

# Sharing the Native American Flute

## Solos, Duets, and Rounds

(With Group Experience in Mind)

Written for 6-hole Native American Flute  
First Edition

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Finger diagrams courtesy of Clint Goss – [www.Flutopedia.com](http://www.Flutopedia.com)

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# INTRODUCTION

Congratulations on this new musical adventure! The Native American Flute is a beautiful instrument and extremely rewarding to play on so many levels.

This book is designed as a basic overview for beginning players of the Native American Flute with the group class, workshop, or flute circle in mind. It can be used as a tutorial for beginners, yet still provide opportunities for further advancement to players who have been practicing the flute., this book can also be used for those learning on their own. The rounds and duets can easily be played as solos.

After every technique, practice suggestion is provided to include in your daily routine. After many of the written pieces, creative exercises are provided to help players begin to improvise and structure songs on their own. While some notation is explained, it is not required to play any of the pieces in this book. Fingerings will be given with every song!

Please remember this book is for you. Modify anything that works better for yourself or your class. And have fun learning or sharing this instrument with others!



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# QUICK START

## ***Making a Tone and Breathing***

Begin by just making a tone on the flute. Practice blowing into the flute with no fingers. Cover the mouthpiece about 1/4 way with your top lip and let your bottom lip relax under the mouthpiece. There is no need to apply any pressure around the opening; your jaw and lips should be relaxed.

When breathing, you should take a relaxed yet full breath from your stomach. Make sure that your chest and shoulders do not rise as you breathe in. If you place the breath in the right location, you will be able to hold notes longer and have more control with air in general.

Once you have that, blow steady air from your stomach as if you are blowing on a candle that is about 3 inches away. You want to imagine that the candle is flickering with the air stream but not being blown out. Play with the air pressure until it feels like you have a steady sound. Since you do not have any fingers down, the sound will be high pitched, and that is okay.

## ***How to Hold the Flute***

To hold the flute, start with your left hand on the top 3 holes and your right hand on the bottom 3 holes. Note: you can have the right hand on top; however, if you ever have a flute that has a pinky hole for a drone, you will have some trouble. If you can, try to start with the left on top.

Your finger pads should cover the holes and not the tips. Relax your fingers as much as possible, and place them slightly over the edge of the hole. Try not to apply a lot of pressure to cover the holes. I like to think of my fingers as rounding with the wood, with my wrists close to the flute, and my elbows resting comfortably near my body. Everything should be as relaxed as possible.

One of the greatest challenges when starting the Native American Flute is covering all the holes. If there is just one tiny opening left unsealed, then you will get a squeak sound. Think of the tube as a pipe with water going through it. No matter how small the hole, the leak means the air cannot go the entire length, so the sound will be an overtone or squeak. This is especially true of the lowest notes. This may require some patience and practice, but you will get it!

## ***Moisture Build-up in the Flute***

Moisture build-up is very common in the flute due to condensation from the breath. You will notice this when suddenly no sound comes out. If this occurs, place a finger over the sound hole and blow hard into the mouthpiece. Generally, several drops of water will come out and you can continue playing. If you have multiple flutes, consider swapping them out to prevent this from happening.

## ***Problem Solving***

What if I cannot get a tone on my flute?

1. Check that the fetish (the part of the flute over the tone hole) is straight and in line with the rest of the flute.
2. Make sure the fetish is tied tight with the leather strap.
3. Check that the fetish is not covering too much of the tone hole. Every maker is slightly different. You may have to experiment with positioning in order to get the 'sweet spot'.

What if my low note is squeaky?

1. We will go into this in more depth with the breath section, but try either covering all the holes or using less breath pressure.
2. Make sure that the fetish is again tight; this can also be a cause.

What if my notes are weak in general?

1. Again check the fetish; make sure it is tied down tight and straight.
2. Check air pressure (will be addressed more in the breath section). Use more air for higher notes and less pressure for low notes.

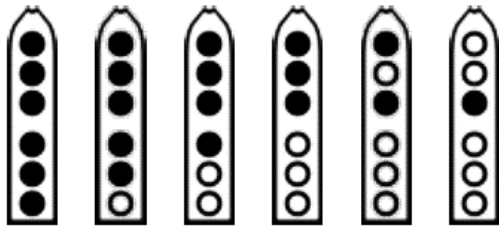
## ***Creating a Song Now***

The Native American Flute is a beautiful instrument and many like to just pick it up and begin playing. If this is you, go for it! Historically, Native American tribes did not write music. It was all played from the heart and many of the traditional pieces were passed down orally. I encourage you to experiment and have fun on this journey!

