

With DVD & Online Learning Media
for the Beginning & Advancing Player

A man with a beard, wearing a striped shirt and a hat, stands on a sandy beach playing a Native American style flute. The background features a sunset over the ocean with mountains in the distance. The title 'ENCHANTED JOURNEYS' is overlaid in large white letters.

ENCHANTED JOURNEYS

The Essential Guide For The
Native American Style Flute

Todd Chaplin





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This book is dedicated to my teachers Matt Shooting Star
and Guillermo Martinez, for their generosity.

With gratitude to my teachers, my editors Simon Delahunt and Naomi Knight,
contributions and feedback from Clint Goss, to Matt Hunt photography, and
my loving and supportive Aly.

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OVERTURE

My journey with the Native American Style Flute began in South Korea, 6000 miles away from my homeland of Aotearoa New Zealand, and 6000 miles away from the homeland of the Native American Flute on Turtle Island – the North American Continent.

During those early months in South Korea, for reasons I still don't know, a friend gifted me a CD to listen to. It was a haunting sound that sent shivers up my spine, I had never heard the soft sound of wind traveling through wood, and the sound offered something very different from my current experience. While my friends were listening to popular folk bands from Canada, I was alone listening to the spacious melodies of the flute.

I remember a poignant moment in Seoul, South Korea: the rush of cars within the towering concrete jungle competed with the bustle of food vendors selling hot food to warm the crowds coming home from work or school. I would press through this swirling milieu and pass on to a woodland park and hill-side, hoping to escape from the urban intensity. There was a particular forest path I would seek out, the one that would meander towards the small Buddhist temple overlooking the city. Here, I would plug in my mp3 player, sit back on the stone temple stoop, and slip into the soothing sounds of the flute and the sweet smell of incense. For three years I kept this practice, letting it become my balm in an otherwise aurally uncompromising world.

A few more albums came my way during those next years on the road, Carlos R. Nakai, Mary Youngblood, and Lawrence Laughing filled my mp3 player. From South Korea, back to New Zealand, on to Australia, and into India, every spare moment I had was spent listening to the sound of the Native American Style Flute. In Australia during the winter of 2007 – four years on of ceaselessly listening to the flute - I finally decided to purchase my own flute. I vividly recall the evening I played my first breath into it, a flood of musical expression flowed through me. What was this? I had never been musical in my life, yet I took to it naturally. Family and friends looked sideways at my latest fascination, but I could only see life through the lens of the wooden flute and the musical voice that it gave me.

Later, in the summer of 2007/8, I became bogged down in a demanding job that precluded time with the flute. It cut me off from an essential voice – a very new voice – and one that I was still keen to explore and incubate. It was more than just playing the flute though, a door had opened that was asking me to explore my own self, my values and how I wanted to operate in the world. I decided I needed to embark on a journey that would bring me – in some way – closer to knowing myself. In that vague wish, I placed my courage and faith in my flute, letting it be my guide.

Soon enough I was living in the remote Indian Himalayas, with no distractions, only fascinations that inspired flute-playing and sharing of music. I lived for a year in a white concrete house with marble floors that sounded like a cathedral when I played my flute. I was content in the simplicity I had chosen: music, meditation and yogic studies.

Another special flute came to me while living in India, and again, we were inseparable. Hour after hour was spent sitting on the Himalayan hillsides or inside the Krishna temple, as I was drawn deeper and closer to a part of me that I hadn't known before. I never wanted this time to end, but a travel visa of course expires, and I had to return back home to New Zealand.

It was the summer of 2009, I was home in Christchurch, New Zealand, with the memories of India still fresh in my heart. Matt Shooting Star, the flute maker whom I had bought a flute from while in India contacted me as he was coming to New Zealand. I invited Matt to stay with my family and while with us, I grilled him about his lifestyle and livelihood. Matt responded by saying he was looking for a flute maker's apprentice. I didn't know the first thing about woodcraft, or even how to use a power tool, but I was drawn to, and curious really, about how the flute might yet map my life further.

And so it was. I moved to northern New South Wales, and Matt became my first flute-craft mentor. The months passed quickly with plenty of new knowledge to absorb. After a time I spoke to Matt about furthering my studies in North America and he recommended I contact a flute-maker in California, Guillermo Martinez, master craftsman and teacher.

On my way to Guillermo's place - in a rather circuitous road trip, I explored parts of small town America and again, fortune shone on my path. In Georgetown, I went to the Nature Festival and ended up at a concert performance by Mary Youngblood, an artist who featured on *The Indian Road* - the very first album that I was gifted while in South Korea. The following morning, I orchestrated some more time with Mary in a one-on-one lesson, learning some of her unique flute-playing skills, and somewhat bashfully sharing the songs I had been playing.

On another occasion a few months later in Georgetown, I was scheduled to appear on the volunteer radio station, having met one of the announcers at the Nature Fest. Arriving in the station's car park I drifted past a man who for some reason felt familiar. I very quickly realised it was Lawrence Laughing, the man whose song "Eagle come pray for me" had quietened my mind during those challenging years in South Korea. Lawrence and I were interviewed together on the radio that afternoon, and later that evening, along with musician Mignon Geli, we performed live at a nearby art gallery.

Soon enough, I met up with Guillermo Martinez, who invited me in on a trial apprenticeship for a week. A week went by, and another week. For five months I slept above his workshop and spent my days devoted to learning the craft of the flute. Guillermo watched with attentive eyes and offered advice when needed, showing me the techniques and spirit of crafting various flutes and drums as he himself had been taught. Then he started showing me the adaptations and innovations he has created that continues the evolution of the craft.

Again, my visa came to an end, and I had to leave. Guillermo gave his blessing for me to continue on with the craft from my home county. I left with pangs of sadness and uncertainty about returning to a place where the spirit of the Native American Style Flute remained largely unknown.

Upon my return home from my North American peregrinations, I completed a Postgraduate Diploma in Primary School Teaching, I think because I wanted to accomplish something 'stable'. But I was challenged by the highly competitive application process to teach in New Zealand primary schools and the doorway to professional employment on that career path remained closed. I was jobless

and uncertain as to why I had returned to New Zealand. Then it dawned on me: since coming home there had been a huge interest in the flutes I had been playing and crafting, and numerous people were enquiring about a flute of their own. I realized there was a desire for, and an absence of, flutes in my home country, and this confluence helped me carve a new pathway for myself. Primary teaching, such as it was, took a back seat, and with a passion and gusto for sharing the flute and its amazing potential, I decided to open my own flute-crafting workshop, under the name of Southern Cross Flutes. It is an iconic name to a star constellation that guided travelers to land in Aotearoa New Zealand.

And so it is. The Native American Style Flute community in New Zealand is expanding quickly, with every flute circle and flute retreat we host. With a strong and connected community behind us I believe the flute will continue to touch the hearts and minds of people around this country and all over the world. Southern Cross Flutes invites you to pick up your flute and join us on this enchanted journey.

A handwritten signature in blue ink, appearing to read 'Todd Chaplin', with a stylized flourish at the end.

Todd Chaplin

Southern Cross Flutes | Founder | Flute Craftsman



HOW TO PLAY ALONG USING THIS BOOK

The best strategy for using this book is to work through the chapters sequentially. Go slowly and be patient, everything contained in the book is here to serve your playing skills and connection with the flute. You can expect to work at these exercises over a long time - it's not the sort of book that you play through once and then discard.



Throughout this book a DVD icon is used to indicate which sections have a corresponding tuition video, accessed either through the DVD or Online Learning Media.

The Online Learning Media webpage has tuition videos and online audio recordings. The password is SCF101.

<http://www.southerncrossflutes.com/online-learning-media>

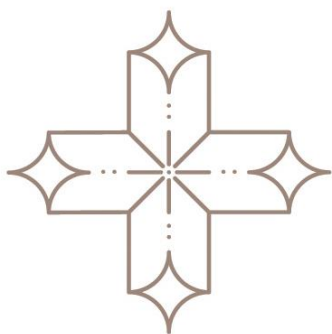


The headphone icon refers to the corresponding online audio recording section. All recordings are played with an A minor pentatonic flute.



This arrow indicates the end of a learning section, and includes practical ideas for continued learning.

Regular Practice. Warm-up with a few exercises (e.g. from “*Your First Scale*” or “*Beyond The Basics*”), and then practice a few songs from “*Music For Flutes*”. Finish your practice with a fun and intuitive/improvised playing session. This whole practice might last for 30 minutes to an hour, depending on how one feels.





THE NATIVE AMERICAN STYLE FLUTE



THE NATIVE AMERICAN STYLE FLUTE

ORIGINS



Native American tribes passed down their stories orally. Sadly, their teachings and myths were eroded by multiple genocides. Assimilation programs and reservation systems severely impacted their way of life. As a result significant portion of the culture remains lost to us. What we have, however, are the extant legends, fascinating stories, some rock art and flute relics, and a present day popularization of the Native American Style Flute that is based on its historical ancestor. Travellers' journals from the 1400s tell tales of flutes being played by tribes they encountered, but no specific details on materials or design are mentioned. Later accounts tell us that woods such as ash, box alder, and cane were widely used, with cedar being the most commonly used wood to craft these early flutes.

MUSIC AND THE FLUTE IN NATIVE CULTURES

Customs and practices differed greatly among Native American cultures, given the large and diverse land mass that the people migrated and settled across. Surprisingly, however, the flute was a very common feature among all these cultures. It's a feature that's not unique only to North American cultures. One theory holds, as C. S. Fuqua reports, that the "flute migrated to North American tribes by travelling up from Mesoamerican peoples to native peoples in the Four Corners region, and then spread across the rest of the continent" (Fuqua, 2012). While the flutes were similar in design, the most notable difference was the material they were crafted from, with Mesoamerican cultures (modern day Mexico) using clay, while Native American cultures used available materials such as wood and bone (Hensley, 2002). Lew Paxton Price writes that on the arrival of "the whites", flutes changed to incorporate new materials such as beads, as well as gun barrels and copper piping (Price, 1990).

Both Native American cultures and Mesoamerican cultures used flutes as religious instruments, playing them during ceremonies and rituals, and socially, playing for the sheer joy of music-making. From the Sioux tribal arts we learn of a flute used in “courting”; a tradition that did not continue to develop into the 20th century. Flutes were played by both men and women, and in some cases in Mesoamerica, mainly by priests or religious leaders (Marti, 1968). The Native American Style Flute, however, does not date back as far as the Mesoamerican era; archeological findings did not discover flutes similar to the modern NASF prior to the 1850’s. Dr. Richard Payne, the avid flute collector, player, and researcher, writes that “examples of NASFs older than 150 years have not been identified [...] though legend describes an earlier birth” (Payne, 1999). Fuqua asks, could this earlier birth have been when Mesoamerican cultures travelled north, and prior to that, when the Bering Strait was crossed and Asian travellers brought with them their instruments and experiences (Fuqua, 2012)? Or could it have been an independent creation by Native American peoples, a gift from the gods, or Great Creator?

THE LOVE FLUTE

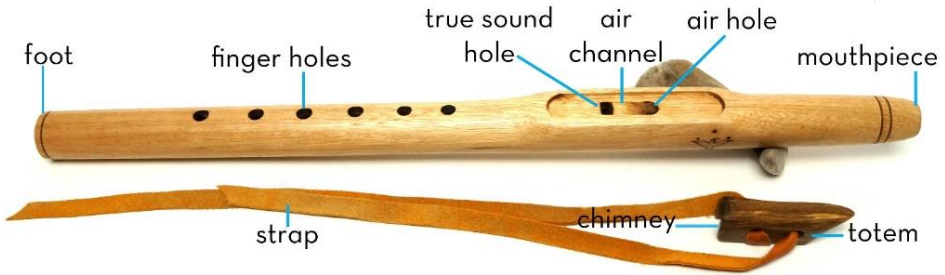
Early tales of courtship talk about a brave but shy boy, who is too timid to approach the girl that he adores. Feeling ashamed and downhearted, the boy sets off on a journey by following an arrow that he shoots into the air. Magically the arrow hovers above his head and he is able to follow its path for over four days. On the fourth night he is visited in his dreams by two Elk Men; half man, half elk - who gift him a flute. The Elk Men tell the boy he can use this flute to communicate the love that he feels. Feeling confident, the boy practises the flute and returns to his village. When the boy is well-nigh the village, he finds a place on top of a nearby hill where he’ll most certainly be heard playing his flute. He lifts his flutes to his mouth and lets it sing the love song that sits within his heart to the girl in the village. Upon hearing the flute from her tent, she feels the song as her song, and so sets out to meet the player. Needless to say, they fall in love (Goble, 1992).

KNOW THY FLUTE



Grab your flute and let's get started.

FLUTE ANATOMY



TOTEM SETUP

First of all, let's set up your flute. Hold the totem - that's the small piece of wood tied on with leather. Its job is to create the sound, so we want to get it setup correctly. Adjust the totem chimney up to the edge of the true sound hole (TSH). This will create a clear sound as there is a sweet spot. Have a play around to get it right. Tighten the leather strap (with a single knot). When condensation develops under the totem (which could be after 5 minutes of playing), remove the totem and with a few powerful puffs into the mouthpiece most of the excess condensation will blow out. Wipe clean with a cloth and replace and tie the totem in position. This process is what we call "Wetting Out". For more information about maintaining your flute, refer to Flute Care, page 38.



Incorrect totem placement.
Totem *too far back* from TSH.



Correct totem placement.
Totem *aligns with edge* of TSH.

HOLDING & BLOWING TECHNIQUE

For both left – and right – handed people, the Native American Style Flute is typically played left hand up, and the right hand down. You do not need to use your little fingers or thumbs to cover holes. Rather, these can be used to support, or grip/hold the side of the flute.

Keep the flute held at roughly a 45° angle; this will help to lift your chin up to provide an open air flow from your lungs, through the neck, and out your mouth.



Keep your lips against the mouthpiece of the flute, and your arms, head, and eyes quiet and relaxed. You may well find playing easier if you are standing up, as this prevents the diaphragm and organs from being squashed.

Blow gently, a large force or volume of air is not required, especially on the lower notes (with more holes covered). As you uncover the finger holes, try steadily increasing your breath pressure. This is necessary to keep the flute sounding in tune.

FINGER POSITION/HOLE COVERING

Be sure to use the **flat pads** of your fingers to cover the holes, as this allows for greater and more accurate hole coverage. Relax your fingers. Feel the vibrations underneath your fingertips.

When lifting fingers off the holes, keep them hovering 2-3cm above the flute. Lifting them too far off makes it harder to get the fingers back quickly and accurately to the hole.



BREATHING WITH YOUR FLUTE

Here are some tips for getting the most out of each breath, as well as some exercises to improve your breathing technique:

- ✦ Fill your lungs prior to playing your first note. Take a deep inhalation, fill your lungs right up, as this will create a reservoir of air. Be careful though not to let your shoulders rise up when inhaling, keep them relaxed and down.
- ✦ Relax your cheeks when playing, this will reduce the use of your cheek muscles to push the breath into the flute. Instead, try breathing with your belly...
- ✦ Belly breathing, or diaphragm breathing, uses the muscles of the belly area to push the air out of the lungs. This provides greater breath control and also aids in a feeling of relaxed calmness. Experiment by watching your belly during exhalation. Are you able to control your belly to push air out and play the flute? Allow the belly to suck air back in on the inhalation. It can be useful to practice this by lying on the floor, with one hand on your stomach, feeling the rise and fall of the belly with the breath.
- ✦ Allow the pause for your in-breath to create space in your music. This pause can be incredibly impactful.

To read more about breath exercises, I recommend checking out Clint Goss's advice and methods under Basic Playing Topics at <http://www.flutopedia.com>

TROUBLESHOOTING

If you've been testing your flute out and found some things are a bit confusing, you might be wondering "uh-oh, is this just me"? No, it's not just you - we just need to iron out one or two fluting crinkles.

✧ I'm having trouble tying the totem back on.

Have a look at the photos below, they show you how to use the leather strap and tie the single knot underneath the flute.



✧ My flute is squeaking like crazy, though I'm sure I've got the holes covered.

It's likely that there is still an air leak underneath one of your fingers. This is common, and over time your fingers will develop the requisite muscle memory and never miss a hole.

As a beginner this can be solved by blowing continuously and adjusting your fingers till the squeaking stops. A great trick is to - while blowing - remove one finger at a time. You will soon spot which finger hole the leak is coming from.

It could also be that you're not blowing hard enough, or blowing too hard. Try various breath pressures and hear what sounds best.

Lastly, check the totem is aligned correctly and is sitting flat, is not wobbly nor sitting on an angle, or too wet.

✧ My arms and hands are hurting, during and after playing.

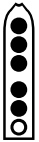
Remember to hold the flute lightly and relax your shoulders down. In addition to this, be sure to explore Posture and Stretches on pages 96 - 99.

YOUR FIRST SCALE



Scales are musical ladders, they start and finish on specific notes. The first scale we will learn is commonly known as the Basic Scale. Its technical name is the Minor Pentatonic Scale. This fingering pattern will give you a great start to grounding for creating your own melodies.

HOW TO FOLLOW THE DIAGRAMS



Black holes = covered holes

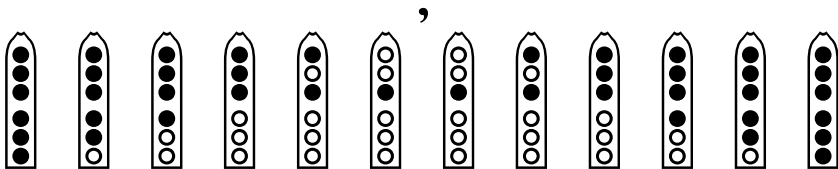
White holes = uncovered holes

The mouthpiece is at the top, where the small notch is.

