Another powerful style comes from a song of the Crow culture. A famous track, named simply Crow Style, uses articulation (separating the notes) produced by the mouth and the fingers to create a combination of rhythm and melody in a solo piece.



Crow Style was recorded by John Ranier, Jr. in his 1986 album (the one that includes the Taos Round Dance, cited below). This style has been emulated in number of recordings over the years, including the Green Lizard track by Joe Young (a search on YouTube will produce several videos).

In workshop sessions, this style can be emulated, but it needs to be broken down and played slowly at first. A great resource is the book of transcriptions published by

Another approach to rhythmic articulation is to use grace notes as a steady rhythm while playing the melody simultaneously on the flute. This can be done using a finger articulation on one of the upper notes of the flute while playing the melody on the lower

A great example of this are the early recordings of Zuni Sunrise. This song dates back to well before 1904, when it was transcribed by Carlos Troyer. Zuni Sunrise of

Transcription of the Zuni Sunrise melody by Carlos Troyer, The Wa-wan Press, 1904.

Use of Dynamics

“Fortissimo” (*ff*) and “pianissimo” (*pp*) are the terms in Western classical music.

This first recording makes wonderful use of dynamics in the first repetition of the opening phrase. The sudden reduction in volume, or “echo effect”, is very effective at drawing listeners in. However, this loud / soft technique was not Natay’s invention – it had been carefully notated by Troyer half a century before. Troyer took the unusual step

of describing in the footer of the sheet music (see below) exactly how to achieve the pianissimo echo sound he had heard in in the field.

Recordings

This is a list of recordings mentioned in this chapter. It is a subset of the list of “Starting Points” provided in the **Ethnographic Recordings** chapter.

- **[COZAD 1941-01]** Belo Cozad (1864–1950), Kiowa Story of the Flute, 3:59.
- **[NATAY 1951-09]** Edward Lee Natay (d. 1967), Zuni Sunrise, 2:30.
- **[HORNCLOUD 1971-11]** William Horncloud (1905–1988), Nióiyé Wéksuye «Lakota Love Song», 3:45.
- **[RAINER 1986-01]** John Rainer, Jr. (d. 2011). Taos Round Dance, 2:19.
- **[BLUDTS 2003-09]** Carl Blutds. Crow Style, 1:30 (recording and transcription).



Ray Boley and Ed Lee Natay reviewing the first edition of Zuni Sunrise on the ARP label in 1951.

Live Broadcasts

Six years ago, one of the participants at a weeklong flute workshop, Tom Saville, offered us an opportunity: Tom hosted a weekly live video music broadcast and he proposed that we do his regular broadcast from the workshop. Everyone agreed it was a grand idea!

The workshop participants spent the day coming up with the program – solo flute, ensembles, poetry and flute, and other performance pieces. Vera, Kalani, and I, together with Tom set up two stage areas, complete with mics, mixing, effects, video gear, and a laptop to transmit the broadcast.

Vera took all the performance numbers that the participants proposed and put them in order, considering the flow of the show. We used two stages, turning the camera between numbers; This allowed one stage to be set up while the other one was “live”. Vera and Tom served as MC, introducing each “act” and keeping things moving.

The experience was electric. Everyone was “On” and the show went off with hardly a hitch. We had another participant, Carol Lincoln, monitor the broadcast, handle the chat interface from live viewers, and respond to comments and requests.

We all had a positive experience and many people felt they had played better because of the immediacy and the live Internet audience.

Lesson Learned #1: Take opportunities as they present themselves!



This chapter was written by Clint Goss. A similar article appeared in the August 2020 issue of *Overtone*s, published by the WORLD FLUTE SOCIETY.

Since that first, impromptu broadcast, we decided that the experience was so positive that we would begin to incorporate video recording and live broadcasts in many of our longer workshops. In the last six years, we have tried many variations on the “Live Broadcast” theme.

This article shares our experiences and offers some suggestions about how to pull off a great event.

Goals

As a facilitator, I have never been completely comfortable with “participant performances” (the old term was “student recitals”). In Western classical music tradition, they are a perennial staple of music education. However, performances of any kind are often completely absent in traditional cultures, where all members of the community are music-makers and there simply is no passive audience.

So, the first question is: ***What are your goals for a live broadcast (or any participant performance)?***

Some potential positive outcomes are:

- An activity that can provide focus for a flute circle (see the Thriving Flute Circles article in the November 2015 edition of this column);
- To motivate people to practice more, because of the goal of performing;
- To train people in stagecraft – using microphones, stage presence, and performance techniques;

- To entertain a live or on-line audience;
- To promote and grow a flute circle.

However, one thing to consider is that performing of any kind can be ***extremely*** stressful for some participants. Performance anxiety is the antithesis of humanistic music education. The concept that players “will get used to being nervous” can be true, but some players never become desensitized to thoughts of critical judgement that often accompany performances.

To this end, I am always asking myself “*How can we provide a positive experience for **all** participants who play in a performance, regardless of their level of skill or experience performing?*”

I have not always been successful at this goal, as the next story demonstrates ...

For the second live broadcast, I went a bit overboard: bright studio lighting lit up a stage that was crammed with microphones. We kept everyone very far from the stage area, and they had to navigate through a gauntlet of audio gear and wires to get up to play. And we told everyone they had to be “Quiet on the Set” in order to get a clean sound.

Performers were completely unprepared for the experience, and most felt uncomfortable. Performances tended to be very short, which would have been OK except that Vera said in her opening that we would broadcast “a full 90 minutes”, so participants were in the back coming up with new ideas. When they started

coming up to the stage with impromptu songs, stories, and ensembles, things went back to being fun.

In a community music setting where we want it all to be about enjoyment and enrichment [and self-actualization], we had managed to petrify most of the participants. Producing the best quality video had become the priority, to the detriment of the experience.

Lesson Learned #2: Keep it fun and keep it simple!

Broadcast Services

We have used various live video services for live broadcasts: UStream, Google Hangout, Facebook, and YouTube Live. They all have their particular quirks and setup requirements, and we nearly failed to have any broadcast at all at one event because I could not remember the sequence of commands to get the broadcast started ...

Lesson Learned #3: Test your complete setup and broadcast process, **document it** (every single mouse click), and then test it again using your document.

One issue is the speed of your Internet connection. We try to use a wired connection, but a WiFi link has often been sufficient. We do ask people not to view the broadcast while it is live: everyone streaming the broadcast simultaneously can hamper a smooth broadcast.

Although we have always been blessed with a good Internet connection, we still have run

into performance issues. In mid-2017, we did a live broadcast that can only be described as Ultra-Low Fidelity – extremely jerky video and low-quality audio. The Internet connection was speedy, but I suspect the popularity of the service we were using caused them to degrade all live broadcasts to reduce the load on their systems.

One solution involves using a special encoder at the source (i.e. on the system from which you are broadcasting). This is a rather technical and complex process and we have not gone this route. Instead, we have gone to recording the audio and video during the live event, editing and mixing it after the event, and posting the concert on YouTube and Vimeo a week or two later.

This hybrid “Live Recorded Broadcast” has some pros and cons:

- Recording and editing the broadcast lets you edit out the section where participants are setting up to play;
- It results in higher quality video and audio, but also
- It seems to reduce the number of viewers of the event. Actual live broadcasts seem to get more viewers, possibly because participants tell their friends and family, and the live interaction with comments from viewers can be exciting.

Participant Experience

After the early missteps that induced performance anxiety, we developed facilitation techniques to relax the participants:

- We have people come up and walk around the stage area before the broadcast, to give them a feel for what the space will feel like.
- We set participants up on both sides of the stage area, just out of camera view. We use two long lines of blue painter's tape or dark gaffer's tape extending from the camera in a "V" formation to mark the edges of the camera's view.
- We warm up the participants before the broadcast with a few music activities we typically use at workshops. We typically place shakers under their chairs to provide a handy rhythm instrument.
- We encourage everyone to applaud and add to the on-stage music when appropriate, even if they are off-camera. This keeps the energy high and reduces nerves.
- In the introduction, we say to the on-line audience "we've got a concert by folks from [this workshop / event / flute circle]. These are not professional musicians, but people who love the Native American flute. Everyone is going to get up and play their song or do their thing".

However, at one unfortunate event, I completely forgot these elements ...

We had a workshop of experience flute players, and I assumed that they would be comfortable performing. I hauled my 8-track field recorder, mics, 50-foot cables, and assorted recording gear half-way around the world with the goal of capturing improvisations by experienced flute players.

I set up all the gear and, with little setup or facilitation, asked them to improvise ensemble music. However, they were completely unprepared in how to play in front of microphones, and many were probably nervous just by the presence of the microphones. The experience and results were less than satisfying (by all accounts), and those recordings have never been released ...

Lesson Learned #4: Players with lots of flute experience may have no performance experience.



The MC Role

Having a Master of Ceremonies to introduce each participant really helps the whole event on many levels. Here are some suggestions:

- We often have people sign up to play, but reinforce the fact that ***the order they sign up has no relation to the order they will play***. The MC (often Vera) will rewrite the set list, optimizing for flow and use of multiple stages (if we have them).
- The MC (often Vera), will tell a light-hearted story about each participant as they come up to play. It puts everyone, especially the performers, at ease.
- One strategy that has worked for many years at the Zion Flute School is to have two MCs who alternate with introductions. Vera and Rona Yellowrobe will alternate, with one of them announcing the current act and the other in the “on-deck” room talking to them, calming them down, asking them what they will be doing, and creating a funny introduction story.
- It is a good idea to have a separate, dedicated MC microphone. This is typically set up with no reverb or EQ adjustments, and saves the engineer from constantly changing the effects settings on a flute microphone.

Audio Setup

How you set up the sound system has a huge effect on the quality of the recording and participant enjoyment. Here are some specifics:

Close vs. Distant Microphone Placement

This issue has a huge impact on participant enjoyment. Our early broadcasts had a typical audio setup that used a number of on-stage microphones for the various participants, all fed into the mixing board.



We would run stagecraft sessions for participants, coaching them on how to adjust the microphone position, getting close to the microphone and staying on-center, and general performance techniques. We would give everyone an opportunity to step up to the mic and play during these sessions. However, all of this information would evaporate when folks actually stepped onto the stage, with the daunting microphones and wires.

Then Kalani hit on an innovation at Flute Harvest 2018: a single shotgun mic, right under the video camera, pointed at the stage (which was now blissfully free of audio gear). The shotgun mic is designed to pick up sound at quite a distance, in a very narrow angle from its centerline.

In situations where we do not have a shotgun mic, we place two microphones near the floor, several feet in front of the participants, angled up at 30-45 degrees.



Both these techniques make for a much cleaner stage area, and participants are much more free in their performances. They do not have to adjust the microphones before playing, and there are no “scary mics” when they are actually playing. There is a relatively small loss of audio quality, but we feel it is well worth the tradeoff for participants.

Broadcasting Audience Applause

We have recently begun inviting outside people to attend the actual performance as an audience. Since we want the applause of the audience to be heard on the broadcast, we will set up one microphone pointed at the audience, and mix that channel into the outgoing audio feed as appropriate.

Dual Recording

With a bit of planning, both audio and video can be simultaneously broadcast live and recorded for later editing and production. However, it is always advisable to have a person – the tech engineer – monitor and adjust both the audio and video streams **full-time**. This is not the time to “set it and forget it”!

Live Sound Reinforcement

One major decision is whether to use speakers or not.

If you send the mixed audio out of speakers (i.e. have “live sound reinforcement”), the participants and any audience get a much better experience, because you can add digital effects and enhance the volume. Participants can also use backing tracks if they wish.

Without speakers, the live experience is not as good (lower volume, no reverb), but the recorded and broadcast audio quality can be much better. With no speakers, is it still possible to use a backing track (we did it for one participant at Flute Haven 2018 – see Tom Farber’s performance on YouTube <https://www.youtube.com/watch?v=pqUfdMJqhhg&t=210s> at time 3:30), but the live

experience is absurd (i.e. nobody but the performer can hear the backing track) and the setup involves a cueing system for the performer that can be daunting to set up.

Copyright Issues

Every performer should consider the intellectual property issues of written music that they play. Playing a copyrighted melody in a workshop setting may well fall under doctrines of “fair use” (and be exempt from copyright restrictions), but when that performance is broadcast on a public venue such as YouTube or Vimeo, the rules change. The person posting the video may well get a copyright strike and may have their account privileges suspended or revoked. Because of the automated detection systems used by these services, even a backing track written and produced by the performers themselves can be subject to the copyright strike system (these situations can be resolved, but it takes some work).

We ask participants not to play copyrighted content, but they are often unaware of the copyright status of a particular melody or piece of recorded music. The safest route would be to ask all players to improvise their performances when the show will be broadcast to the public.

Scripted or Improv

Finally, one technique we stumbled on by accident ...

We had one “Recorded Live Broadcast” at a workshop with a limited number of participants. They had all signed up to do specific numbers, and we could tell that folks were not relaxed.

The show ran very short (because of the small number of participants). Vera had the brainstorm to throw everyone’s name in a box and pull out names for “random improv anything-goes duets”. All of a sudden, people were having fun, and the music soared.

Lesson Learned #5: As an alternative to the typical “sign up to play” approach, consider random ensembles.

Audience Reaction

One concern with broadcasting to a live on-line audience: what will their reaction be? It might be disturbing (or worse) to participants if comments or chat messages became critical of their performance.

Amazingly, in all the broadcasts (both Live and “Live Recorded”) the reactions of folks has been unanimously supportive and non-critical. Maybe the Native American flute does bring out the best in everyone!

Topic Map

The next two pages contain a copy of the “topic map” we developed in 2013 for use in workshops. It has a list of various elements that we use in workshops and flute circles:

- Flute playing techniques and effects
- Song forms
- Performance structures
- Ornaments
- Scales
- Facilitation techniques and structures, and
- Rhythm techniques

The images are printed on two 36” × 48” posters and hung up during workshops. It is useful for several reasons:

- It allows participants to get an overview of the (potential) topics covered.
- It provides a springboard of ideas for ensemble playing, performances, and facilitation.
- It allows participants to ask questions about items they have not encountered, and

- If the facilitator is ever in need of a topic for the next activity, they only need to look over at the topic map.

We are providing a copy of these images, since so many people have found them useful for their sessions. They are also available on-line on the *Flute Haven* web site at:

FluteHaven.com/topic_map.htm

This chapter was developed by Clint Goss and Vera Shanov. An on-line version of the topic map images is available at FluteHaven.com/topic_map.htm.



Native Flute School Topic Map

Clint Goss
clint@goss.com

Melody Techniques

One Quality Sound
Long Tones
One-Breath Solos
Journey from a Home Phrase
Cerdd Dant
AABA Structure
Songs on One Note
Scale Songs
Alphabet Songs
One-Minute Solos
Sing what you Play
Play what you Sing
Song in a New Place

Duration
Volume
Attack
Timbre
Texture
Rhythm

Yea!
Oooh

Ta Ka
Ra Ha

Effects

Vibrato
Attack
Duration
Stacatto
Endings
Warble

Fall Off
Cut

Song Forms

Solo / Drone
Melody / Hold
Your Last Note
Solo / Ostinato
Descending Scale
Call and Response
Conversations
Trading Phrases
Shadowing
A/B/A
Playing over ...
Chord Vamps
12-bar Blues Form

Performance

Lead vs. Support
Soundtrack
Poetry
Dance
Meditation
Devotional

©2013 Clint Goss
version: May 9, 2013

Ornaments

Grace Notes
Pop / Clamp
Mordent
Turn
Bark
Runs
Rhythmic

Trills

Bend / Slide

Tonguing
Double / Triple
Flutter
Continuous

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FLUTOPEdia

an Encyclopedia
for the
NATIVE
AMERICAN
FLUTE

www.Flutopedia.com

What Can I Add
to this Sound?

Melody
Harmony
Rhythm
Texture
Silence

Warmups
Body
Voice
Instrument
Conducting
Dynamics
Stop / Cut
Sculpting

Facilitation

Traveling Ensembles

Rhythm Circles

Showcasing

Parlando

Heartbeats

Accents

Grooves from Within

Claves

Hand Counting

Odd Meters

Rhythm Techniques

Scales

Penta Minor

Penta Major

Mode Four

Hexatonic Major Extended

Blues

Middle Eastern

Hirajoshi

Bugle

Cross-Fingering
Upper Register
Woven Scales

Byzantine
Spanish Gypsy

green = root note

Part 3 –

Poetry and Readings

Introduction to Poetry and Readings

“Give your Spirit a Voice”

— Chief Red Hawk, as cited by Erik Friedling's Siyotanka.de web site.

Combining Native American flute playing with a poetry reading can produce a rich collaboration.

This section of the Native Flute Handbook has a wide range of readings, quotations, and poetry selections. They are divided into chapters based on the settings that they might be most useful. Within each chapter, the poems are in no particular order. These readings generally follow the organization of parallel pages on Flutopedia.com. A few readings have been very slightly modified to fit the situation.

The later chapters are more specific to topics related to music: flutes, general music, and silence. They might be useful in flute circle and music workshop settings.

Many of these readings have been privately distributed in our monthly newsletters. If you use them for public performances, please be careful to observe any intellectual property rights (copyrights, trademarks, etc.) of the authors or rights-holders.



Also, don't forget to credit the author! In the case of the fortune cookie on the right, I have no idea how to credit the author.

Technique

When playing flute in collaboration with a reading, there are a number of approaches you might consider. In one common technique, the poetry is read in the cadence of call-and-response with spacing to allow for intervening flute music.

Sources

The author and source of the text are provided with each reading. Background information is also provided in several cases. However, there are a few readings from the same source that are sprinkled across several chapters ... the background information for those readings is provided here:

The Radiance Sutras

Several readings in various chapters that follow are from the Vijñāna Bhairava Tantra (“The Radiance Sutras”) translated by Lorin Roche.

From the liner notes of the Elixir album comes a description of The Radiance Sutras provided by Denise Kaufman:

The Radiance Sutras is a sensuous, poetic version of the Vijñāna Bhairava Tantra, a classic yoga text from around 800 AD in Kashmir. Unfolding as a conversation between the cosmic lovers Shakti and Shiva, the text is full of wonder and delight.

Listening to music, making love, savoring food, wandering in nature, gazing at the sky in astonishment: all are contemplated as pathways to ecstatic union with the Divine.

The translations by Lorin Roche are from his book *The Radiance Sutras: 112 Gateways to the Yoga of Wonder and Delight. The Radiance Sutras*.

in One Breath
The Native Flute
exhales a Butterfly



Haiku – One Deep Breath Poetry

The poetry in this chapter might be useful for flute circle facilitators. We used it in our flute school where we often do activities centered on one-breath flute solos. When I realized that Haiku poetry is intended to be spoken in a single breath, we envisioned an activity in the circle that alternated one-breath Haiku with one-breath flute solos. It evolved into a call-and-response ... very wonderful! I assembled Haiku from many authors, then ordered and modified it appropriately.

This poetry is re-composed from English-language and Japanese-language Haiku by various authors for the purpose of flute-playing workshops centered on breath and breathing. The authors of the original Haiku are: Daver Austin, Matsuo Bashō, Leonard Cohen, Gabi Greve, Nizamettin Esen Haymanali, Kōyō, Rachel Marsh, Ian Marshall, Robert D. McManes, Soen Nakagawa, Yoko Ono, i write passion, Jen Rosenberry, Wally Swist, S. D. Tiwari, Susan C. Willett, Richard Wright, Joanna Bolouri, and Jeff Ketts at *Native Rhythms 2015*.

Haiku in languages other than English have the original text, transliteration into Latin letters (if useful for pronunciation), and a translation into English.

Russian-language haiku by George Filonov.

In one breath
the Native flute
exhales a butterfly

Sun's red rays
brighten heavy clouds
flute sounds

When I look at her
my heart starts to see her in
ways my eyes cannot

We wake at dawn
crow calling crow
through the fog

Flute notes breathe
flowing out through fingers
poured through minds

Sink down deep down
clouds of thought drift
as the breath breathes me

This chapter was written by Clint Goss. A similar article appeared in *Clint & Vera's Flute Newsletter*, May 2015.

Lingering flute
floats the eagle
over the canyon

Piercing the winter clouds
one note of the Native flute
resounds endlessly

In the boat
playing the flute
chickadee hovering

A cool evening
the sound of a flute
stars over far fields

Silence
and a deeper silence
when the crickets
hesitate

Angel's Landing
I hear the unblown flute
in the shade of a tree

Illuminating
the silence between us ...
firefly

Breathing in welcome
nourishing body, mind, soul
breathing out thank you

Fingers dance over
six holed hollow wood flute
sweetness blends in ears

Soft murmurs in wood
humming my spectral view
soul of flute

Forgetting to breathe
should set off a wild alarm
but we're used to it

Bright autumn day
listening to the silence
of stones growing older

Spring passes
and one remembers
one's innocence

Summer passes
and one remembers
one's exuberance

Autumn passes
and one remembers
one's reverence

Winter passes
and one remembers
one's perseverance

Night, and the moon!
My neighbor, playing on his flute –
out of tune!

Unless it's about
food, dinnertime, snacks, or treats
cat's not listening

Summer's day
a duet of frog
and Native flute

That enchanted flute
of your bewitching warm breath
brush my lips and ears

Gone not ... but lingers
in the heart ... on the fingers
listen ... out to the horizon

Spanish-language Haiku

Tus dedos encontrando
aletas para buscar aquí
viento, lleno de palabras

Cómala, la dulce
un regalito del sol
este día complete

Russian-language Haiku

Всмотришь
в пение светлячков –
ты разбираешь слова?

Vsmotris'
v peniye svetlyachkov –
ty razbirayesh' slova?

Look into the singing
of the fireflies -
do you see the words?

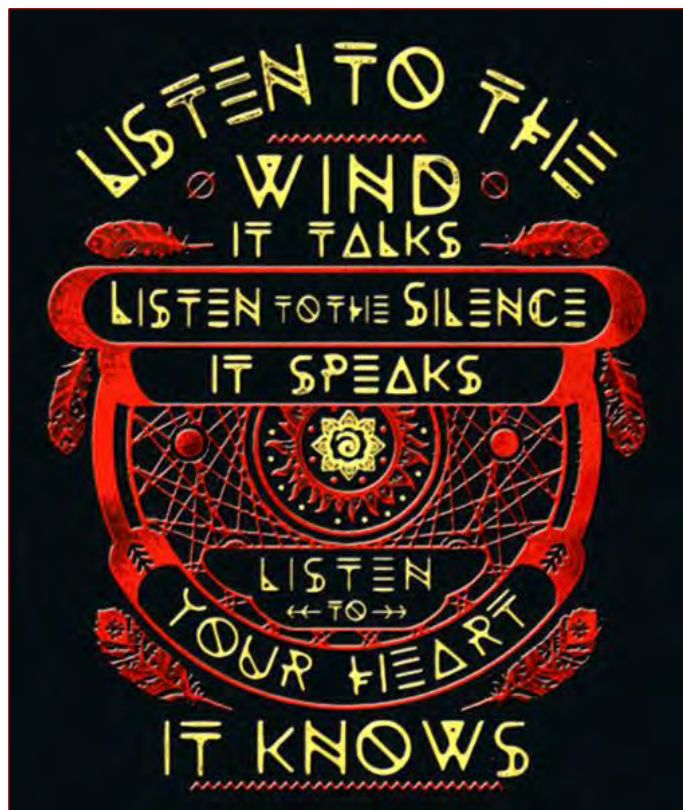
Benedictions, Invocations, and Blessings

Cherokee Blessing

May the warm winds of Heaven
 blow softly upon your home
May the Great Spirit
 bless all who enter there
May your moccasins
 make happy tracks in many snows
And may the rainbow
 always touch your shoulder

Apache Blessing

May the sun
 bring you new energy every day
May the moon
 softly restore you by night
May the rain
 wash away your worries
May the breeze
 blow new strength into your being
May you walk
 gently through the world and know
 its beauty all the days of your life



— contributed by Larry Hurst at
Flute Haven 2010

Troubles

May the wind
 take your troubles away.

— Son Volt,
Song: *Windfall*, Album *Trace*

This chapter is composed of poetry collected by Clint Goss from many sources. A similar collection is maintained on the Flutopedia web page at Flutopedia.com/lit_benedictions.htm

deep peace of the
running wave to you
deep peace of the
flowing air to you
deep peace of the
quiet earth to you
deep peace of the
shining stars to you

*Calligraphy by Maureen Carson
December 2016*

Deep Peace

Deep Peace of the
running wave to you

Deep Peace of the
flowing air to you

Deep Peace of the
quiet earth to you

Deep Peace of the
shining stars to you

Deep Peace of the
gentle night to you,
moon and stars
pour their healing light on you

Deep Peace to you

— Traditional Gaelic Blessing

Your Heart

May your music take you
where your heart wants to go.

— Anonymous

Chief Dan George's Prayer

O Great Spirit,
Whose voice I hear in the winds,
and whose breath gives life
to all of the Earth,
Hear me.

I am small, I am weak.

I need your strength and wisdom.

Let me walk in beauty,
and make my eyes ever behold,
the red and the purple sunset.

Make my hands respect
those things that you have made,
and my ears sharp to hear your voice.

Make me wise, so that I may understand
the things you have taught my people.

Let me learn the lessons you have hidden
in every leaf and rock.

I seek strength,
not to be greater than my brother,
but to fight my greatest enemy –
Myself.

Make me always ready
to come to you,
with clean hands and straight eyes.

So when life fades,
as the fading sunset,
my spirit may come to you
without shame.

— Chief Dan George, O.C. (1899–1981) aka
Geswanouth Slahoot, aka Dan Slaholt.
There are many versions and variants of
this reading currently in circulation. This
version matches the rendition by Richard

W. Nash on his Native flute and poetry
recording at *Flute Haven 2016*.

Wind Woman

She is Coming.
SHE is Coming.
Between Two Wings of a Butterfly
Wind Woman is Coming.