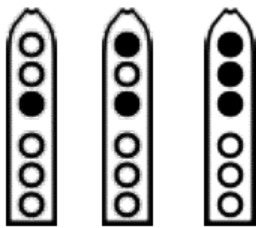
# PENTATONIC SCALE

The chart below depicts the fingerings for the pentatonic scale on your 6-hole flute. The below scale is the most used scale for the Native American Flute. Penta means 5 notes, with the top and bottom note being the same – except that one is low and the other is high.

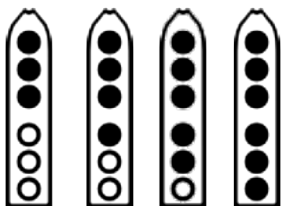
The covered holes mean your fingers are down. The open holes mean your finger is up (but still close to the hole). Notice that your 3<sup>rd</sup> finger from the top is always covered. This is why there is often a leather strap around this hole. If your flute did not come with a leather strap covering the third hole from the top, consider getting one.



Okay, now that we understand how to read these fingerings, it is time to play this scale. As I mentioned, covering the holes is one of the main challenges. If you are just picking up the flute, consider starting at the top of the scale and only working on the top three notes. They are high and will need just a little more steady air pressure – steady is key.

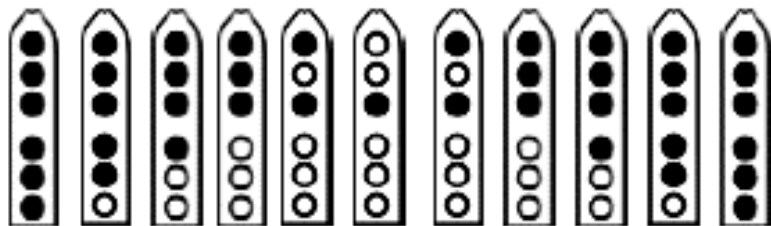


Now, do the same thing with the bottom hand. Add one more finger at a time to go to your lowest note of the scale. Only go to the next note when you have achieved a clean tone (no squeak) on that note. Remember the lowest note is the hardest. The lower the note, the slower the air stream is. Think of blowing that steady slow air (supported but not forced).



\*\*At this point, you may want to try the song “A Helping Hand.” It uses only one hand at a time until you get more comfortable.

Now work on the full scale, both up and down.



As you begin your journey with the Native American Flute, I suggest taking at least five minutes each day and playing this scale up and down several times. Try to make it slow and steady, focusing on that clean sound. Try looking in a mirror to see which fingers are covering the holes. Then try to repeat it with your eyes closed. You will begin to develop muscle memory as you do this consistently.

**\*\*Helpful Hint\*\*** Put your flute in a very visible location in your home. You will come to it more often if it is displayed.

### ***Creating Your Own Song on the Pentatonic Scale***

Now try to make your own song with this scale. First, have fun! This is for you!

At this point, only finger notes in the pentatonic scale – every note combination will work, but here are some ideas to get you started:

1. Decide on a feeling. Is your song happy or sad? Fast or slow? Smooth or bouncy? Maybe it is a mix, and a section is sad/slow and then turns happy/bouncy?
2. Try to go up and down the scale and pick some notes to stay on longer.
3. Try to connect a group of notes to make it have more flow. A phrase is a short music sentence. If you think in words consider thinking of it like a sung song.
4. Consider making some of the notes longer and some of the notes shorter to make an 'uneven feel'. Long – short- long- short. This can create a jazzy feeling.
5. Consider skipping or jumping some notes. You do not always have to go in order of the scale. Start on the bottom note and then jump up three notes, and down two, etc. This makes a different sound.
6. Reminder: don't be afraid to experiment! Sometimes a 'mistake' can be actually end up being a breakthrough.
7. Variation is key! There are only five notes in this scale. Read on further to see how to include more embellishments and phrasing ideas.