• This symbol indicates a pause for a breath.

THE BASIC SCALE

Follow the scale to a slow and consistent timing, and note that your left ring finger will stay on all the time while playing this scale. Experiment, you'll quickly discover its simplicity and beauty.



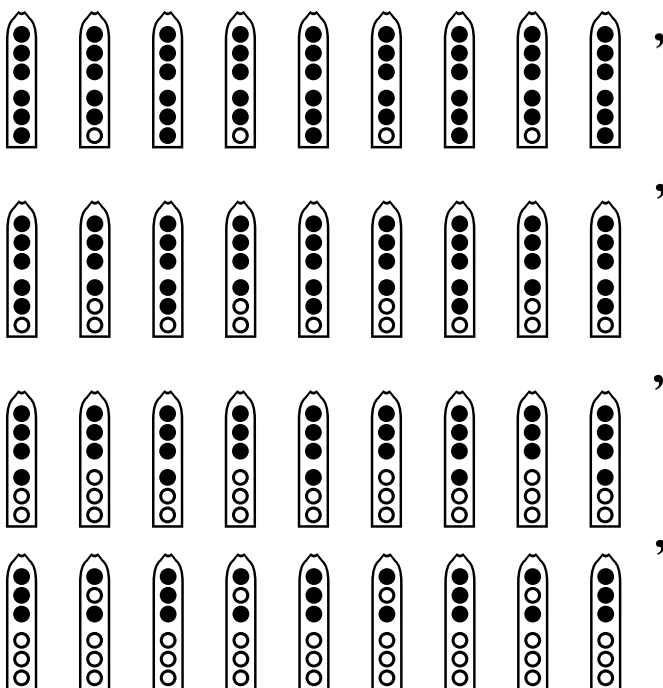
- Ok, did you get some loud squeaking during that? Remember, your fingers have to completely cover the holes, no gaps. It's hard to master at first, but after some time your fingers will remember where to land.
- Can you play this scale backwards, as well forwards and backwards from any point along the scale? Develop your playing so you can do this without looking at the images.

YOUR NEXT STEPS WITH THE BASIC SCALE



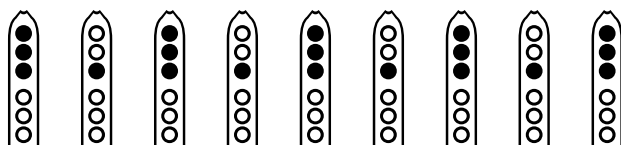
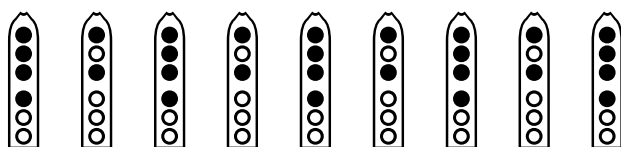
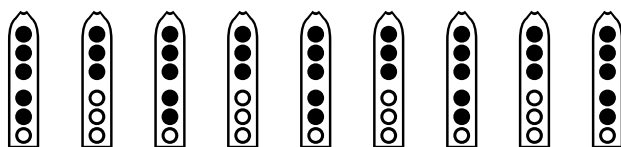
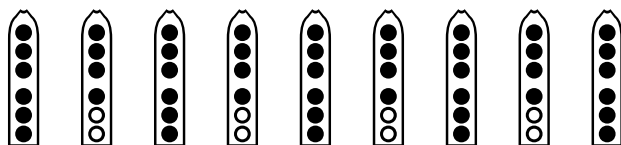
After you're comfortable with the Basic Scale, begin to practice the following exercises. They've been designed to provide you with months' worth of daily/weekly practice, as well as offering great warm-ups for your practice sessions.

- ✎ Keep your fingers hovering close to your flute as you lift them. This makes it easier for the fingers to find their hole to cover when they come back down.
- ✎ Blow while repeatedly lifting your lowest finger up and down (x4), and then **breathe** and move up the scale to the next hole. This will help create finger co-ordination and breath awareness.



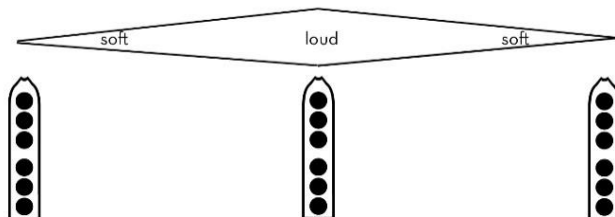
Continue up & back down the scale...

- ✎ Like the previous exercise, we will be alternating notes, but this time lift two fingers off. This will help co-ordinate movements of more than one finger.



Continue down the scale...

- ✎ Long Tones. Play one note for the duration of one full breath, while increasing and decreasing the pressure of your breath. Do this for each note in the Basic Scale. This will give you a sense of volume change and help develop tone quality.

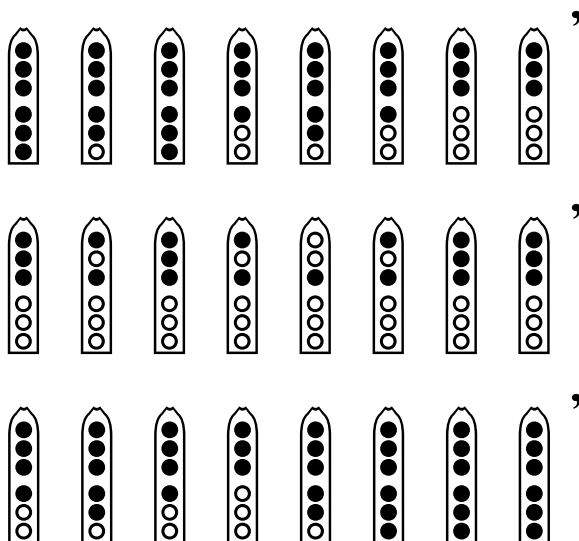


Continue up the scale...

BASIC SCALE PRACTICE – NEW FINGER PATTERN



Here's a finger pattern that uses the Basic Scale. It's simple, and highlights how easy and beautiful it is to play up and down this scale. Play it softly and slowly, breathing at the end of each line.



- ✦ Play through till you feel comfortable and develop your own special feel for the song. You don't need to follow my rhythm or style from the DVD, play as slowly or quickly as you like.
- ✦ Allow the notes on the page to simply be a guide, let your spirit tell you how long to play each note for.



DEVELOP MELODY AND PLAYING BY:

- ✦ Experimenting with increased and decreased levels of volume.
- ✦ Varying the timing of each note, i.e. play some notes longer than the others. How does this change the feeling of the melody?
- ✦ Keep your shoulders relaxed, and arms and fingers without tension – no death-grips on the flute please.

INTRODUCING RHYTHM & NOTE DURATION



Rhythm, it's in all of us. It's a bit like the beat or pulse of the music, and is what helps give the blues, jazz, and rock their unique style. Learning how to play the flute rhythmically is pretty easy, and greatly supports our ability to improvise, read music, create catchy melodies, and play with others.

To learn and practice **rhythm**, we also need to learn about **note durations**, that is, how long we hold or play a particular note for. Equally important is the silence, or the space between notes. It is the combination of note duration and silence that creates rhythm.

Keeping it simple, let's practice a 4-beat rhythm.

Our rhythm is: **1 & 2 & 3 & 4 & '**

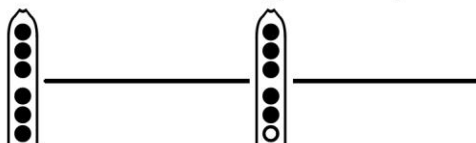
- ✎ Say it out loud while tapping your foot or hand on the numbers. Take a quick sharp breath after the last '&', (at the '' symbol). Repeat and try to maintain the same speed.
- ✎ To help keep the rhythm consistent over a period of time, it is recommended to use a *metronome*. I use www.metronomeonline.com. You can also purchase your own metronome from a music store or download a metronome app to your smartphone.
- ✎ With your metronome, set the *tempo* (the speed/motion), to 60 beats per minute (BPM). Practice saying "1 & 2 & 3 & 4 &" alongside the metronome for an entire minute without speeding up or slowing down. This will help you ingrain a steady tempo, and become aware of whether you have a tendency to speed up or slow down.

Next, let's practice the most common note durations: Whole Notes, Half Notes, Quarter Notes, and Eighth Notes. Repeat each line twice, as in the recording.

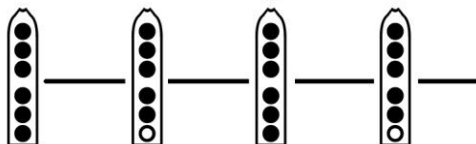
Whole Notes 1 & 2 & 3 & 4 & ,



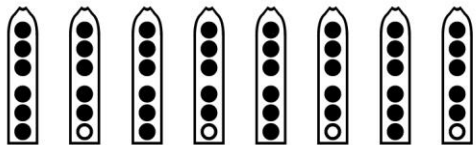
Half Notes 1 & 2 & 3 & 4 & ,



Quarter Notes 1 & 2 & 3 & 4 & ,



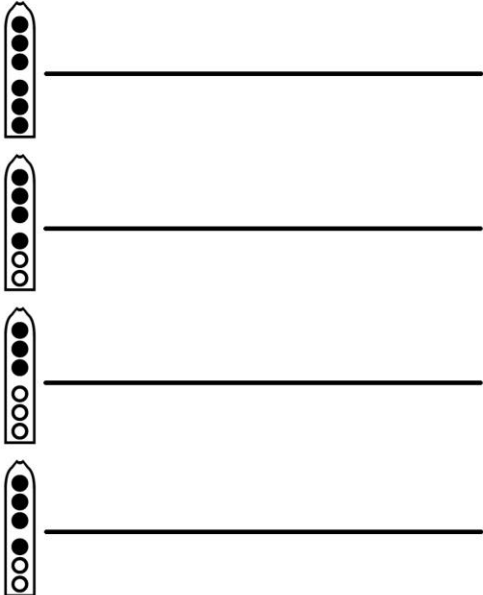
Eighth Notes 1 & 2 & 3 & 4 & ,



- ✎ Play through each exercise until you feel comfortable coordinating the note duration and the melody, while staying in time.

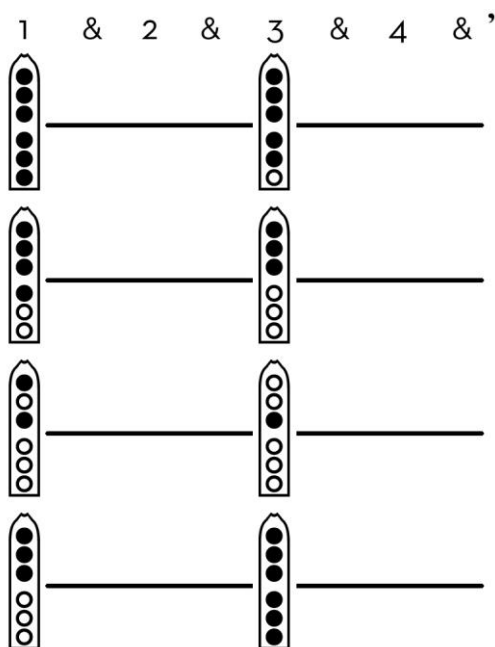
Now, let's get some more note duration practice. We'll keep a simple rhythm while playing with our metronome set to 60 BPM.

Whole Notes 1 & 2 & 3 & 4 & ,

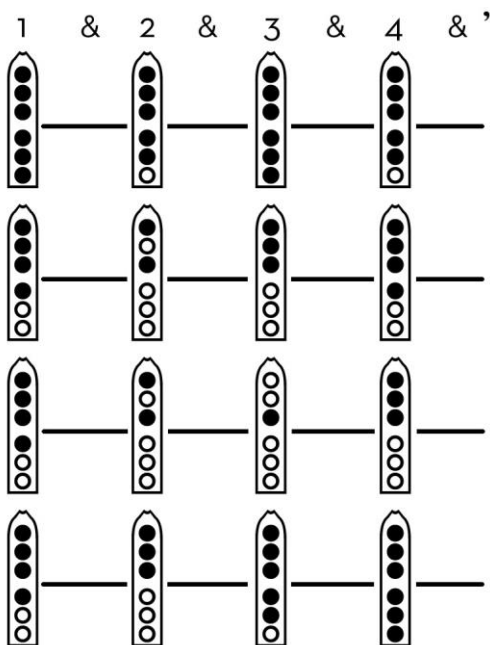


The image shows four horizontal musical staves. To the left of each staff is a vertical stem with five dots. The first staff has five solid black dots. The second staff has three solid black dots followed by two open circles. The third staff has three solid black dots followed by two open circles. The fourth staff has three solid black dots followed by two open circles. Each staff is preceded by a vertical stem with five dots, representing a whole note. The stems are aligned with the rhythmic notation above them: '1' for the first staff, '&' for the second, '2' for the third, and '&' for the fourth. The rhythmic notation continues with '&' for the second staff, '3' for the third, '&' for the fourth, and '4' for the fifth staff, followed by '& ,'. The first staff is preceded by '1', the second by '&', the third by '2', and the fourth by '&'.

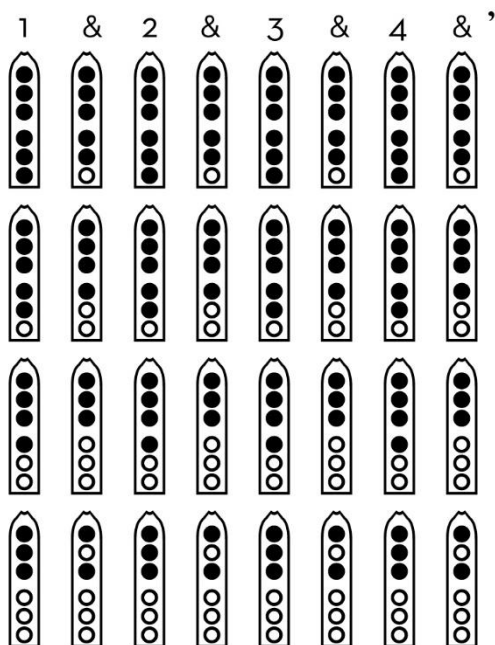
Half Notes



Quarter Notes



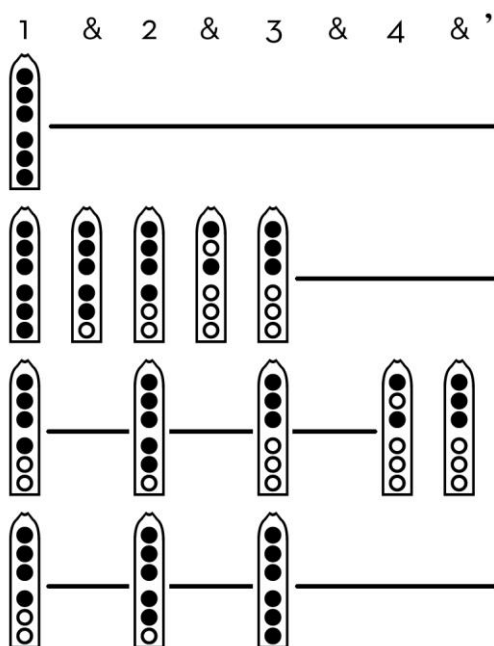
Eight Notes



- ✎ Once you are comfortably playing these exercises with your metronome set to 60BPM, increase the tempo to 72BPM, and then 80BPM.
- ✎ Don't sacrifice the quality of your playing for speed - it'll come with time and practice.

Finally, let's combine all these note durations in a few short melodic exercises. The next three pages will provide you with some real challenge! Remember to count yourself in out-loud and tap your foot.

Exercise 1



- ✎ Wow, that's quite an accomplishment!!
- ✎ Repeat until you feel comfortable coordinating the note duration and the melody, while staying 'in time'.
- ✎ Do you prefer this melody played faster or slower? Sometimes a slow melody can sound more atmospheric and contemplative, so don't be afraid to keep it slow, measured and constrained. That's part of building a song to a climax. More on that later in Beyond The Basics.

Exercise 2 introduces a pause (or silence) in the melody, represented as //. This is a short moment of silence, as well as time to take a quick breath if needed. Pause for the duration indicated, the same as you would if playing a note.

It may help to clap the rhythm first before playing the flute, saying the numbers out loud. When you reach the //, whisper that number instead.

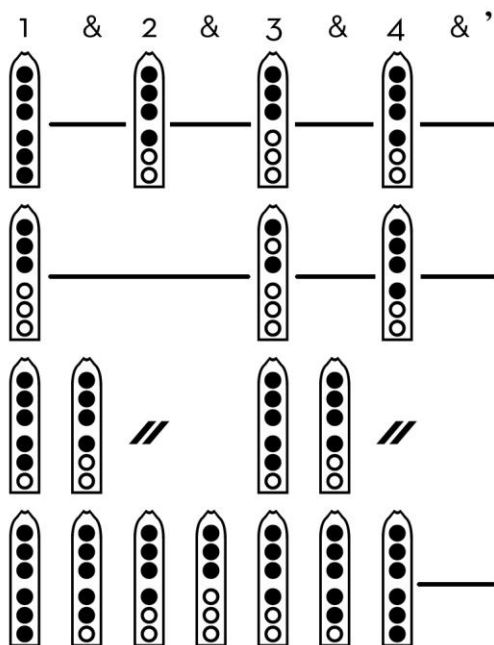
Exercise 2

	1	&	2	&	3	&	4	& ' ,
--	---	---	---	---	---	---	---	-------

The diagram illustrates the fingerings and rhythm for Exercise 2. It consists of four staves, each representing a flute. The first staff shows a single note with all keys down. The second staff shows a sequence of notes: 1 (all down), 2 (all down), 3 (all down), 4 (all down), followed by a double bar line // and a final note (all down). The third staff shows a single note (all keys down). The fourth staff shows a sequence of notes: 1 (all down), followed by a double bar line // and a final note (all down).