She is Whistling.
She is Whistling.
With Her breath, the Flute of Earth
She is Whistling.

She is Gathering.
She is Gathering.
A Storyteller of Beauty Heart
She is Gathering.

Singing She Comes in the Morning.
Singing She Comes in the Evening.
She Comes with a Healing Gift,
She Comes with the Gift of Herself.

She Comes with Wet Roots,
Ripe Yellow Corn and Old Stones.
She Grinds the Yellow Corn.
She Shines the Old
Stones like New Pebbles ...

Tonight When the Moon Rises
And the Fire Friendly ...
She Fleshes Earth's Beauty Heart with
Corn Dust, Tears and Song.

— Betina Lindsey, 2015
Contributed at the
**2016 Zion Canyon
Native Flute School**

Blessing of the Four Elements of Music

May your body dance
in the rhythm of life.

May your heart sing
a melody of love.

May your soul harmonize
with all of creation.

May your mind rest
in the silence of peace.

— Christine Stevens,
Music Medicine, 2012, page 177

La Vita Nuova ("The New Life")

In the book that is my memory,

On the first page of the chapter that is the
day when I first met you,

Appear the words 'Here begins a new life'.

— Dante, 1295



Poetry and Readings for Memorial Services

Playing Native American flute at a memorial service can be a profound experience for all involved. Playing *Amazing Grace* is often appropriate, but there are also some great readings that can be used in combination with flute music.

Here are some that I have found:

Do Not Stand at My Grave and Weep

Do not stand at my grave and weep.
I am not there; I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.

When you awaken in the
 morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry;
I am not there; I did not die.

— Mary Elizabeth Frye, 1932

Without

The silence of nature within.
The power within.
 The power without.
The path is whatever passes –
 no end in itself.
The end is grace – ease – healing,
 not saving.
Singing the proof
 The proof of the power within.

— Gary Snyder

Zen “No” Poem

Behold she was here a while ago.
 Now she is no more to be seen.
She flies over the mountains;
Her voice echoes through the valleys;
She has vanished to this land
 of Nowhere.

— Daisetz Teitaro Suzuki
Zen and Japanese Culture
([SUZUKI-DT 1959])

This chapter has poetry collected by Clint Goss from many sources. A similar collection is maintained on the Flutopedia web page at Flutopedia.com/lit_memorial.htm

Song for Guy Davenport

Within the circles of our lives
we dance the circles of the years,
the circles of the seasons
within the circles of the years,
the cycles of the moon
within the circles of the seasons,
the circles of our reasons
within the cycles of the moon.

Again, again we come and go,
changed, changing. Hands
join, unjoin in love and fear,
grief and joy. The circles turn,
each giving into each, into all.

Only music keeps us here,
each by all the others held.
In the hold of hands and eyes
we turn in pairs, that joining
joining each to all again.

And then we turn aside, alone,
out of the sunlight gone

into the darker circles of return.

— Wendell Berry, from *The Selected Poems of Wendell Berry* ([BERRY 1999]), and also *Earth Prayers from Around the World* by Elizabeth Roberts ([ROBERTS-E 1991], page 286).

Rebirth

En nuestras almas todo
por misteriosa mano se gobierna.
Incomprehensibles, mudas,
nada sabemos de las almas nuestras.

Las más hondas palabras del sabio nos
enseñan,
lo que el silbar del viento cuando sopla,
o el sonar de las aguas cuando ruedan.

In our souls everything
moves guided by a mysterious hand.
Incomprehensible, unspeaking,
we know nothing of our own souls.

The deepest words
of the wise men teach us
the same as the whistle of the wind
when it blows
or the sound of the water
when it is flowing.

— Antonio Machado (1875-1939),
Spanish poet, translated by Robert Bly,
from *Times Alone: Selected Poems of Antonio Machado* ([Machado 1983]).

Note that I have changed the third and fourth lines of Robert Bly's English translation from the original translation of “*We know nothing of our own souls that are understandable, and say nothing.*”

My Spirit

I am in the sunrise
to welcome you to the new day.
I am in the wind
to caress you and call your name.
I am in the running,
babbling brook laughing
to bring you joy.
I am in the dancing flames
of the fire
to warm your heart with memories.
I am in the flowers that bloom
to share my smile with you.
I am in the evergreens
to remind you that my spirit
is always with you.
I am in the sunset
to ease out of the day and relax.
I am in the moon
to watch over you while you sleep.
Wherever you are,
my spirit is with you
loving you always.

— Patricia B. Smith, Ph.D.,
July 30, 2013,
contributed at ***Flute Haven 2013***.

For Katrina's Sun Dial

Time is too slow for those who wait,
Too swift for those who fear,
Too long for those who grieve,
Too short for those who rejoice,
But for those who love,
time is Eternity.

— Henry Van Dyke

My Spirit

This quote is a bit of a mystery. I scribbled it on a piece of paper a few years ago, and came across that paper recently. I have no idea where it come from ...

“I walk upon this Earth,
and am bound by this Earth,
but my spirit is not.”

— Unknown source and author

When I Go

Come, lonely hunter,
chieftain and king

I will fly like the falcon
when I go

Bear me my brother
under your wing

I will strike
fell like lightning
when I go

I will bellow like the thunder drum,
invoke the storm of war

A twisting pillar spun
of dust and blood
up from the prairie floor

I will sweep the foe before me
like a gale out on the snow

And the wind will long
recount the story,
reverence and glory, when I go

Spring, spirit dancer,
nimble and thin

I will leap like coyote
when I go

Tireless entrancer,
lend me your skin

I will run like the gray wolf
when I go

I will climb the rise at daybreak,
I will kiss the sky at noon

Raise my yearning voice at midnight
to my mother in the moon

I will make the lay of long defeat
and draw the chorus slow

I'll send this message down the wire
and hope that someone wise
is listening
when I go

And when the sun comes, trumpets
from his red house in the east

He will find a standing stone
where long I chanted my release

He will send his morning messenger
to strike the hammer blow

And I will crumble down uncountable
in showers of crimson rubies
when I go

Sigh, mournful sister,
whisper and turn

I will rattle like dry leaves
when I go

Stand in the mist
where my fire used to burn

I will camp on the night breeze
when I go

And should you glimpse
my wandering form
out on the borderline

Between death and resurrection
and the council of the pines

Do not worry for my comfort,
do not sorrow for me so

All your diamond tears will rise up
and adorn the sky beside me
when I go

— Dave Carter (1952–2002)

A description of this song by Dave Carter's partner, Tracy Grammer, in the liner notes of ([WHITMAN 2004]):

Inspired in part by his extensive shamanic studies and by symbols from “the flower ornament scriptures,” a sacred Buddhist text, Dave wrote this song to give his mother images and music to journey by as she made her way through the final stages of Alzheimer’s. The song was written in June, 1997; Nadine Carter died on July 10.

Dave and I sang this song at every full-length concert we gave from 1998 to 2002. The song has always been my favorite of Dave’s works. On July 19, 2002, Dave Carter left this world at the age of 49. I did not know how deeply the song was ingrained in my consciousness until that final moment, when in a profound state of shock and grief I uttered to him the most earnest wish I could think of from his song:

“Fly like the falcon ...”

— Tracy

Come a Season

There will come a season
when I cannot lift my hands
to play.

A time when my legs
will no longer be able
to dance.

A night when my eyes
are too dim for the fire
and my ears grown deaf
to chanting.

On that night children,
lay me down at the edge of the circle
and let me feel the loving rhythm
through the very ground.

Play joyfully.

Play for the gods to hear,
and carry my soul out of this world
on the beating of the drums.

— Ed Rooney, Drumfish Drum Circle,
Fairhaven, Massachusetts.

From Ed's eulogy for Cynthia Robinson,
who discovered drumming at age 80.

This version is slightly modified
from the original.

High Flight

Oh! I have slipped the
surly bonds of Earth
And danced the skies
on laughter-silvered wings.
Sunward I've climbed,
and joined the tumbling mirth
Of sun-split clouds
— and done a hundred things
You have not dreamed of
— wheeled and soared and swung.
High in the sunlit silence,
hov'ring there
I've chased the shouting wind along
and flung
My eager craft through
footless halls of air.
Up, up the long delirious
burning blue
I've topped the wind-swept heights
with easy grace.
Where never lark,
or even eagle flew.
And, while with silent, lifting mind
I've trod
The high untrespassed
sanctity of space,
Put out my hand
and touched the face of God.

— John Gillespie Magee, Jr., 1941

Epitaph

When I die
Give what's left of me away to children
And old men that wait to die.
And if you need to cry,
Cry for your brother
Walking the street beside you.
And when you need me,
Put your arms around anyone
And give to them
What you need to give to me.

I want to leave you something,
Something better than words or sounds.

Look for me in the people I've known
Or loved,
And if you cannot give me away,
At least let me live in your eyes
And not on your mind.

You can love me most by letting
Hands touch hands
By letting bodies touch bodies
And by letting go of children
That need to be free.

Love doesn't die, people do.
So, when all that's left of me is love,
Give me away.
I'll see you at home in the earth.

— Merrit Malloy, *My Song for Him
Who Never Sang to Me*, 1975.

Death is Nothing At All

Death is nothing at all.
It does not count.
I have only slipped away into
the next room.
Nothing has happened.

Everything remains exactly as it was.
I am I, and you are you,
and the old life that we lived so fondly
together is untouched, unchanged.

Whatever we were to each other,
that we are still.

Call me by the old familiar name.
Speak of me in the easy way
which you always used.
Put no difference into your tone.
Wear no forced air of
solemnity or sorrow.

Laugh as we always laughed at the
little jokes that we enjoyed together.
Play, smile, think of me, pray for me.
Let my name be ever
the household word
that it always was.
Let it be spoken without an effort,
without the ghost of a shadow upon it.

Life means all that it ever meant.
It is the same as it ever was.
There is absolute and
unbroken continuity.
What is this death
but a negligible accident?

Why should I be out of mind because
I am out of sight?
I am but waiting for you,
for an interval,
somewhere very near,
just round the corner.

All is well.
Nothing is hurt; nothing is lost.
One brief moment and all will be
as it was before.
How we shall laugh
at the trouble of parting
when we meet again!

— Harry Scott-Holland

The Healing Journey

How dare the sun set.
What right has the dawn?
My world has stopped.
My Mother has gone
On a spiritual journey,
not of this earth plane.
My body, my being
are feeling the pain.
She was my beacon,
my compass, my light.
I feel like a child
lost in the night,
Afraid of the dark,
of being alone.
Where is my haven,
my center, my home?
My Mother was
all these things to me,
Yes, she's at peace
and finally free.
But here I stand,
feeling left behind,
Forever changed
in heart and mind.

Like fragile glass
my soul feels shattered.
My heart is in pieces,
my mind is scattered.
Her voice, her face,
her smell, her touch,
These are the things
I miss so much.
Part of me died with her.
An extinguished flame.
Who am I now?
I am not the same.
I'll have to
rebuild myself again.
I'm not sure how,
and don't know when.
Yes, I am strong.
I learned that from her.
My faith is still there,
yet shaky, unsure.
And still the stars shine.
The moon fills the sky.
My Mother's moved on.
Someday, so will I.

— Kathy Dahill, June 13, 2019

General Poetry for Music Performance

Make Me a Wave

Make me a wave
Upon it I'll ride
Show me direction
We'll roll like the tide

Make me a groove
And with it I'll play
Rhythm and harmony
One way to pray

— Brian Jeffries, jfleco@aol.com,
contributed November 9, 2013
at the Native Rhythms festival.

We Are the Stars

We are the stars that sing.
We sing with our light.
We are the birds of fire.
We fly across the heaven.
Our light is a star.

— Passamaquoddy tribal prayer, from
Chants and Prayers by Stan Padilla
([PADILLA 1996]).
See ***The Song of the Stars*** below for a
longer version.

I Feel the Wind

This quotation is from the *America* episode
of the PBS series *First Peoples*, aired June
24, 2015. It is a quote from Bob Stevens,
San Carlos Apache Reservation:

I feel the wind,
and the wind blows
right through me.

All the sounds become a part of me,
become a rhythm with my heartbeat.

Not only do I become
the world around me,
but the world around me
becomes me,
and we become one.

This chapter has poetry collected by Clint Goss from many sources. A similar collection is maintained on the Flutopedia web page at Flutopedia.com/lit_poetry.htm

Stream Music

Stream music is
downhill music
with such fluency
that I stop my
walk to listen
on the bridge.

Water races over
rocks, melody
changing with
each moment.

Nature weaves
itself into my
awareness until
I too am humming,
my voice and a
nearby crow's
mingling so easily.
There seems to be
no fixed boundaries
here in the woods,
thrumming with
the earth's slow
heartbeat.

— Danna Faulds, from
*Limitless – New Poems and
Other Writings* ([FAULDS 2009])

The Song of the Stars

A longer version of **We Are the Stars** quoted
above.

We are the stars which sing,
we sing with our light;

We are the birds of fire,
we fly over the sky.

Our light is a voice;

We make a road for spirits,
for the spirits to pass over.

Among us are three hunters
who chase a bear;

There never was a time
when they were not hunting.

We look down on the mountains.

This is the Song of the Stars.

— Algonquin Poem,
contributed by John DeBoer

***The Subject Tonight Is Love —
In a Tree House***

Light

Will someday split you open
Even if your life is now a cage.

For the Divine seed,
the crown of destiny
Is hidden and sown on ancient soil,
a fertile plain
You hold the title to.

Love will surely bust you wide open
Into an unfettered,
blooming new galaxy,

Even if your mind is now
A spoiled mule.
A life-giving radiance will come,
The Friend's gratuity will come.

O look again within yourself,
For you were once the elegant host
To all the marvels of creation.

From a sacred place in your body
A bow rises each night
And shoots your soul into God.

Behold the Beautiful Drunk
Singing One
From the lunar vantage point of love.

He is conducting the affairs
Of the whole universe
while throwing wild parties
In a treehouse—on a limb
In your heart.

— Hafiz (Khwāja Shams-ud-Dīn Muhammad
Hāfez-e Shīrāzī), translated by Daniel
Ladinsky, from *The Subject Tonight is
Love*, ([HAFIZ 2003]).

The Song of Hiawatha

By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.

At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering
 of the pine-trees,
Heard the lapping of the waters,
Sounds of music, words of wonder;
“Minne-wawa!” said the Pine-trees,
“Mudway-aushka!” said the water.
In the Islands of the Blessed,
Most beloved by Hiawatha
Was the gentle Chibiabos,
He the best of all musicians,
He the sweetest of all singers.
Beautiful and childlike was he,
Brave as man is, soft as woman,
Pliant as a wand of willow,
Stately as a deer with antlers.

When he sang, the village listened;
All the warriors gathered round him,
All the women came to hear him;
Now he stirred their souls to passion,
Now he melted them to pity.

From the hollow reeds he fashioned
Flutes so musical and mellow,
That the brook, the Sebowisha,
Ceased to murmur in the woodland,
That the wood-birds

 ceased from singing,
And the squirrel, Adjidaumo,
Ceased his chatter in the oak-tree,
And the rabbit, the Wabasso,
Sat upright to look and listen.

All the many sounds of nature
Borrowed sweetness from his singing;
All the hearts of men were softened
By the pathos of his music;
For he sang of peace and freedom,
Sang of beauty, love, and longing;
Sang of death, and life undying
In the Islands of the Blessed,
In the kingdom of Ponemah,
In the land of the Hereafter.

— Henry W. Longfellow, excerpts from
sections 3 and 4 from *The Song of
Hiawatha* ([LONGFELLOW 1855]), in
Kalevala meter.

Mother Earth's Lesson

I walk upon this land I call my home ~
The only human sound I hear
 is the crackling
 of the parched desert floor
 beneath my feet ~
I stop to listen to the lessons
 the elders told me I'd hear,
 if I walked gently on Earth Mother ~
"Oh Mother Earth ... I hear Nothing!"
I placed each foot step gently,
 continued my journey
 and stopped once again to listen ~
"I Hear Nothing, Nothing!" I shouted
 in desperation of the lessons ~
And as hope began to fade,
 like the sun setting in the distance,
 I began to pray,
 "O Creator of all things,
 forgive my lack of humbleness.
I come with heart desires
 to know the journey that
you have for me
 and the lessons my elders
 have set before me.
Help me to listen, help me to hear."
In the fluttering of a bird's wings
 as it flew close to my head,
I heard a sweet voice
 whisper to me ~
"Patience, my child.
 You Must Have Patience
Open your spirit
 so you may hear the messages
 that are sent to you.

Creator shall give them to you
 when you have prepared yourself
 to hear."

SH~~~~

SH~~~~

SH~~~~ my child

Patience ~~~~~ Listen

— Nakakakena (Boe Harris), 2009

Love

Love is ...

the glue that holds us together
unfettered and free,
 unconditional and open
a heart's purest expression
 that can be shared
the ultimate vulnerability
 and knows no bounds
eternal beyond the physical
 and intellectual awareness
the essence of who we are and
 what we are meant to be
freely given to be embraced,
 nurtured in its infancy
 and relished in its maturity
a beacon lighting the way
 to wholeness
 and completion of spirit
the undercarriage of faith and hope

Love ...

seals the holes and cracks
 of life and living
blossoms in all seasons
inflates and grows with no limitations
enables great feats of courage,
 strength, endurance
heals all wounds
enables us to forget and
 put away the past
answers the questions that
 seem to have no answers

enables us to experience
 the authentic essence of soul
 nestled inside a fragile physical body

Love – God's greatest gift
 enabling forgiveness, compassion,
 empathy and reaching out
 beyond yourself

Love,
 so simple, so complex, so easy,
 yet so hard.
It requires us to let go
and accept who “we” all are
without reservation

Love is the essence that,
 when we die,
 releases into the universe
 and settles like fairy dust
 on those we shared it with.
It stays working its magic forever.

Love is our final companion
 on our journey home.

Love, pure unadulterated love.

Love just “IS.”
 It is the essence of “I AM.”

— Patricia B. Smith, Ph.D.,
 written February 4, 2007,
 contributed at *Flute Haven 2010*

The Invitation

It doesn't interest me
what you do for a living.
I want to know
what you ache for
and if you dare to dream
of meeting your heart's longing.

It doesn't interest me
how old you are.
I want to know
if you will risk
looking like a fool
for love
for your dream
for the adventure of being alive.

It doesn't interest me
what planets are
squaring your moon ...
I want to know
if you have touched
the centre of your own sorrow
if you have been opened
by life's betrayals
or have become shrivelled and closed
from fear of further pain.

I want to know
if you can sit with pain
mine or your own
without moving to hide it
or fade it
or fix it.

I want to know
if you can be with joy
mine or your own
if you can dance with wildness
and let the ecstasy fill you

to the tips of your fingers and toes
without cautioning us
to be careful
to be realistic
to remember the limitations
of being human.

It doesn't interest me
if the story you are telling me
is true.
I want to know if you can
disappoint another
to be true to yourself.
If you can bear
the accusation of betrayal
and not betray your own soul.
If you can be faithless
and therefore trustworthy.

I want to know if you can see Beauty
even when it is not pretty
every day.
And if you can source your own life
from its presence.

I want to know
if you can live with failure
yours and mine
and still stand at the edge of the lake
and shout to the silver
of the full moon,
"Yes."

It doesn't interest me
to know where you live
or how much money you have.
I want to know if you can get up
after the night of grief and despair
weary and bruised to the bone

and do what needs to be done
to feed the children.

It doesn't interest me
who you know
or how you came to be here.
I want to know if you will stand
in the centre of the fire
with me
and not shrink back.

It doesn't interest me
where or what or with whom
you have studied.
I want to know
what sustains you
from the inside
when all else falls away.

I want to know
if you can be alone
with yourself
and if you truly like
the company you keep
in the empty moments.

— Oriah Mountain Dreaming,
from *The Invitation*, 1999

Hummingbirds

Legends say that hummingbirds float free of time, carrying our hopes for love, joy and celebration. Hummingbirds open our eyes to the wonder of the world and inspire us to open our hearts to loved ones and friends.

The hummingbird's delicate grace reminds us that life is rich, beauty is everywhere, every personal connection has meaning and that laughter is life's sweetest creation.

— From Papyrus Online
©Schurman Retail Group

An Ancient Song

An ancient song.

An ancient song,
pulsing through one's being,
beating out the meaning
of the centuries.

Echoing through a chamber
of remembrances
of a people.

An ancient song with no words,
for what words can speak
the depth of being,

And what words can evoke
the sense of timelessness
and antiquity
that holds us spellbound.

An ancient song –
a reminder that we are
part of all that was
and all that is,

Forgoing our immediate ego
for a universal identity ...
for a fleeting moment ...
for the length of a song.

— Andrea J. Kelsey, Hupa, May 1985

Pale Blue Dot

Look at that dot.

That's here.

That's home.

That's us.

On it everyone you love,
everyone you know,
everyone you ever heard of,
every human being who ever was,
lived out their lives.

The aggregate of our joy
and our suffering,
thousands of confident religions,
ideologies, and economic doctrines,
every hunter and forager,
every hero and coward,
every creator and
destroyer of civilization,
every king and peasant,
every young couple in love,
every mother and father,
hopeful child, inventor and explorer,
every teacher of morals,
every corrupt politician,
every "superstar,"
every "supreme leader,"
every saint and sinner in the
history of our species
lived there –
on a mote of dust
suspended in a sunbeam.

The Earth is a very small stage
in a vast cosmic arena.

Think of the endless cruelties
visited by the inhabitants
of one corner of this pixel
on the scarcely distinguishable
inhabitants of some other corner,
how frequent their misunderstandings,
how eager they are to
kill one another,
how fervent their hatreds.
Think of the rivers of blood spilled
by all those generals and emperors
so that, in glory and triumph,
they could become the
momentary masters
of a fraction of a dot.
Our posturings,
our imagined self-importance,
the delusion that we have some
privileged position in the Universe,
are challenged
by this point of pale light.
Our planet is a lonely speck
in the great enveloping cosmic dark.
In our obscurity,
in all this vastness,
there is no hint that
help will come from elsewhere
to save us from ourselves.
The Earth is the only world
known so far to harbor life.
There is nowhere else,
at least in the near future,
to which our species could migrate.
Visit, yes.
Settle, not yet.

Like it or not, for the moment
the Earth is where
we make our stand.

It has been said that astronomy
is a humbling and
character-building experience.

There is perhaps
no better demonstration of the
folly of human conceits
than this distant image
of our tiny world.

To me,
it underscores our responsibility
to deal more kindly
with one another,
and to preserve and cherish
the pale blue dot,
the only home we've ever known.

— Carl Sagan, *Pale Blue Dot: A Vision of the
Human Future in Space*, 1997.

Pale Blue Dot – Slightly Shorter Version

Look at that dot.

That's here. That's home.

That's us.

On it everyone you love,
everyone you know,
everyone you ever heard of,
every human being who ever was,
lived out their lives.

The aggregate of our joy
and our suffering,
thousands of confident religions,
ideologies, and economic doctrines,
every hunter and forager,
every hero and coward,
every creator and
destroyer of civilization,
every king and peasant,
every young couple in love,
every mother and father,
hopeful child, inventor and explorer,
every teacher of morals,
every corrupt politician,
every “superstar,”
every “supreme leader,”
every saint and sinner in the
history of our species
lived there –
on a mote of dust
suspended in a sunbeam.

Think of the endless cruelties
visited by the inhabitants
of one corner of this pixel
on the scarcely distinguishable
inhabitants of some other corner.

Think of the rivers of blood spilled

by all those generals and emperors
so that, in glory and triumph,
they could become the
momentary masters
of a fraction of a dot.

Our posturings,
our imagined self-importance,
the delusion that we have some
privileged position in the Universe,
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there is no hint that
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with one another,
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the pale blue dot,
the only home we've ever known.

— Carl Sagan, *Pale Blue Dot: A Vision of the Human Future in Space*, 1997.

Pale Blue Dot – Much Shorter Version

Look at that dot.

That's here. That's home. That's us.

On it everyone you love,
everyone you know,
everyone you ever heard of,
lived out their lives.

Every hunter and forager,
every king and peasant,
every young couple in love,
every mother and father,
inventor and explorer,
every “superstar,”
every “supreme leader,”
every saint and sinner in the
history of our species
lived there –
on a mote of dust
suspended in a sunbeam.

The Earth is the only world
known so far to harbor life.

There is nowhere else,
at least in the near future,
to which our species could migrate.

Visit, yes. Settle, not yet.
Like it or not, for the moment,
the Earth is where
we make our stand.

It underscores our responsibility
to deal more kindly
with one another,
and to preserve and cherish
the pale blue dot,
the only home we've ever known.

— Carl Sagan, *Pale Blue Dot: A Vision of the
Human Future in Space*, 1997.

Raining Lullaby

(<https://language.chokeee.org/word-list/>)

JhŋP (Children)

Oo-shuhn-hee a-da-weh-hee
Ah-gah-sgah
ah-ley oo-woh-do ah-gah-sgah
goh-lu-sgah ah-gi-di-ni-yo-tli gah-lv-sgah
ah-na-ga-li-sgi a-da-weh-hee
Ah-ga-lee-ha shoo-nah-lay-ee-yuhn-dah
Oo-shuhn-hee a-da-weh-hee
Ah-gah-sgah
ah-ley oo-woh-do ah-gah-sgah

Magical night
It is raining
And the rain is beautiful

Make my children sleepy

Magical Lightning
The Sun will shine tomorrow

Magical night
It is raining
And the rain is beautiful

— Ginger Strivelli, “wild Ginger Flower”,
Tseyoucahle Hutsilvha.

Lovesong

After Rilke

How shall I hold my spirit,
that it not touch yours?

How shall I send it
soaring past your height
into the patient waiting there
above you?

Oh, if only I could shut it up,
leave it to gather velvet dust
someplace where it would
echo you no more.

But like two strings vibrating
as the bow ripples them
with a long caressing stroke,
we tremble,
drawn together by one joy.

What instrument is this?

Whose fingers make a chord
beyond our capacity for awe?

How sweet, how: **Ah!**

— Marilyn Nelson
from *The Fields of Praise*

Readings for Flute Circles and Workshops

This is a collection of mid-length readings that are ideal for use in flute circles or music workshops. They can provide inspiration or focus. They also provide material for poetry-music duets.

Allow

There is no controlling life.
Try controlling a lightning bolt,
containing a tornado. Dam a
stream and it will create a new
channel. Resist and the tide
will sweep you off your feet.
Allow and grace will carry
you to higher ground. The only
safety lies in letting it all in –
the wild with the weak; fear,
fantasies and success.
When the loss rips off the doors of
the heart, or sadness veils your
vision with despair, practice
becomes simply bearing the truth.
In the choice to let go of your
known way of being, the whole
world is revealed in your new eyes.

— Danna Faulds, from
Poems from the Heart of Yoga
([FAULDS 1997])

Anticipation

You cannot hold your love hostage to
what you actually play. You have to love it
a second before you play it, and that
creates a sort of vibration of trust that
even reflects in the physiology of how you
drop the finger and how you play a note
on a saxophone and how you hit a
cymbal. When there's so much
anticipation that you're going to love the
next sound, you touch it so much
differently than if you're anticipating that
you're required to reach a certain level of
beauty. So it's very much a mindset. I
always say, if you want to love the sounds,
love the sounds you play and very shortly
after they'll be followed by a lot of sounds
that you really do love.

— Kenny Werner,
from *A Spiritual Journey*,
Jazz Improv Magazine, Volume 5,
Number 3, Spring 2005

This chapter has poetry collected by
Clint Goss from many sources. A similar
collection is maintained on the
Flutopedia web page at
Flutopedia.com/lit_poetry.htm

Our Deepest Fear

Our deepest fear is not
that we are inadequate.
Our deepest fear is that
we are powerful beyond measure.

It is our light,
not our darkness,
that most frightens us.

We ask ourselves,
Who am I to be brilliant,
gorgeous, talented, fabulous?

Actually, who are you **not** to be?

You are a child of God.

Your playing small
does not serve the world.

There is nothing enlightened about
shrinking so that other people
won't feel insecure around you.

We are all meant to shine,
as children do.

We were born to make manifest
the glory of God that is within us.

It's not just in some of us;
it's in everyone.

And as we let our own light shine,
we unconsciously give other people
permission to do the same.

As we are liberated from our own fear,
our presence automatically
liberates others.

— Marianne Williamson, from *A Return to Love: Reflections on the Principles of A Course in Miracles*³⁷

Flute Addict

Something on the lighter side:

You know you're a flute addict when:

- Your spreadsheet of flutes reports “Out of Memory”.
- You get an email about “exciting new fetishes” and are disappointed when you realize that it’s just porn.
- Your employer blocks access to The Flute Portal.
- You start designing an addition to your house to accommodate your ever-expanding flute collection.
- You ask the car dealer what the lowest key flute the car can hold.
- You hear flute music in your head every day when you first wake up.
- Your friends start discussing an intervention.
- You swear that your old friends would no longer know you – because you realize that you are happier and feel better than you've ever felt.

— Clint Goss, trapped in an office for an hour, without access to his flutes

³⁷ The original text is written as prose in paragraph format. We have re-structured it here for easier reading as a poem

Advice from a Tree

Dear Friend,
Stand Tall and Proud
Sink your roots deeply into the Earth
Reflect the light of a greater source
Think long term
Go out on a limb
Remember your place
 among all living beings
Embrace with joy
 the changing seasons
For each yields its own abundance
The Energy and Birth of Spring
The Growth and Contentment
 of Summer
The Wisdom to let go of leaves
 in the Fall
The Rest and Quiet Renewal
 of Winter
Feel the wind and the sun
And delight in their presence
Look up at the moon
 that shines down upon you
And the mystery
 of the stars at night.
Seek nourishment from
 the good things in life
Simple pleasures
Earth, fresh air, light
Be content with your natural beauty
Drink plenty of water
Let your limbs sway
 and dance in the breezes
Be flexible
Remember your roots
Enjoy the view!

Shorter Version

Dear Friend,
Stand Tall and Proud
Sink your roots deeply into the Earth
Be content with your natural beauty
Go out on a limb
Drink plenty of water
Remember your roots
Enjoy the view!

— Ilan Shamir, from *Advice from a Tree: Guided Journal*, published by Your True Nature, ([SHAMIR 1999]).

You Are Music

You don't play music,
You **are** music.
You don't need rhythm,
You **are** rhythm.
You don't have to play
the songs of another.
You can breathe a melody
right here, right now.
You can let a groove
burst out of your being ...
Right here, right now ...
Breathe. Release. Trust.

— Clint Goss,
inspired by a poem
by Anna Taylor

The Ocean of Sound

Beloved, listen.

The ocean of sound is inviting you
Into its spacious embrace,
Calling you home.

Find that exuberant vibration
Rising new in every moment,
Humming into your secret places,
Resounding through the channels
of delight.

Know you are flooded by it always.
Float with the sound,
Melt with it into divine silence.

The sacred power of space will carry you
Into the dancing radiant emptiness
That is the source of all.

- Vijñāna Bhairava Tantra (“The Radiance Sutras”), Sutras 16 and 60, translated by Lorin Roche.

The Voice Inside You

Listen to the voice inside you
She is waiting to be found

Once you’ve heard
that sound inside you
You will always stand your ground.

- Chloe Goodchild, *The Naked Voice: Transform Your Life through the Power of Sound*, North Atlantic Books, 2015, 304 pages.



Connections

The modern Native American flute is a domesticated creature. Its refined voice has saved a family of instruments from obscurity and has brought it to unimagined popularity. For this I am thankful, for the flute has brought much beauty into my life. And it is my hope and dream that this rich family of flutes will continue to bring beauty to generations to come.

For us who have connections to this family, it is our responsibility to share its beauty, share our appreciation, and publicly share our thanks so the next generation may carry our hopes and dreams. And let’s not forget, we are here because those that came before us did not let these less-refined instruments become an obstacle in playing their special songs and making beautiful music. Instead, these instruments were a dear companion that lent their unique voice to these moments.

- Robert Gatliff, posted on the FluteTree Foundation group on Facebook, October 31, 2016.

Modoc Cradle Song

Here is a great poem for demonstrating articulation – especially for leading a flute circle activity or when demonstrating articulation to young musicians.

It is called the *Modoc Cradle Song*, from *Myths and Legends of the Pacific Northwest – Especially of Washington and Oregon*, by Katharine Berry Judson (editor), published by A. C. McClurg & Co., Chicago, 1910. It is available for [free download on Archive.org](https://archive.org/details/mythslegendsofpa00juds) at <https://archive.org/details/mythslegendsofpa00juds>

Early in the morning robin will eat ants,
Early, early will it pick at the cedar tree,
Early in the morning it chatters,

“Tchiwip, tchiwip,
Tchitch, tsits, techitch.”

The **“Tchiwip, tchiwip, Tchitch, tsits, techitch”** makes a great introduction to cool articulations when breathed into the flute!

It is the Child

It is the child
that sees the primordial secret
in Nature.

And it is the child
of ourselves
we return to.

The child within us
is simple
and daring enough
to live the Secret.

— Laozi (or Lao-Tzu, Chinese: 老子)

Born Artists

We are all born artists;
the trick is remaining one.

— Pablo Picasso

Whoever Went In

Whoever went in
naked to the core.

Whoever cast aside
all the armor,
all the fastenings.

Who could breathe air thin as flame.

Drink water pressed from blossoms,
rose petals
or violets.

Whoever stayed in that
darkness so dark
it became a circle of seeing.

Who could hear
the silent flute note
of the stilled wind,
hold rock turning to light.

— Dorothy Walters
from *Marrow of Flame:*
Poems of the Spiritual Journey

Make Your Music ...

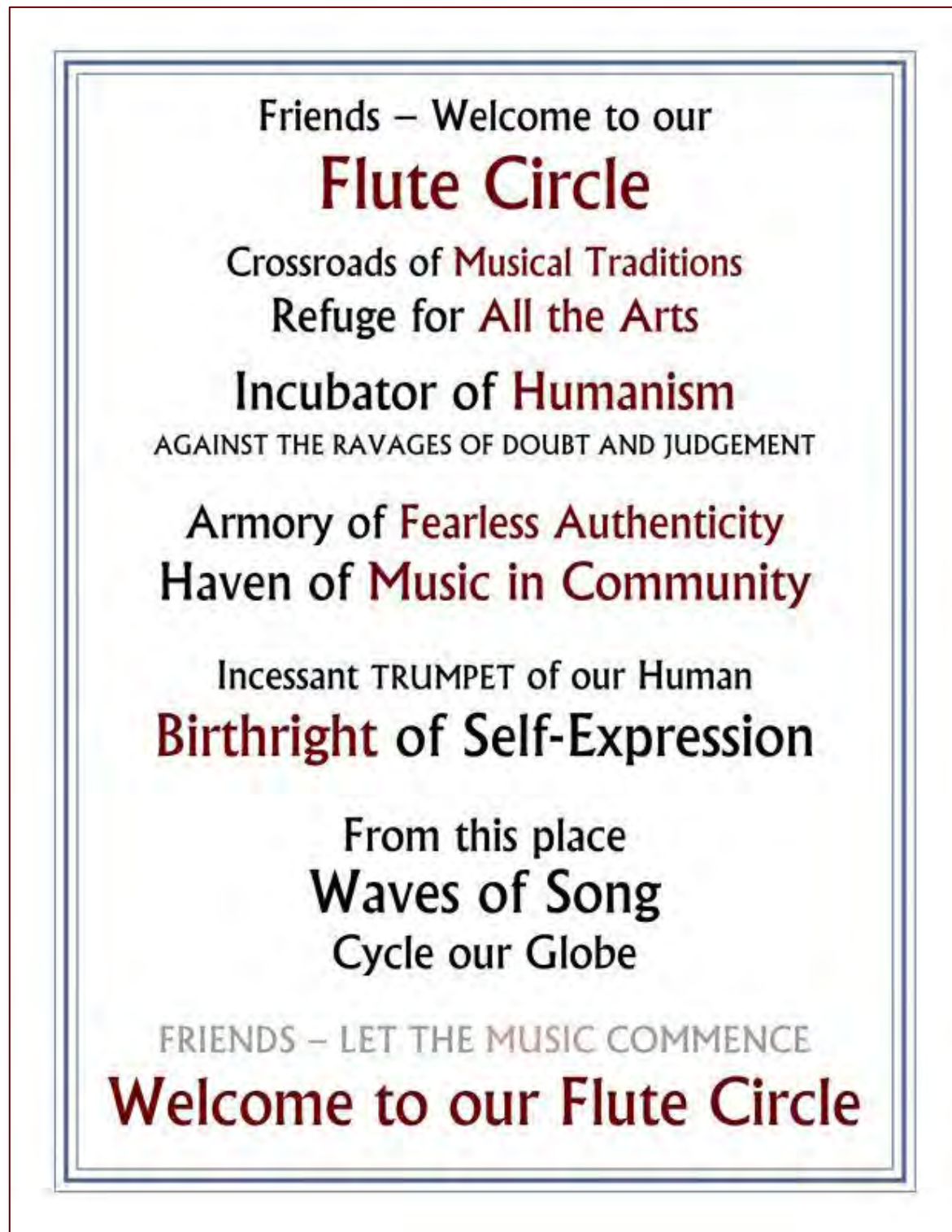
“Make your music so that there is
no doubt that it comes from you ...”

— Wise words of a music mentor
(to me) quite a while ago ...

Welcome to the Flute Circle

This poster is based on Beatrice Warde's famous "This is a printing office" manifesto that was posted in almost every print room in the English-speaking world during the

1930s and 1940s, and is cast in bronze outside the US Government Printing Office in Washington, DC.



Six Words

Spoken word activities and performances have always been popular at our workshops. At Flute Have 2019, we asked participants to create their own short (one-breath) phrase with the suggestion to:

Write six words to
describe your future self.

(As an activity, we go around in a circle and alternate reading and playing a one-breath flute solo. We go around the circle twice to allow everyone to play and read. You can do this with Haiku or this six-word exercise ... try it at your next flute circle – it's fun!)

Here is a list of some of the phrases that this year's participants provided. All have allowed me to anonymously publish them here.

Still Here, Still Aware, Not Still.

Love Laugh Dance. Live to the Max.

In the moment, not my mind.
Radical travel.
Wildly dancing with friends.

Caring, Sidetracked, MacGyver,
Lapdog, Quirky Luck.

Love, Safety, Passion,
Authentic, Presence, Mindfulness.

My Life. Authentic.
More Laughter. Smiling.

Peace. Love. Hug a red tree.

Free surrender

Contentment

Non-attachment

Open cello

Joyful, serene, faith-full,
secure, loving, enthusiastic

Body Mind, Spirit soul, help others

Musical Space. Duet. Humanistic. Egoless.
Wisdom.

Handy with power tools, flute crafting.

Sing, dance, whistle, play ... every day.

Me and Mountain.
Then only Mountain. **

Law and order and ice cream.

** paraphrased from “We sit together, the mountain and me. Until only the mountain remains.” by Li Po, from Zazen on Ching-t'ing Mountain, trans. Sam Hamill, Crossing the Yellow River: Three Hundred Poems from the Chinese, BOA Editions, 2000.

Flute-Specific Poetry and Readings

How to Be Alone with a Flute

Do not think of your suffering

Release it
through your breath
into the flute.

Let your fingers lengthen or shorten
the flow of air,
make it live, speak
something real –

If only for a moment:
that moment when a deer
fades back among the trees

That moment when a flame
flickers in and out

That moment of a heartbeat,
finite, irretrievable

That moment when a pure note
cuts through silence –

And your pain eases back
into the wilderness,
beats its time, flickers out.

That moment I call joy.

— Will Reger

Playing Flute to the Geese

I close my eyes,
hear my song,
feel its unsung words
in the easy rhythm

of my breathing,
of fingers rise
and
fall.

When at last
I open them,
I see invisible geese –
dark birds against
dark hay bales under
dark, autumn sky.

I can feel them;
they are still here.

— Carl Bludts,
from *Feathered Pipe Memories*
([BLUDTS 2000])

This chapter is composed of poetry collected by Clint Goss from many sources. A similar collection is maintained on Flutopedia at Flutopedia.com/lit_poetry.htm

The Indian Flute

I don't know when this poem was written,
but I received a copy of this poem in
November 2002 at the Armadillo Flute
Retreat in Flower Mound, Texas.

Native flutes create circles,
offering at random
the gift of bonding
with those who have not forgotten
in this high decibel world
how to listen,
to hear as the ancients did,
voices rooted in nature.

The Indian flute maker
selects a piece of cedar,
its tree rings still alive,
and prunes it into a long tube.
Through its grain
he burns a sequence of holes,
then carves a bird fetish
for its wind-blown nest.

The flute player breathes
his own life into the flute,
explores the primitive scale
and coaxes some tone
to unfold, to resonate,
until the spirit of the tree
is awakened
to its own vibrations.

The fingers of the player
caress the holes
to release a bird call
or a playful pattern
that draws children to dance.
Other notes are woven

into a tapestry of longing
with an old legend of Chippewa lovers.

A native lullaby calms a baby,
and an old woman hums
the fragment of an Indian song
performed sixty years ago
at a Chatauqua concert.

Sometimes the flutist begins
to improvise,
and lets go conscious control
to allow the dreams
of the flute maker
to re-enter his instrument,
creating a shimmering mystery
of wordless wonder.

Like a pebble tossed into a pond,
the haunting music casts
a wave of circles
and captures the ear
of those on edge,
each listener tuning the melody
to his own hunger,
for a blessing
he did not know he needed.

— Elizabeth Nichols (1922 – 2012)

Love to Flute

love
live
life
lite
lute
flute

— Clint Goss, 2015

The Indian Flute-Song

I do not blame the little birds
For flying down so near;
I do not blame the little brook
For creeping close to hear;
The tiny specks of sunshine too
that flutter from the sky,
And drop in spots of golden light
Down through the leaves
so green and bright,
And on the soft grass lie;
They come in answer to a voice
That seems a brother's call: —
The flute-song that my father plays,
The sweetest song of all;
It brings the summer breezes back
Just as they thought to creep
To sunny lands so far away,
Where they could take a holiday,
And, drowsy, drop to sleep.

It sets the little aspen-leaves
To dancing on the tree;
And starts my heart to singing
To the sweetest melody.
And even in my dreams at night
I hear the flute-song call,
So sweet and drowsy, low and clear,
It brings the woodland voices near,
And seems to sing them all.

— Grace Purdie Moon,
from [MOON-GP 1917]



ode to the flute

By Ross Gay

A man sings
by opening his
mouth a man
sings by opening
his lungs by
turning himself into air
a flute can
be made of a man
nothing is explained
a flute lays
on its side
and prays a wind
might enter it
and make of it
at least
a small final song

Native Flute

The sound of the flute is
wind medicine
sighing down through time
to heal pining hearts and spirits
with melodies sublime

Chirping birds respond in their
musical way
as lively choruses awaken our bodies
to joyful dancing
and mellow tunes calm our bodies
into peaceful sleep

A dried stick or branch, hollowed
sings its love songs and lullabies,
in a trio of player, air,
and river cane

— Judy Curtis
Contributed at the **2016 Zion Canyon**
Native Flute School

Anasazi Spirits – A Tribute to Coyote Oldman

The ancient spirits gathered
as the familiar echoing sounds
of their canyon home drifted
into the night sky ~

They had waited ~
Those sounds had stayed silent
for so long ~

The ancient spirits
circled themselves in prayer,
thanking Coyote Oldman ~
From his sincere, humble
love and desire,
a joy was brought back to them ~

They had prayers of concern,
that in the hands of those
that carried this ancient song stick,
would be hearts of respect
and humbleness ~
Prayers that the new journey
of their ancient voices
be walked
with words of remembrance
and songs of honor ~

A gift given to the new earthly ones,
so that their ancient voices
could once again be heard
among the others ~

— Nakakakena (Boe Harris),
July 2008

My Flute Sings

My flute sings songs from my heart.
Hanging on the wind
with joy and love,
Spreading to the world
waves of wonder
Calling to the hearts
of those who hear.

My flute song answers questions
I don't yet know how to voice
And tells stories so those who listen
can know their own story.

My flute sings songs
of my journey through pain
Through life, love
and grows wisdom in its notes
My flute song connects me to
earth, sky and spirit
Guiding me on my journey
to listen deeply to this world.
My flute sings songs from my spirit.
My flute sings

— Terry Mack,
October 15, 2011

Elderberry Flute Song

A creation narrative, in which the world is created by a flute song played by Coyote. I have changed the first word of the poem word from “He” to “Coyote” to clarify the context of the story.

Coyote was sitting on a stone
at world's end,
all was calm and Creation was
very beautiful.

There was a harmony and a wholeness
in dreaming,
and peace was a warming breeze
given by the sun.

The sea rose and fell
in the rhythm of his mind,
and stars were points of thought
which led to reason.

The universe turned in the vastness
of space like a dream,
a dream given once and carried
forever as a memory.

He raised the flute to lips
sweetened by springtime
and slowly played a note
which hung for many seasons
above Creation.

And Creation was content
in the knowledge of music.

The singular note drifted
far and away
in the mind of Creation,
to become a tiny roundness.
And this roundness stirred
to open newborn eyes



Courtesy of H. Kyoht Luterman – Kyoht.com

and gazed with wonder
at its own birth.

Then note followed note
in a melody which wove
the fabric of first life.

The sun gave warmth
to waiting seedlings,
and thus were born
the vast multitudes
from the song
of a flute.

— Peter Blue Cloud, from
Elderberry Flute Song:
Contemporary Coyote Tales,
Crossing Press, 1982

The Flute

The flute catches the music in the air
Every note dances ecstatically
A playful duet that pleases the heart
Silence becomes more gorgeous
Listening to the flute is a realization
Entwined in the caress of the pristine air
The oneness with it, a revelation

— Amitav Radiance
December 2014

Seductive Flute

rapture
derived
in every note
the music
of the seductive flute
beguiling
enchancing
to love's ear
all embracing
the beauty
is to hear
enfolding
caressing
with a chord
pleasuring
dear
a tone
woven
so
near

— Elizabeth Squires
January 2017

Song of Change

(or Just Straight-up Weird)

In a dream a spider swallows a snake and
smiles
like a
giant yellow sunflower being kissed by
bees
who
dance wildly with the wind as it turns
white
with
anticipation. The snake charmer plays
his
tune.

The spider dances, rising up, stretching,
elongating.

Her legs
disappear, drawing into her body where
they
turn
into a flickering tongue that protrudes from
her
lips.

She wriggles in her dance; her tongue waves
in the
air to
the melody, begins to sing a sultry, hissing
song.

Then
the charmer's flute begins to move, undulating
to her
song's
cadence. And the charmer is himself charmed.

He
sits
in a trance as his snake-flute wraps itself around
him
and
the spider looking like a snake swallows them
both.

— Mary-Elizabeth Cotton
March 2017

Beautiful Music

The flute yearns
for the lips to kiss
Dancing fingers
In rhythm
Nature's tunes
Play hide n seek
Music of the soul
Reflects
celestial harmony

— Amitav Radiance
May 2015

My Song to You

My notes to you are words in my heart
I don't want to finish
Maybe it will come to be a song
To hold you here
Love not gone anywhere

— derived from *My Words to You*
by Jean Valentine, b. 1934

Traditions of the Ancients

In the traditions of the ancients
and the forgotten peoples of our world,
there has always been a belief:

That each time the breath of a human
passes through an instrument of the Earth,
in that moment we re-enact the most
sacred, the most holy act.

It is the union between Heaven and Earth,
between spirit and matter,
between the past and the future,
all that has ever been and
that which is yet to be –

all come into the present and our hearts.

— Gregg Braden, *Deep Truth:
Igniting the Memory of Our
Origin, History, Destiny and Fate*

Rūmī Poetry Related to Music

Rūmī was a 13th century Persian poet and musician. His life spanned the years 1207–1273 CE and he is known by various names: Jalāl al-Dīn Rūmī, Jalalu'ddin Rumi, Maulana, and simply Rumi. He was the founder of the Mevlevi order of the Sufi tradition, often known by the name “Whirling Dervishes”. Many of his poems of great beauty and insight work well with the Native American flute.

This chapter provides a few of Rūmī’s poems. The translations from Persian, Turkish, Arabic, and Greek are by Coleman Barks, unless otherwise indicated. I have slightly modified the translations in a few cases for clarity, readability, and to highlight the essential ideas.

This chapter contains various short poems by Rūmī’s related to music and flutes. See the next chapter for poetry based on Rumi’s great epic poem, the *Masnavi*, and see the following chapter for a completely different approach to Rūmī’s poetry, **Rūmī 2000**.

Like Birds Sing

I want to sing like birds sing
not worrying who hears
or what they think.

Be Your Note

God picks up the flute and breathes.
Each note is a need
coming through one of us,
a passion, a longing pain.

Remember the lips
where the wind-breath originated,
and let your note be clear.

Don't try to end it.
BE your note.

Beyond Wanting

Beyond wanting, beyond place,
inside form, That One

A flute says,
“I have no hope for finding that”

But love plays
and is the music played.

Let that musician finish this poem.

This chapter is composed of poetry collected by Clint Goss from many sources. A similar collection is maintained on Flutopedia at Flutopedia.com/lit_rumi.htm



Where Everything is Music

We have fallen into the place
where everything is music.

The strumming and the flute notes
rise into the atmosphere,
and if the whole world's harp
should burn up,
there will still be hidden instruments
playing, playing

This singing art
is sea foam.
The graceful movements
come from a pearl
somewhere
on the ocean floor.

Poems reach up like spindrift
and the edge of driftwood
along the beach
wanting, wanting

They derive from a slow
and powerful root
that we cannot see.

Stop the words now.
Open the window
in the center of your chest,
and let the spirits fly
in and out!

The Reed

Who is luckiest in this whole orchestra?
The reed.

Its mouth touches your lips
to learn music.

All reeds, sugarcane especially,
think only of this chance.

They sway in the canebrakes;
free in the many ways they dance.

Fire, Not Wind

Fire, not wind
makes this flute sing.

If you don't have fire,
don't play.

Breathe into Me

You breathe into me.
I love your breath.

I am your flute,
I am your flute,
I am your flute.

The Lover's Heart

In the lover's heart is a flute
which plays the melody of longing.

He may appear crazy,
but only to those whose
ears are not tuned
to the music by which he dances.

Without You ...

Without you
the instruments would die.

One sits close beside you.
Another takes a long kiss.

The tambourine begs,
“Touch my skin so I can be myself.”

Take Down a Musical Instrument ...

Today, like every other day,
we wake up empty and frightened.

Don't open the door to the study
and begin reading.

Take down a musical instrument.

Let the beauty we love
be what we do.

The Masnavi

The *Masnavi* is a rich source of poetry for use with Native American flutes. It is a six-volume epic poem – Rūmī’s largest work – with over 25,000 lines ([HARMLESS 2008], page 180).

The *Masnavi* (pronounced [mahs-**nah**-vee], also spelled *Masnawi*, *Mathnavi*, and *Mathnawi*) is often titled *Masnavi of Maulana*, since Rūmī also known as “Maulana”.

The poem is written in a lyrical, rhythmic, poetic version of Persian, but the poetic style does not translate well into English with the same force and power as the original manuscript. One of the most cited original sources for the *Masnavi* is a manuscript dated 1278 CE (677 A.H.) ([NICHOLSON 1930]). See also [PAPAN-MATIN 2003] and [AMJAD 2007].

The *Masnavi* uses the image of a flute made of reed cut from a river bank as a metaphor for the soul, emptied of “self” and filled with divine spirit.