Exercise 3. Let's try another one. Remember you can use the silence as a time to take a quick breath. Pause for the duration indicated, the same as you would if playing a note on the flute. Clap out the rhythm first, and then play.

Exercise 3



DEVELOP MELODY AND PLAYING BY:

- ✧ Changing the tempo (speed) i.e. play it faster, or decrease the tempo and play it slower. How does the speed alter the feeling of the melody?
- ✧ To help you craft your own special songs, use these exercises in combination with the Song Structure exercises (within Beyond the Basics on page 51).

PRACTICING INTERVALS



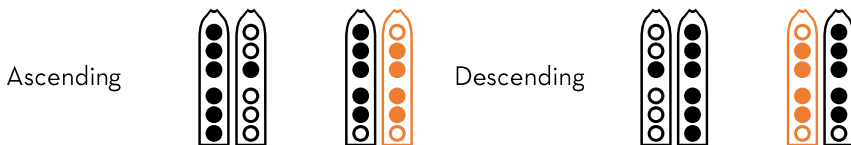
An interval, in music, is the difference between two pitches. We will be looking at a variety of intervals in this section, and to help get the concept across it is useful to remember back to learning the song “*Doh Ray Me*”. Between *Doh* and *Ray*, this interval is a *second*. Between *Doh* and *Me*, this interval is a *third*. Between *Doh* and *Far*, this is a *fourth*, and so on. The concept is the difference between the two notes – it’s not necessary that every interval starts at *Doh*.

We will be learning four important intervals that can help us feel music more easily when improvising. These exercises will look at intervals of eighths, fifths, fourths, and thirds.

- ✦ For these exercises, repeat each pair of notes a number of times before moving on to the next pair. This will familiarize your fingers and ears to the interval. When confident playing each pair of notes, play the *ascending* and *descending* lines through without stopping. The **orange** notes require a faster airstream, i.e. a sharper blow of air so that you can hit the higher register (*octave*).

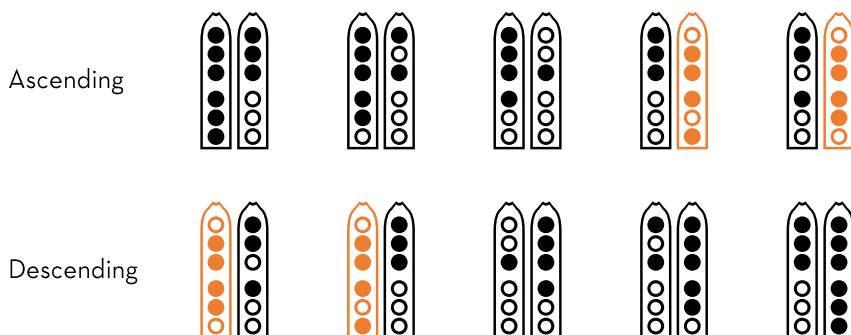
INTERVALS OF EIGHTHS (OCTAVES)

An interval of an eighth is also known as an *octave*. For example, “*Doh - Re - Me - Far - So - La - Ti - Doh*” contains eight notes, with the final ***Doh*** being essentially the same note as the first, only higher (when ascending).



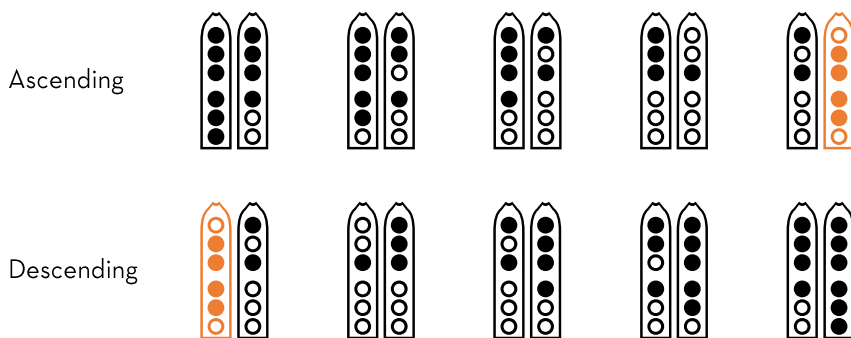
- ✦ A famous eight (or octave) interval is the first two notes of *Somewhere Over The Rainbow*. You can sing this to get an idea of the sound.

INTERVALS OF FIFTHS



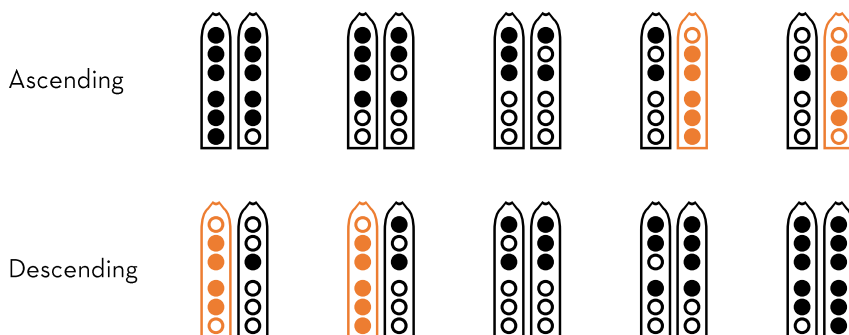
- ✎ A famous fifth interval is the first two notes in the Star Wars theme song.

INTERVALS OF FOURTHS



- ✎ A famous fourth interval is the first two notes in a bugal call, or Amazing Grace.

INTERVALS OF THIRDS (MINOR)



- ✦ A famous minor third interval is the first two notes of Greensleaves.
- ✦ A good measure of success with these exercises is that there will be less squeaking in your playing. This comes about from improving your muscle memory, breath control and coordination.



DEVELOP INTERVAL PLAYING BY:

- ✦ Imagine these are real pieces of music, not just 'exercises' that you need to practice. Try adding embellishments (see tonguing and bending/sliding in Beyond The Basics on page 41) along with varying the note duration and tempo for the interval exercises.

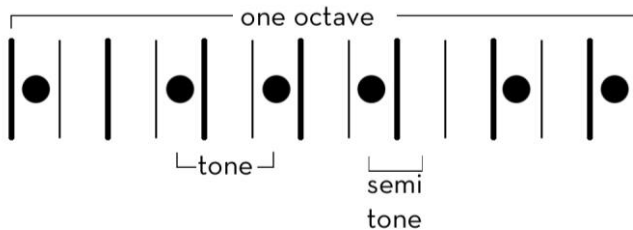
FLUTE TUNING

Your flute is tuned to the pentatonic minor scale, to the concert standard 440Hz. Your flute cannot change its tuning - it's in tune with itself - however changes in temperature and your breath pressure will alter its pitch.

The pentatonic minor scale is one of the most commonly used scales in rock, jazz, blues, and country music. Its use in the NASF has evolved and standardized as flute makers and players of the past found a scale which seemed to “fit” the nature of the flute.

For each flute, the *fundamental note* is the lowest note you can play on it, and is produced when all 6 holes are covered. The notes of your flute progress up the scale from this fundamental note in the first octave. The notes in the second octave are played by overblowing your flute, and typically are high in pitch. Most NASF can only play two or three notes within the second octave range, as shown on the next page in Flute Note Fingering Chart. You can also find the position of notes for your flute on this chart.

This illustration shows the progression of notes in the pentatonic minor scale, starting with the fundamental note on the left.



It is important to note at this point, that this is the main or primary scale for the flute, as it begins on the fundamental note of the flute. But it is not the only scale available on the flute. We shall take a look at the various scales for flutes in Beyond The Basics on page 45.

FLUTE NOTE FINGERING CHART

The reference chart below will help you find the notes on your flute. You might like to grab a highlighter and mark a line across to indicate your flute's fundamental note.

Note:

- ✎ The half and quarter holed positions (No.2 and No.3 for example) are quite tricky to achieve on some flutes.
- ✎ Orange notes are played in the second octave. Refer to Practicing Intervals on page 33 to learn more about this.

												Second Octave Notes			
La	Ti		Do	Re		Mi	Fa	So	La	Ti	Do				
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#
B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
Minor Pentatonic Notes															

Minor Pentatonic Notes



DEVELOP YOUR NOTE AWARENESS BY:

- ✎ Testing which notes sound good after and before each other. This is how we build an awareness of playable notes to create diverse songs that, over time, incorporate a larger range of notes.
- ✎ Purchase or download a chromatic instrument tuner. Use the tuner to check the tuning of your flute and how the tuning responds to changes in your breath pressure. This will teach you how to get in tune with other instruments.

FLUTE CARE



Treated with love and understanding, your flute will last for several lifetimes, and can be passed down to your descendants.

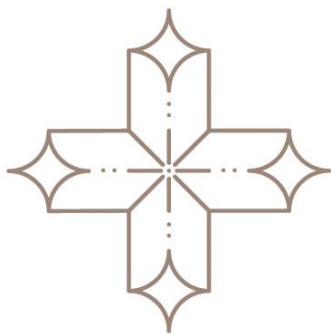
The main care required, you will notice, is the “wetting out” of your flute, which means removing all that moisture that’s developed in the flute while you’ve been playing. You’ll need to do this during your playing session as well after. This is because warm air from the lungs mixes with the cooler air in the environment and as the flute is cooler than the breath, condensation develops within the slow air chamber and pools under the totem. It may happen after only 5 minutes of playing for hard woods or may take up to 15 minutes with softer woods. As your flute warms up, and also as you improve your playing, you will notice less condensation develops.

Here’s how we do it: untie and remove the totem first, and then with a few powerful puffs into the mouthpiece you’ll have most of the excess condensation out. Using a cloth, wipe clean the air channel and underside of the totem. Then replace and tie the totem in to position.

It is important to keep your flute out of hot environments, especially prolonged direct sunlight, as this may otherwise warp the wood and cause the flute to split.

When travelling with my instruments, I choose to use one of the Southern Cross Flutes soft bags with shoulder strap, or a Harakeke Flute Case. The latter provides the best protection from bumps and scratches. When flying, I use my flax case, or a hard protective case (a postage tube with bubble wrap inside will do the job).

Some people ask me if oiling their flute is necessary for maintenance. It is, and I oil my flutes once a year. I recommend you return your flute to Southern Cross Flutes for a regular service. This will allow me to inspect the tuning, lightly oil and wax your flute. If you’d like to oil your flute yourself, please watch our online video tutorial about Flute Care located in Starting-Out at <http://www.southerncrossflutes.com>



A group of five musicians are sitting on a large, dark rock on a sandy beach at sunset. The sun is low on the horizon, creating a warm, golden glow and long shadows. The sky is filled with dramatic, dark clouds. The musicians are dressed in casual, bohemian-style clothing. From left to right: a man in a striped shirt and a hat plays a long, dark flute; a man in a plaid shirt plays a guitar; a man in a green shirt plays a guitar; a woman in a red top and blue pants plays a guitar; and a woman in a red top and blue pants plays a guitar. A large, white, circular object, possibly a tambourine or a small drum, is visible on the right. The overall mood is peaceful and artistic.

BEYOND THE BASICS



BEYOND THE BASICS

This section provides skills and ideas for the advancing player of the flute. These techniques are common for all styles of flutes, as well as being universal to music and instrument playing. For a more comprehensive reading, I recommend *The Flute Book* (2012), by Nancy Troff.

TECHNIQUES & EMBELLISHMENTS



All of the following techniques can be practised on the single-barrel NASF, as well as on the Drone and Mayan Temple Flutes to varying degrees.

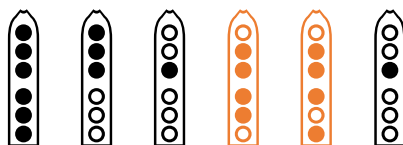
PLAYING YOUR ENVIRONMENT

Look at a hill or tree line. Start with a low point and play a low note: as the hill line ascends start playing higher pitched notes. The higher you get up the hill, the higher the note you play. And as the hill line descends, start playing lower notes again. You have just created a song that reflects your environment!

OVER BLOWING

Have you ever wanted to play those high notes, but run out of holes? Over blowing allows you to play notes on your flute in the second octave. Refer to *Practicing Intervals* on page 33 to learn more about octaves.

Over blowing requires a sharper blow of air, so practise the following pattern and experiment with how much air you need to blow to get a good quality sound. Play slowly and softly for the first two notes shown below, then harder with the higher notes. Orange notes are the overblown notes.



TRILL

Trilling is the rapid raising and lowering of one or more fingers during a single breath, and creates a bird like quality. Practise the pattern below.



Now try it with a higher pitched note, using the top finger.

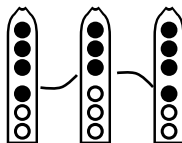


- ✎ You can also trill with more than one finger; try trilling two fingers at a time!
- ✎ Listen to your favourite flute music again to identify trilling.

BENDING/SLIDING

This embellishment is created by very slowly peeling one or more fingers off, or placing them back onto, their respective holes. It gives the sound of one note “bending” or “sliding” into the next note.

Try bending softly off this note, onto the next, and then back down again to the starting point:

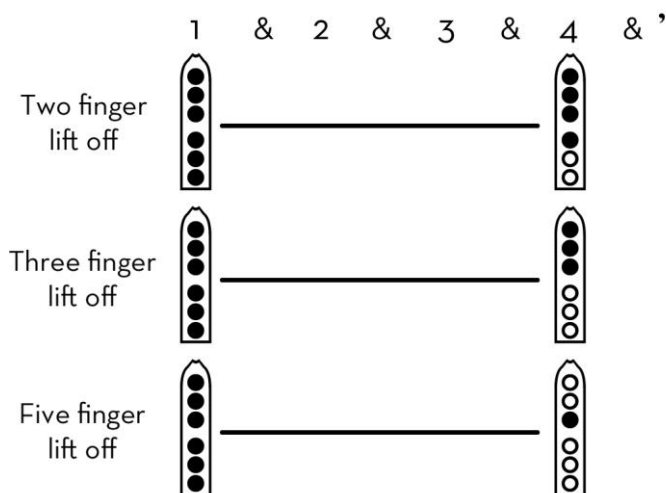


LIFT OFF

A lift off is a common technique used by many flute players. It creates a sudden “pop” or burst of sound, particularly at the end of a song. To do so requires a sudden burst of volume, similar to exclaiming, “WHAT”, while removing two or more fingers simultaneously.

Practise this method using the following finger pattern below. Blow steadily with all fingers down, then give a sharp blast of breath and remove your bottom two fingers.

Once you’ve got the hang of this, try removing three fingers, and then, removing all fingers while keeping your left ring finger down (this last exercise has the greatest effect).



- ✎ Listen to your favourite flute music to identify this sound. Mary Youngblood’s “Within My Heart” has an exact example of this technique at the end of the song.

VIBRATO

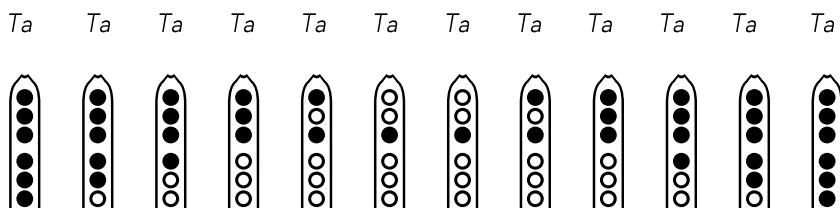
Vibrato is the fluctuation in sound effected by a change in air pressure. This effect is common with singers and most wind instrument players, and is a potent method for musical expression, especially during solo playing.

There are a few methods for doing this, the most effective is to use your diaphragm to create pulsations in your breath. Put your hand on your belly and laugh quickly: “HA HA HA HA HA”. Can you feel the pulsated exhalations? Now do this with your flute in your mouth.

Alternatively, you can use your throat, jaws and lips to create pulsations of air that produce the same effect. This however creates tension in the throat.

TONGUING

Tonguing (a form of *articulation*) is achieved by saying “Ta”. Give it a go **without** your flute: “Ta Ta Ta Ta”. Can you feel your tongue touch the roof of your mouth? Now try it with the flute, playing up and down the Basic Scale slowly.



- ✦ Now, try it again a bit faster! Increase your speed with practice. Once you are very proficient you might like to try Double Tonguing (“ta-ka”).



DEVELOP THESE TECHNIQUES BY:

- ✦ Being patient. Tonguing and trilling can take months to sound and feel good, so practice these frequently and observe your improvements.
- ✦ Incorporating these ornaments into your songs, one at a time. Soon you’ll discover your songs growing in impact and emotion.

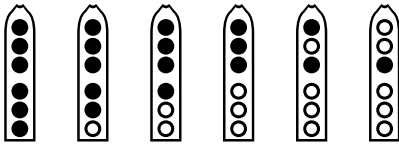
SCALES FOR THE FLUTE



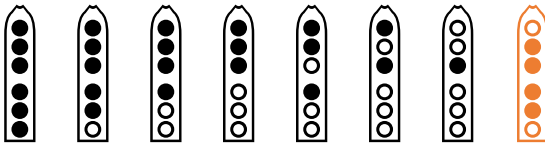
Scales are a series of tones that in their progression evoke a particular genre of music. The following scales will add diversity to your playing. The **orange** notes are over blown notes, which are played in the second octave (refer to page 41 to learn about playing these notes).

Source: <http://www.flutopedia.com> (you'll find more scales there as well).

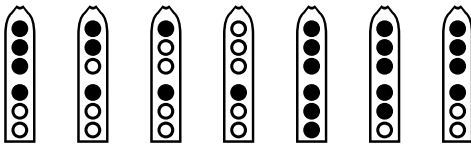
PENTATONIC MINOR SCALE



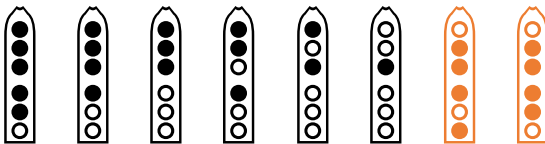
PENTATONIC MINOR EXTENDED SCALE



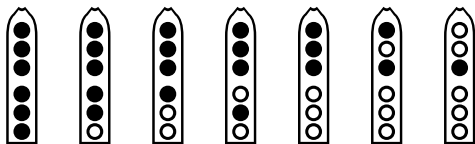
MODE FOUR PENTATONIC SCALE



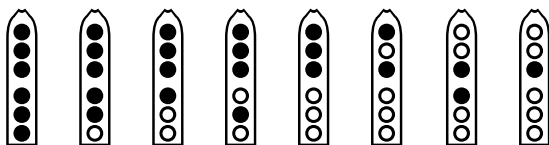
MAJOR SCALE



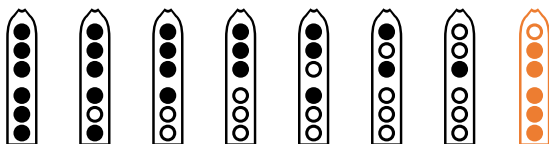
SIX NOTE BLUES SCALE



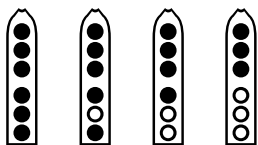
SEVEN NOTE BLUES SCALE



SPANISH GYPSY SCALE



BYZANTINE - EXTENDED SCALE



DEVELOP YOUR SCALE PLAYING BY:

- ✦ Applying the techniques and embellishments you've been learning in Beyond The Basics.
- ✦ Use a different scale every time you warm up for your flute practice.

BLOSSOMING AS A PLAYER

After a few months of playing you might find yourself repeating the same melodies time and time again. To help your playing blossom try these strategies:

- ✦ Start and finish your melodies on any note **other than** the bottom (fundamental) note. This can inspire new songs and remove old habits.
- ✦ Meet up with other flute players or musicians, as their energy and musicality can bring new life and direction to yours. Check out the NASF Resources on page 94 for links to these communities.
- ✦ Have a go with the *Native Jam Tracks* - these are great for playing along with and exploring new genres of music. I recommend first sitting back and listening to the track, then replaying the track while joining in with the flute. See the Catalogue on page 109, or visit <http://www.southerncrossflutes.com>
- ✦ Explore Scales For The Flute on page 45 to test out new and interesting ways you can play your flute. These scales provide new direction and feeling to your melodies.
- ✦ Listen to some of the popular NASF players and hear what different styles of music they come up with. Can you explore new melodies similar to theirs?



IMPROVISATION

Improvisation (improv) on the flute means to play spontaneously, crafting melody after melody. It's the opposite of reading music that's been pre-written or played. The NASF is a fantastic instrument to improvise with due to the simple scale layout and the ease of covering the finger holes. Learning to improvise can stretch your imagination and connection to the flute; it is your natural ability to make music.

THE ART OF IMPROVISATION

The following guide can help you learn to craft your own songs by combining skills already learned in this book.

- ✦ First, it's helpful to choose a scale to play, see Scales For The Flute on page 45 for a number of great examples. By using a scale we can play notes that will all sound great in any succession.
- ✦ The note that you start on will likely be the note you finish on, so remember where you begin.
- ✦ Begin playing, using movements such as those in Rhythm and Note Duration on page 25, and Practicing Intervals on page 33.
- ✦ Incorporate a few Techniques and Embellishments (page 41) when you feel appropriate - *Playing Your Environment* is a particularly good one.
- ✦ Create a structure around your improv using the A/A/B/A pattern in Song Structure on page 51.
- ✦ Find your *motif* and use it creatively. A motif is a phrase that helps form a theme – giving an audial landmark to the song. Keep coming back to the motif pattern, allowing yourself to move away and return to it. Lastly, allow for silence in your improv and space to breath and respond to what you are playing naturally.

PLAYING WITH OTHERS



Playing with other people is a lot of fun. It necessitates a deeper connection with music through listening and encourages spontaneous musical expression. Outlined below are some practical tips to help you play with others and enhance your musical communication skills.

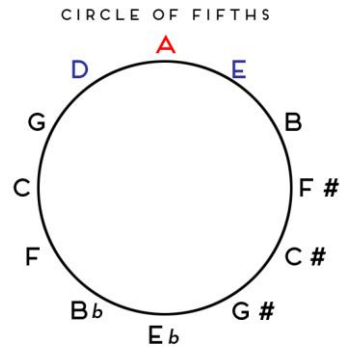
PLAYING YOUR FLUTE WITH ANOTHER FLUTE PLAYER

The best strategy to enhance this duet is to understand some basic principals in making music:

✦ **Melody** (playing the tune of a song) and **Harmony** (adding support to the melody by playing simple background notes) are essential elements to bring to your duet. The melody player takes the lead, and the harmony player will support the lead. These roles can swap naturally during playing, or if you are playing together for the first time, you can communicate with a nod of the head, or meeting of the eyes. Leading may mean you will want to instruct the other musician what atmosphere you want to build. Instead of building a song, have a go building a mood or emotion.

✦ Secondly, it is helpful to select flutes in the same key, or in keys that harmonize well together. The simplified illustration shows the Circle of Fifths, a visual way to depict the relationship between the 12 tones of the *chromatic scale*. Find your flute's key (e.g. A, G, F# etc.) and choose a key **either** side of it - this will tell you which flutes will harmonize well with yours.

For example, an A key flute will harmonize well with a D or E key flute.



✦ Lastly, some jamming etiquette. It's better to play too little than too much - allow the music to grow and take shape. Watch the leader, and if in doubt, don't hesitate to sit back and watch - there's no need to be constantly playing or jamming along.

PLAYING YOUR FLUTE WITH A GUITARIST

If you know someone who can play the guitar, then you're off to a great start. If not, learning to strum three or four chords will help in accompanying another flute player (or recording backing tracks for your own flute playing).

Let's presume you have a friend with a guitar who can strum, and they just need to know how to accompany you on the flute. By using the chart below, a guitarist, knowing the key of your flute, can then select the chords to play. A capo may be required to more easily play some chords.

NASF Key	Chords to accompany flute
E minor	Am, Dm, Em7 or G, C, D7
F# minor	A, D, E7
G minor	Gm, Cm, Dm7 or G, C, D7 (with a capo on third fret)
A minor	Am, Dm, Em7

For a more in-depth introduction to playing the guitar (and other instruments) with the NASF, read the Intermediate Topics at <http://www.flutopedia.com>



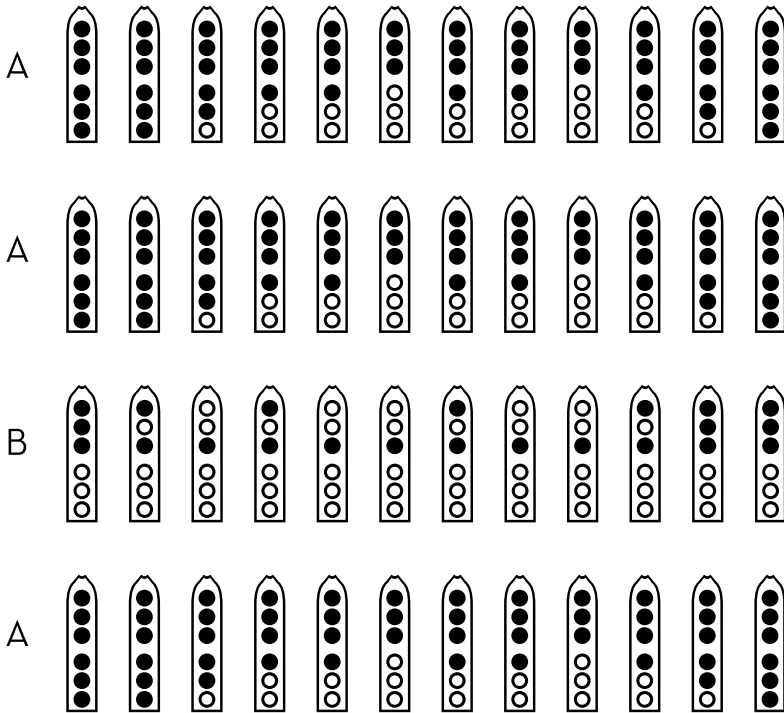
SONG STRUCTURE



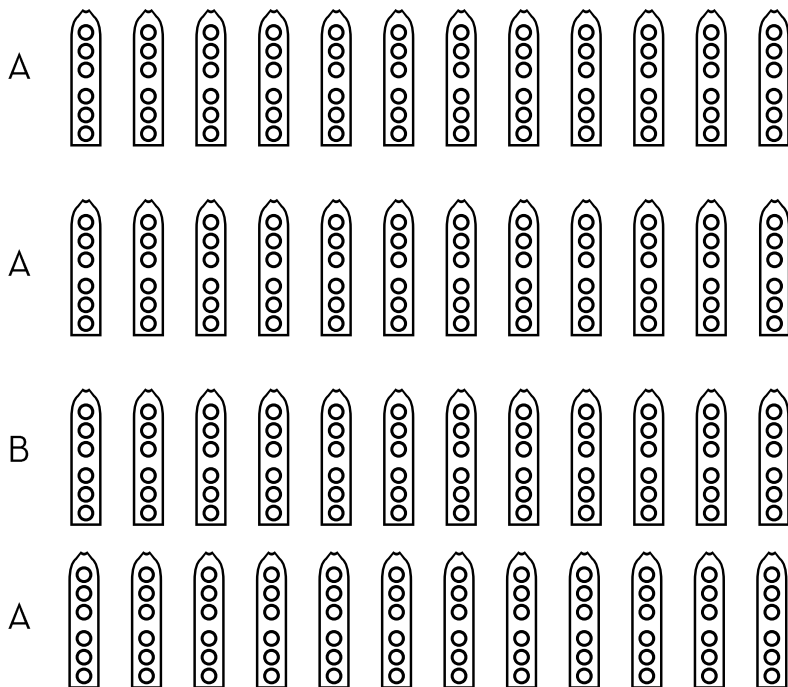
Creating your own melodies by giving them structure is a great way to build the emotion and flow of the song, and it can generate impact and memorable musical moments. I spent a year of just ‘playing from the heart’, that is, playing whatever came up. After a while though, these intuitive compositions wanted a structure.

Many songs have phrases such as **A/A/B/A**. Phrases are melodies with a start and end point, and the phrase can get repeated during the song. A common structure could have phrasing like **A/A/B/A**. It’s a bit like **verse/verse/chorus/verse**.

Below is an example of this type of song structure. You don’t need to worry how long you hold each note for. Play along freely at a moderate tempo, breathing when you need to.



Make up your own phrases using the A/A/B/A song structure. See the Appendices for more blank song sheets.

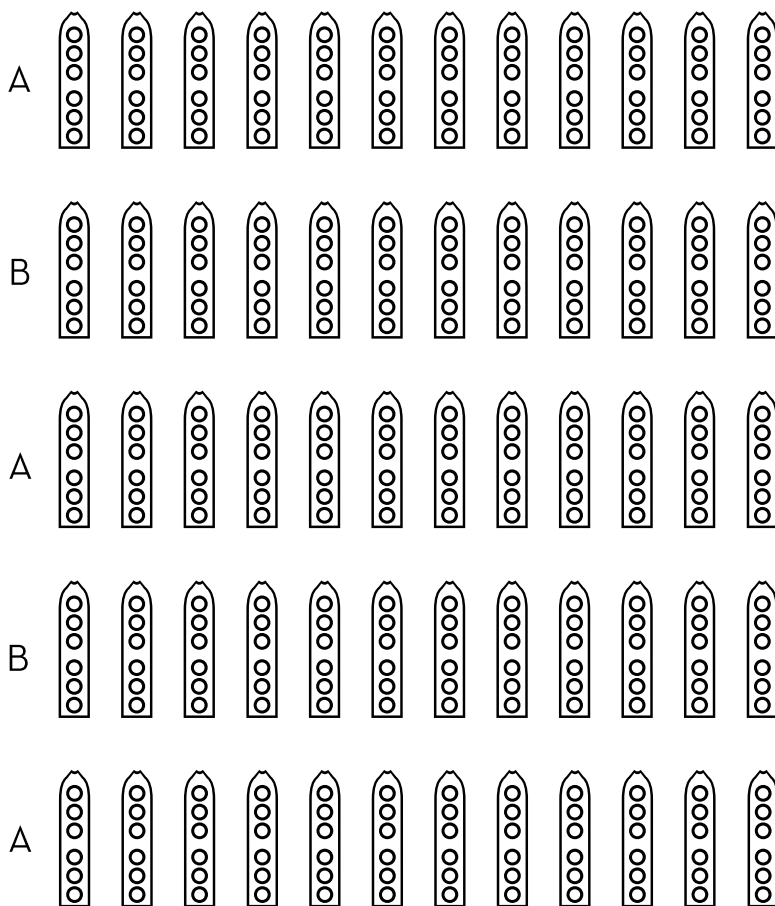


HERE ARE SOME SONG CREATION TIPS:

- ✦ Don't worry if you play it and write it out, but can't remember exactly how the phrase sounded later. Let the page notes be your guide only, and experiment.
- ✦ Resolve, or finish, your song on the note that sounds like you have 'come home'.
- ✦ Keep your phrases simple in the beginning, and stick to playing in one scale as this will give it a sense of closure.
- ✦ Allow the pause for your breath to be part of the music.
- ✦ Use the 'B' phrase to create a different mood or variation in the song.

Here we go again, but let's try a different structure this time, called **A/B/A/B/A**. You can use the same or similar melody you created before.

If you want to show note duration you can use the system we learnt earlier in the book using horizontal lines (see Rhythm and Note Durations on page 25).



FINAL NOTES ON SONG CREATION:

- ✦ At some stage you'll want to learn more skills for writing your songs down. At this time I suggest purchasing a book on music theory and researching song structure. For music theory online, check out <http://www.musictheory.net/lessons>

HEALING WITH FLUTES

“Good music can increase your pleasure and be your oasis when the desert seems to be there. And the simple flute is an elegant means of finding the oasis” – Lew Paxton Price

Have you wondered why listening to flute music makes you and others calm and peaceful? Do you wonder why flute music and playing the flute is an amazing stress reliever? The following are a few ways in which the Native American Style Flute can take you into new and spacious states of being.

HOW IT CAN HEAL

The flute can transport us to a more relaxed and calm state, especially after playing for 10 or more minutes. This feeling is known as the ‘alpha’ state, a state during which your brain is pulsing at a lower rate than your mental and emotional fluctuations. (Price, *Creating and Using the Native American Love Flute*, 1994). One of the most impactful ways to develop this alpha state is by focusing on the breath. During our daily activities this can be a challenge - in our busy lives, our minds end up operating mostly in the ‘beta’ state. In the beta state, your conscious mind is dominant and your subconscious mind can’t break through to help you out, as it can in creative and calm moments. So, people who are practiced at prolonging an alpha state can deal with life much more effectively than people who are usually in beta (Price, *Creating and Using the Native American Love Flute*, 1994). In this way, flute playing can lead you to develop more coordination, intuition, and intelligence. This is because flute playing encourages one to sit and ‘be with the breath’, as well as stimulating the left and right hemispheres of your brain.

Practice (let’s try it).

Sit in a peaceful place, or a place where you won’t be interrupted. Rest with your breath while leaving your flute on the floor. After a few minutes of focusing on slowing down your breathing, pick up your flute and begin with long soft low notes. Do this for a while, until your mind is absorbed in the sound.

Now explore more notes on your flute, but do it consciously so that you can hear each note being played fully. It may be helpful to play melodies that you are familiar with at this point. After some time, let your concentration go and allow your playing to take you on a journey, play what comes up and let your fingers dance where they want to dance. Playing like this for at least 15 minutes will allow your state to slip into alpha. You'll notice your altered state because the corners of your eyes will soften, and any frown on your face will disappear. You will feel calm and relaxed. Keep playing if you like, or make this simple 15-20 minute practice part of your daily routine.

HEALING PRACTICES

Some other flute healing practices we recommend:

- ✧ Use only a few notes on your flute and observe how the simplicity of extended note duration and prolonged resonance makes you feel.
- ✧ Play along to steady drone background music, such as 'Gaga Moondoon' on (*Native Jam Tracks in A minor* – Catalogue page 113).
- ✧ Comfort a friend or pet by playing a soft and slow melody.
- ✧ When you feel comfortable and accomplished enough, contact your local elderly care home and request to play for an audience there. They will love it.
- ✧ For chakra, or energy center, awareness practices, see the following section.