Early Translations

Many translations of this poem have been made. Here is an early English translation by E. H. Whinfield of the opening of the prologue of Book 1 of the *Masnavi* ([WHINFIELD 1898]). It was originally published as one long poem with about seven words on each line. This version has been re-arranged to read like a book:

Hearken to the reed flute, how it complains, lamenting its banishment from its home: “Ever since they tore me from my osier bed, my plaintive notes have moved men and women to tears. I burst my breast, striving to give vent to sighs, and to express the pangs of my yearning for my home. He who abides far away from his home is ever longing for the day he shall return. My wailing is heard in every throng, in concert with them that rejoice and them that weep. Each interprets my notes in harmony with his own feelings, but not one fathoms the secrets of my heart. My secrets are not alien from my plaintive notes, yet they are not manifest to the sensual eye and

This chapter is composed of poetry collected by Clint Goss from many sources. A similar collection is maintained on Flutopedia at Flutopedia.com/lit_rumi.htm

ear. Body is not veiled from soul, neither soul from body, yet no man hath ever seen a soul.” This plaint of the flute is fire, not mere air. Let him who lacks this fire be accounted dead!

'Tis the fire of love that inspires the flute,
'tis the ferment of love that possesses the wine. The flute is the confidant of all unhappy lovers; yes, its strains lay bare my inmost secrets. Who hath seen a poison and an antidote like the flute? Who hath seen a sympathetic consoler like the flute? The flute tells the tale of love's bloodstained path, it recounts the story of Majnun's love toils. None is privy to these feelings save one distracted, as ear inclines to the whispers of the tongue. Through grief my days are as labour and sorrow, my days move on, hand in hand with anguish. Yet, though my days vanish thus, 'tis no matter, do thou abide, O incomparable pure one!

The Reed Flute's Song

Here is a version of the same portion of the *Masnavi*, excerpted from a translation by Coleman Barks and John Moyne in *The Essential Rumi* ([BARKS 2004], pages 17–20). This poem can also be found in [KHAN-HI 1993]:

Listen to the story told by the reed,
of being separated.

“Since I was cut from the reedbed,
I have made this crying sound.

Anyone apart from someone he loves
understands what I say.

Anyone pulled from a source
longs to go back.

At any gathering I am there,
mingling in the laughing
and grieving,

A friend to each,
but few will hear the secrets hidden
within the notes. No ears for that.
Body flowing out of spirit,

spirit up from body: no concealing
that mixing. But it's not given us
to see the soul. The reed flute
is fire, not wind. Be that empty.”

Hear the love fire tangled
in the reed notes, as bewilderment
melts into wine. The reed is a friend
to all who want the fabric torn
and drawn away. The reed is hurt
and salve combining. Intimacy
and longing for intimacy, one
song. A disastrous surrender

and a fine love, together. The one
who secretly hears this is senseless.

A tongue has one customer, the ear.

A sugarcane flute has such effect
because it was able to make sugar
in the reedbed. The sound it makes
is for everyone. Days full of wanting,
let them go by without worrying

that they do. Stay where you are
inside sure a pure, hollow note.

Every thirst gets satisfied except
that of these fish, the mystics,

who swim a vast ocean of grace
still somehow longing for it!
No one lives in that without
being nourished every day.
But if someone doesn't want to hear
the song of the reed flute,
it's best to cut conversation
short, say good-bye, and leave.

Harken to this Reed

Hearken to this Reed forlorn,
Breathing, even since 'was torn
From its rushy bed, a strain
Of impassioned love and pain.
“The secret of my song, though near,
None can see and none can hear.
Oh, for a friend to know the sign
And mingle all his soul with mine!
‘Tis the flame of Love that fired me,
‘Tis the wine of Love inspired me,
Wouldst thou learn how lover bleed,
Hearken, hearken to the Reed!”

A Craftsman Pulled a Reed ...

A craftsman pulled a reed
from the reedbed,
cut holes in it, and called it
a human being.
Since then, it's been wailing
a tender agony
of parting,
never mentioning the skill
that gave it life as a flute.

— Rūmī, excerpted from a translation of the *Masnavi* by Coleman Barks and John Moyne in *The Essential Rumi* ([BARKS 2004], page 146). This poem can also be found in [KHAN-HI 1993].

Rūmī 2000

What would Rūmī, the Persian poet of eight centuries ago, have written if he had lived in contemporary times? That is the question behind our *Rūmī 2000* project.

This concept goes beyond a “Free Verse” or “Free Translation” of the original text. It uses the original poem as inspiration, in service of our art. See the previous chapter for the other translations of these poems, which are typically more faithful to the original text.

Song of the Flute

— By Clint Goss, inspired by the first chapter of Rūmī’s *Masnavi*.

In every Song,
in every Breath,
in every Note –
forever I tell my story.

Of seeking,
longing,
yearning to return
to the home of my birth.



The Original Masnavi

شبن و این نئی چون شکایت می کند از جدا
یء لعل کایت می کند
کفایت انتا مرید بریده اند در فیر م مرد
و زن الی ده اند

This chapter was written by Clint Goss. Versions of these poems have appeared in *Clint & Vera’s Flute Newsletter*, November 2017.

Born by the riverside,
 cleaved from the Earth,
 Shaped,
 Crafted,
 Fired and Burnished ...
 So I may Sing,
 in every and each Song,
 My seeking,
 my longing,
 my yearning to return.
 A song universal
 to every piece of every part
 of All that we see,
 And All that we know.
 For All
 has this Yearning,
 this longing,
 this pain of separation.
 Lovers
 parted
 sing this Song.
 Children born
 torn away
 cry this Song.
 Galaxies
 flung across time
 vibrate this Song.
 And I am there,
 at every gathering,
 party to the laughter
 and the grieving.

سينه خواهم شرح شرحه از فراقتا
 بگويم شرح داشتني اق
 هر كسى كه كه دور ماند از اصل خویش
 باز جوید روزگار وصل خویش
 من بهرم هیچ عتی نمانشدم فتنه حالان
 و خوش حالان شد م
 هر كسى از ظن خودش ديوار من از درون
 مرنجست اسرار من
 سر من از ناله من دورني سنيك چشم و
 گوش را آن دورني ست
 تن ز جان و جان ز تنست دورني سنيك
 كس را ديده جانست دورني ست
 نكش استاي ريان گني زوي ستباد هر
 كه اين آتش ندارن دي ستباد
 نكش عشق ستك ان درن فلتا د جوشش
 عشق ستك ان در م فلتا د

Breathe into me,
once again!
Give me life,
let me sing!
Turn your Fire into Spirit,
your Spirit into Breath,
so I may turn your Breath
into Song.
Vibrations from Fire
and Spirit and Breath,
reaching out,
beyond your soul.
Spirit flowing from body,
and body feeling spirit.
Beyond the yearning,
across the parting,
bridging the schism.
Wind is not Breath
nor Breath wind.
Breath is Fire,
Fire of Love,
Fire of Longing,
Fire of Parting,
Fire of Life.
Join with me,
in Breath,
in Fire,
In Song.

نې حريف هر كه ا زيارې بريډ پرده ش
پرده اې مډريډ

همچونې زهرې توري اقي كېډيډ همچو
نې دم س از هشت اقي كېډيډ

نې حديث راهېر خون مې كننق صه اې
عشق مچن ون مې كنن

محرماين هوش جنبي هو شني ست مر
زبان رمش تری جزگو شني ست

در غم ما روز بجاي گاه شد روز هلبا
سوزها همرا ه شد

روزه لگرف تگوبا لئي ست توبمان اې
لآكه چون توبا لئي ست

هر كه جز ماهي ز آب شس ي رش د هر كه
بې روزي ست روز شدي رش د

نري ابد حال پخته بيچ خا هپس سخن
لوت لجايد و سلا م

— The Arabic text was provided by Erkan
Türkmen (erkan@essenceofrumi.com).
However, there is no direct
correspondence between the original
Arabic text and the English-language
version that it inspired.

Song of the Flute

A version with all the English-language text
on a single page – ideal for recitations.

– Clint Goss

In every Song,
 in every Breath,
 in every Note –
forever I tell my story.
Of seeking, longing,
 yearning to return
to the home of my birth.
Born by the riverside,
 cleaved from the Earth,
Shaped, Crafted,
 Fired and Burnished ...
So I may Sing,
 in every and each Song,
My seeking,
 my longing,
 my yearning to return.
A song universal
 to every piece of every part
 of All that we see,
And All that we know.
For All
 has this Yearning,
 this longing,
this pain of separation.
Lovers
 parted
 sing this Song.
Children born
 torn away
 cry this Song.

Galaxies

flung across time
vibrate this Song.

And I am there,
 at every gathering,
 party to the laughter
and the grieving.

Breathe into me,
 once again!
Give me life,
 let me sing!

Turn your Fire into Spirit,
 your Spirit into Breath,
 so I may turn your Breath
into Song.

Vibrations from Fire
 and Spirit and Breath,
reaching out,
 beyond your soul.

Spirit flowing from body,
 and body feeling spirit.
Beyond the yearning,
 across the parting,
 bridging the schism.

Wind is not Breath
 nor Breath wind.

Breath is Fire,
 Fire of Love,
 Fire of Longing,
 Fire of Parting,
Fire of Life.

Join with me,
 in Breath,
 in Fire,
In Song.

Readings and Quotations on Music

Telling What's in Your Heart

Playing a flute is like writing a book.
You're telling what's in your heart ...

It's easier to play if it's right from your heart. You get the tone, and the fingers will follow.

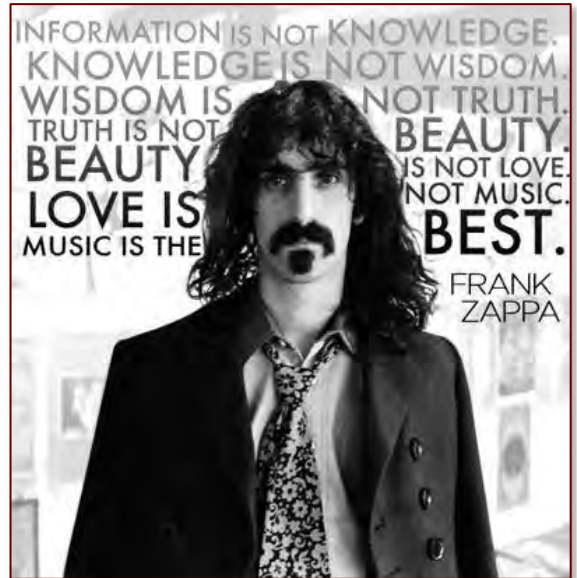
— Eddie Cahill

Pete Seeger

Once upon a time, wasn't singing a part of everyday life, as much as talking, physical exercise, and religion? Our distant ancestors, wherever they were in the world, sang while pounding grain and paddling canoes, or walking long journeys.

Can we begin to make our lives, once more, all about peace? Finding the right song and singing it over and over is a great way to start.

And when one person taps out a beat while another leads into the melody, or when three people discover a new harmony they never knew existed, or a crowd joins in on a chorus as though to raise the ceiling a few



feet higher, then they also know there is hope for the world.

— Pete Seeger – American Masters, PBS – broadcast June 13, 2010

As Old as the World

There has always been a flute,
just as there have
always been young people.
The flute is as old as the world.

— An “old Indian man”, as told to the anthropologist Frances Densmore and published in her 1926 book *The American Indians and Their Music*.

This chapter is composed of readings collected by Clint Goss from many sources. A similar collection is maintained on Flutopedia at Flutopedia.com/lit_music.htm



Moral Law

There are many, many citations to various versions of this wonderful poem that attribute it to Plato (428–348 BCE).

However, while attempting to locate the primary source, I found myself deep down the rabbit hole and found no full citation.

I finally found a paper by Australian music therapist Denise Grocke ([GROCKE 2006] "Music is a Moral Law" — A Quotation from Plato?), who had apparently been diving even deeper down the rabbit hole than I had.

Here are two versions, with the attribution as Denise Grocke suggests:

Short Version

Music is a moral law.

It gives soul to the universe,
wings to the mind,
flight to the imagination,
and charm and gaiety
to life and to everything.

A Longer Version

Music is a moral law.

It gives a soul to the universe,
wings to the mind,
flight to the imagination,
a charm to sadness,
and life to everything.

It is the essence of order,
and leads to all that is good,
just and beautiful,
of which it is the invisible,
but nevertheless dazzling,
passionate, and eternal form.

— *Wordsworth Dictionary of Musical Quotations*, 1991, page 45, attributed to Plato (428–348 BCE)

The Gift

We all sit in the orchestra of Tao.

Some play their fiddles,

Some wield their drum sticks.

Tonight is worthy of music.

Let us let loose with compassion.

Let us drown in the
delicious ambience of love.

— Hafez, (Khwāja Šamsu d-Dīn Muḥammad Hāfez-e Širāzī, Persian: محمدالهی شمس خواجہ شیرازی خلط), 1325/6 – 1389/90, Persian lyric poet and Sufi master

For Drumming:

A beat is like a footstep.
It begins a journey.
Beats are beginnings.
You don't need an interpreter
to understand a groove.
You don't need to speak
a people's language
to dance to their drum.
There is a whole world out there
making music.
I listen, my mind open
and my ears ready.
They say a drummer is never
without a drum.
A percussionist can play on anything.
But like any artist,
my true instrument is myself.
My song is my soul.
Create your own path.
Keep on walking and don't look back.

— Bashiri Johnson

Play Your Own Way

I say, "Play your own way".
Don't play what the public wants.
You play what you want and let the public
pick up on what you're doing – even if it
does take them fifteen, twenty years.

— Thelonious Monk

The Star of Love

Music, be thy sails unfurled,
Bear me to thy better world;
O'er a cold and weltering sea,
Blow thy breezes warm and free;
Take me to that far-off shore,
Where lovers meet to part no more;
There doubt, and fear and sin are o'er,
That star of love shall set no more.
— Margaret Fuller, from *Summer on the
Lakes, in 1843* ([FULLER 1843]), excerpt
from her poem, page 244. Margaret
Fuller describes the Winnebago courting
flute earlier in the publication.

Sounds Alive

Stay close to any sounds that
make you glad you are alive.

— Haifz, *The Gift: Poems by Hafiz, the
Great
Sufi Master*, tr. Daniel Ladinsky, 1999.

It Was the Wind

It was the wind that gave them life.
It was the wind that comes
out of our mouths now
that gives us life.
When this ceases to blow, we die.
In the skin at the tips of our fingers
we see the trail of the wind;
It shows us where the wind blew
when our ancestors were created.

— Anonymous Navajo poem,
from [MATTHEWS 1897], page 69.

The Vapor of Art

Music is the vapor of art.

It is to poetry

what reverie is to thought,

what fluid is to solid,

what the ocean of clouds

is to the ocean of waves.

— Victor Hugo, from *William Shakespeare*,
Part 1, Book 2, Chapter 4, 1864.

Tao Te Ching

The space between Heaven and Earth
is like a flute:

Empty, and yet it does not collapse.

When moved,

more and more emerges from it.

But many words

exhaust themselves on it.

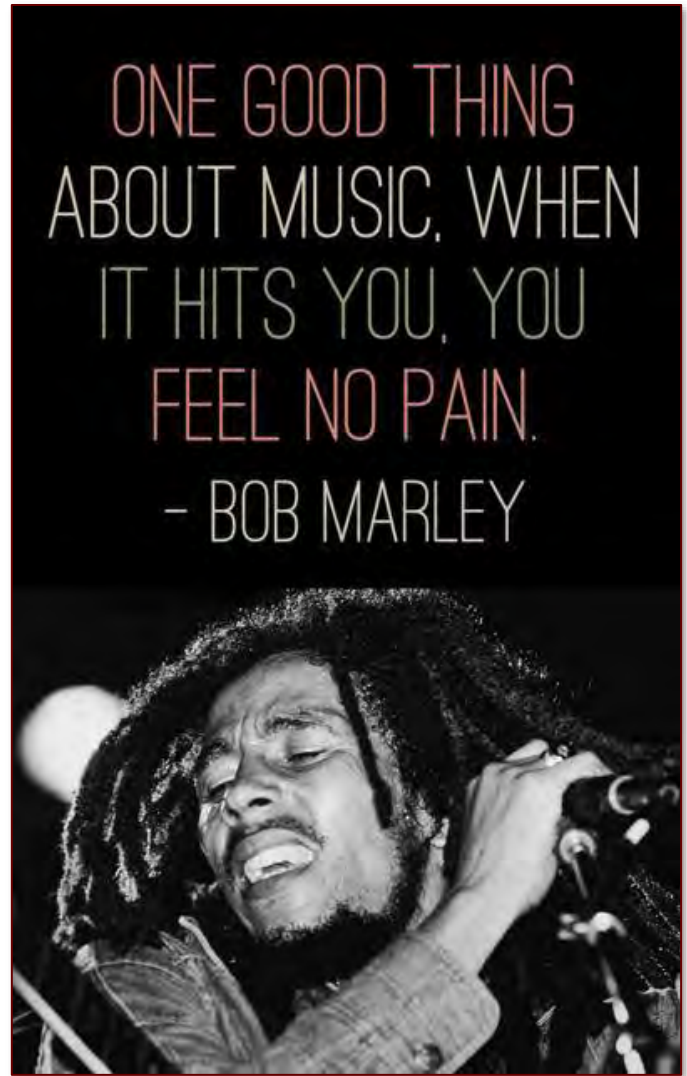
It is better to regard the 'within'.

— Laozi (or Lao-Tzu, Chinese: 老子)
from [Tsu 1985], chapter 5

Beloved of My Heart

There are few things which grow only in sharing. Music grows in sharing. If somebody is there, a sympathetic listener, then even just his presence helps you go deep into your effort ... then a subtle love affair happens. The energy of the player and the energy of the listener meet and create a circle, and that circle is fulfilling.

— Bhagwan Shree Rajneesh (Osho), excerpt
from [RAJNEESH 1981] *Beloved of My Heart* — *Darshan Diary*, pages 32–33



Your Own Experience

Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn.

— Charlie Parker

Talking About Music

Talking about music is like
dancing about architecture.

— Martin Mull, 1979

For Carlos Santana

Artists paint with canvas and brush,
Musicians paint with sound.
With pain and passion
Each note to fashion
To color life, profound.
Vibrations flood the conscious
And elevate the soul.
Music transcends
All beginnings, all ends,
And makes the Spirit whole.

— Kathleen Dahill,
February 28, 2002

The Rapture of Music

Immerse yourself in the rapture of music.
You know what you love. Go there.
Tend to each note, each chord,
Rising up from silence and
dissolving again.
Vibrating strings draw us
Into the spacious resonance
of the heart.
The body becomes light as the sky
And you, one with the Great Musician,
Who is even now singing us
Into existence.

— Vijñāna Bhairava Tantra
(The Radiance Sutras), Sutra 18,
translated by Lorin Roche

Notes

Notes soar like eagles
riding the thermals high
above the earth.
Notes giggle in laughter and joy
like children at play.
Notes cry releasing pain, sorrow,
and longing for healing and peace.
Notes dance in your ears
reminding you of the
joy and delight of life.
Notes softly caress your being
lulling you gently to sleep.
Notes for all moods, emotions,
experiences in life's journey,
and just for being closer to
God and nature.
Notes sing through the night
carrying love, respect,
respite, and joy to others.
Notes transport our souls
to their new home after death.
Notes welcome the birth of
new life into a world of
potential, hope, and growth.
Notes reflect our soul's
deepest desires and secrets
that words cannot convey.
Notes are the heart and soul
of our soul's expression to others.
Notes from within,
beyond the mind,

beyond the physical
into our inner recesses
and back out into the universe.

Notes, notes, notes.

So much from just six holes.

So beautiful from nature's
instrument of wood.

Even in death,
nature's trees communicate
to us through notes.

So simple, so beautiful, so heartfelt.

Just simply notes from the soul – our soul,
nature's soul, and God's soul to us all.

— Patricia B. Smith, Ph.D., written 2006,
contributed at ***Flute Haven 2010***.

The Free Man

“The body knows what to do,
the mind gets in the way”

— from the movie "The Free Man".

Good Things

“Good things come to those who play”

— takeoff on several well-known sayings

Hope

Hope is hearing the melody of the future;

Faith is dancing to it today.

— Ruben Alvez,
quoted in Molly Fumia, *Safe Passage*

The Five Faces of the Flute

Sound

I am the First Face of the Flute
I am the Face of Sound.

Born in a Vibrating Column,
Held in the Hands of the Flute Player,
I Spread on the Wind, Waves upon Waves,
Touching, Moving, Pulsating,
Permeating the Body,

Activating the Mind,
Stirring Emotions, Carving Memories.

I am Created from the Breath and
Received into the Soul.

I am Recorded, Mixed, Mastered,
Downloaded, and
Reborn to Vibrate Again.

All Life feels the Face of Sound.

All that we know to Exist
has Vibrated with Sound
from the Bang of Creation.

I am the Line between
Movement and Stillness,
Connection and Isolation,
Warmth and Ultimate Cold.

For You who
Conjure me Up with Your Breath ...
Rejoice.

Express

I Am the Face of Expression,
the Second Face of the Flute.

Reaching from the Soul of Memories,
the Heart of Feelings,
The Need to Speak with No Words,
To Say "I Am", "It Is Me",
"This is Who I Am".

I ride on Vibration,
One Soul to Another Soul,
One Soul to All Souls.

I carry the message –
Love, Longing, Injustice, Freedom.
Or the Rallying Cry.
Or the Mournful Sorrow.

I speak through Improvisation,
dress myself in Ornaments,
Carry my Message with Dynamics
and Timbre and Texture,
And Pace myself with the
Silence of The Inhale.

Beyond Measurement,
beyond Analysis,
beyond Comprehension,
beyond Understanding,
Only by Direct Experience can the
Face of Expression be Known.



Connect

Before Language, Before Symbols,
Before Culture or Society,
I was the Glue that Bound all Humans.
I am the Face of Connection –
the Third Face of the Flute
that allows us to
Play Together,
the way Children Play Together.
To Communicate, Collaborate,
Exchange Emotion Directly.
To Signal across the Distance, to Jam,
to Share a Secret, to Give and Take.
I can lay the Groundwork
for Another to Soar.
I Repeat, Reinforce, Enhance,
Or Join another's Voice in Harmony.
I Echo the Voice of Another –
Support and Enhance,
Encourage and Expand.
Words have only a Shadow of my Power.
Remember Me in all your Music.

Grow

I was Born beneath every
Melody and Rhythm,
every Jam, every Gig,
every Flute Circle,
Every Single Note
that has Ever been
Played or Thought or Dreamed.
I am the Face of Personal Growth –
the Fourth Face of the Flute.
I Build on what Was Before.
Reinforcing, Augmenting,
Filling new Spaces, Reaching Higher.

I was the Voice that
Invited you to Breathe into the Flute
that Very First Time.
To Close the Holes, then Open them.
To Step, then Leap.
To Play For Others, then With Others.
To Record, to Craft,
to Study, to Learn,
to Copy, to Create.
To Find all the New in You
that is Yet to be Played.
To Jam with Wild Abandon.
To Mourn a Friend.
To Inspire in a House of Worship,
to Enrich in an Elder Home,
to Facilitate a Flute Circle,
I am not about Music, I am about Life.

Heal

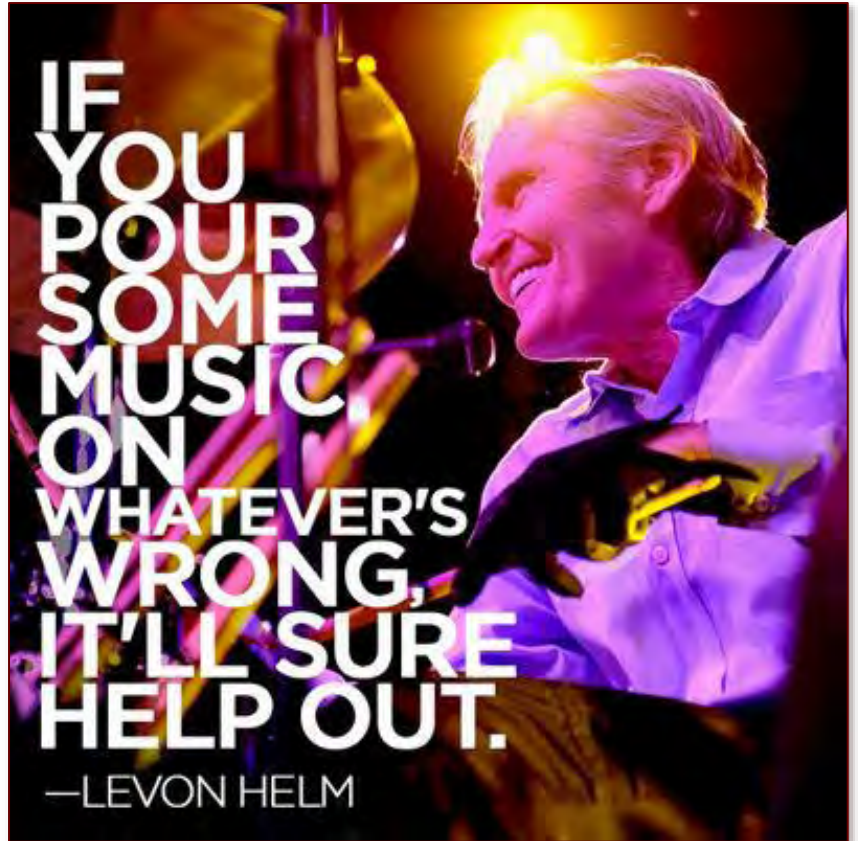
Beyond the limits of what we Experience,
is what we Know.
The Practice of the Breath,
infused with Vibration
and Wrapped in Sound.
The Smile, the Exhale,
the Release, the Joy.
I am the intrinsic and unknowable
Fifth Face of the Flute.
I am the Face of Healing.
The Bonus, the Dividend,
that which we can Barely Measure,
But which we Surely Know,
inside the Inside of Us,
The feeling of a Better Day
When we Play.