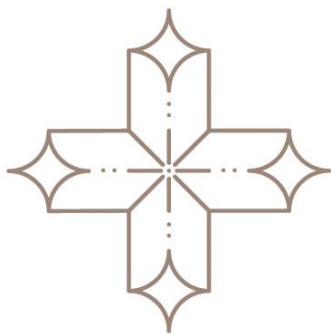
For more guidance and information, as well as tuition videos about Healing With Flutes, visit <http://www.southerncrossflutes.com>

FLUTES AND CHAKRAS

Flutes are often used in chakra balancing therapy and chakra awareness practices. If you are wanting to explore this awareness, try the following:

1. Get seated comfortably with your flute. Relax and breathe easy for a few minutes.
2. This practice progresses from you playing with all the finger holes covered, and working note by note, up the extended minor pentatonic scale, and thus up the seven chakra points from base to crown.
3. As you play each note, for the duration of one or two full breaths, focus your awareness on each chakra location in your body.
4. Once you've played up to the top note, and crown chakra, reverse by playing down to the fundamental note, and the base chakra.

This exercise will provide you with a chakra awareness practice as well as a sound and music awareness practice.





MUSIC FOR FLUTES



MUSIC FOR FLUTES



I'm sure you're wondering, "so is there already written music for this flute of mine?" There sure is, plenty of it, and there's also a simple way of reading and writing this music. R. Carlos Nakai, a well-known Native American flute player, has utilized traditional notation and reformatted it to suit the NASF. He calls it the "Nakai Tablature", and it offers the player the option to either read the musical notation or simply follow the flute diagrams beneath. See page 102 of the Appendices for basic instructions on how to read and play Nakai Tablature. Clint Goss, creator and owner of Flutopedia and Flute Haven, arranged and has kindly permitted Southern Cross Flutes' reproduction of the following six song sheets.

In addition to the music in this book, Southern Cross Flutes stocks a range of Mary Youngblood's play-along books. These are fantastic in combination with Mary's albums. Playing along with these books will help extend your musicality and connection with the flute.

- ✎ To see the selection of playing resources including these play-along books, view the Catalogue at the end of this book, or visit: <http://www.southerncrossflutes.com>
- ✎ Visit <http://www.flutetree.com> or <http://www.flutopedia.com> for more online songs.
- ✎ To learn more about musical note values and music theory, please refer to this excellent reference and interactive website: <http://www.musictheory.net/lessons>

Let's get into it! The recordings I've made will help you out, so definitely check them out at our Online Learning Media webpage:

<http://www.southerncrossflutes.com/online-learning-media>

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

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.

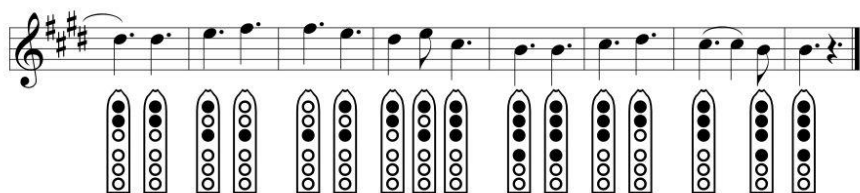
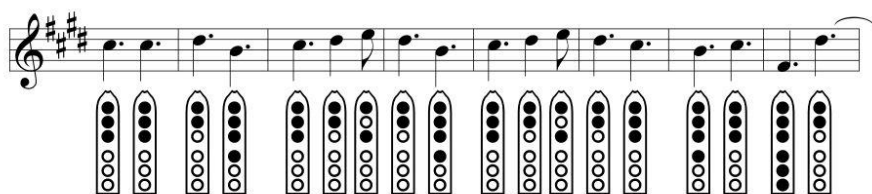
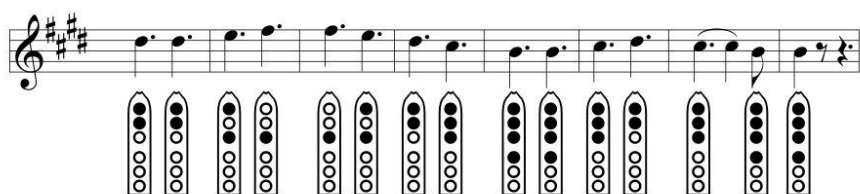
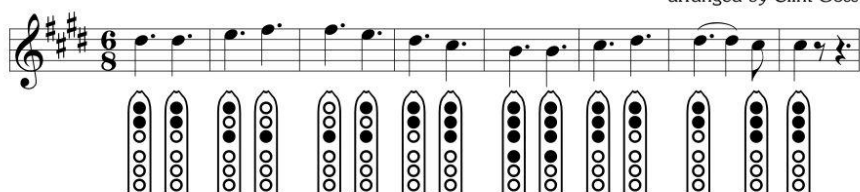
From www.Flutopedia.com

ODE TO JOY

Solo Flute

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

Ludwig van Beethoven, 1824 ♦
Ninth Symphony, Opus 125, Fourth Movement
arranged by Clint Goss



♦This arrangement closely follows the original 1824 Beethoven choral score.
From www.Flutopedia.com

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

WEHDEYAHO

Variation A

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

Traditional Tihanama
arranged by Clint Goss

$\text{♩} = 152-156$

Staff 1: We n' de ya ho We n' de ya ho

Staff 2: We n' de ya We n' de ya ho ho ho ho

Staff 3: Hey ya ho Hey ya ho ya ya ya

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”.

From www.Flutopedia.com

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. It consists of four staves of music in 4/4 time, with a key signature of three sharps (F#, C#, G#). The music is written in treble clef. Below each staff of music is a corresponding Nakai tablature, which uses a series of circles to represent fingerings for the six holes of the flute. The first three staves each contain a triplet of eighth notes. The fourth staff concludes the piece with a final cadence. The tablature for each staff is as follows:

- Staff 1:** 1 circle (open), 2 circles (both black), 1 circle (open), 2 circles (both black), 3 circles (all black), 2 circles (both black), 1 circle (open), 2 circles (both black).
- Staff 2:** 1 circle (open), 2 circles (both black), 1 circle (open), 2 circles (both black), 3 circles (all black), 2 circles (both black), 1 circle (open), 2 circles (both black).
- Staff 3:** 1 circle (open), 2 circles (both black), 1 circle (open), 2 circles (both black), 3 circles (all black), 2 circles (both black), 1 circle (open), 2 circles (both black).
- Staff 4:** 1 circle (open), 2 circles (both black), 3 circles (all black), 2 circles (both black), 1 circle (open), 2 circles (both black), 3 circles (all black), 2 circles (both black), 1 circle (open), 2 circles (both black).

From www.Flutopedia.com

Updated February 23, 2011

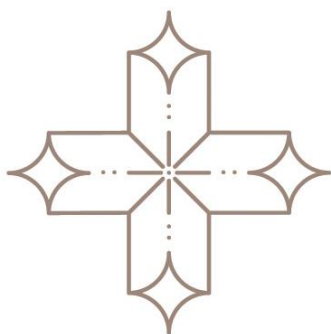
THE HURON CAROL

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

▼ Time references are for synchronizing with The Huron Carol backing track - Track 21 on Jam Tracks in E Minor
From www.Flutopedia.com



A photograph of a middle-aged man with grey hair, wearing a red t-shirt and a dark blue vest, playing a long, yellow drone flute. He is standing in a room with a wooden ceiling and beams. In the background, another person is partially visible, also playing a similar instrument. The text 'THE DRONE FLUTE' is overlaid in white capital letters on a semi-transparent dark band across the middle of the image.

THE DRONE FLUTE



THE DRONE FLUTE

ORIGINS



The Drone Flute is a multi-chambered, single-keyed flute. Its origins and playing history date from 200BCE to 1200CE, among the Mayan and Teotihuacan cultures of central Mexico (Marti, 1968). My teacher, Guillermo Martinez, was initially taught to craft this instrument from clay, and was later one of the first craftsman to adapt it into wood.



This flute is a combination of the ancient Mayan double barrel flute and the more modern Native American Style Flute (NASF). The sound chambers are based on the Mayan design, while the mouthpiece and sound mechanism are crafted like the Native American Style Flute.

An interesting reference book, although in Spanish, is *Instrumentos Musicales Precortesianos* by Samuel Marti. This book documents a wide range of traditional flutes that were crafted in Mexico and found during archaeological digs. The book shows photographs of various styles of flutes, many very similar to the Drone Flute, as well as other triple and quadruple barrel flutes.

WOOD VS CLAY

While traditionally made from clay (for practical and spiritual reasons), wood is the common medium for Drone Flutes today. Clay represents the four sacred elements of Mother Earth: earth, fire, air, and water (Marti, 1968), as these are all used in the creation and playing of the instrument.

I have chosen to use wood for the crafting of my flutes (the Southern Cross Flutes range), as it offers a more workable medium, as well as producing a more durable and stable instrument.

AIR FLOW

Here's where we notice a large difference in the crafting of modern Drone Flutes. Traditionally the clay flutes would have their true sound holes (refer to Know Thy Drone Flute on page 71) connected directly to the mouthpiece, and had no use for the totem. However, with the incorporation of the NASF design, the Drone Flute now has two slow air chambers where the air builds up pressure, and is then slowly released along the air channel and into the true sound holes.

DUAL SOUND CHAMBERS

The right-hand side flute plays the *melody*, and the left-hand side flute plays the *drone*. That is, the drone is a single note which is sustained and is the same as the *fundamental* note of the melody side. The fundamental note is the lowest note playable on the flute and is produced when all the finger holes covered.

USES

Historically these flutes were used in temples by priests for rituals and for attaining altered states of consciousness. They would have been made by a local village craftsman, likely the instrument maker. Contemporary Drone Flute players still notice a strong shift in their mental and emotional states, and musicians find the instrument offers variation to their playing styles.

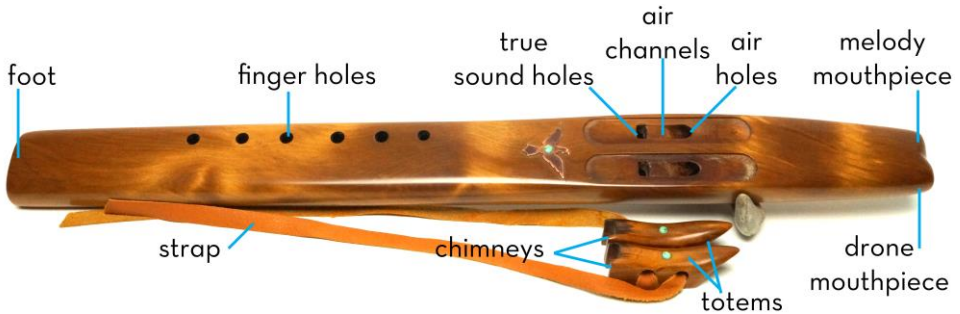


KNOW THY DRONE FLUTE



Grab your Drone Flute and let's get started.

FLUTE ANATOMY



TOTEM SETUP

First of all, let's set up your flute. Hold the totems, they're the small pieces of wood tied on with leather. Their job is to create the sound, so we want to get them setup correctly. Adjust the totem's chimneys up to the edge of the true sound holes (TSH). This will create a clear sound as there is a sweet spot. Have a play around to get it right. Tighten the leather strap (with a single knot). When condensation develops under the totems (which could be after 5 minutes of playing), remove the totems and with a few powerful puffs into the mouthpiece most of the excess condensation will blow out. Wipe clean with a cloth and replace and tie the totems in position. This process is what we call "Wetting Out". For more information about maintaining your flute, refer to Flute Care, page 38.



Incorrect totem placement.
Totems *too far forward* of TSH



Correct totem placement.
Totems *align with edges* of TSH

HOLDING TECHNIQUE

For both left - and right - handed people, the Drone Flute is played with the left hand up and the right hand down. You do not need to use your little fingers or thumbs to cover holes. Rather, these can be used to support, or grip/hold the side of the flute.

Keep the flute held at roughly a 45° angle; this will help to lift your chin up to provide an open air flow from your lungs, through the neck, and out your mouth.



Keep your lips against the mouthpiece of the flute, and your arms, head, and eyes quiet and relaxed. You've probably noticed that there are two mouthpieces, one for the melody and one for the drone side of the flute. You can choose to blow through just one side, or through both to create the drone effect. You may well find playing easier if you are standing up, as this prevents the diaphragm and organs from being squashed.

Blow gently, a large force or volume of air is not required, especially on the lower notes (with more holes covered). As you uncover the finger holes, try steadily increasing your breath pressure. This is necessary to keep the flute sounding in tune.

FINGER POSITION/HOLE COVERING

Be sure to use the **flat pads** of your fingers to cover the holes, as this allows for greater and more accurate hole coverage. Relax your fingers. Feel the vibrations underneath your fingertips.

When lifting fingers off the holes, keep them hovering 2-3cm above the flute.



DRONE FLUTE PLAYING

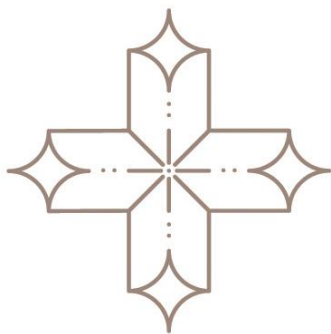


The Drone Flute is played almost exactly like a standard Native American Style Flute. For this reason, I'm going to refer you to the earlier chapters in this book and their corresponding DVD title. The earlier chapters you'll need to reference are:

- ✦ **Breathing**, page 19. You will need more breath! This page is dedicated to breathing with your flute, and will help you expand and control your breathing, allowing you to play for longer and with more ease.
- ✦ **Troubleshooting**, page 20. Find out ways to solve problems that may arise early on your flute journey.
- ✦ **Your First Scale to Practicing Intervals**, page 21 to page 33. First practice with just the melody side of your Drone Flute. Once completed, continue playing the exercises with the addition of the drone side. Explore which times the drone sounds good, and when its effect might not be needed.
- ✦ **Flute Tuning**, page 36. Here you'll find some technical specifications about how your flute is tuned.
- ✦ **Flute Care**, page 38. Of course, we need to learn how to take care of this beautiful instrument.
- ✦ **Beyond The Basics**, page 41. Apply these techniques using your Drone Flute and explore which ones are suited to being played with the drone, and which are not. The DVD section for *Beyond the Basics* will be helpful in guiding you along.
- ✦ **Music For Flutes**, page 59. These songs can all be played using your Drone Flute. Simply practise the songs and feel into when and where the drone fits the piece of music.







THE MAYAN TEMPLE FLUTE



MAYAN TEMPLE FLUTE

ORIGINS



The Mayan Temple Flute, also known as the Harmony Flute, is a multi-chambered, multi-keyed flute, and has its origins dating back to between 200BCE to 1200CE, amongst the Teotihuacan and Mayan cultures of central Mexico (Marti, 1968). My teacher, Guillermo Martinez, was initially taught to craft this instrument from clay, and later adapted it into wood, as he did with the Drone Flute.



As with the Drone Flute, the Mayan Temple Flute is really a combination of the ancient Mayan style flute with the more modern Native American Style Flute. The variation in side lengths are based on the Mayan design, as are the thumb holes on the underside of the flute, while the mouthpiece and sound mechanism are crafted like the Native American Style Flute.

To learn more about the Mayan Temple Flute and Drone Flute, search out this interesting (Spanish language) reference book, *Instrumentos Musicales Precortesianos* by Samuel Marti. It documents a wide range of traditional flutes that were crafted in what is now Mexico and found during archaeological digs. The book shows photographs of the various styles of flutes, many similar to the Mayan Temple Flute, as well as other triple and quadruple barrel flutes.

TUNING

Each flute is tuned to the first four notes of the minor pentatonic scale, consisting of the root note, minor third, perfect fourth, fifth, and the thumb hole as a minor sixth from the root note when all holes are uncovered. The tuning system is not based specifically on historical records, however the use of the thumb hole does appear in many traditional clay flutes (Marti, 1968). More

about the tuning of these flutes can be found within Mayan Temple Flute Tuning on page 89.

WOOD VS CLAY

Both the Mayan Temple Flute, as well as the Drone Flute, were traditionally made from clay for practical and spiritual reasons. Clay represents the four sacred elements of Mother Earth: earth, fire, air, and water (Marti, 1968), as these are all used in the creation and playing of the instrument. Wood is a common medium for Mayan Temple Flutes today, however, and I have chosen to use it for the crafting of my flutes, as it offers a more workable medium, as well as producing a more durable and stable instrument.

AIR FLOW

Here's where we notice a large difference in the design of these flutes. Traditionally Mayan flutes would have had their sound hole connected directly to the mouthpiece, and had no use for the totem. With the new construction and their hybrid nature, the more modern flutes have two slow air chambers where the air builds up pressure, and is slowly released along the air channels and into the true sound holes. The function of the two totems is to provide enclosed channels for this airflow.

USES

Historically these flutes were used in temples by priests for rituals and for attaining altered states of consciousness. They would have been made by a local village craftsman, likely the instrument maker. Contemporary Mayan Temple Flute players still notice a strong shift in their mental and emotional states, and musicians find the instrument offers variation to their playing styles.