— Clint Goss, March 1, 2016,
based on George Schenk, *The
Five Faces of Food*

Soundlessness

The highest music is where the sound does not destroy the soundless moments in between. As the musician becomes more and more refined, he can manage to create sound, and between two sounds he can give you an experience of soundlessness. That soundlessness touches the heart.

— Bhagwan Shree Rajneesh
(Osho)



Songs are Thoughts

Songs are thoughts, sung out with the breath when people are moved by great forces and ordinary speech no longer suffices.

There are so many occasions in one's life when a joy or a sorrow is felt in such a way that the desire comes to sing. All my being is songs, and I sing as I draw breath.

— Orpingalik, an Eskimo poet,
collected and translated by
Knud Rasmussen in 1923.

See: Knud Rasmussen, *The Netsilik Eskimos*, Report of the Fifth Thule Expedition, 1921-1924, Volume 8, published by Gyldendalske Boghandel, Nordisk Forlag, Copenhagen, Denmark, 1931, pages 16 and 321.

The African Song of Soul

When a woman in a certain African tribe knows she is pregnant, she goes out into the wilderness with a few friends and together they pray and meditate until they hear the song of the child. They recognize that every soul has its own vibration that expresses its unique flavor and purpose. Then the women attune to the song, they sing it out loud. Then they return to the tribe and teach it to everyone else.

When the child is born, the community gathers and sings the child's song to him or her. Later, when the child enters education, the village gathers and chants the child's song. When the child passes through the initiation to adulthood, the people again

come together and sing. At the time of marriage, the person hears his or her song.

Finally, when the soul is about to pass from this world, the family and friends gather at the person's bed, just as they did at their birth, and they sing the person to the next life.

In the African tribe there is one other occasion upon which the villagers sing to the child. If at any time during his or her life, the person commits a crime or aberrant social act, the individual is called to the center of the village and the people in the community form a circle around them. Then they sing their song to them.

The tribe recognizes that the correction for antisocial behaviour is not punishment; it is love and the remembrance of identity. When you recognize your own song, you have no desire or need to do anything that would hurt another.

A friend is someone who knows your song and sings it to you when you have forgotten it. Those who love you are not fooled by mistakes you have made or dark images you hold about yourself. They remember your beauty when you feel ugly; your wholeness when you are broken; your innocence when you feel guilty; and your purpose when you are confused. You may not have grown up in an African tribe that sings your song to you at crucial life transitions, but life is always reminding you when you are in tune with yourself and when you are not. When you feel good, what you are doing matches your song, and when you feel awful, it doesn't. In

the end, we shall all recognize our song and sing it well. You may feel a little warbly at the moment, but so have all the great singers. Just keep singing and you'll find your way home.

— Alan Cohen, author of
*The Dragon Doesn't
Live Here Anymore*

The Iron Flute

The Buddhist priest Myofu called himself Shoku, meaning “nothingness in essence”. He came from Hansen but nobody knows from which family or class he was born. His mind had secretly been gifted with divine signs and he was noble and magnanimous.

He was so attached to the traditional boat life that when he encountered a beautiful seashore he built a hut in the field of Blue Dragon near there. He had nothing unnecessary but only played the iron flute with joy. He also liked reciting poems.

One day he took off his clothes, stood up, and abandoned his body. He was blowing the iron flute as his body followed the ebb into the water. He approached the final place playing the flute above the water.

He disappeared out of sight but still the flute was heard sounding over the boundless sea. Far from the shore nothing existed but the flute in the air and the body in the sea.

Three days later, he was seen on the sand shore like a living Buddhist sitting in meditation with the legs crossed.

— From *A Biography of Myofu*, translated by Akitsugu Taki from *Biographies of Highest Buddhist Priests in the Great Ming Dynasty*, Book Seven [大明高僧傳] (Taisho Tripitaka), edited by Clint Goss

The Flute of Interior Time

The flute of interior time
is played
whether we hear it or not.

— Kabir (c.1440 – c.1518)

Fame and Spirituality

Here are two quotes from the film *Twenty Feet from Stardom*. These thoughts really capture some truths about the musical art and musical fame:

Sting: Real musicians – there's a spiritual component to what they do that's got nothing to do with worldly success. The music is much more an inner journey. And any other success is just cream on the cake.

There's this idea you can go on *American Idol* and suddenly become a star. But you may bypass the spiritual work you have to do to get there. And if you bypass that, your success will be ... wafer thin.

Lisa Fischer: Some people will do anything to be famous. And then there are other people who will just ... sing. It's not about anything except being in this special space with people. And that is really the higher calling.

Short Quotations

This section contains a wide array of short quotations on music from various sources.

I never had to learn to play.
I just learned I had to play.

— Paraphrase of a quote
by Mark Cavendish

If you are too busy to develop your
talents, you are too busy.
— Julia Cameron

Always be a first-rate version of yourself,
not a second-rate version of someone else.
— Judy Garland

The musical notes are only
five in number,
but their melodies are so numerous
that one cannot hear them all.
— Sun Tzu, *The Art of War*,
Chapter V *Energy*, paragraph 8

If music be the food of love, play on.
— William Shakespeare (1564–1616),
Twelfth Night, Act I, Scene I

Your stairway lies on
the whispering wind
— Robert Page

A solo is a duet with the universe.
— David Darling

The slower you do it,
the faster you learn it.
— Arthur Hull, *Drum Circle Spirit*

If only I could so live
and so serve the world
that after me there should never again
be a child who considers himself
unmusical.

— Paraphrase of a quote by Isak Dinesen
(pen name of Karen Blixen), author
(1885–1962)

I would teach children music, physics, and
philosophy; but more importantly music
for in the patterns of music and all the arts
are the keys to learning.

— Plato

This will be our reply to violence:
To make music more intensely,
more beautifully, more devotedly than
ever before.
— Leonard Bernstein

Take a music bath once or twice a week
for a few seasons, and you will find that it
is to the soul what the water-bath is to the
body.
— Oliver Wendell Holmes

The advice I am giving always to all my
students is above all to study the music
profoundly ... Music is like the ocean, and
the instruments are little or bigger islands,
very beautiful for the flowers and trees.
— Andrés Segovia

The piano ain't got no wrong notes.
— Thelonious Monk

The woods would be silent if no birds sang
except those that sang best.

— Henry VanDyke

In the silence between two sounds resides
the depth of the musical content.

— Fabien Maman,
*The Role of Music in the
Twenty-First Century*,
Book 1, page 12.

Improvisation is not the expression of
accident but rather of the accumulated
yearnings, dreams, and wisdom of our
very soul.

— Yehudi Menuhin

Life is a shipwreck, but we must not forget
to sing in the lifeboats

— Voltaire

What if the Hokey-Pokey is really what it's
all about?

— Ange Chianese

The theory of relativity ... occurred to me
by intuition, and music was the driving
force behind that intuition. ... My
discovery was the result of music
perception.

— Albert Einstein, in a conversation with
Shinishi Suzuki, the inventor of the
Suzuki method of music education.
See Shinishi Suzuki; Waltraud Suzuki
(translation), *Nurtured by Love: A New
Approach to Education*, Exposition Press,
New York, 1969, page 90.

Amazement

It is often easy to forget how magical this
instrument is. Especially in a world where
music is so often judged, and musicians are
so often put down for expressing themselves.
And especially when we get involved in
some of the head-space aspects of our
passions.

So, I would like to conclude this chapter
with a message recently posted on a flute
newsgroup. It is by a flute maker we met a
long time ago on our first long-distance
gathering in Dalla, Texas:

The mystery is within you
as you pick up the flute
and breathe into it
and affirm your connection
to the universe.

I often say
“I play for my own amazement”

Though it is sometimes said in jest,
it is also the truth.

— Robert Brandt

Readings and Quotations on Silence

Quotations

*Silence is your Friend –
You are always playing a duet
with the silence around you.*

— David Darling,
a mantra of MUSIC FOR PEOPLE

*Silence is the potential
from which music can arise.*

— Keith Jarrett,
from the liner notes of the album *Spirits*

*To hear, you have to make room
for silence.*

— Seen on a park bench

Darkened Silence

If you take one silent moment
To remove yourself
from all your senses —
You will find within
that fraction of eternal time
The place where
all your answers are found —
And where all your fears
shall never exist.

— Marc Duggan,
from PoetryForYou.com

This chapter is composed of poetry collected by Clint Goss from many sources. A similar collection is maintained on Flutopedia at Flutopedia.com/lit_silence.htm

Silence which is Vibrant

Our opinion concerning the origin of music depends on our opinion of silence. There is a silence which is vibrant, and there is a silence which is stagnant — not dormant nor containing latent power, but absolutely lifeless. Through this stagnant silence there passes a wave of mental impulse; this is repeated, it constitutes itself a unit, the silence becomes vibrant, it becomes a medium of communication, and the mental impulse may, through this vibrant silence, be transmitted to minds which are sufficiently sensitive to receive it. From this intensity of vibration the song bursts forth, like lightning from a cloud. The intensity being reduced, the means of expression is changed to words of an extremely limited vocabulary; this is succeeded by an increased number of words until in profuseness of verbiage the more subtle means of communication are lost. The human race today is forgetting what silence is or can be. We are too noisy to know its possibilities. We seize the tools nearest at hand, and have too long depended upon words. The silent figures sitting motionless along the Ganges are monuments to the silence that died centuries ago.

— Frances Densmore, excerpt from
[DENSMORE 1909] *Scale Formation in Primitive Music*, pages 3–4.

The Inner Music

The inner music has a strange quality. The outer music needs an instrument, it needs a duality – the musician and the instrument. The inner music does not need duality – the musician is the music, the musician is the instrument, the musician is all. There is no division. The inner music means silence, the sound of silence.

Silence has its own music. It can be heard only by those who have dropped all noise from the head. It can be heard only from the heart, not by the head. The heady person goes on missing it. Only the person who is full of heart, full of love, can hear the music. This is the music that helps you to go beyond. It becomes a rainbow bridge. You cannot grasp it with the mind, you cannot comprehend it with the mind. The mind has to be put aside, completely put aside and then suddenly it is there. That is the whole art of meditation, putting the mind slowly aside and getting to the inner music, becoming attuned to the inner world of oneness. You can call it the experience of god, tao, truth, dharma; it is really nothing but the experience of the ultimate music.

— Bhagwan Shree Rajneesh (Osho)

The Soundless Sound

Music is the art of hearing
the soundless sound,
the art of hearing
the music of silence –
what the Zen people call
the sound of one hand clapping.

When you are utterly silent,
not a single thought
passes your mind,
there is not even a ripple
of any feeling in your heart.

Then you start, for the first time,
hearing silence ...

Music helps you from the outside
to fall in tune with the inner ...
Listening to great music you suddenly
become silent –
with no effort.

Falling in tune with the music
you lose your ego with no effort.
You become relaxed,
you fall into a deep rest.
You are alert, awake,
and yet in a subtle way drunk.

— Bhagwan Shree Rajneesh (Osho), excerpt
from [RAJNEESH 1981] *Beloved of My
Heart* — *Darshan Diary*, First Edition

The Hidden Harmony

When for the first time you fall in love, you
meet the opposite. Immediately, it is as if
you have got wings, you can fly; poetry
arises in your heart. What is happening? The
opposite has created something in you.
Silence alone is not very beautiful, sound
alone is not very beautiful, but the meeting
of sound and silence is very, very beautiful –
that is music. The meeting of silence and
sound is music.

— Bhagwan Shree Rajneesh (Osho), excerpt
from [RAJNEESH 1978] *The Hidden
Harmony* — *Talks on Heraclitus*, page
111.

Silence, Liberty, and Peace

The twentieth century is, among other
things, the Age of Noise. Physical noise,
mental noise and noise of desire – we hold
history's record for all of them. And no
wonder; for all the resources of our almost
miraculous technology have been thrown
into the current assault against silence. That
most popular and influential of all recent
inventions, the radio is nothing but a
conduit through which pre-fabricated din
can flow into our homes. And this din goes
far deeper, of course, than the eardrums. It
penetrates the mind, filling it with a babel of
distractions, blasts of corybantic or
sentimental music, continually repeated
doses of drama that bring no catharsis, but
usually create a craving for daily or even
hourly emotional enemas. And where, as in
most countries, the broadcasting stations
support themselves by selling time to

advertisers, the noise is carried from the ear, through the realms of phantasy, knowledge and feeling to the ego's core of wish and desire. Spoken or printed, broadcast over the ether or on wood-pulp, all advertising copy has but one purpose – to prevent the will from ever achieving silence. Desirelessness is the condition of deliverance and illumination. The condition of an expanding and technologically

progressive system of mass production is universal craving. Advertising is the organized effort to extend and intensify the workings of that force, which (as all the saints and teachers of all the higher religions have always taught) is the principal cause of suffering and wrong-doing and the greatest obstacle between the human soul and its Divine Ground.

— Aldous Huxley,
excerpt from [HUXLEY 1946]



Image credit: Aio Sifu, November 15, 2017.
Photograph by Kaylee Dubois.

Part 4 – Rhythms



World Rhythms

This chapter describes world rhythms that I have collected from various sources. They have proved useful in various facilitation settings.

The rhythms and grooves are notated in either an African drum language or a Middle Eastern drum language.

African Drum Language

This is a variation of the African drum language derived from the Uruba tradition and introduced in the U.S. by Baba Olatunji. It is used for the large African djembe drum.

Gun / Dun – the “bass” notes on a djembe. Hit near the middle of the drum head with a slightly cupped hand and the fingers together. **Gun** is for the dominant hand and

Dun for the non-dominant hand. Also written “**B**” for bass.

Go / Do – the “tone” sounds on a djembe. Hands are open and flat with the base of the fingers hitting near the rim of the drum



head. **Go** is for the dominant hand and **Do** for the non-dominant hand. Also written “**T**” for “tone”.

Pa / Ta – the “slap” or “snap” sounds on a djembe. With loose wrists and open fingers, slap near the outer rim of the drum head

This chapter is a snapshot of Clint Goss’s working document of collected world rhythms. Various versions of this document have been distributed at various times. Please note that some of these rhythms are subject to copyright claims.

with a whip-like motion. **Pa** is for the dominant hand and **Ta** for the non-dominant hand. Also written “**S**” for “slap”.

Middle Eastern Drum Language

This is a variation of the Middle Eastern drum language

typically used to describe rhythms for the smaller doumbek (aka darabouka) drum or frame drums.

Dum – the “bass” note, typically played by hitting the drum head slightly off-center with the right thumb (frame drum) or slightly cupped hand (doumbek).

Tek – the “rim tone” sound, typically played on a frame drum with the third finger of the right hand near the edge of the drum and on a doumbek with a flat hand near the edge of the drum head.

Ka – the “offbeat” note, typically played on a frame drum with the ring finger of the left hand near the rim and on a doumbek with the tips of the fingers of the left hand near the rim.

Notation

The rhythms are broken into beats, with spaces between the beats. So:



Gun	Dun	Go	Do	Pa	-	Ta	-
1	2	3	4	5	6	7	8

... is 8 beats on a djembe with the two “-” beats representing rests (silent beats) on the 6th and 8th beats.

Two equally spaced notes in one beat are written without a space between them:

Gun	Dun	GoDo	GoDo
1	2	3	4

Beats 1 and 2 each have one note, and beats 3 and 4 each have two equally spaced notes (typically 8th notes).

Some other more advanced notation that occurs occasionally:

- Djembe 16th notes and 16th notes with 16th rests:

GoDoGoDo GoDo - -

- Pick-up 16th beat: **G’Do** equivalent to “- - -Go Do”

- Emphasis is represented with capitalized: **PA**.
- Triplets are three notes in place of two, written with “:” characters around them:
:TeKaKa:
- A full mute is written **[Pa]**, a partial mute is written **<Pa>**, and a flam (two notes in very rapid succession, almost indistinguishable) is written **{PaTa}**.

Basic Exercises

Basic $\frac{4}{4}$ Exercises

— developed by Randy Brody

1: Gun Dun Go Do |
Gun Dun Go Do |

2: Gun Dun GoDo - |
Gun Dun GoDo - |

3: Gun Dun Go Do |
Gun Dun Pa Ta |

4: Gun Dun Go Do |
Pa Ta - - |

More $\frac{4}{4}$ Exercises

— developed by Randy Brody

1: Gun Dun Go Do |
Gun Dun Go Do |

2: Gun - GoDo GoDo |
Gun - - - |

3: Go Do Gun - |
Do Go Dun - |

3alt:
Pa Ta Gun - |
Pa Ta Gun - |

4: Gun - GoDo GoDo |
Gun - Pa Ta |

5: Gun Ta Gun Ta |
Gun Ta GoDo - |

6: Gun - GoDo GoDo |
Gun Dun GoDo - |

Basic Warmup Exercises

— from Ryan Camara,
DrumCamp 2006

First:

GoDoGoDo PaTaPaTa
GoDoGoDo GunDunGunDun |

Second:

:GunDoGo: :DunPaTa:
:GunDoGo: :DunPaTa: |

Second in Bell-Tone-Slap notation:

:BTT: :BSS: :BTT: :BSS: |

Third:

All as triplets – always alternating hands.
These exercises were done with a one-bar rest between every line:

:TSS: :TSS: :TSS: :TSS: |
:STS: :STS: :STS: :STS: |
:SST: :SST: :SST: :SST: |
:STT: :STT: :STT: :STT: |
:TST: :TST: :TST: :TST: |
:TTS: :TTS: :TTS: :TTS: |

Basic Cultural Rhythms

Congo Square

— from Randy Brody,
Weston Drum Circle, November 2000

Gun Dun GoDo -Go |
Dun Gun Do - - |

I play music with |
all my friends - |

Gun Dun GoDo -Go |
Dun Gun Do PATA |

I play music with |
all my friends AndThen |

Dance Beat

— from Randy Brody,
Weston Drum Circle, January 15, 2001

$\frac{6}{8}$ time. Be sure to use alternate hands. Can
be played as pairs of triplets:

:GunDoGo: :DunGoDo: |
:GunDoGo: :DunGoDo: |

Variation 1:

:GoDoGo: :DoGoDo: |
:GoDoGo: :DoGoDo: |

Variation 2:

:GunDoGun: :DoGunDo: |
:GunDoGun: :DoGunDo: |

Take 5 Beat

— from Randy Brody,
Weston Drum Circle, January 15, 2001

$\frac{5}{4}$ meter, from the Paul Desmond
composition:

DunGo -Go Dun Go Pa |
DunGo -Go Dun Go Pa |

or

GunDo -Do Gun Do Pa |
GunDo -Do Gun Do Pa |

Dakkcore

[dah-kohr]

— from Anthony,
Drum Café, Cape Town, South Africa,
April 9, 2001

Gun Dun Gun GoDo |
-Do Go PA - |
GoDo -Go Do GoDo |
-Go -Do -Go - |

Jara Cedicular

— from Anthony,
Drum Café, Cape Town, South Africa,
April 9, 2001

GoDo -Do GoDo Go |
Gun DUNGo DunGun Do |
Jara -Ce dicu lar |
Ja RA Ce dicu lar |

Moroccan 3–6–9 Folk Rhythm Combo

for 3 Doumbeks

— from Randy Brody
via John Marshall

Three:

Tek TeKa Dum : |

Six:

Tek TeKa Dum |

Tek Dum Dum : |

Nine:

Tek TeKa Dum |

Tek Dum TeKa |

Dum Tek Dum : |

Fanga

— from Randy Brody

Nigerian Welcome Song

Drum part 1:

Gun -Go -Dun Go |

Gun Dun GoDo - |

Lets -take -a drive |

to Mac Donalds - |

Drum part 2:

Gun DunGun -Dun GoDo |

Gun Dun Gun PaTa |

Voice:

Fanga alafia,
ah-shay ah-shay

Fanga alafia,
ah-shay ah-shay

Ah-shay, ah-shay,
ah-shay ah-shay

Fanga alafia,
ah-shay ah-shay

Fanga alafia =
“Welcome well-being”

Ah-shay Ah-shay =
“may it be so”

Misc Rhythm

from June 19, 2006 Randy Brody drum
circle

Djembe:

GoDo GoDo Go GoDo |

Gun Dun Gun GunDo |

GoDo GoDo Go GoDo |

Gun Dun Gun GunDo |

JuJu

Some of the parts from Bashiri Johnson’s
Supreme Beats JuJu samples:

Low Congas:

--GoDo |

GunDunGoDo --GoDo

GunDunGoDo --GoDo |

Lead Drum:

Dun--Go --Gun-

Dun--Go --Gun- |

Djoli

[joh-lee]

West African → Brazil → Became the Samba rhythm. Walk the big dog is the calypso rhythm (Mary Knysh, February 13, 2010).

Randy Brody Part 1:

Gun -Do Gun Do |
Gun -Do Gun Do |
Gun -Do Gun Do |
GunDO -Do Gun Do |

Walk -the Big Dog |
Walk -the Fat Dog |
Walk -the Big Dog |
WalkING -the Fat Dog |
or
TripON -the Fat Dog |

David Darling counterpoint:

GunDo GoDo Pa- Do- |
Water melon Ice Cream |

Randy Brody Part 2:

GoDoGoDo Go -Do Go Gun |
IDonWanNa walk -the dog now |

GoDoGoDo Go -Do Go -Gun |
I don wanna walk
-the dog -now |

Randy Brody Part 3:

Pa -Ta PaTaGoDo |
Pa -Ta PaTaGoDo |

Walk the BigDogOhPlease | Walk
the BigDogOhPlease |

Randy Brody Part 4 (Solo):

GunDoGoDo GunDoGoDo |
GunDoGoDo GunDoGoDo |

Randy Brody Part 5 (Solo):

PaTa -Ta PaTa -Ta |
PaTa -Ta PaTa -Ta |

Gonkogi Bell (caps=high bell, lower case=low bell, 4th apart):

Pa Ta Gun DunPa |
-Ta -Pa Gun Dun |

SCRATCH MY back and I'LL |
SCRATCH YOUR shoul der |

from [DWORSKY 2000]:

Go DoGo -Do GunDun |
Go Do GoDo GunDun |
Gun GoDo Gun GoDo |
Gun GoDo Gun GoDo |

Traveling Solo Game based on Djoli Samba Rhythm

Great for around-the-room solos, with space for individuals to solo.

GunDO -Do Gun Do |
- - - - |

Trip ON the Fat Dog |
(each person solos)|

Egyptian / Bedouin Seven ("Moon Fever"?)

— Egypt, March 2005

Doumbek:

Dum - K'Tek Tek
Dum - K'Tek Dum

- K'Tek Tek Dum
 - K'Tek |

Dum - K'Tek Tek
 Dum - K'Tek Dum
 - - (Sqk) -
 (Sqk) - |

Djembe:

Gun - D'Go Do
 Gun - D'Go Gun
 - D'Go Do Gun
 - D'Go |

Gun - D'Go Do
 Gun - D'Go Gun
 - - (Squeek) -
 (Squeek) - |

Baya

[bahy-yah]

— from Randy Brody and Mary Knysh

This is a round in four separate parts. In this rhythm, “GDGD” = “GoDoGoDo”. The GDGD parts cycles around the four parts:

Part 1:

GDGD Gun Gun Gun |

Part 2:

Gun GDGD Gun Gun |

Part 3:

Gun Gun GDGD Gun |

Part 4:

Gun Gun Gun GDGD |

Nigerian Frekoba in Four

— from Randy Brody

Part 1:

Gun Dun Go Do
 Gun Dun Go Do |

Part 2:

Gun Dun GoDo GoDo
 Gun Dun Pa Ta |

Part 3:

Gun Dun GoDo GoDo
 Gun PaDo - PaDo |

Baladi

[bah-lah-dee]

— from Randy Brody,
 Weston Drum Circle, November 21, 2005

Egyptian rhythm. Minor variations by Clint to make it an eight-bar cycle:

Dum Dum TeKa Tek |
 Dum TeKa Tek TeKa |

Dum Dum TeKa Tek |
 Dum TeKa Tek TEK |

Dum Dum TeKa Tek |
 Dum TeKa Tek TeKa |

Dum Dum TeKa Tek |
 Dum TeKa Dum - |

Grape fruit cantaloupe |
Grape apple grape apple |

Grape fruit cantaloupe |
Grape apple grape GRAPE |

Grape fruit cantaloupe |
Grape apple grape apple |

Grape fruit cantaloupe |
Grape apple grape - |

Ayub

[ah-yoob]

— from Randy Brody,
December 9, 2005

Companion rhythm to Baladi (Ayub uses
lower drum, Baladi uses higher)

Dum	TeKa	Dum	Tek	
Dum	TeKa	Dum	Tek	
Gun	DoGo	Dun	Go	
Dun	GoDo	Gun	Do	
<i>Straw berry grape fruit </i>				
<i>straw berry grape fruit </i>				

West African $\frac{3}{4}$ Polyrhythm

— from Randy Brody,
December 4, 2005

West African Three:

Gun	GoDo	Go	
Gun	GoDo	Go	

West African Six:

GoDo	GoDo	GoDo	
Gun	Dun	Gun	

West African Gankogui (bell or drum):

Gun	Do	Go	
DoGo	-Do	-Go	
Dun	Go	Do	
GoDo	-Go	-Do	

<i>Please pass the</i>	
<i>tartar -sauce -oh</i>	

Low	HI	HI	
HI HI	HI	HI	

**Basic $\frac{3}{4}$ Rhythm heard on
Native Flute track**

— December 8, 2005

Gun -Do GoDo |
Gun -Do GoDo |

Cinte

[sin-tey]

— from Randy Brody,
December 9, 2005

Go GoDo Gun Do |
Gun Do Gun Do |
Quick take a bite and |
chew and chew and |

Dogon

— from Randy Brody,
December 9, 2005

GoDo GoDo Gun Go |
GunDo Go - DoPa |
Chicken fingers French fries |
and a Coke - ItsGood |

Hoo Roo

— from Randy Brody,
December 9, 2005

1: Gun Dun Gun G'Do |
2: [PA] GoDo D'Go - |
3: GoDo Gun GoDo Gun |
4: GoDo-- GoDo-- GoDo-- Go |
5: Pa Ta {PaTa} Pa |

Masmoudi Kebir ($\frac{8}{4}$)

— from Jeff Senn web site

Masmoudi Kebir (Kebir = “big”) is also known as “Warring Masmoudi” (due to its aggressive cadence), it is a common masmoudi played for Middle Eastern Dance, and this eight-beat measure is really the basis for many other rhythms.