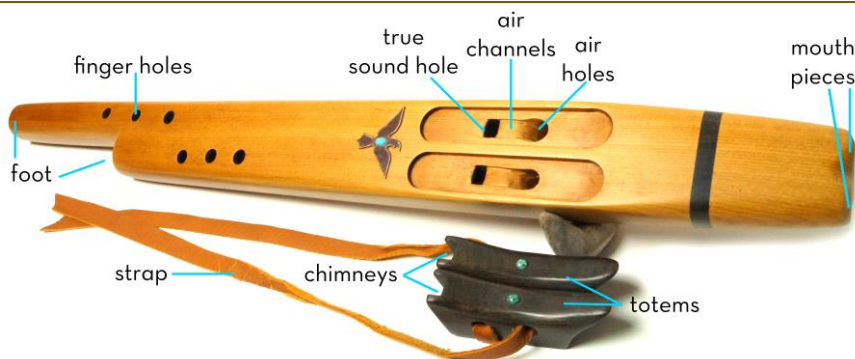


KNOW THY MAYAN TEMPLE FLUTE



Grab your Mayan Temple Flute and let's get started.

FLUTE ANATOMY



TOTEM SETUP

First of all, let's set up your flute. Hold the totems, they're the small pieces of wood tied on with leather. Their job is to create the sound, so we want to get them setup correctly. Adjust the totem's chimneys up to the edge of the true sound holes (TSH). This will create a clear sound as there is a sweet spot. Have a play around to get it right. Tighten the leather strap (with a single knot). When condensation develops under the totems (which could be after 5 minutes of playing), remove the totems and with a few powerful puffs into the mouthpiece most of the excess condensation will blow out. Wipe clean with a cloth and replace and tie the totems into position. This process is what we call "Wetting Out". For more information about maintaining your flute, refer to Mayan Temple Flute Care, page 87.



Incorrect totem placement.
Both totems *too far forward* of TSH



Correct totem placement.
Totems *align with edge* of TSH

HOLDING TECHNIQUE

On the Mayan Temple Flute, the little finger and thumb can be used to “brace” or grip/hold the side of the flute. Your thumb is also used to cover the thumb hole on the reverse side of the flute.

Keep the flute held at roughly a 45° angle; this will help to lift your chin up to provide an open air flow from your lungs, through the neck, and out your mouth.



Keep your lips against the mouthpiece of the flute, and your arms, head, and eyes quiet and relaxed. You’ve probably noticed that there are two mouthpieces, one for the left and one for the right side of the flute. This allows you to play each side independently, or together in harmony. You may well find playing easier if you are standing up, as this prevents the diaphragm and organs from being squashed.

Blow gently, a large force or volume of air is not required, especially on the lower notes (with more holes covered). As you uncover the finger holes, try steadily increasing your breath pressure. This is necessary to keep the flute sounding in tune.

FINGER POSITION/HOLE COVERING

Be sure to use the **flat pads** of your fingers to cover the holes, as this allows for greater and more accurate hole coverage. Relax your fingers. Feel the vibrations underneath your fingertips.

When lifting fingers off the holes, keep them hovering 2-3cm above the flute.

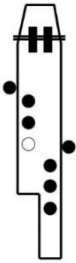


YOUR FIRST MELODY



Your First Melody is a playing pattern that will help you create your own beautiful melodies. It's been designed to develop your awareness of the various notes you can play on this flute, as well as to develop your finger strength and co-ordination.

HOW TO FOLLOW THE DIAGRAMS



The diagrams are mirrored on the page for easy reading, that is, the diagrams are reversed compared to the flute in your hands.

Black holes = covered holes.

White holes = uncovered holes.

The mouthpiece is at the top, where the totems are shown tied on.

Thumbholes are shown off to the side of the flute.

In this example, all holes are covered except the left hand ring-finger hole, i.e. the lowest (bottom) hole on the left hand flute.

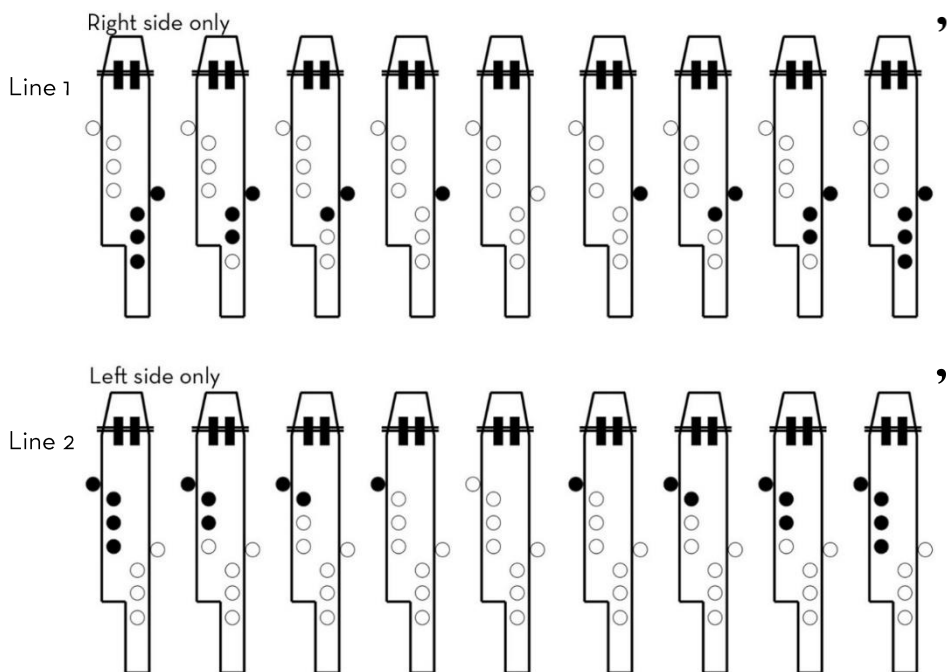
• This symbol indicates a pause for a breath.

YOUR FIRST MELODY

First we'll start by playing through each side individually, so you can hear what each sounds like. Practise this a number of times slowly to allow yourself to become comfortable with each note.

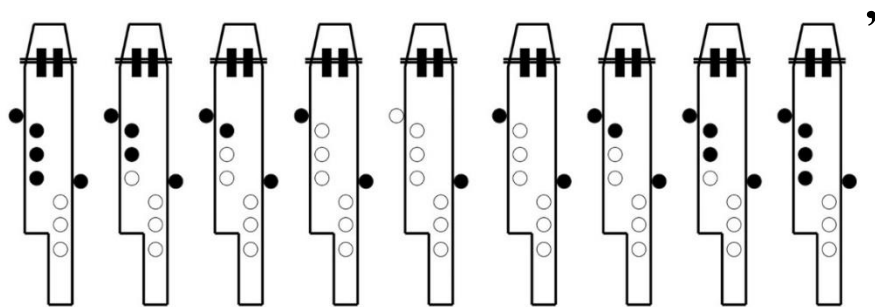
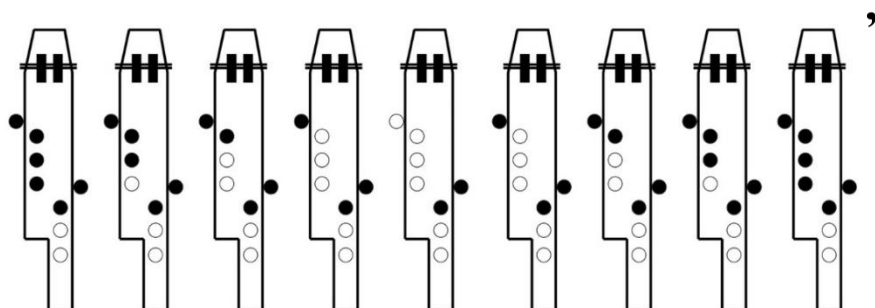
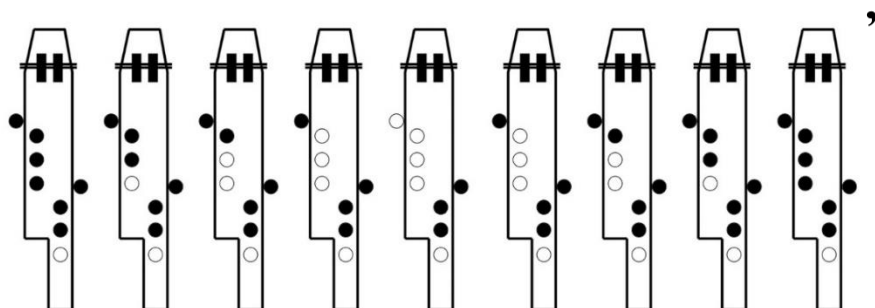
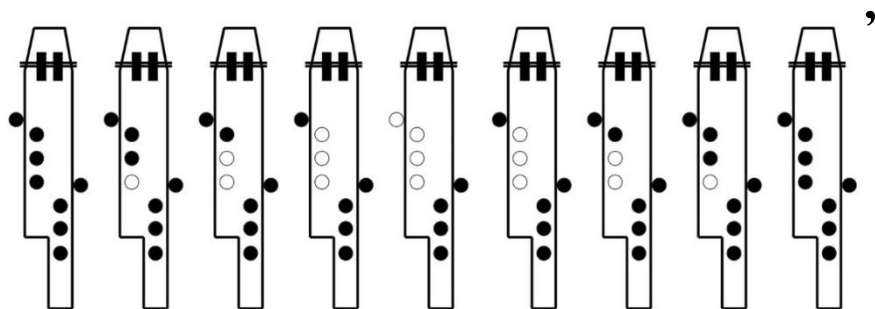
• Line 1 focuses on the right hand flute.

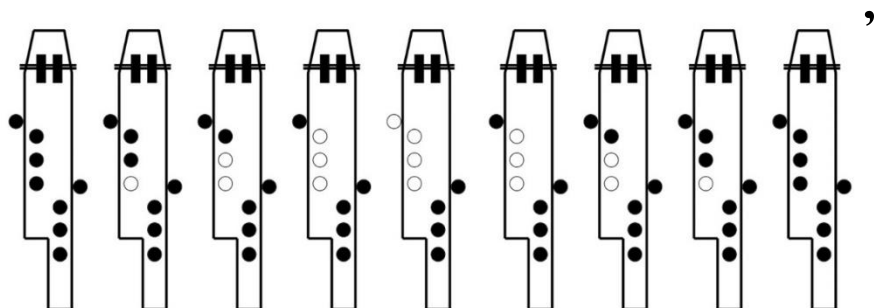
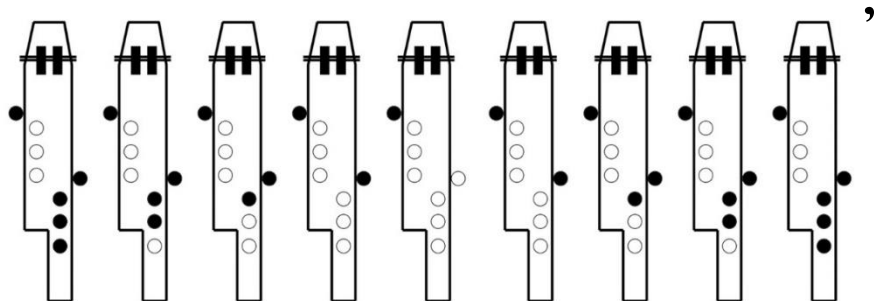
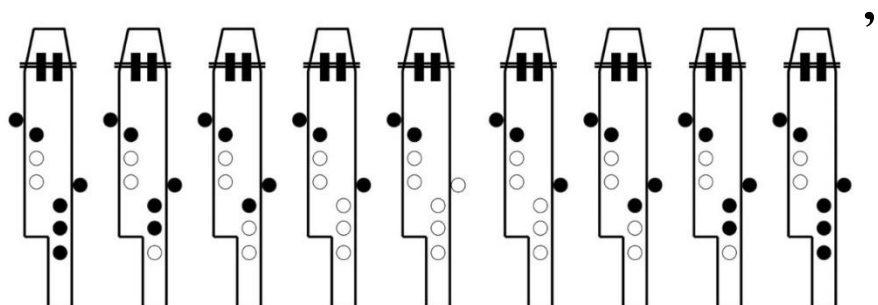
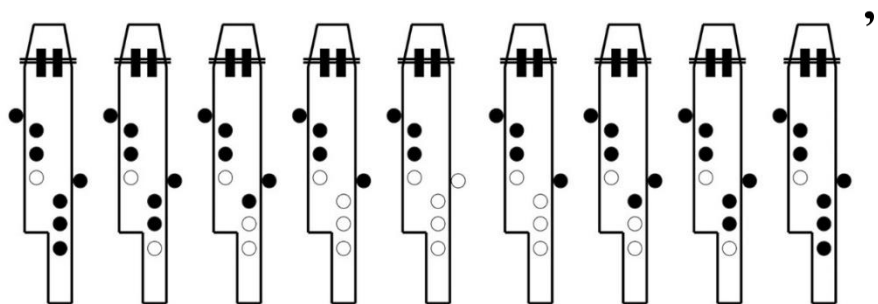
• Line 2 focuses on the left hand flute.



In the following two pages, we are going to practise finger patterns while blowing through both sides simultaneously.

- ✦ Start with all fingers down, and one by one, following the pattern with a slow and consistent timing, remove your fingers.
- ✦ Practise each line a number of times before moving to the next line. This will help develop your reading and playing abilities.
- ✦ Once you're feeling comfortable with this practice, see if you can skim-read and play. This will really develop your proficiency in playing this melody, and allow you to play it 'your way'.





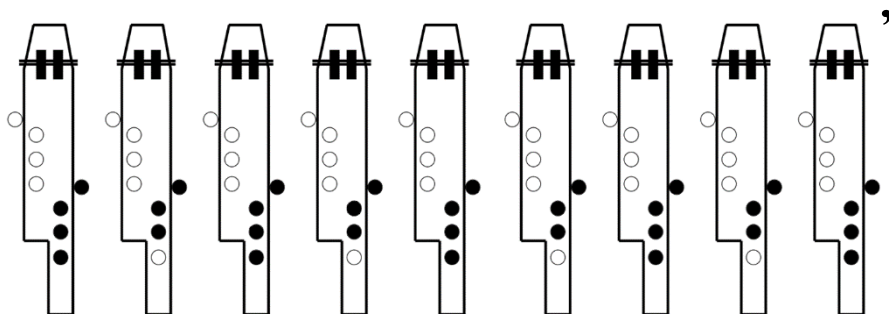
NEXT STEPS WITH YOUR FIRST MELODY



Once you are comfortable playing Your First Melody, begin to practice the following exercises to improve your co-ordination and awareness with the flute (they also serve as great warm-up exercises).

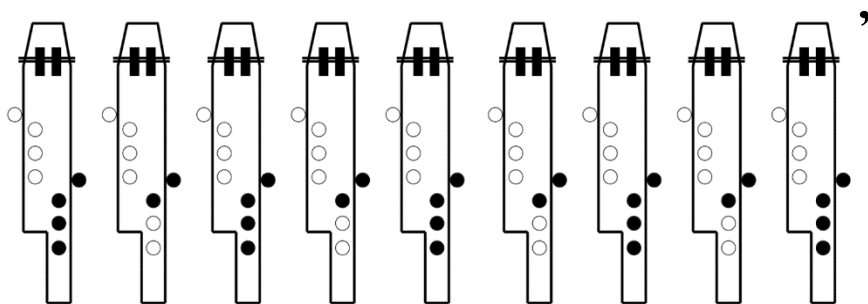
Next steps:

- ✎ Keep your fingers hovering close to your flute as you take them off. This makes it easier for the fingers to find their hole to cover when they come back down.
- ✎ Blow while repeatedly lifting your lowest finger up and down (x4), and then **breathe** and move up the scale to the next hole. This will help create finger co-ordination and breath awareness. The example below demonstrates this for the right hand side of the flute.



Continue up and back down the scale on both flute sides.

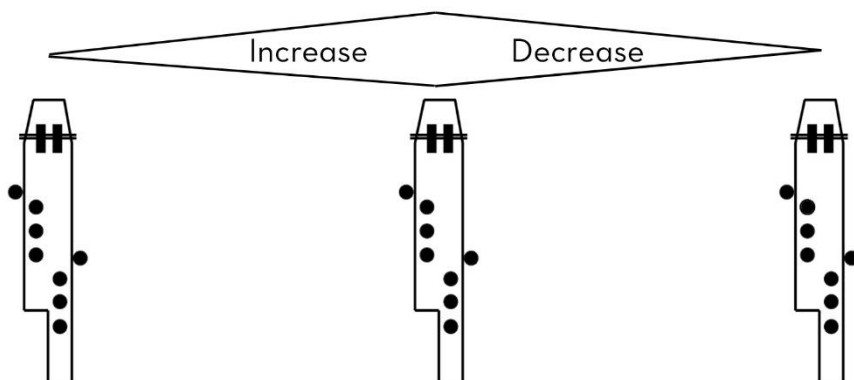
- ✎ As with the previous exercise, we will be alternating notes, but this time lift two fingers off. This will help co-ordinate movements of more than one finger.



Continue up the scale...

- ✎ Long Tones. Play one note for the duration of one full breath, while increasing and decreasing the pressure of your breath. Do this for each note in Your First Melody. This will give you a sense of volume change.

The example below shows playing through both sides, with all finger holes covered. Start here, then give it a go with any finger combination.



ADVANCING WITH THE MAYAN TEMPLE FLUTE

The Mayan Temple Flute can be a challenge to really get the hang of. Here are some ideas to help you explore it:

- ✦ Refer to Beyond The Basics on page 41 to gain more insight and techniques that you can use to advance your flute playing. Even though they are explained in the context of NASF playing, all the techniques and ideas are equally applicable to the Mayan Temple Flute.
- ✦ Check out Adam Page's "Advancing Harmonies" series on the Enchanted Journeys DVD. Adam is a world renowned professional musician and extremely talented with this style of flute. His video tutorials cover some of the material in this book and he supplements it with talks and demonstrations on music theory, composition, and harmonizing.
- ✦ Create melodies using just one side of the flute, then move over to the other side to extend or 'respond' to the melody. After a few minutes of building the melody in this way, start harmonizing by playing through both sides.
- ✦ Get percussive! That means short, sharp breaths of air, to a beat/rhythm. The Mayan Temple Flute is an amazing instrument to play percussively - this will really liven up your playing and expand the style of music you generate.



MY FAVOURITE WAY TO PLAY THIS FLUTE:

- ✦ I weave a really slow and soft melody using the right side of the flute only. I stay there for a few minutes, then sneak in a solo with the left side to bring some brightness to the song. When the time's right, I pause....take a deep breath...then I play both sides together and let the song flow from there. It amazes the audience every time!

MAYAN TEMPLE FLUTE CARE



Treated with love and understanding, your flute will last for several lifetimes, and can be passed down to your descendants.

The main care required, you will notice, is the “wetting out” of your flute, which means removing all that moisture that’s developed in the flute while you’ve been playing. You’ll need to do this during your playing sessions as well after. This is because warm air from the lungs mixes with the cooler air in the environment and, as the flute is cooler than the breath, condensation develops within the slow air chamber and pools under the totems. It may happen after only 5 minutes of playing for hard woods or may take up to 15 minutes with softer woods. As your flute warms up, and also as you improve your playing, you will notice less condensation develops.

Here’s how we do it: untie and remove the totems first, and then with a few powerful puffs into the mouthpiece you’ll have most of the excess condensation out. Using a cloth, wipe clean the air channels and undersides of the totems. Then replace and tie the totems in to position.

It is important to keep your flute out of hot environments, especially prolonged direct sunlight, as this may otherwise warp the wood and cause the flute to split.

When travelling with my instruments, I choose to use one of the Southern Cross Flutes soft bags with shoulder strap, or a Harakeke Flute Case. The latter provides the best protection from bumps and scratches. When flying, I use my flax case, or a hard protective case (a postage tube with bubble wrap will do the job).

Some people ask me if oiling their flute is necessary for maintenance. It is, and I oil my flutes once a year. I recommend you return your flute to Southern Cross Flutes for a regular service. This will allow me to inspect the tuning, lightly oil and wax your flute. If you’d like to oil your flute yourself, please watch our online video tutorial on Flute Care at:

<http://www.southerncrossflutes.com>

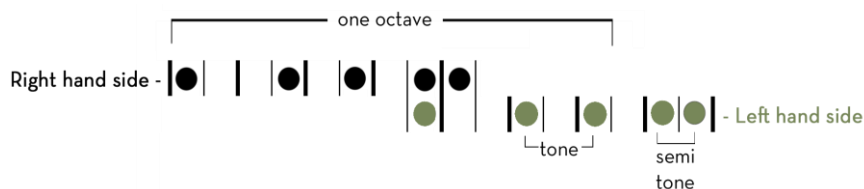
MAYAN TEMPLE FLUTE TUNING



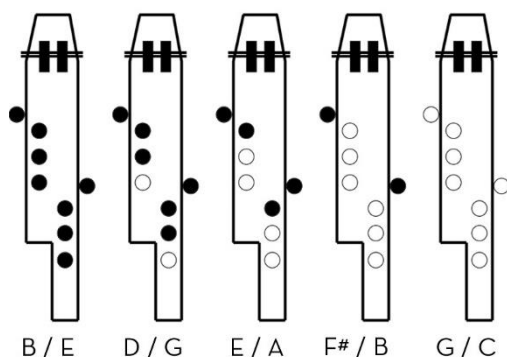
Your flute is tuned to the concert standard 440Hz. It's been tuned similarly to other flutes in the Southern Cross Flutes range, using the minor pentatonic scale. Your flute cannot change its tuning - it's in tune with itself - however changes in temperature and breath pressure will alter its pitch.

Each flute is tuned to the first four notes of the minor pentatonic scale, consisting of the root note, minor third, perfect fourth, fifth, and the thumb hole as a minor sixth from the root note when all holes are uncovered.

The 'fundamental note' is the lowest note you can play on your flute, which is with all holes covered on either side. For an E/B flute, the fundamental notes are E, and B. The notes of your flute progress up from the fundamental note on each side in the following steps:



So if you have an E/B keyed flute, the notes you can play up the flute on either side will be:



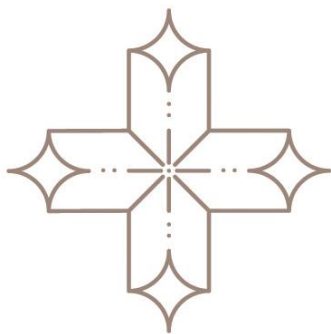
(note: images are mirrored on page for easier reading)



DEVELOP YOUR NOTE AWARENESS BY:

- ✦ Testing which notes sound good after and before each other. This is how we build an awareness of playable notes to create diverse songs.
- ✦ Get to learn the more harmonious notes. Which ones are they? Often the notes in unison or harmony are the ones that play the same note on each side, for instance, E & E, or B & B, or G & G. Both sides of your flute can play these same notes at the same time. Have a look on the previous page to find these.
- ✦ Purchase a chromatic instrument tuner (the Korg range is very accurate). Use the tuner to check the tuning of your flute and how the tuning responds to changes in your breath pressure. This will teach you how to 'get in tune' with other instruments.





A man and a woman are standing on a beach at sunset, playing flutes. The woman on the left is wearing a dark top and a striped scarf, while the man on the right is wearing a striped shirt and a white hat. They are both barefoot. The background features a calm sea, distant mountains, and a sky filled with dramatic, golden-hued clouds. The overall mood is peaceful and artistic.

FIND OUT MORE



FIND OUT MORE

The following resources will give you some more pointers about playing, listening to, and reading flute music.

- ✎ Find a book with plenty of flute music & accompanying CD to play along with:
<http://www.southerncrossflutes.com>
- ✎ Find groups of flute players in your region by getting in touch with us:
<http://www.southerncrossflutes.com>
New Zealand Native Flute Circle – on [Facebook](#)
todd@southerncrossflutes.com
- ✎ Learn about Nakai Tablature (that is, sheet music for the Native American Style Flute) online, and how to read and play it:
<http://www.flutetree.com>
- ✎ Find another simple way to record/write down songs you play:
<http://www.flutopedia.com>
- ✎ Learn how to play your flute in accompaniment with a guitarist:
<http://www.flutopedia.com>
- ✎ Learn more about song composition:
<http://www.flutopedia.com>

NASF RESOURCES

NASF COMMUNITIES

Southern Cross Flutes – on [Facebook](#), or <http://www.southerncrossflutes.com>

New Zealand Native Flute Circle – on [Facebook](#)

<http://www.nativefluteschool.com>

<http://www.worldflutes.org>

FLUTE PLAYING RESOURCES

<http://www.southerncrossflutes.com>

<http://www.flutopedia.com>

<http://www.flutetree.com>

NASF HISTORY AND ORIGINS

<http://www.flutetree.com>

<http://www.flutopedia.com>

<http://www.kokopelli.com>

RECOMMENDED NASF SOLO ARTISTS AND GROUPS

Mary Youngblood

R. Carlos Nakai

Autumn's Child

Clint Goss

Bamboo Cedar Oak

Lawrence Laughing

Cornell Kinderknecht

Coyote Oldman

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APPENDICES

POSTURE

As with any new activity one enters into with enthusiasm and persistent application, prolonged flute playing can accentuate pre-existing problems or imbalances in the body, or even give rise to new pains. To protect against these issues we must be mindful of posture.

Southern Cross Flutes has consulted extensively with Nik Curry, posture specialist and creator of the Postural Patterning system, to provide this section on postural safety to keep your playing physically sustainable and pain free. Good posture will also support your playing by freeing your breath and keeping the flute light in the hands.

THE 3 KEYS TO IMPROVING YOUR PLAYING POSTURE

Standing Posture: It's recommended to play the flute while standing as this encourages optimal breathing.

Key 1: The Foundation – Your Feet

- ✦ Feel where your weight is over your feet. Often you're heavier on one foot and lighter on the other.
- ✦ Take your lighter foot and move it about 2-3 cm wider. This will help evenly distribute your weight over your two feet.
- ✦ Can you feel the weight evenly on both feet? Rock backwards and forwards a little until you sense your weight is evenly distributed.

Key 2: The Link – Your Pelvis

The link between your foundation and trunk is your pelvis. The pelvis can sometimes sit a bit to the left or the right, or forwards on one side and/or back on the other. This is common to many people and we can make a few basic adjustments to come back into alignment.

- ✎ Feel your weight evenly over both feet. With your feet firmly down, twist your torso to the left, and then to the right. Is one side tighter than the other? Which side tended to be more restricted, the left or right?
- ✎ Take the tighter side and rotate/tilt that hip forward a little. This can feel a little odd, but surprisingly it will likely make your hips even! Your pelvis will now be able to more efficiently support the weight of your trunk.

Key 3: Stabilize – Your Trunk

The trunk consists of your pelvis, belly, chest, and back. When it is stable and balanced your entire body system can relax and move more freely. With a stable trunk the arms are well supported from below, and breathe comes more easily.

- ✎ To find your back muscles (that's your 'lats', or *latissimus dorsi* muscles): with your arms by your sides and palms facing forwards, raise your arms out to the sides and up to shoulder height.
- ✎ Pull your arms backwards a little and then slightly down. Did you feel your lats turn on and start working? We need these to be engaged to achieve trunk stability and to maintain a lightness in our flute playing.

Now let's transfer these Three Key awarenesses to flute handling. The figures on page 99 will be helpful in showing these movements:

- ✎ Pick up your flute. Hold it in your left hand.
- ✎ Balance your foundation.
- ✎ Square up your pelvic link.
- ✎ Engage your trunk by raising both arms above the shoulders with elbows slightly bent (see figure 2.1).
- ✎ Lower both elbows to your side ribs (see figure 2.2). Your hands will now be facing each other.

- ✎ Keep your elbows close to the ribs, and turn your hands over from the elbows to hold your flute in both hands in the center of your body (see figure 2.3).
- ✎ Gently move your elbows forward, bringing the flute to your mouth (see figure 2.4).

Congratulations! You're now standing correctly in the basic stance for flute playing.

Seated Posture: While a standing posture will provide optimal breath control and capacity, seated playing is fine and may often be more better suited to the social situation or physical environment.

There are a few great tricks for getting setup for seated playing:

- ✎ Take a seat with both feet under the knees.
- ✎ Look at both knees and check if one knee is slightly forward of the other.
- ✎ If so, use your hand to pick up the thigh and buttock of the forward leg and shift it slightly back.
- ✎ Recheck your knees, they should now be even.
- ✎ After balancing the knees, it is important to ensure the buttocks are engaged. While seated, rock forwards, taking your weight briefly off your bottom, tighten your buttocks and rock back to sitting. Now relax.
- ✎ Engage your trunk by raising both arms above the shoulders with elbows slightly bent (see figure 2.1).
- ✎ Lower both elbows to your side ribs (see figure 2.2). Your hands will now be facing each other.
- ✎ Keep your elbows close to the ribs, and turn your hands over from the elbows to hold your flute in both hands (see figure 2.3).

- ✎ Gently move your elbows forward, bringing the flute to your mouth (see figure 2.4).

This is the basic seated position for flute playing.



Figure 2.1



Figure 2.2



Figure 2.3



Figure 2.4

Figures 2.1 – 2.4 demonstrate the arm movements to stabilize the trunk and hold the flute.

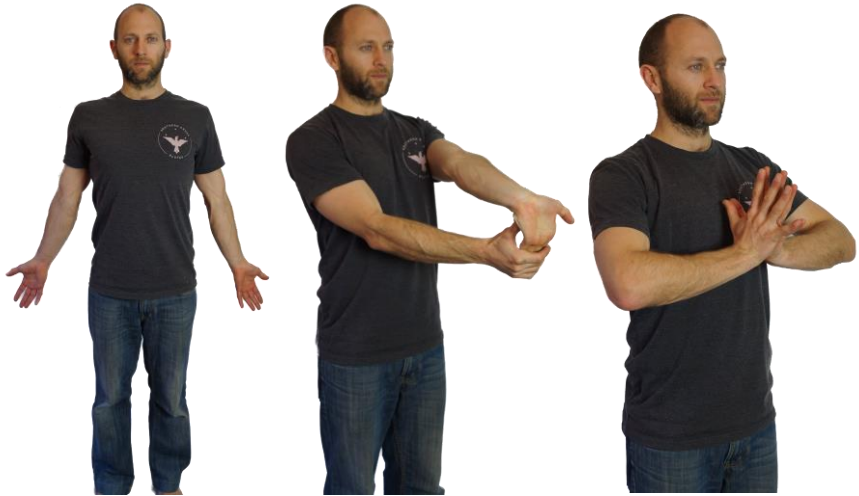
For the Flute Posture video tutorial please visit *How To Play Your Flute* at <http://www.southerncrossflutes.com>

For more information about the Postural Patterning system visit Nik Curry at <http://www.nikcurry.com>

STRETCHES

These stretches will help increase flexibility and ease tension, they are great prior to playing as well as afterwards.

Hold each position for 30 seconds, and repeat twice on each side.



USING TECHNOLOGY

Technology can help provide a platform to record, share, and perform your music. Let's look at how it can assist our flute playing journey:

RECORDING OUR MUSIC

To easily record songs I use these two methods:

- ✎ In a quiet or secluded indoor/outdoor space, I setup my *H2 Zoom Recorder*. This handy and portable tool allows me to record my songs in a high quality format and easily save them to my computer. I can then edit the songs using free software such as *Audacity*.
- ✎ To record directly to a computer, I setup my *ART M-Six* stereo microphone, connected directly to my *Focusrite* audio interface (this tool allows me to connect a microphone to a computer). Using free software such as *Audacity*, I am able to record and edit the songs.
- ✎ Microphone positioning is important, so set your flute's true sound hole to one hand-span away from the microphone. This will allow the microphone to pick-up the sound without too much noise distortion created by the airflow. When performing live with amplification use the same positioning setup.

SHARING OUR MUSIC

My favourite ways to share the songs that I record are:

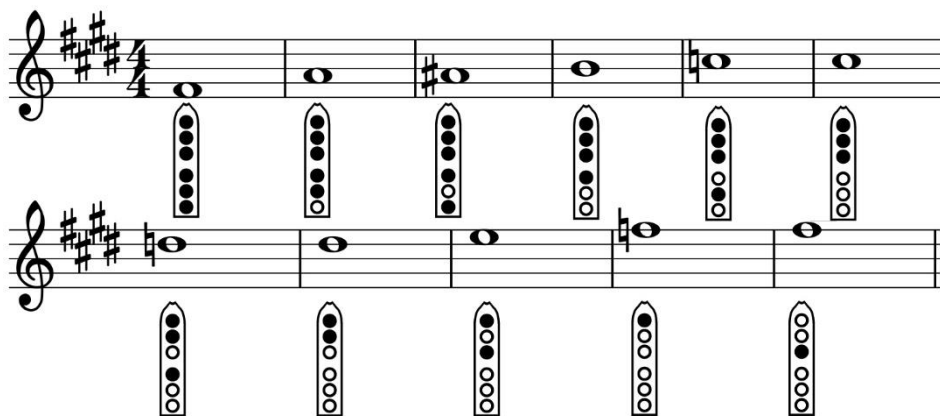
- ✎ Through a *SoundCloud* account, I can upload my songs to share publically and privately.
- ✎ Songs that I have recorded can easily be copied to a CD or USB stick.
- ✎ I love recording with my Sony digital camera which has a *Rode* external microphone connected to it. This provides me with high quality audio and video, that I can then edit using *Windows Movie Maker* and share on *YouTube*.

LEARN TO READ NAKAI TABLATURE

The chart below shows you the relationship between Nakai Tablature on the musical staff, and the finger diagram tablature. This is playable with any NASF or Drone Flute, as Nakai Tablature does not use any key signature, it's simply utilizing the note values that standard music notation uses, and matching a specific symbol to a specific finger position. The best place to learn more about Nakai Tablature is from the man himself, in *The Art of the Native American Flute* (1996), by Carlos Nakai. You can also explore the free and accessible links to tablature and music in the Find Out More and Resources sections on page 93 and 94.

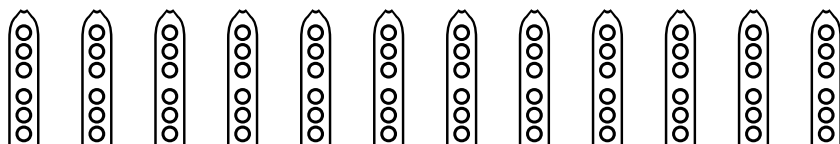
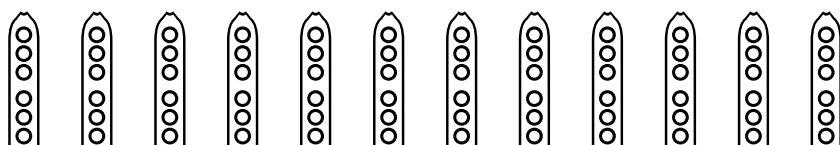
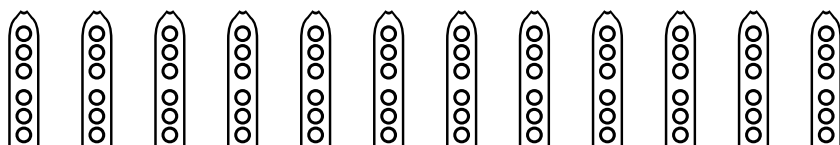
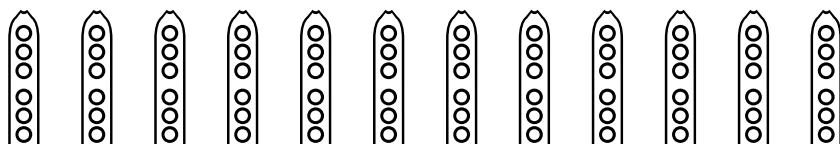
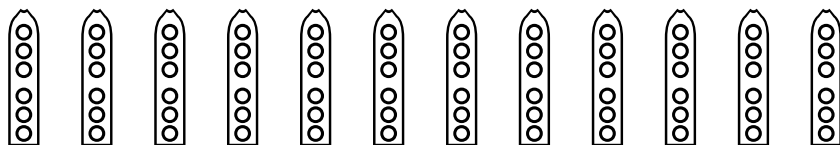
The notes shown below are the most commonly playable notes.