Dum Dum
TeKaTeKa Tek |
Dum-TeKa TeKaTek-
TeKaTeKa Tek |

Maqsoum ($\frac{4}{4}$)

[mahk-soom]

— From Jeff Senn web site

Maqsoum (which means, “cut in half”) is really a whole class of rhythms that fit in a four-beat measure. The maqsoum is quite basic to Middle Eastern rhythm; maqsoums, and eight-beat measures formed by concatenating a maqsoum with another four-beat measure, form a rhythmic basis for much Middle Eastern music. This version is a simple and very basic version.

Basic:

DumTek -Tek
Dum- Tek- |

Filled in:

Dum-Tek- TeKaTek-
Dum-TeKa Tek-TeKa |

Masmoudi Saghir – Beledi ($\frac{4}{4}$)

— from Jeff Senn web site

Beledi is a commonly requested dance rhythm – just about everyone knows it (and many dislike it because it is so common). Unfortunately, “Beledi” means different rhythms depending on where you are. “Beledi” really implies a sort of gypsy-ness or non-urbaness (possibly “hick”, depending on who you ask).

This version, more correctly called Masmoudi Saghir (“Small” Masmoudi) is perhaps the most common “Beledi” rhythm. If you look closely you will see that it is really a Masmoudi “squeezed” into $\frac{4}{4}$ time.

Basic:

**DumDum TeKaTek-
Dum-TeKa Tek |**

With bridge:

**DumDum TeKaTek-
Dum-TeKa Tek-TeKa |**

Walking Maqsoum ($\frac{4}{4}$)

— from Jeff Senn web site

Walking Maqsoum is another rhythm sometimes called Beledi – especially among Middle Eastern Dancers in the Western U.S.

A “walking” rhythm is one that has an even or steady (not very syncopated) beat – presumably reminiscent of a steady walking footfall.

Basic:

DumKa TeKa DumKa Tek |

With bridge:

DumKa TeKa DumKa Tek-TeKa |

Ayyub ($\frac{2}{4}$)

— from Jeff Senn web site

Ayyub is a simple fast rhythm often played for accelerating or energetic sections of Middle Eastern Dance performance. It is a driving rhythm that somehow “wants” to get faster and faster. Ayyub fits well within other rhythms and can be generally useful as an accent – however played too long, it does get monotonous ...

Basic:

Dum K ' DumKa |

Filled version:

DumKa TeKa |

Advanced Cultural Rhythms

Here are a few more complicated rhythms, but ones that are still very commonly used as basic rhythms in music and dance in various parts of the Middle East.

Karsilama ($\frac{9}{8}$)

[kahrsh-lah-mah]

— From Jeff Senn web site

Karsilama (Turkish for “face-to-face”) is a very common 9 beat rhythm – it is, perhaps, the most common “odd count” rhythm in Middle Eastern music.

It is very common in Turkish tunes, and is probably Turkish in origin. It can be played very fast, or very slow, and can be filled in many ways. It is a particularly popular rhythm among Middle Eastern dancers.

Basic:

Dum - Tek
- Dum -
Tek Tek Tek |

Filled:

Dum KaKa Tek
KaKa Dum KaKa
Tek Tek Tek |

Ciftetelli ($\frac{2}{4}$)

— from Jeff Senn web site

Ciftetelli is probably Greek or maybe Turkish in origin. It is usually played slowly and with a variety of fills. Remember when playing this rhythm that silence is a note!

“Cifti” is characterized by strong accents on 1, 3½, 6 and often 5. It has a unique character – the strong beat on 3½ makes it sound like it “turns around” in the middle and the rest at the end (if not filled in) is a dramatic pause. Here is one basic version:

Basic:

Dum-TeKa TekTek
TeKaDum- Tek
Dum Dum
Tek - |

Filled:

Dum-TeKa TekTek
TeKaDum- Tek-Teka
Dum Dum
TeKaTeKa Tek |

... and a more filled-in version. However, don't over-do it!

Cifteteli ($\frac{4}{4}$)

— From Darbuk.Ka.

The Cifteteli rhythm, originally from Turkey, entered the Arabic world with the expansion of the Ottoman Empire. In fact, Chifteteli is how Belly Dance is named in Turkey and Greece.

It is also known as “camel rhythm” because it is very appropriate for this kind of movement of the oriental dance. It is $\frac{4}{4}$ time, very common in popular Turkish music, so it would be the equivalent to the Egyptian Maksoum.

Darabouka:

Dum -Te-Ka Dum-Dum- Tek |

Djembe:

Gun -Go-Do Gun-Dun- Go |

Zumbaty ($\frac{4}{4}$)

— From Darbuk.Ka.

There is also an Egyptian rhythm, quite similar to Cifteteli, known as Zumbaty, coming from Sumbat, a village in the Nile Delta, home to Gawazy dancers and singers who travel to Cairo to try their luck and settle in the mythic Muhammed Ali Street, the centre of the artistic life in Cairo since the XVI century.

Darabouka:

Dum -Te-Ka Dum -Tek |

Djembe:

Gun -Go-Do Gun -Go |

Serto ($\frac{4}{4}$)

— from Jeff Senn web site

Serto is a Greek rhythm. It alternates accent on every other measure:

Dum K'Dum -Ka TeKa |

Dum K'Tek -Ka TeKa |

Saidi ($\frac{4}{4}$)

[sahy-ee-dee]

— from Jeff Senn web site

Saidi is a rhythm often used for a cane dance. The beats at 4 (and sometimes $3\frac{1}{2}$) can be varied dramatically or replaced with other percussion (such as hand clapping) to give the rhythm a distinct sound.

Basic:

Dum-KaTe -KaDum-
Dum Tek |

Filled:

Dum-KaTe -KaDum-
Dum-TeKa Tek-TeKa |

Rumba and Bolero (both $\frac{4}{4}$)

— from Jeff Senn web site

Rumba and Bolero are similar rhythms with different accents. Bolero is often played with a “triplet” in the second half of the first beat.

A triplet is three beats fit into a two-beat space. Both rhythms have made their way from North Africa through Spain and Cuba into modern music.

Rumba:

Dum-teka teKA
teKA DumKa |

Bolero:

Dum- :tekaka: Teka
Tekka DumKa |

Three-Five Rhythm ($\frac{8}{4}$)

— from Peter Dubner,
December 23, 2005

Piano / Djembe rhythm. Play as 2 triplets, then 3 duplets plus 2 duplets.

GUNDo GoDUN GoDo GunDo
GunDo GunDo PaTa PaTa |

Otha Turner Rhythm from Shimmy She Wobble ($\frac{4}{4}$)

Transcribed by Clint Goss, April 30, 2006

GUN D'GoDo -G'Do GunDo |

Syncopated and Odd Meter Rhythmic Exercises

These exercises were distilled from sessions and workshops facilitated by Mary Knysh and David Darling, and hosted by the MUSIC FOR PEOPLE organization. They are designed for group work in developing and improvising grooves, especially syncopated rhythms and complex meters.

The notation here is different from the African and Middle Eastern Drum language.

The **Drum** version of each uses the **Gun** and **Dun** sounds on a djembe, but represents the silent beats with **L** and **R** “silent” hits in the thigh.

The **Vocal** version is useful for a group that is vocalizing the rhythm over body percussion. The upper row is the vocalization and the lower row represents finger snaps or slaps on the thighs or chest with the L and R hands.

Three-Two Clave Syncopation (4)

Vocal:

Go	-	-	Do	-	-	Go	-		-
-	Da	-	Da	-	-	-	-		
R	L	R	L	R	L	R	L		R
L	R	L	R	L	R	L	-		

“Go-Geh” – $\frac{12}{8}$ Syncopation

Drum:

Gun	L	Gun	L	Gun	L	
Gun	L	R	Dun	R	L	

Vocal:

Go	-	Go	-	Go	-	
Geh	-	-	Geh	-	-	
R	L	R	L	R	L	
R	L	R	L	R	L	

Inverted Three Syncopation ($\frac{3}{4}$)

Drum:

Gun	L	Gun	L	Gun	L	
Gun	Do	R	Do	R	Do	

Vocal:

Go	-	Go	-	Go	-	
Go	Geh	-	Geh	-	Geh	
R	L	R	L	R	L	
R	L	R	L	R	L	

Five-Four Grooves ($\frac{5}{4}$)

Drum:

Gun	L	R	Dun	R	
Dun	R	L	Gun	L	

Vocal:

CHI	Ki	Da	GA	Da	
GA	Da	CHI	Ki	Da	
GA	Ma	La	TA	Ki	
TA	Ki	GA	Ma	La	
R	L	R	L	R	
L	R	L	R	L	

Seven Eight Grooves ($\frac{7}{8}$)

Drum:

Gun	L	R	Dun	R	Dun	R	
Dun	R	L	Gun	L	Gun	L	

Vocal:

CHI	Ki	Da	GA	Da	Ga	Da	
GA	Da	Ga	Da	CHI	Ki	Da	

GA	Ma	La	TA	Ki	Di	Mi	
TA	Ki	Di	Mi	GA	Ma	La	
R	L	R	L	R	L	R	
L	R	L	R	L	R	L	

Beatriz Pinto Rhythm ($\frac{4}{4}$)

— from AOI 2006

Gun	Go{PaTa}	-Go	DoGo	
Gun	GoDo	GoDo	-Do	

Misc Rhythm ($\frac{4}{4}$)

— from AOI 2006

Do	GunDo	Gun	Do	
Gun	-	-	-	

<i>I'm going to the</i>	
<i>store</i>	

Dr Who Theme ($\frac{4}{4}$)

— Dr. Who, Season 8, Episode 1, @ 5:00

Gun	GoDo	Gun	GoDo	
-Go	Do-	Gun	-	

<i>Lets take a walk and then</i>	
<i>we can play</i>	

Rhythms from Drum Camp 2006

These are rhythms learned from the various facilitators and instructors at Drum Camp 2006 in Ashland, Oregon.

West African Rhythms

Mane ($\frac{12}{8}$)

[ma-ney]

— From Lamine “Dibo” Camara, DrumCamp 2006

Go-Go Do-Do Go-Go Do-Do |
Go-Go Do-Do GoDoGo DunGoDun |

Casabe ($\frac{4}{4}$)

[kah-sah-bey]

— From Lamine “Dibo” Camara, DrumCamp 2006.

Composite modern (1950’s) rhythm from two traditional rhythms from two different Guinea tribes. Currently a symbol of liberation. Part 2 is the CaSAH rhythm.

Part 1:

GunDun Go- GunDun Go |
GunDun GoDo -Do Go |

Part 2:

Go -Do Go GunDun |
Go -Do Go GunDun |

or

Pa -Ta Pa GoDo |
Pa -Ta Pa GoDo |

Core $\frac{12}{8}$ Rhythm

— from Ryan Camara, DrumCamp 2006

Part 1:

Pa-Do Pa- - Pa-Do Pa- - |

Part 2:

Pa- - TaGoDo Pa- - TaGoDo |

Bell Triplets ($\frac{12}{8}$)

— from Ryan Camara, DrumCamp 2006

Three flavors:

:BB- : :BB- : :BB- : :BB- : |
:B-B : :B-B : :B-B : :B-B : |
:-BB : :-BB : :-BB : :-BB : |

Standard Break in $\frac{4}{4}$

— from Ryan Camara, DrumCamp 2006

{PaTa} GoDo - GoDo |
Pa PaTa Pa - |

Standard Break in $\frac{4}{4}$

— from Kalani, DrumCamp 2006

Basic:

{PaTa} Go Do Go |
Do PaTa Pa - |
End/Flam

Standard:

{PaTa} GoDo -Go -Do |
Go PaTa Pa - |
End/Flam

Standard Break in $\frac{3}{4}$

— from Ryan Camara,
DrumCamp 2006

{PaTa} -Go Do-Go Do-Go |
D0

Cool Triplet Rhythm

— from Ryan Camara,
DrumCamp 2006

- -Go |
Dun-Go DunGo- - - - - |

Accompaniment Rhythms in $\frac{4}{4}$

— from Kalani, DrumCamp 2006

These are very common accompaniments.
They can be used separately or together:

Variation 1:

Pa -Ta Pa GoDo |

Variation 2 - More Rhythmic:

Gun GoDo - Pa |

Variation 2 - Faster to Play:

Gun DoGo - Ta |

Echauffement

— from Kalani, DrumCamp 2006.

“Echauffement” is French for “heating up”
... typically used by the lead drummer
before a break to call attention to the
upcoming break.

For this rhythm, **PTPT** = **PaTaPaTa**

GoDoPaTa PTPT PTPT PTPT |
GoDoPaTa PTPT PTPT PTPT |

GoDoPaTa PTPT PTPT PTPT |
GoDoPaTa PTPT {PaTa} - |

Yankedy

[yan-ke-dee]

— From Kalani, DrumCamp 2006.

Full-moon socializing dance, Sousou ethnic
group – dance of seduction – done with
scarves – 2 people hold the scarves. Part 1
and Part 2 are probably doundoun parts.

Part 1:

Gun -Dun Gun -Dun |
Gun -Dun Gun -Dun |

Part 2:

[Gun] - -Dun Gun |
[Gun] - -Dun Gun |

Djembe (Great Rhythm!):

D'Gun Go D'Gun D'Go |
D'Gun Go D'Gun D'Go |

Second part of Yankedy from Mohamed
Camera, Drumcamp 2006, with triplets:

Pa-Ta Go-Do PaTa- - -Gun |
Pa-Ta Go-Do PaTa- - -Gun |

Makru

[mah-kroo]

— From Kalani, DrumCamp 2006

Seduction dance follows Yankeddy. Part 1 is on Dodumbah. Part 2 is on Sangban.

Part 1:

Gun D'Gun GoDo Go |

Part 2:

[Gun] -Gun [Gun] -Gun |

Djembe 1:

Gun GunTa GunDo GunTa |

Gun GunTa GunDo GunTa |

Djembe 2:

GunDo -Do Go Ta |

Gun Do Gun Do |

Cool third part for Makru from Ryan Camara:

Djembe 3:

Gun -Ta -Go Do |

Gun Ta -Go Do |

Yolele

[yoh-leh-leh]

— From Mohamed Camera, DrumCamp 2006

Part 1 is triplets. Is Part 1 and Part 2 a four-against-three rhythm?

Part 1:

Pa-Pa TaGoDo PaDunGo DoGoDo |

Part 2:

Pa GoTa Gun |

PaDo GoTa Gun |

Break:

PaTaPa TaPaTa PaTaPa PaTaPa |
PaTaPa TaPaTa PaTaPa PaTaPa |
Gun

Clave Rhythms

“Clave” means “key” or “cornerstone” or “peg”. “Hemeola” is a 3-feel over a 2 pulse, or two pulses in different places of the same rhythm. The “B” is used to indicate a bell strike or a “beat”.

Son Clave

— from Kalani, DrumCamp 2006

AKA 3-2 Clave or “Straight” Clave.

Beats:

B- -B -- B- | -- B- B- -- |
1 4 7 3 5

Spacing:

3 3 4 2 4

Vocal:

Takaday Takaday Takadimi
Taka Takadimi

Gamalah Gamalah Takadimi
Gama Takadimi

Chikida Chikida Gadagada
Chiki Gadagada

Bell part against Son Clave (H= High bell, L= Low bell):

Bell:

H- LL H- LL | H- L- H- -- |

Son Clave:

B- -B -- B- | -- B- B- -- |

Brazilian Clave – aka Chin Bao

— from Kalani, DrumCamp 2006

Son Clave with an eighth delay on the last beat.

Beats:

B- -B -- B- | -- B- -B -- |
1 4 7 | 3 6 |

Spacing:

3 3 4 3 3

Vocal:

Takaday Takaday Takadimi
Takaday Takaday

Gamalah Gamalah Takadimi
Gamalah Gamalah

Chikida Chikida Gadagada
Chikida Chikida

Rhumba Clave

— from Kalani, DrumCamp 2006

Son Clave with the bars inverted and starting in a different place:

Beats:

B- B- -- B- | -B -- B- -- |
1 3 7 | 2 5 |

Spacing:

2 4 3 3 4

Vocal:

Taka Takadimi Takaday
Takaday Takadimi

Gama Takadimi Gamalah
Gamalah Takadimi

Chiki Gadagada Chikida Chikida Gadagada

Rhumba Rhythm

— from Kalani, DrumCamp 2006

Completely different than Rhumba Clave.

Beats:

B- -B -- -B | -- B- B- -- |
1 4 8 | 3 5 |

Spacing:

3 4 3 2 4

Vocal:

Takaday Takadimi Takaday
Taka Takadimi

Gamalah Takadimi Gamalah
Gama Takadimi

Chikida Gadagada Chikida
Chiki Gadagada

Afro-Cuban Clave in 6

— from Sue Lundquist, DrumCamp 2006

Beats:

B- B- B- | -B -B -- |
1 3 5 8 10 |

Spacing:

2 2 3 2 3

Vocal:

Taka Taka Takaday
Taka Takaday

Taka Taka Gamala
Taka Gamala

Gada Gada Chikida Gada Chikida

Tuareg Clave in $\frac{9}{4}$

[twah-reg]

— From Abdul and Hassan drummers in
Ouarzazate, Morocco, April 2007

The “**B**” are the low beats, and the “**H**” is a
high hit (**B** = **Gun**, **H** = **Do** on djembe)

Beats:

B-	-B	--	B-		--	--	B-	B-	H-	
1	4		7				5	7	9	

Spacing:

3	3		6		2	2		2

Vocal:

Takaday Takaday Takadimidimi
Taka Taka TAKA

Gamalah Gamalah Takadimidimi
Gama Gama TAKA

Chikida Chikida Gadagadagada
Gada Gada GADA

Bob Bloom Clave

— from Bob Bloom’s December 31, 2011
Drum performance in Westport

The “**B**” are the low beats, and the “**H**” is a
high hit (**B** = **Gun**, **H** = **Do** on djembe)

Beats:

B-	-B	--	--		B-	B-	--	--	
1	4				1	3			

Spacing:

3		5		2		6

Vocal:

Takaday Takadimidi
Taka Takadimidimi

Gamalah Takadimidi
Taka Takadimidimi
Chikida Gadagadara
Chiki Gadagadagada

Brazilian Rhythms

These are typically done on the conga drum, with the **Gun/Dun** as “bass” and **Go/Do** as “tone”. **Pa/Ta** slaps are often closed, written (for example) **[Pa]**.

Bakoso – Brazilian Conga in 6

[bah-**koh**-soh]

— From Sue Lundquist, DrumCamp 2006

Part 1:

Gun GunDun GoDo |
Gun GunDun GoDo |

Part 2:

Dun GoDun [Pa] |
Dun GoDun [Pa] |

Part 3:

Go GunDun [Pa] |
Gun GunDun [Pa] |

Bell:

B B BB | -B -B -B |

Vocal version of Bell Part:

-Did |
You see JoJo |
-Go -Go -Did |

Parts 2 and 3 can be done as “say it-play it” with “**Kin KaNee - Kin KaNee -**” – without the **[Pa]** – as in the name of the

drum that usually plays that part. This plays well in counterpoint against the Bell part shown. This was taught to me by Miguel in Kiental, Switzerland at the MUSIC FOR PEOPLE gathering, July 2007.

Marcha Pattern for Conga – 8-beat

— from Kalani, DrumCamp 2006.

Slow for ChaCha, Fast for Rhumba or Momba

Hand	Finger	Slap	Finger
Hand	Finger	Tone	Tone
L	L	R	L
L	L	R	R
Mute	Mute	Mute	Mute
Mute	Mute	Open	Open

Marcha Pattern for Conga – 6-beat

— from Kalani, DrumCamp 2006.

For low and high drums:

Low:

Hand	Finger	Slap	Finger	Tone
Tone				
L	L	R	L	R
Mute	Mute	Mute	Mute	Open

High:

Slap	Finger	Tone	Tone	Hand
Finger				
R	L	R	R	L
Mute	Mute	Open	Open	Mute

Rhumba Guaguanco

[room-bah wa-puh-wahn-coh]

— From Kalani, DrumCamp 2006

For conga – not a straight rhythm ... use a ‘rolling egg’ varying rhythm:

Go [Do]Go - [Do] [Go] [Do] |
[Go] [Do]Gun - [Do] [Go] [Do] |

R L R L R L
R L R L R L

Bell part is rhumba rhythm offset by one bar:

Bell:

-- B- B- -- | B- -B -- -B |

Capawera

[ka-puh-wair-uh]

— From Kalani, DrumCamp 2006

Melody against the Djoli “Walk the Fat Dog” rhythm. See separate Capawera sheet music.

Constitution Museum Rhythm

— from Constitution Museum,
Philadelphia, 2006

Beats: BBBB B-B- B-BB BBB- |

Morph

Morph “Walk the Big Dog” into “The Big Dog Walks” ... which is a different rhythm that I’m familiar with from Randy’s drum circles ...

D’Gun Dun Gun - |

Afro-Cuban Rhythms

Core Afro-Cuban Rhythm for the Bata Drum

[buh-tah]

— from Sue Lundquist, DrumCamp 2006

GunDo Gun Do - |
Gun Dun Go - |

Bomba

— from Sue Lundquist, DrumCamp 2006

From Puerto Rico ... on a Putamayo CD. See separate Bomba sheet music for melody.

Basic Rhythm – easier to play straight:

Gun- -Dun -Go Do- |

Version to use if playing silent taps on all 8th notes:

Gun- -Dun -Do Go- |

Conga de Comparsa

— from Sue Lundquist, DrumCamp 2006

Comparsa is the group that plays the conga. Played with the fat end of a drum stick on conga – two tones: “M” muted (with left hand) and “O” open.

Basic:

M--- M--- M--O ---- |

Variation 1:

M-M- M-M- M--O ---- |

Variation 2:

M-M- --M- M--O ---- |

Break – increase volume to crescendo:

M-M- M-M- M-M- M-M- |

Variation 3:

M--O --M- M--O ---- |
M-M- M-M- M--O ---- |

Long Bell

— from Pete Barnhart, Drumming class
December 14, 2006.

Only a few parts recalled, and this needs to
be checked for accuracy!!

Note the variation in the bell part from the
Bakoso Brazilian bell part. These two
rhythms work together!

Djembe:

Gun Go Pa
GunTa -Do -Dun |

Djembe:

{PaTa} PaTa Pa
PaTa -Ta Pa- |

Bell:

-B |
B B B
BB -B -B |
-Did |
You see Jo
JoGo -Go -Did |

Arabic Rhythm

— from the guy in Fes who sold Vera the
really nice leather coat April 11, 2007.

Called “Lalam Namah” by the leather store
guy.

Works as a part in $\frac{3}{4}$ time, but also as a $\frac{4}{4}$
time with triplets. This rhythm is best on a

low and high drum pair, like bongos, with
the **Do** being the high-note drum. This is the
 $\frac{3}{4}$ version:

Djembe:

GunDun -Gun Do-
Gun- DunGun Do- |

R L R L
R L R L

... and a version in $\frac{4}{4}$ time, done using all
triplets:

:GunDun- : :Gun-Do :
:Gun-Dun: :GunDo- : |

Ted Natale Simple Rhythm

from “Djembi Jam” track 5 of Jeff Ball free
downloads

Djembe:

Gun- -Do Gun- -Do |
Gun- -- Do- -- |

Cool Rhythm heard in some song

— February 2007

Djembe:

-- Gun- Gun- GunDun |
-Gun Dun- GunDun Gun- |

From “Laila” – Best of Bollywood

— in iTunes database

Djembe:

Gun- -Do Gun- --Do- |
Gun- -Gun DoGoDo- ---- |

From “Migra” – Santana

— in iTunes database

Cool rhythm – need to transcribe!

Djembe:

Clave-style rhythm of Jim Oshinsky

— October 14, 2007

Djembe:

Gun- GoDo -Go Do- |
Gun- - - - -Do |

Two Georgian Rhythms

— From the Republic of Georgia Dance
Troupe, October 28, 2007

Djembe:

:Gun-Go: :DoGoDo:
:GoDoGo: :DoGoDo: |

Djembe:

GunDo GoDun GunDo GoDun |
GunDo GoDun Gun “Hey” |

Guiro Rhythm

— from woman in town North of Cusco we
went to for the day March 2008.

Can be played in Three or fast $\frac{6}{8}$ two-beat.

Guiro:

Down DownUp - |
Down DownUp - |

Down-Down Up- - |
Down-Down Up- - |

Flowing

— From Randy Brody, December 1, 2008

Rhythm used in first of the “Five Rhythms”
of Gabrielle Roth.

Djembe:

Gun- Dun- GunDun -Gun |
-Dun -Gun Dun- Dun- |

Gun- Dun- GunDun -Gun |
 -Dun -Gun Dun- -- |

Kung Fu Panda

— rhythm used in Kung Fu Panda,
 heard November 29, 2009

Djembe:

Gun- -Dun -Gun Dun- |
 -- -- GoDo GoDo |

Darling Warmup

— David Darling warmup groove,
 February 12, 2010

Djembe:

--Gun- |
 Dun--- Go--Do Go-Do- --Gun- |

Brazilian Carnival Rhythm

— from Mary Knysh,
 February 13, 2010

Notice that this is an odd number of drum
 beats, so the hands switch every cycle.

Djembe:

Pa- Ta- Gun- Dun- |
 PaTa -Gun -Dun Gun- |
 Eee Zhay Ya Ya |
 EeZay -Ya -Ya -Ya |
 Ta- Pa- Dun- Gun- |
 TaPa -Dun -Gun Dun- |
 Eee Zhay Ya Ya |
 EeZay -Ya -Ya -Ya |

Klezmer Rhythm

— Classical Klezmer group in Krakow,
 March 2010

Djembe:

Gun- DoGun -Gun Do- |

Rhythm

Invented April 2010. Note that this
 interleaves nicely with the Klezmer Rhythm,
 described above.

Djembe:

GunPa -Gun
 Pa- GunPa |
 -Gun Pa-
 [GunPa] - [GunPa] - |

Vera Clave

Vera played at *Zion Flute Concert* May 11,
 2011. Changes meter but is really a long 23
 cycle. Associated story of complex rhythms
 in Aswan, Luxor, and Cairo.

Djembe:

Gun- -Dun -- GoDo
 Gun- -Dun -Go DoGo
 Gun- -Dun -Go DoGo DoGo
 Gun- -Dun -- GoDo
 Gun- -Dun -Go DoGo DoGo DoGo |

Rhythm from Angelique Kidjo Improv

Heard at Newport Jazz Fest Aug 2011.

Vocal:

DiKaDiKa Do-Dah-
 Do--- ---- |

... into ...

DiKaDiKa DiKaDiKa

Do-Dah- Do--- |

Twelve Rhythm

Heard in Bern, Switzerland, Summer 2007

Djembe:

Go Go Pa GoGo Pa Go

Go Pa Go Pa Go - |

This is actually a melody in minor mode like AADAAEAFAEA. Recorded as a riff on the Zoom H4 as STE-102.mp3 in December 2011 on the Wing pentatonic vibes.

Cuban Rhythms

From Cuba trip, December 2017 – January 2018.

Chan-Chan

[chahn-**chahn**]

Derived from the rhythm / melody of the famous Cuban song, together with a shaker counter-rhythm from Varadero ...

Gun- DunGo -Dun -Gun |

-Dun GunDun Go- Dun- |

Gun- DunGo -Dun -Gun |

-Dun GunDun Pa- - - |

Shaker:

Gun- GunDun Gun- GunDun |

Gun- GunDun Gun- GunDun |

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Jeff Senn info is from *A practical Introduction to Middle Eastern Drumming* available at

www.maya.com/local/senn/handout.html

Randy Brody web site is at

SoundDirections.net

MUSIC FOR PEOPLE web site is

MusicForPeople.org

Mary Knysh is found on the Web at

MaryKnysh.com

Drum Camp web site is at DrumCamp.com.

Pete Barnhart web site is at www.damusic.biz

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[GUILFOYLE 2006] Conor Guilfoyle. *Odd Meter Clave for Drum Set: Expanding the Rhythmic Language of Cuba*, published by Advance Music, Rottenburg, Germany, 2006, ISBN 3-89221073-X (978-3-89221073-3)

Part 5 –

Sheet Music

Sheet Music Introduction

The remainder of this handbook has sheet music transcriptions for a wide range of songs. All of these transcriptions are posted on Flutopedia, along with substantially more information than can be fit into this handbook:

- Versions with inverted finger diagrams;
- Performance notes;
- Background information on the song; and
- Audio recordings.

While it may be convenient to play off these printed sheets, please look over the information on Flutopedia:

Flutopedia.com/song_book.htm

Also, please realize that some of these songs have associated copyright restrictions.

AMAZING GRACE

Low Register Version

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional melody, lyrics by John Newton
arranged by Clint Goss

A - ma - zing... Grace how sweet the sound. That

saved a poor wretch like me. I ...

once was ... lost but now am found. Was ...

blind but ... now I see.

◆ These notes are substitutes for notes that cannot be played easily on Native American flutes.

AMAZING GRACE

High (Extended Range) Version

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional melody, lyrics by John Newton
arranged by Clint Goss

A - ma - zing... Grace how sweet the sound. That

saved a poor wretch like me. I ...

once was ... lost but now am found. Was ...

blind but ... now I see.

* Finger diagrams in blue are alternate fingerings, used for ease of play. Standard fingerings may sound better, but are more challenging to play.

AMERICA

Low Version

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Henry Carey (?) (melody)
Samuel Francis Smith (lyrics)
arranged by Clint Goss

My coun-try, 'tis of thee, sweet land of li-ber-ty,
Of thee I sing: Land where my fa-thers died! Land of the
Pil-grims' pride! From ev- - 'ry- - moun-tain-side Let - free-dom ring!

Several nations have used this melody, either as a national anthem or as a composition of utmost importance. Parts of the melody have been traced back as far as Dr. John Bull (1563–1628), but the composer of the melody in its final form is still unknown. Many credit it to Henry Carey, an Englishman (1690–1743). The words were written in 1831 by Reverend Samuel Francis Smith, and American clergyman. The song was first sung publicly at a celebration of American independence in the Park Street Church, Boston, July 4, 1831. Numerous other verses have been written to the melody.

2. My native country, thee,
Land of the noble free,
Thy name I love:
I love thy rocks and rills
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

3. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,
The sound prolong.

4. Our father's God, to Thee,
Author of liberty,
To Thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
Great God, our King!

From www.Flutopedia.com

Updated January 6, 2014

AMERICA

High Version

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Henry Carey (?) (melody)
Samuel Francis Smith (lyrics)
arranged by Clint Goss

My coun-try, 'tis of thee, sweet land of li-ber-ty,
Of thee I sing: Land where my fa-thers died! Land of the
Pil-grims' pride! From ev-ry-moun-tain-side Let-free-dom ring!

Several nations have used this melody, either as a national anthem or as a composition of utmost importance. Parts of the melody have been traced back as far as Dr. John Bull (1563–1628), but the composer of the melody in its final form is still unknown. Many credit it to Henry Carey, an Englishman (1690–1743). The words were written in 1831 by Reverend Samuel Francis Smith, and American clergyman. The song was first sung publicly at a celebration of American independence in the Park Street Church, Boston, July 4, 1831. Numerous other verses have been written to the melody.

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Let rocks their silence break,
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4. Our father's God, to Thee,
Author of liberty,
To Thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by Thy might,
Great God, our King!

BRIDAL CHORUS

Here Comes the Bride from the opera *Lohengrin* (1850)

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Richard Wagner (1813–1883)
arranged by Clint Goss**

Here comes the bride, friends by her side,

Wed- ding bells ring loud, the door op- ens wide,

Here comes the bride, all dressed in white,

Sweet- ly, se- rene- ly, in soft glow- ing light.

** Lyrics are from various sources and are unrelated to the original opera.

◆ This note substitutes for a note that cannot easily be played on most Native American flutes.

From www.Flutopedia.com

Updated April 7, 2014

BY THE WATERS OF MINNETONKA

Original Melody

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

by Thurlow Lieurance**
arranged by Clint Goss

Andante Moderato

The image displays a musical score for the song "By the Waters of Minnetonka" in Nakai tablature. The score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked "Andante Moderato". The melody is composed of eighth and quarter notes, with some measures containing rests. Below the staff, the Nakai tablature is shown, consisting of two vertical columns of circles representing fingerings for the six holes of the flute. The circles are filled or empty to indicate the fingerings for each note. The score is divided into four measures, each with its corresponding tablature below it.

** Inspired by a Sioux Love Song recorded by Mr. Lieurance in October, 1911, on the Crow Reservation in Montana. The tune was sung by Sitting Eagle, a Sioux.

From www.Flutopedia.com

Updated March 22, 2011

The image displays a musical score for the song "By the Waters of Minnetonka" in the key of six-hole pentatonic minor. The score is organized into six horizontal staves, each containing a line of musical notation and a corresponding set of fingerings for a six-hole flute. The key signature consists of three sharps (F#, C#, G#), and the time signature is 4/4. The musical notation includes various note values (quarter, eighth, and half notes), rests, and dynamic markings such as accents (>) and slurs. The fingerings are represented by diagrams of a six-hole flute, with circles indicating finger placement: open circles for open holes and filled circles for closed holes. The score concludes with a double bar line on the final staff.

BY THE WATERS OF MINNETONKA

Arrangement suited to the Native American Flute

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

by Thurlow Lieurance**
arranged by Clint Goss

Andante Moderato

The musical score is presented in four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The tempo is marked 'Andante Moderato'. Below each staff are Nakai tablature diagrams, which consist of two vertical columns of six circles each, representing the fingerings for the six holes of the Native American flute. The first staff begins with two measures of rests, followed by four measures of music. The second staff contains four measures of music, each starting with an accent (>). The third staff contains four measures of music. The fourth staff contains five measures of music, with the first measure starting with an accent (>) and the final measure ending with a fermata. The melody is composed of eighth and quarter notes, primarily using the notes F#, C#, G#, D, and A.

** Inspired by a Sioux Love Song recorded by Mr. Lieurance in October, 1911, on the Crow Reservation in Montana. The tune was sung by Sitting Eagle, a Sioux.

From www.Flutopedia.com

Updated March 22, 2011

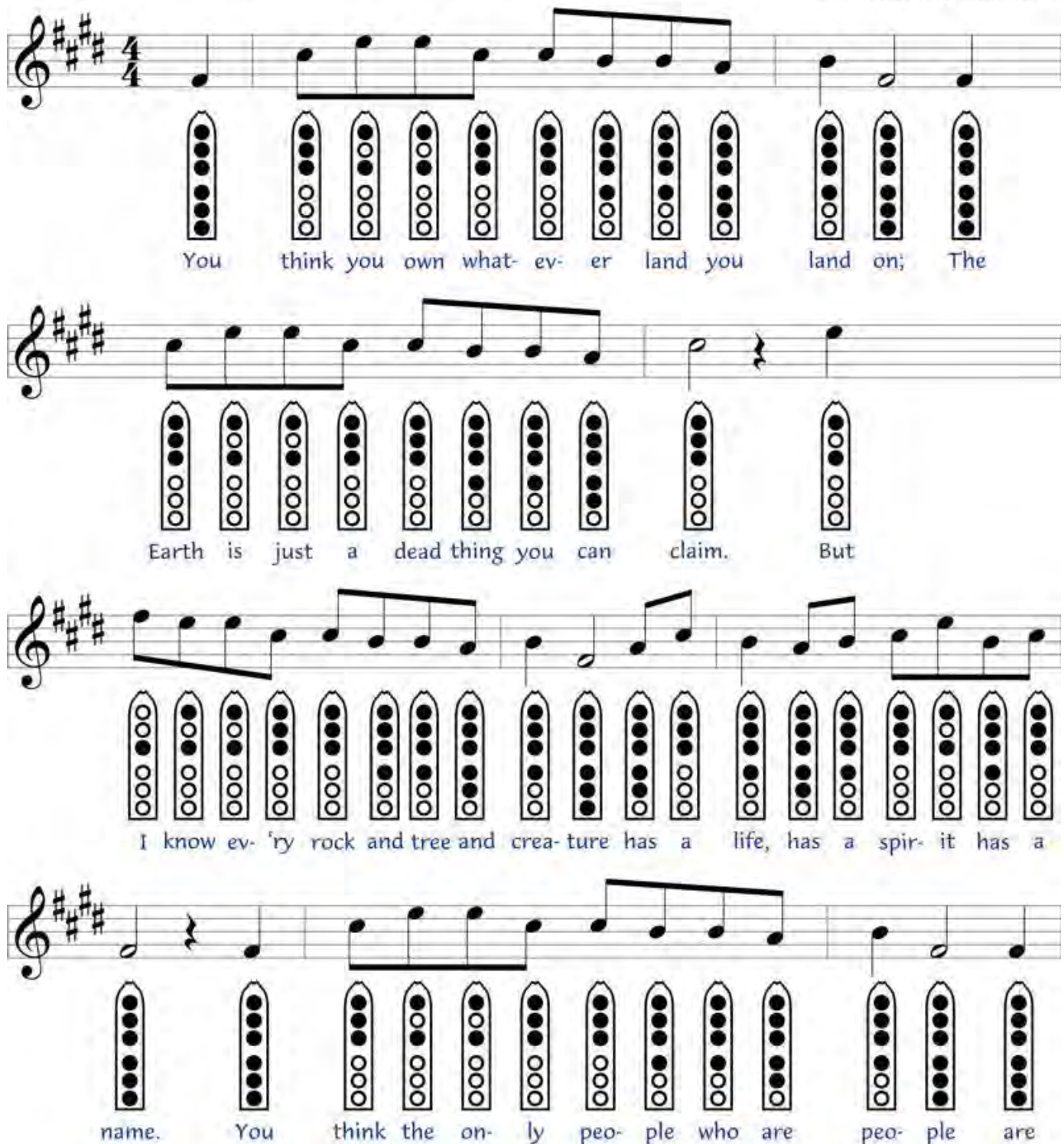
The musical score is arranged in six staves, each with a corresponding fingering chart below it. The key signature is three sharps (F#, C#, G#). The melody is written in a six-hole pentatonic minor scale. The fingering charts show the fingerings for each note, with black circles indicating fingered notes and white circles indicating open holes. The music features various note values including eighth, quarter, and half notes, as well as rests and slurs.

COLORS OF THE WIND

Modified Melody for Native American flute

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Music: Alan Menken, lyrics Stephen Schwartz
arranged by Bob Child**
transcribed by ClintGoss



You think you own what- ev- er land you land on; The

Earth is just a dead thing you can claim. But

I know ev- 'ry rock and tree and crea- ture has a life, has a spir- it has a

name. You think the on- ly peo- ple who are peo- ple are

** The melody has been modified to fit the range of the Native American flute.

From www.Flutopedia.com

Updated November 21, 2011

peo- ple who look and think like you. But if you walk the foot-steps of a

stran-ger, You'll learn things you nev- er knew you nev- er knew. Have you

ev- er heard the wolf cry to the blue corn moon, or asked the grin-ning bob-cat why he

grinned? Can you sing with all the voic- es of the moun-tain? Can you

paint with all the col-ors of the wind? Can you paint with all the col-ors of the wind?

DEATH SONG OF THE CHEROKEE INDIANS

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Cherokee Traditional **
arranged by Clint Goss

The image displays a musical score for the 'Death Song of the Cherokee Indians' in Nakai tablature. The score is written on four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The melody is composed of eighth and quarter notes, with some measures containing rests. Below each staff, the corresponding Nakai tablature is shown, consisting of six vertical columns of circles representing fingerings for the six holes of the flute. The circles are either filled (black) or empty (white), indicating which finger to press for each note. The tablature is aligned with the notes on the staff above it.

** Dated to circa 1784. See Joseph Ritson, *Scottish Songs*, Volume 2, published by J. Johnson and J. Egerton, Whitehall, London, 1794, hardcover, pages 261-262.

From www.Flutopedia.com

Updated February 26, 2011

EARTH MY BODY

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Native American chant
arranged by Clint Goss

Low Version

Earth my bo - dy Wa - ter my blood

Air my breath and Fire my spi - rit

High Version

Earth my bo - dy Wa - ter my blood

Air my breath and Fire my spi - rit

This chant was taught to me by Wayne McCleskey in the Summer of 2002.

From www.Flutopedia.com

Updated February 22, 2011

HON SHIRABE

本調

Nakai Tablature for Native American flute
Fingerings for **Anasazi-7** tuned flutes

Traditional Japanese Honkyoku
arranged by Clint Goss

Parlando

The musical score is written for two flutes in G major (one sharp). The tempo/mood is marked 'Parlando'. The score is divided into four staves, each with a key signature change indicated by a green box: Staff 1 (G major), Staff 2 (F major), Staff 3 (G major), and Staff 4 (F major). The tablature diagrams show fingerings for the two flutes, with black dots indicating fingered holes and white circles indicating open holes. The score includes various musical notations such as notes, rests, and slurs, as well as tablature diagrams showing fingerings for the two flutes.

THE HURON CAROL

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Jean de Brébeuf, circa 1642
arr. by Gary Cope, tr. Clint Goss

0:18, 1:16, 2:14

The image displays a musical score for 'The Huron Carol'. It consists of five staves. Each staff has a musical notation line at the top and a Nakai tablature line below it. The musical notation is in treble clef, key of E minor (three sharps: F#, C#, G#), and 4/4 time. The tablature uses a six-hole pentatonic minor tuning, represented by circles with black dots for fingered holes and white circles for open holes. The first staff includes a time reference '0:18, 1:16, 2:14' above the first measure. The score concludes with a double bar line and a repeat sign at the end of the fifth staff.

▼ Time references are for synchronizing with The Huron Carol backing track - Track 21 on Jam Tracks in E Minor

From www.Flutopedia.com

Updated February 22, 2011

KAYOWAJINEH

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Seneca
collected by Pete Seeger
arranged by Clint Goss

The musical score for 'Kayowajineh' is presented in four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signatures are 2/4, 3/4, 2/4, and 2/4 respectively. The lyrics are written below the notes, and fingerings are indicated by diagrams of the six holes of the flute, with black dots representing finger placement.

Staff 1: 2/4 time. Notes: G#4 (Ka), A4 (yo), B4 (wa), C#5 (ji), D5 (neh), E5 (yo), F#5 (ho), G#5 (hey), A5 (yo), B5 (ho), C#6 (hey), D6 (yo), E6 (ho), F#6 (hey), G#6 (yo), A6 (ho), B6 (hey), C#7 (yo), D7 (ho), E7 (hey), F#7 (yo), G#7 (ho), A7 (hey), B7 (yo), C#8 (ho), D8 (hey), E8 (yo), F#8 (ho), G#8 (hey), A8 (yo), B8 (ho), C#9 (hey), D9 (yo), E9 (ho), F#9 (hey), G#9 (yo), A9 (ho), B9 (hey), C#10 (yo), D10 (ho), E10 (hey), F#10 (yo), G#10 (ho), A10 (hey), B10 (yo), C#11 (ho), D11 (hey), E11 (yo), F#11 (ho), G#11 (hey), A11 (yo), B11 (ho), C#12 (hey), D12 (yo), E12 (ho), F#12 (hey), G#12 (yo), A12 (ho), B12 (hey), C#13 (yo), D13 (ho), E13 (hey), F#13 (yo), G#13 (ho), A13 (hey), B13 (yo), C#14 (ho), D14 (hey), E14 (yo), F#14 (ho), G#14 (hey), A14 (yo), B14 (ho), C#15 (hey), D15 (yo), E15 (ho), F#15 (hey), G#15 (yo), A15 (ho), B15 (hey), C#16 (yo), D16 (ho), E16 (hey), F#16 (yo), G#16 (ho), A16 (hey), B16 (yo), C#17 (ho), D17 (hey), E17 (yo), F#17 (ho), G#17 (hey), A17 (yo), B17 (ho), C#18 (hey), D18 (yo), E18 (ho), F#18 (hey), G#18 (yo), A18 (ho), B18 (hey), C#19 (yo), D19 (ho), E19 (hey), F#19 (yo), G#19 (ho), A19 (hey), B19 (yo), C#20 (ho), D20 (hey), E20 (yo), F#20 (ho), G#20 (hey), A20 (yo), B20 (ho), C#21 (hey), D21 (yo), E21 (ho), F#21 (hey), G#21 (yo), A21 (ho), B21 (hey), C#22 (yo), D22 (ho), E22 (hey), F#22 (yo), G#22 (ho), A22 (hey), B22 (yo), C#23 (ho), D23 (hey), E23 (yo), F#23 (ho), G#23 (hey), A23 (yo), B23 (ho), C#24 (hey), D24 (yo), E24 (ho), F#24 (hey), G#24 (yo), A24 (ho), B24 (hey), C#25 (yo), D25 (ho), E25 (hey), F#25 (yo), G#25 (ho), A25 (hey), B25 (yo), C#26 (ho), D26 (hey), E26 (yo), F#26 (ho), G#26 (hey), A26 (yo), B26 (ho), C#27 (hey), D27 (yo), E27 (ho), F#27 (hey), G#27 (yo), A27 (ho), B27 (hey), C#28 (yo), D28 (ho), E28 (hey), F#28 (yo), G#28 (ho), A28 (hey), B28 (yo), C#29 (ho), D29 (hey), E29 (yo), F#29 (ho), G#29 (hey), A29 (yo), B29 (ho), C#30 (hey), D30 (yo), E30 (ho), F#30 (hey), G#30 (yo), A30 (ho), B30 (hey), C#31 (yo), D31 (ho), E31 (hey), F#31 (yo), 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(ho), F#207 (hey), G#207 (yo), A207 (ho), B207 (hey), C#208 (yo), D208 (ho), E208 (hey), F#208 (yo), G#208 (ho), A208 (hey), B208 (yo), C#209 (ho), D209 (hey), E209 (yo), F#209 (ho), G#209 (hey), A209 (yo), B209 (ho), C#210 (hey), D210 (yo), E210 (ho), F#210 (hey), G#210 (yo), A210 (ho), B210 (hey), C#211 (yo), D211 (ho), E211 (hey), F#211 (yo), G#211 (ho), A211 (hey), B211 (yo), C#212 (ho), D212 (hey), E212 (yo), F#212 (ho), G#212 (hey), A212 (yo), B212 (ho), C#213 (hey), D213 (yo), E213 (ho), F#213 (hey), G#213 (yo), A213 (ho), B213 (hey), C#214 (yo), D214 (ho), E214 (hey), F#214 (yo), G#214 (ho), A214 (hey), B214 (yo), C#215 (ho), D215 (hey), E215 (yo), F#215 (ho), G#215 (hey), A215 (yo), B215 (ho), C#216 (hey), D216 (yo), E216 (ho), F#216 (hey), G#216 (yo), A216 (ho), B216 (hey), C#217 (yo), D217 (ho), E217 (hey), F#217 (yo), G#217 (ho), A217 (hey), B217 (yo), C#218 (ho), D218 (hey), E218 (yo), F#218 (ho), G#218 (hey), A218 (yo), B218 (ho), C#219 (hey), D219 (yo), E219 (ho), F#219 (hey), G#219 (yo), A219 (ho), B219 (hey), C#220 (yo), D220 (ho), E220 (hey), F#220 (yo), G#220 (ho), A220 (hey), B220 (yo), C#221 (ho), D221 (hey), E221 (yo), F#221 (ho), G#221 (hey), A221 (yo), B221 (ho), C#222 (hey), D222 (yo), E222 (ho), F#222 (hey), G#222 (yo), A222 (ho), B222 (hey), C#223 (yo), D223 (ho), E223 (hey), F#223 (yo), G#223 (ho), A223 (hey), B223 (yo), C#224 (ho), D224 (hey), E224 (yo), F#224 (ho), G#224 (hey), A224 (yo), B224 (ho), C#225 (hey), D225 (yo), E225 (ho), F#225 (hey), G#225 (yo), A225 (ho), B225 (hey), C#226 (yo), D226 (ho), E226 (hey), F#226 (yo), G#226 (ho), A226 (hey), B226 (yo), C#227 (ho), D227 (hey), E227 (yo), F#227 (ho), G#227 (hey), A227 (yo), B227 (ho), C#228 (hey), D228 (yo), E228 (ho), F#228 (hey), G#228 (yo), A228 (ho), B228 (hey), C#229 (yo), D229 (ho), E229 (hey), F#229 (yo), G#229 (ho), A229 (hey), B229 (yo), C#230 (ho), D230 (hey), E230 (yo), F#230 (ho), G#230 (hey), A230 (yo), B230 (ho), C#231 (hey), D231 (yo), E231 (ho), F#231 (hey), G#231 (yo), A231 (ho), B231 (hey), C#232 (yo), D232 (ho), E232 (hey), F#232 (yo), G#232 (ho), A232 (hey), B232 (yo), C#233 (ho), D233 (hey), E233 (yo), F#233 (ho), G#233 (hey), A233 (yo), B233 (ho), C#234 (hey), D234 (yo), E234 (ho), F#234 (hey), G#234 (yo), A234 (ho), B234 (hey), C#235 (yo), D235 (ho), E235 (hey), F#235 (yo), G#235 (ho), A235 (hey), B235 (yo), C#236 (ho), D236 (hey), E236 (yo), F#236 (ho), G#236 (hey), A236 (yo), B236 (ho), C#237 (hey), D237 (yo), E237 (ho), F#237 (hey), G#237 (yo), A237 (ho), B237 (hey), C#238 (yo), D238 (ho), E238 (hey), F#238 (yo), G#238 (ho), A238 (hey), B238 (yo), C#239 (ho), D239 (hey), E239 (yo), F#239 (ho), G#239 (hey), A239 (yo), B239 (ho), C#240 (hey), D240 (yo), E240 (ho), F#240 (hey), G#240 (yo), A240 (ho), B240 (hey), C#241 (yo), D241 (ho), E241 (hey), F#241 (yo), G#241 (ho), A241 (hey), B241 (yo), C#242 (ho), D242 (hey), E242 (yo), F#242 (ho), G#242 (hey), A242 (yo), B242 (ho), C#243 (hey), D243 (yo), E243 (ho), F#243 (hey), G#243 (yo), A243 (ho), B243 (hey), C#244 (yo), D244 (ho), E244 (hey), F#244 (yo), G#244 (ho), A244 (hey), B244 (yo), C#245 (ho), D245 (hey), E245 (yo), F#245 (ho), G#245 (hey), A245 (yo), B245 (ho), C#246 (hey), D246 (yo), E246 (ho), F#246 (hey), G#246 (yo), A246 (ho), B246 (hey), C#247 (yo), D247 (ho), E247 (hey), F#247 (yo), G#247 (ho), A247 (hey), B247 (yo), C#248 (ho), D248 (hey), E248 (yo), F#248 (ho), G#248 (hey), A248 (yo), B248 (ho), C#249 (hey), D249 (yo), E249 (ho), F#24

MALISEET LOVE SONG

Standard Fingering

Traditional Maliseet

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

collected by Natalie Curtis (Burlin) **
arranged by Clint Goss

The musical score is written for a Native American flute in a key of three sharps (F#, C#, G#) and a 2/2 time signature. The melody is presented on a single staff with a treble clef. Below the staff, there are four rows of fingering diagrams, each consisting of a vertical rectangle with six circles representing the finger holes. Black dots indicate which holes are to be covered for a specific note. The lyrics are written in blue text below each fingering diagram. The score includes a repeat sign at the beginning and a double bar line at the end.