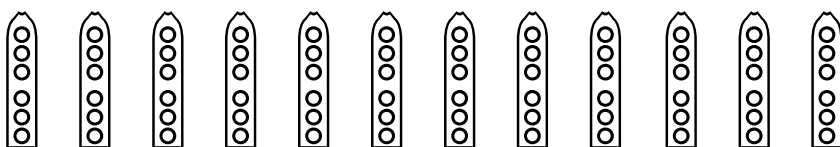
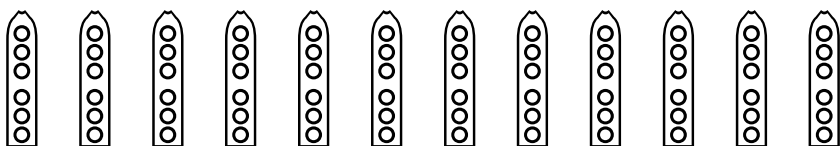
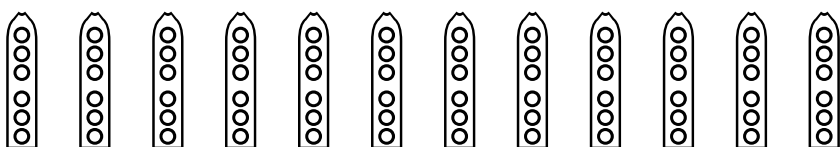
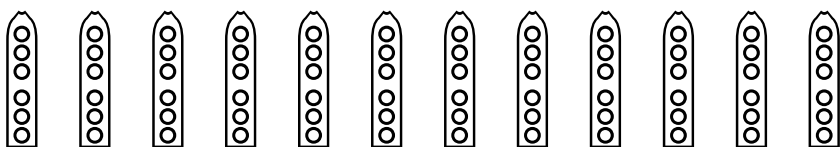
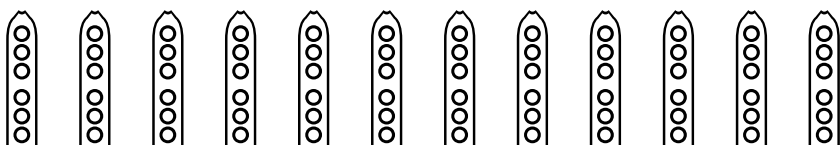
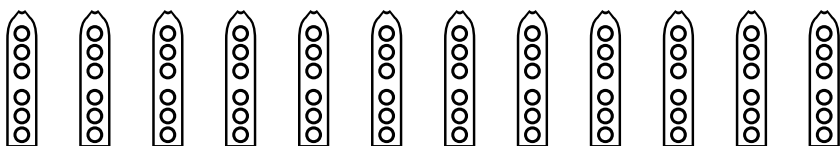
FINGER POSITIONS

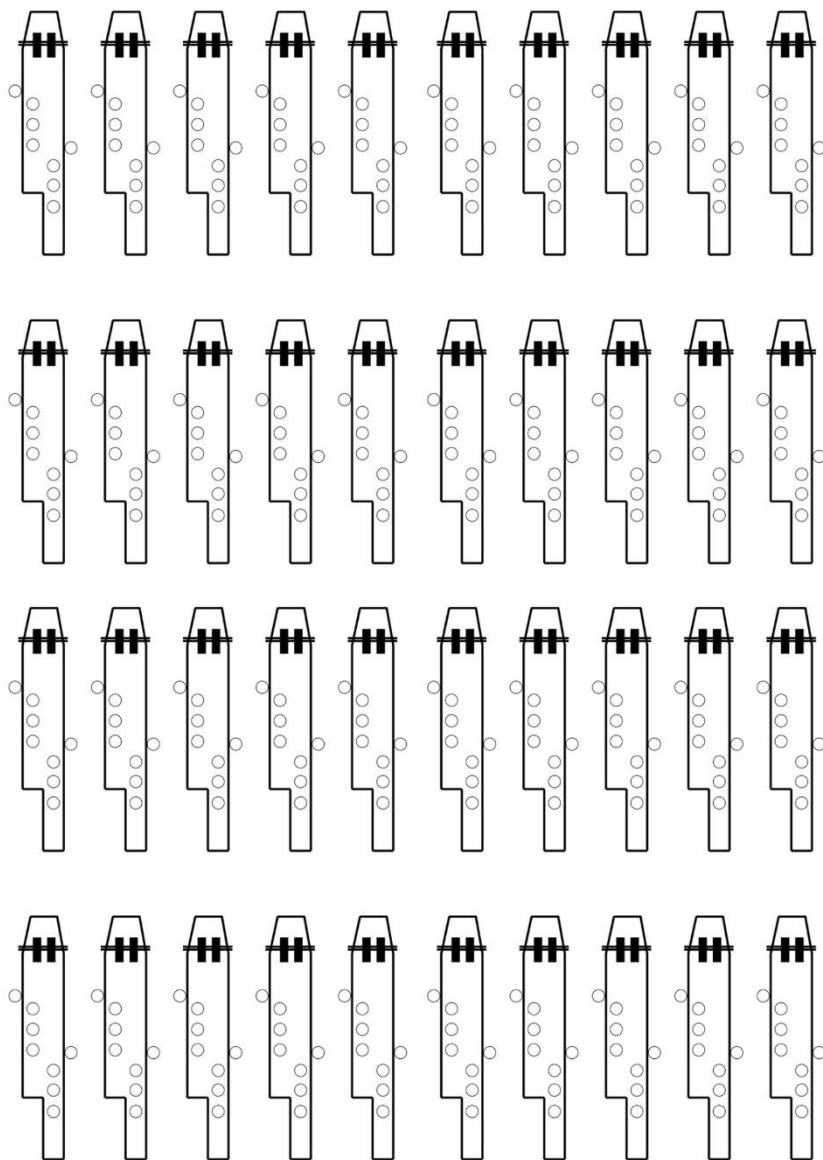


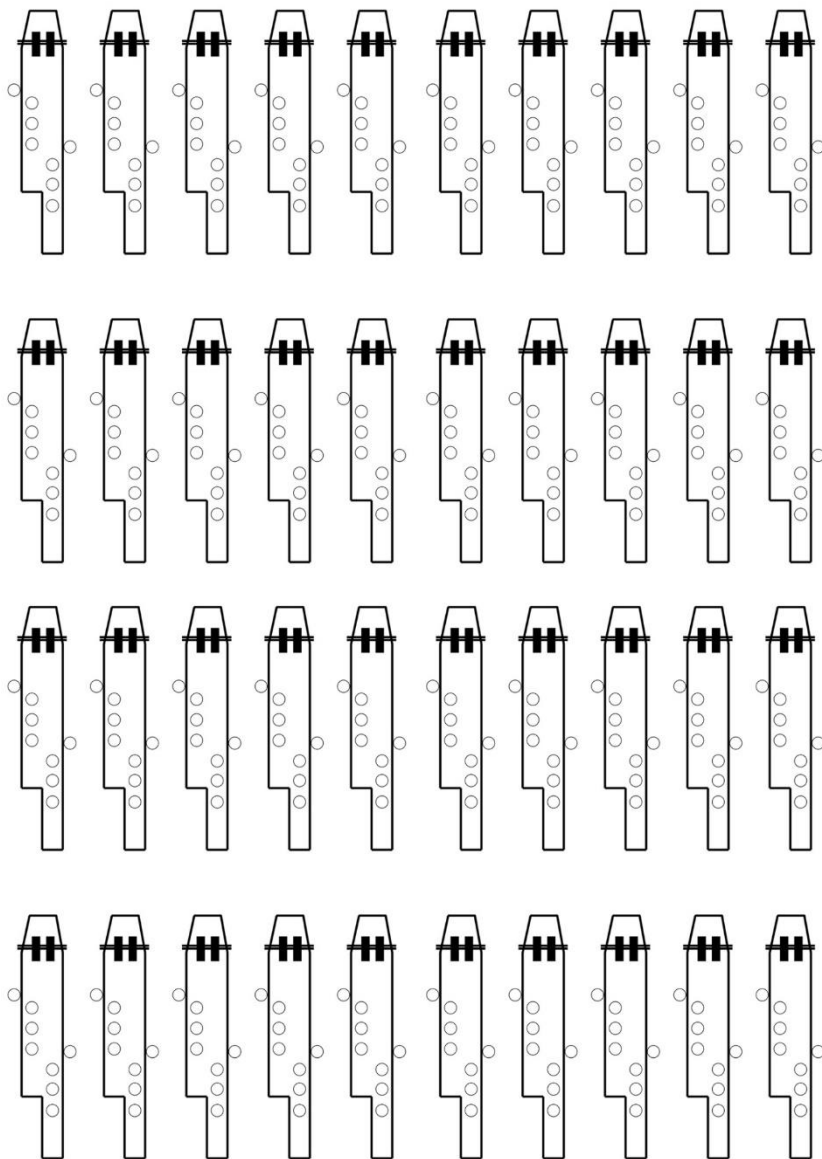
BLANK SONG SHEETS

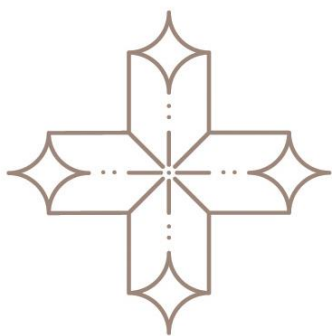
The following sheets provide you with blank flutes icons on which you can “fill in the dots”. This is a great way to record your melodies, songs, or practise routines. Photocopy while still blank for re-use.













CATALOGUE



CATALOGUE

Southern Cross Flutes is a unique cottage business borne out of love for the Native American Style Flute. Owned and operated by Todd Chaplin, and supported by hundreds of flute enthusiasts around the world, Southern Cross Flutes is proud to offer this range of expertly crafted flutes, as well as material to support and enrich your flute playing journey.

In Song,

Todd Chaplin



FOREST FLUTES



Forest Flutes are sprightly and play songs of the forests. They are great company on a forest hike and fit snugly into your pocket or backpack.
Keys: A, G, and D (high pitched flutes).
Woods: Heart Rimu.
Price: From \$180 - \$250.

LOVE FLUTES



Love Flutes are melodious and versatile. These are the most commonly played flutes, and are crafted in a range of woods and keys.
Keys: A, G, F#, and E.
Woods: Western Red Cedar, Black Maire, Swamp Kauri, & Black Walnut.
Price: From \$500.

GRANDFATHER FLUTES



Grandfather Flutes are sonorous and deep, bass flutes to slow you down and soften the soul. Available in a selection of keys.
Keys: D, C, B, and A (bass/low flutes).
Woods: Swamp Kauri, Western Red Cedar, & Black Walnut.
Price: From \$600.

DRONE FLUTES



Drone Flutes are dual-chambered flutes, playing a drone through the left chamber, with melodic playing on the right.

Keys: A, G, F# (mid-range).

Woods: Swamp Kauri, Western Red Cedar. Additional timbers on availability.

Price: From \$890

MAYAN TEMPLE FLUTES



The Mayan Temple Flute/Harmony Flute, is a multi-chambered, multi-keyed flute, which has its origins dating back to 200BCE to 1200CE.

Keys: E/B.

Woods: Swamp Kauri, Black Walnut, & Western Red Cedar.

Price: From \$890.

CUSTOM FLUTES



A custom flute can be made up of many design elements: a painting, your choice of woods, a carving, a branch flute, stone inlay, and the key of your preference. I love working with customers to design a flute their dreams.

HARAKEKE FLUTE CASE



The Harakeke Flute Case couples excellent protection with stunning design and looks. These cases are woven by renowned local craftswoman, Jasmin van Lith, of Vine Leaf. Available for flutes of all sizes.

Price: From \$220.

FLUTE BAGS



Elegant and practical, Southern Cross Flutes Bags have a handy shoulder strap for easy travel and a bag toggle to keep your flute safely inside. Designed to store between one or two flutes. These bags are sewn locally by craftswoman Jasmin van Lith.

All bags are 12cm in width.

Sizes: Small 56cm | Medium 68cm | Large 85cm.

Price: \$60.

SHAMAN DRUMS



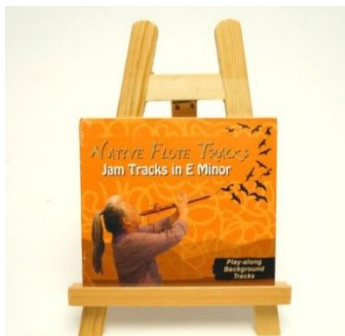
The accompaniment of the hand drum evokes resonance and depth in your singing, your heartbeat, and inner self. It is also a great accompaniment to an extraordinary range of other instruments, including the flute.

All Shamanic Hand Drums come with a drumstick.

Size: 40cm diameter.

Price: From \$250.

CDS



Native Flute Tracks is a series of “play-along” CDs for jamming, improving your playing, performance, and fun on Native American Flutes. Each CD has between 20-24 tracks over 80 minutes.

Available in keys: A, G, F#, and E.

Price: \$25 each.



Native American Mary Youngblood, half Seminole and half Aleut, is the first woman to professionally record the Native American Flute, and the first woman to win not just one, but two Grammy Awards for “Best Native American Music Album”.

Available titles: Beneath The Raven Moon, Heart Of The World, The Offering.

Price: \$25 each.

SONG BOOKS BY MARY YOUNGBLOOD



This excellent selection of play-along books to accompany Mary Youngblood’s CDs, listed above, are a must for anyone wanting to increase their musicality and skills on the flute, as well as learn some wonderful songs.

Available titles: Beneath The Raven Moon, The Offering.

Prices: Books \$50 each.

Book + CD package \$65.

ENCHANTED JOURNEYS - PLAYING BOOK & DVD

Enchanted Journeys, Learning with the Native American Style Flute, is the go-to flute instruction manual. The book, DVD, and supporting online learning media, are a guide for the modern player of the Native American Style Flute. This up-to-date and stylish book with easy-to-follow descriptions and diagrams give the beginner or advancing flute player a reference from which they will benefit from for years to come. Contains instruction for the Native American Style Flute, The Drone Flute, and The Mayan Temple Flute.

The book is A5 sized with wire binding for flat folding, and is in full colour.

Price: Book & DVD \$55.

MAKE YOUR OWN - WORKSHOPS



Master craftsman at Southern Cross Flutes, Todd Chaplin loves passing on his skills and sharing the craft! If you're keen to learn how to make your own flute, or drum, get in touch or attend one of our regular workshops. Contact Southern Cross Flutes for dates and costs.

SOUTHERN CROSS FLUTES ONLINE

Come and visit us online to get your fluting fix...

- ✦ Listen to the different keys of Native American Style Flutes that I craft. Samples available to help you find the flute you're looking for.
- ✦ Check out the latest in handcrafted flutes and hand drums, and hand-woven flax flute cases.
- ✦ Extend your learning with flute playing resources, including song books, CDs, and online tuition videos.
- ✦ Find current markets and up-coming festivals where we'll be performing and show-casing the Southern Cross Flutes range.
- ✦ Watch videos contributed by our community of flute players.

www.southerncrossflutes.com

SATISFACTION COMMITMENT

Southern Cross Flutes is committed to customer product satisfaction. If you're not happy with the quality of your flute, case, drum, or any of our other products, please contact us and we'll organize a solution.

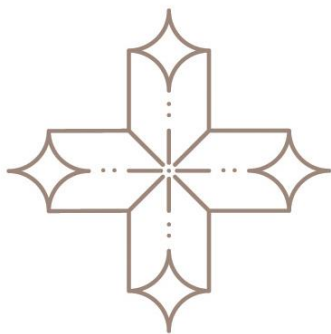


Place orders, pose questions, leave comments, and give feedback to:

— 022 693 4776 —
todd@southerncrossflutes.com

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New Zealand

www.southerncrossflutes.com





DVD INSIDE



ONLINE LEARNING MEDIA

Learning to play the flute has never been easier

With Enchanted Journeys, the go-to flute instruction guide book with DVD companion. Full of easy to follow instructions and recordings to give the beginner or advancing flute player a guide from which they will benefit for years to come. Contains instruction for the Native American Style Flute, the Drone Flute, and the Mayan Temple Flute.



Todd Chaplin is the owner/craftsman of Southern Cross Flutes. He trained as a flute maker's apprentice in Australia and in the USA. Now residing and crafting instruments on the Kapiti Coast of Aotearoa/New Zealand, he supports the local NASF community with his instruments and gatherings.

"This is the only book and DVD you'll need to get started with your flute" - Quote from you?



www.southerncrossflutes.com

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