Lyrics:

Bos- kiu ta- la- bin el- mi ... na- lam- wouik; El-
Look oft up the ri- ver, look ... oft and oft; In

mi si- guak- lo ta- be ... gi- lak- lo; Chip -
Spring at the break- ing of the ice look oft; You -

duk ... kna- mi- hi sa- kwe ... la- gwe- yan; Ku
may ... see me com- ing down in my ca- noe; Look

we nu de nu ku we ... nu de nu; - Bos-
oft up the ri- ver, look a- new a- new; - Look

** Natalie Curtis. *The Indians' Book*, Harper & Brothers, NY & London, 1907, pages 12-13, 27, 535.

From www.Flutopedia.com

Updated November 18, 2013

MALISEET LOVE SONG

Alternate (Simplified) Fingering

Traditional Maliseet

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

collected by Natalie Curtis (Burlin) **
arranged by Clint Goss

The musical score is written for a six-hole pentatonic minor tuning Native American flute. It consists of four staves of music, each with a corresponding Nakai tablature diagram below it. The tablature diagrams show the six holes of the flute with black dots indicating finger placement. The lyrics are written in English and Maliseet. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2.

Staff 1:
Bos- kiu ta- la- bin el- mi ... na- lam- wouik; El-
Look oft up the ri- ver, look ... oft and oft; In

Staff 2:
mi si- guak- lo ta- be ... gi- lak- lo; Chip -
Spring at the break- ing of the ice look oft; You -

Staff 3:
duk ... kna- mi- hi sa- kwe ... la- gwe- yan; Ku
may ... see me com- ing down in my ca- noe; Look

Staff 4:
we nu de nu ku we ... nu de nu; Bos-
oft up the ri- ver, look a- new a- new; Look

** Natalie Curtis. *The Indians' Book*, Harper & Brothers, NY & London, 1907, pages 12-13, 27, 535.

From www.Flutopedia.com

Updated November 18, 2013

Solo Flute

Ludwig van Beethoven, 1824 ♦
Ninth Symphony, Opus 125, Fourth Movement
arranged by Clint Goss

◆ This arrangement closely follows the original 1824 Beethoven choral score.

Updated January 6, 2014

ORIGIN OF THE FLAGEOLET

Original Major Tuning

Traditional Mandan and Hidatsa
collected by Frances Densmore **
arranged by Clint Goss

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

The musical score consists of four staves, each in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a repeat sign. The music is composed of eighth and quarter notes. Below each staff are vertical columns of circles representing fingerings for a six-hole pentatonic minor tuning: black circles indicate closed holes, and white circles indicate open holes. The first staff has 10 fingerings, the second has 8, the third has 10, and the fourth has 7. The music concludes with a double bar line and repeat dots.

** Frances Densmore, *Mandan and Hidatsa Music*, Smithsonian Institution, Bureau of American Ethnology, Bulletin 80, U. S. GPO, Washington, D.C., 1923, page 83.

From www.Flutopedia.com

Updated October 27, 2011

ORIGIN OF THE FLAGEOLET

Modified for Minor Tuning

Traditional Mandan and Hidatsa
collected by Frances Densmore **
arranged by Clint Goss

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff begins with a 3/4 time signature, followed by a repeat sign, and then a 4/4 time signature. The second staff continues the melody in 4/4 time. The third staff also continues in 4/4 time. The fourth staff concludes the piece in 3/4 time with a double bar line. Below each staff is a Nakai tablature diagram, which is a vertical representation of a six-hole flute. Each diagram shows the fingerings for the notes in the melody, with black dots indicating fingered holes and white circles indicating open holes.

** Frances Densmore, *Mandan and Hidatsa Music*, Smithsonian Institution, Bureau of American Ethnology, Bulletin 80, U. S. GPO, Washington, D.C., 1923, page 83.

From www.Flutopedia.com

Updated October 27, 2011

POKAREKARE ANA

Standard Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Waiapu
arranged by Clint Goss

Po- ka-re- ka-re a- na nga wai o Wai- a- pu

Whi-ti a- tu- ko- e hi- ne ma- ri- no a- na e

E hi- ne e Ho- ki mai ra

Ka ma- te a- hau i te a- ro- ha e

♦ Traditional Māori (Waiapu culture, Northern New Zealand) love song, composed about 1914 of uncertain authorship. Custodianship by the family of Paraire Tomoana.

From www.Flutopedia.com

Updated January 6, 2014

POKAREKARE ANA

Simplified Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Waiapu ♦
arranged by Clint Goss

Po- ka- re- ka- re a- na nga wai o Wai- a- pu

Whi- ti a- tu- ko- e hi- ne ma- ri- no a- na e

E hi- ne e Ho- ki mai ra

Ka ma- te a- hau i te a- ro- ha e

♦ Traditional Māori (Waiapu culture, Northern New Zealand) love song, composed about 1914 of uncertain authorship. Custodianship by the family of Paraire Tomoana.

From www.Flutopedia.com

Updated January 6, 2014

SAKURA SAKURA

Key of A Hirajosji

Fingerings for **Anasazi** tuned flutes

Japanese Traditional **

arranged by Clint Goss

4/4

Sa-ku-ra sa-ku-ra ya-yo-i no so-ra-wa
さくくら さくくら やよい の そらわ

mi-wa-ta-su ka-gi-ri ka-su-mi-ka ku-mo-ka
みわたす かぎり かすみ か くもか

ni-o-i-zo i-zu-ru i-za-ya i-za-ya
においぞ いずる いざや いざや

mi-ni-yu-ka n
み に ゆ か ん

** From 伊澤修二, Shūji Izawa, Collection of Japanese Koto Music, Department of Education, 1888.

From www.Flutopedia.com

Updated October 9, 2011

Ninth Edition – January 12, 2021

SAKURA SAKURA

桜 / さくら さくら

Nakai Tablature for Native American flute
Fingerings for **Anasazi** tuned flutes

Japanese Traditional **
arranged by Clint Goss

さくら さくら や よ い の そ ら わ
み わ た す か き り か す み か く も か
に お い ぞ い ず る い ざ や い ざ や
み に ゆ か ん

** From 伊澤修二, Shūji Izawa, Collection of Japanese Koto Music, Department of Education, 1888.

From www.Flutopedia.com

Updated October 9, 2011

SAKURA SAKURA

桜桜 / さくら さくら

Nakai Tablature for Native American flute
Fingerings for **Anasazi-7** tuned flutes

Japanese Traditional **
arranged by Clint Goss

The score consists of five staves of music in 4/4 time, key of D major (F# C# G# D). Each staff includes a musical line, a set of fingerings for Native American flutes, and Japanese lyrics.

Staff 1: Musical line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C#, D. Fingerings: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3. Lyrics: さ-く-ら さ-く-ら や-よ-い-の so-ら -- wa

Staff 2: Musical line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C#, D. Fingerings: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3. Lyrics: み-わ-た-す か-ぎ-り か-す-み-か く-も -- か

Staff 3: Musical line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C#, D. Fingerings: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3. Lyrics: に-お-い-ぞ い-ず-る い-ざ-や い-ざ-や

Staff 4: Musical line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C#, D. Fingerings: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3. Lyrics: み-に-ゆ- -- か-ん

** From 伊澤修二, Shūji Izawa, Collection of Japanese Koto Music, Department of Education, 1888.

From www.Flutopedia.com

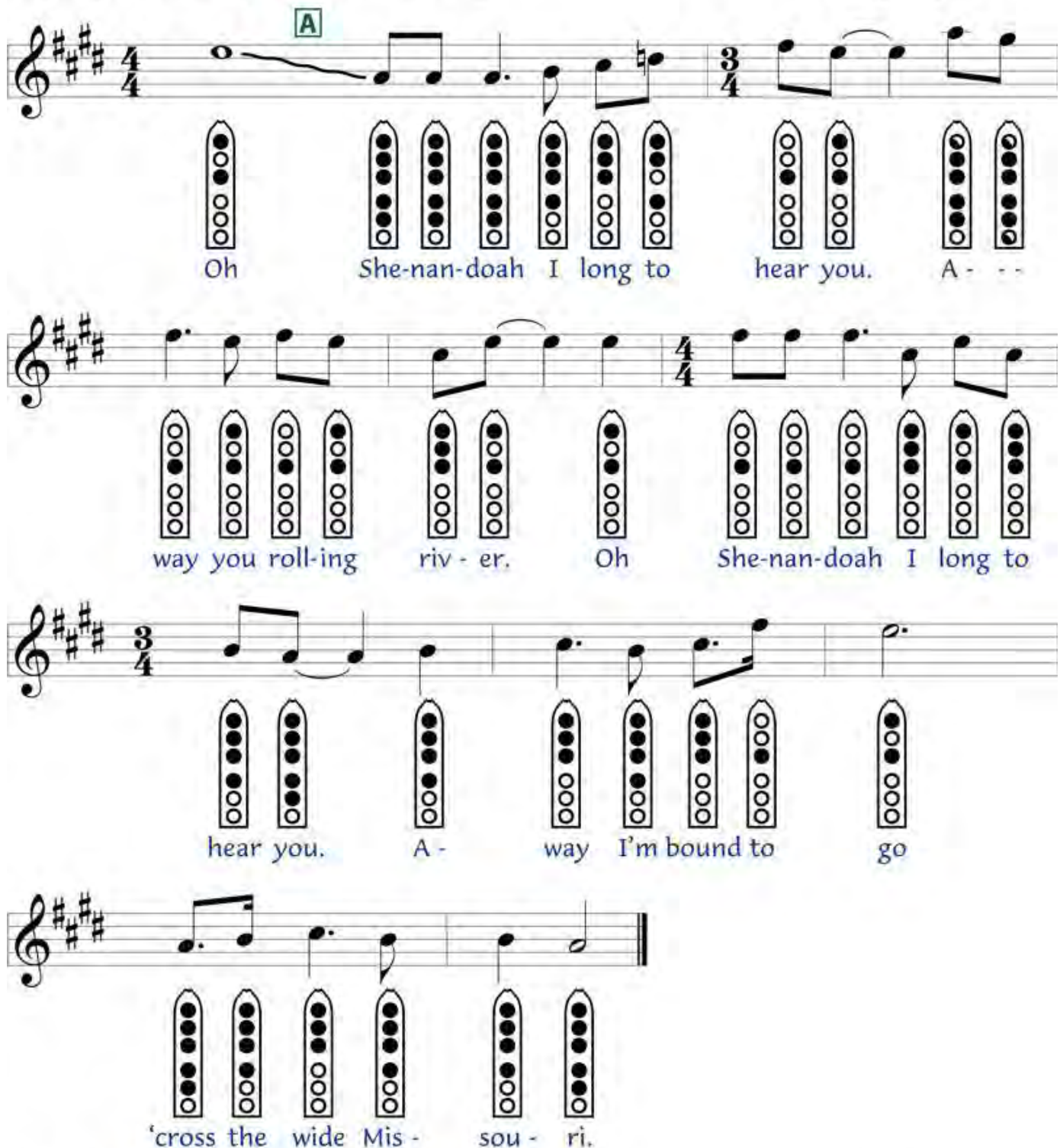
Updated October 11, 2011

SHENANDOAH

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Sea Shanty **
arranged by Clint Goss

A



Oh She-nan-doah I long to hear you. A - -

way you roll-ing riv - er. Oh She-nan-doah I long to

hear you. A - way I'm bound to go

'cross the wide Mis - sou - ri.

** Based on the version in: Richard Runciman Terry, *The Shanty Book. Part I.* J. Curwen & Sons, London, 1921.

From www.Flutopedia.com

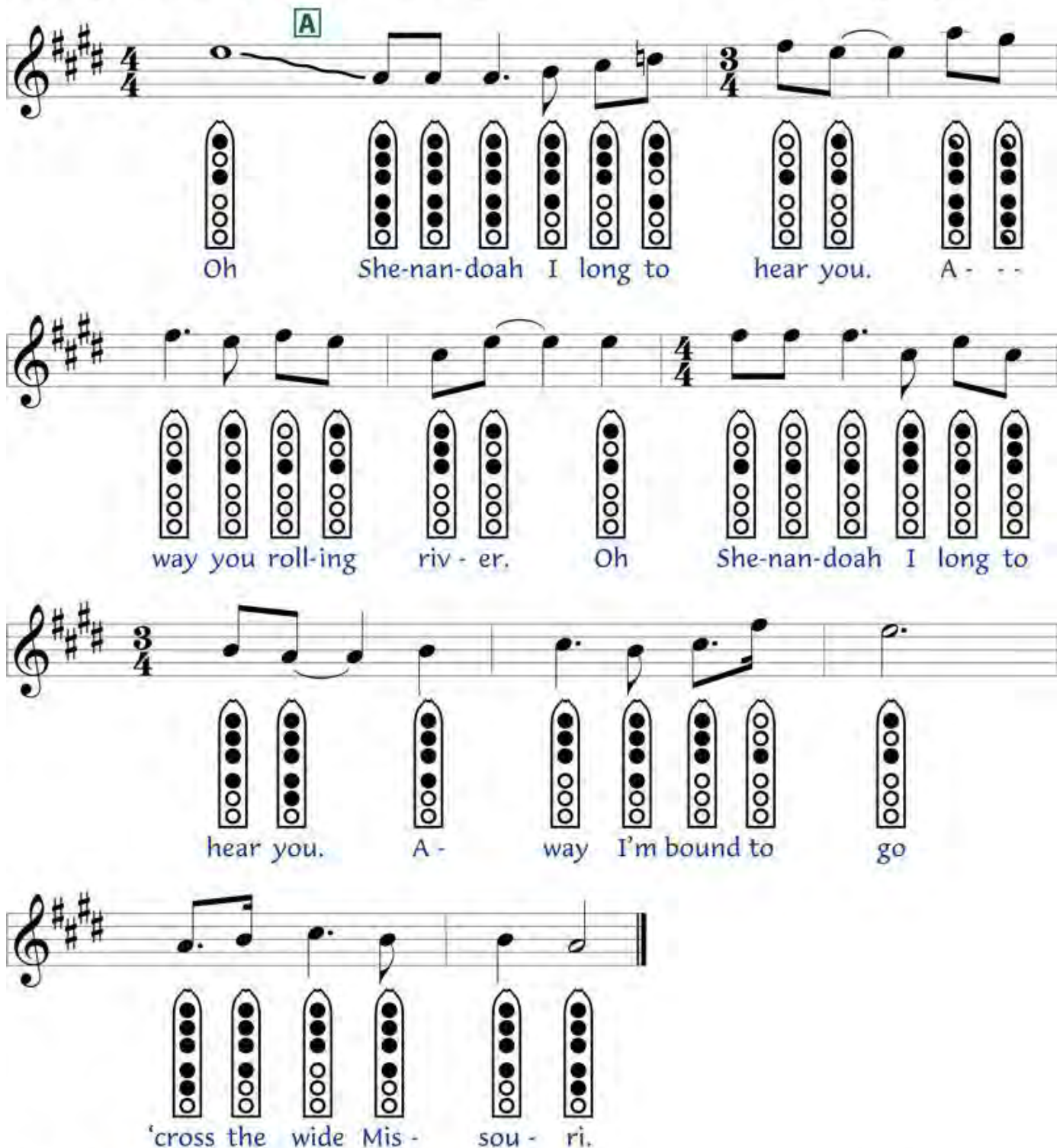
Updated March 18, 2011

SHENANDOAH

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Sea Shanty **
arranged by Clint Goss

A



Oh She-nan-doah I long to hear you. A - -

way you roll-ing riv - er. Oh She-nan-doah I long to

hear you. A - way I'm bound to go

'cross the wide Mis - sou - ri.

** Based on the version in: Richard Runciman Terry, *The Shanty Book. Part I.* J. Curwen & Sons, London, 1921.

From www.Flutopedia.com

Updated March 18, 2011

SIMPLE GIFTS

Popular Version of the Melody

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Joseph Brackett, Jr., 1848
arranged by Clint Goss

The image displays a musical score for the piece "Simple Gifts" on a Native American flute. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is presented across five staves. Below each staff is a corresponding Nakai tablature, which uses a series of black and white circles to indicate fingerings for the six holes of the flute. The first staff begins with a green box labeled 'A' above the first measure. The second staff continues the melody. The third staff begins with a green box labeled 'B' above the first measure. The fourth and fifth staves complete the piece. The tablature consists of vertical columns of circles, each representing a finger position on a specific hole of the flute.

SUMMERTIME

Standard Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

George Gershwin and Dubois Heyward (1935)
arranged by Clint Goss

The image displays a musical score for the song "Summertime" arranged for a Native American flute. The score is presented in four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The music is written in a pentatonic minor tuning. Below each staff, there are fingering diagrams for the six holes of the flute, represented by circles. Black circles indicate holes to be covered, and white circles indicate holes to be open. The diagrams are aligned with the notes on the staff. The first staff includes a triplet of eighth notes. The second staff includes a triplet of eighth notes. The third staff includes a triplet of eighth notes. The fourth staff includes a triplet of eighth notes. The score ends with a double bar line.

SUMMERTIME

Simplified Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

George Gershwin and Dubois Heyward (1935)
arranged by Clint Goss

TAPS

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

by Daniel Butterfield, July 1862 **
arranged by Clint Goss

Day is done, gone the sun From the lakes, from the hills, from the

sky. All is well, safe- ly rest. God is nigh.

Fingerings for five-hole pentatonic minor tuning

Day is done, gone the sun From the lakes, from the hills, from the

sky. All is well, safe- ly rest. God is

** A modification of an earlier bugle call known presently as "Scott Tattoo" by Winfield Scott, 1835.

From www.Flutopedia.com

Updated December 2, 2011

WEHDEYAHO

Variation A

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Tihanama
arranged by Clint Goss

$\text{♩} = 152-156$

We n' de ya ho We n' de ya ho

We n' de ya We n' de ya ho ho ho ho

Hey ya ho Hey ya ho ya ya ya

A This note replaces a note in the original melody that would normally sound two semitones below the lowest fundamental note of the flute. See Variation B for a different way to handle this issue.

This song is often identified as the “[Cherokee Morning Song](#)” and was recorded under this title by Rita Coolidge. However, the language of the song is from the Tihanama culture. Tihanama was last spoken as a primary language in the late 1800s. It was estimated that, as of 2007, “*less than 40 people speak it at all, perhaps only 3 or 4 well*”.

-- Donald N. Panther-Yates, *The Eighth Arrow: Right, Wrong and Confused Paths according to Tihanama*, Standing Bear Press, 2007.

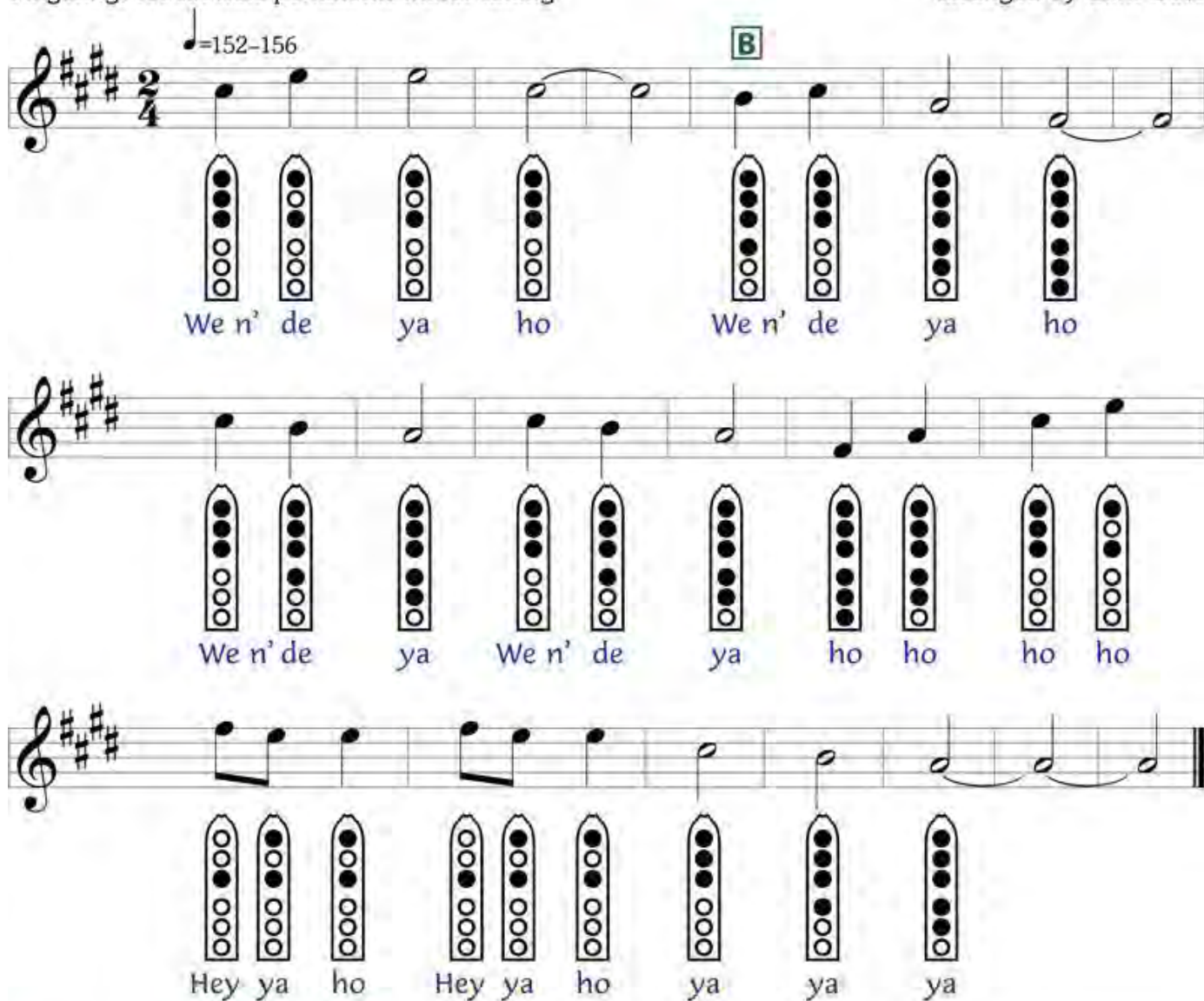
A blog post by user Wamduskasapa on October 11, 2013 translated the phrase as “*Our spirits are strong*”.

WEHDEYAHO

Variation B

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Tihnanama
arranged by Clint Goss



B This phrase replaces a phrase in the original melody that would normally be out of the range of a Native American flute. See Variation A for a different way to handle this issue.

This song is often identified as the “Cherokee Morning Song” and was recorded under this title by Rita Coolidge. However, the language of the song is from the Tihnanama culture. Tihnanama was last spoken as a primary language in the late 1800s. It was estimated that, as of 2007, “*less than 40 people speak it at all, perhaps only 3 or 4 well*”.

-- Donald N. Panther-Yates, *The Eighth Arrow: Right, Wrong and Confused Paths according to Tihnanama*, Standing Bear Press, 2007.

A blog post by user Wamduskasapa on October 11, 2013 translated the phrase as “*Our spirits are strong*”.

YAQUIS DEER DANCE

Standard Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Yaquis / Zuni Dance
arranged by Clint Goss

The musical score for 'Yaquis Deer Dance' is presented in four staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff contains a 5/4 measure in the middle. The second staff contains a 5/4 measure in the middle. The third staff contains a 5/4 measure in the middle. The fourth staff contains a 5/4 measure in the middle. Fingerings are indicated by black dots (fingered) and white circles (unfingered) on the six holes of the flute.

YAQUIS DEER DANCE

Simplified Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Yaquis / Zuni Dance
arranged by Clint Goss

The image displays a musical score for the 'Yaquis Deer Dance' in simplified fingering. It consists of four staves of music, each with a corresponding Nakai tablature diagram below it. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 4/4, with a 5/4 measure in the middle of each staff. The tablature diagrams are vertical rectangles containing circles representing finger positions on the flute. Black dots indicate fingered notes, while white circles indicate open holes. The first staff contains 12 diagrams, the second 10, the third 12, and the fourth 8. The music features a mix of quarter, eighth, and half notes, with some measures containing rests.

YOU ARE MY SUNSHINE

Standard Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Oliver Hood ♦
arranged by Clint Goss

You are my sun-shine, my on-ly sun-shine.

You make me hap-py, when skies are grey.

You'll ne-ver know dear, how much I love you.

Please don't take my sun-shine a-way.

♦ Authorship is disputed and often attributed to Jimmie Davis and Charles Mitchell. Attribution to Oliver Hood is based on Theodore Pappas, *The 'Theft' of an American Classic*, Chronicles, November 1990.

From www.Flutopedia.com

Updated January 27, 2014

YOU ARE MY SUNSHINE

Simplified Fingering

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Oliver Hood ♦
arranged by Clint Goss

You are my sun-shine, my on-ly sun-shine.

You make me hap-py, when skies are grey.

You'll ne-ver know dear, how much I love you.

Please don't take my sun-shine a-way.

♦ Authorship is disputed and often attributed to Jimmie Davis and Charles Mitchell. Attribution to Oliver Hood is based on Theodore Pappas, *The 'Theft' of an American Classic*, Chronicles, November 1990.

From www.Flutopedia.com

Updated January 27, 2014

ZUNI SUNRISE

Nakai Tablature for Native American flute
Fingerings for six-hole pentatonic minor tuning

Traditional Zuni
arranged by Clint Goss

Parlando

The musical score for "Zuni Sunrise" is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of five staves of music. The first staff is marked with a green box containing the letter 'A' and includes a triplet of eighth notes. The second staff is marked with a green box containing the letter 'B'. The third staff is marked with a green box containing the letter 'C'. The fourth and fifth staves continue the melody. Each staff of music is accompanied by Nakai tablature, which consists of two vertical columns of circles representing fingerings for the six holes of the flute. Black circles indicate finger placement, and white circles indicate no finger. The tablature is aligned with the notes on the staff above it.