# RHYTHMS AND TEMPO

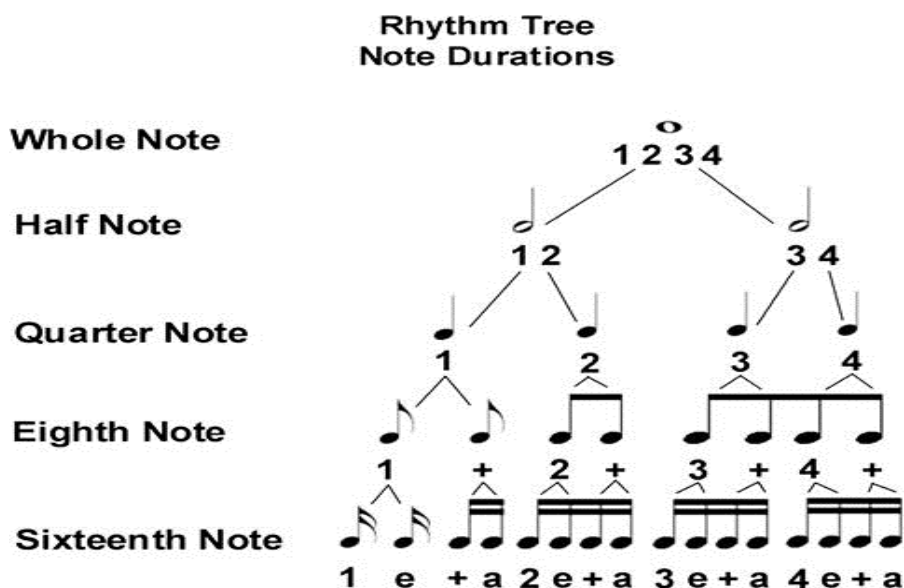
Before we go further, let's discuss the "steady beat" in music. This is the pace or tempo in which your song will go. The pace can be slow or fast for a song, but keeping it steady is most important, like a heartbeat. If you want more assistance, you can download a free "metronome" application to your smartphone or tablet. This is a tool that clicks at a steady pace so that you can feel the beat and keep it steady.

This is really important when playing with a group vs. playing as an individual. If you want to play with a group in parallel rhythms, we will need to go at the same tempo so that we are all together. All the songs written in this book have parallel rhythms. For example, Part I will provide the melody, and Part II will be the harmony. They will be played with the same rhythm, just different notes.

Notes can have all different lengths, from very quick notes that take just a fraction of a beat, 8<sup>th</sup> notes, 16<sup>th</sup> notes, 32<sup>nd</sup> notes (see that pattern!), to longer notes (half notes, whole notes). See the rhythm tree below that explains more on this concept.

Note: for the purpose of this book, you do not need to read rhythms! I have made a very clear notation by adding a  $\infty$  to all the notes longer than one beat (and indicate the number of beats held). Why did I choose  $\infty$ ? No musical reason – just a symbol I liked that did not have a musical meaning behind it.

For Units I and II, we will use note values of one, two, three, or four beats. For unit III, we explore eighth notes or beats that are 1/2 in value. Please see 'How to Read Music Notation' for more details.





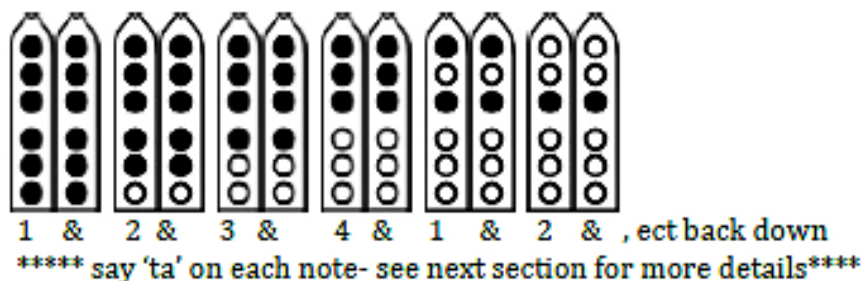
## Quarter Note and Eight Note Exercises

Group Exercise #1:

Have half of the group clap a steady pace while the other half plays the pentatonic scale in quarter notes. Repeat the exercise with any mixture of rhythms.

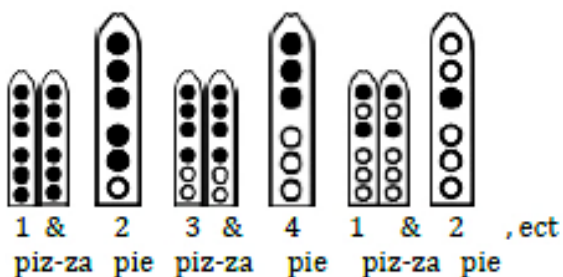
Group Exercise #2:

Have one half of the group play the a steady beat (quarter notes) on the lowest note of the scale and the other half play eighth notes up and down the pentatonic scale.



Trick for Eight Notes:

Try to say any two -syllable word like 'pizza' to get a feel for even flow. Example above: You can also use a one syllable word for quarter notes like 'pie.' "Time Travel" explores this concept further.



Note: I based these examples on counting to four, as in 4/4 time. For more information on time signatures, see that section. Songs in this book are written with a time signature in mind but are not focused on. Instead, we focus on note lengths, tempo, and phrasing, so no bar lines are introduced.

# ARTICULATIONS

Articulations are the various ways one can start or sustain the sound on the flute. Below are the different approaches, and these will help us add that variation we talked about to our songs.

## *Single Tonging*

This is when we begin the sound with a light tonguing. We can begin the note by saying 'ta' or 'da' or even 'tu' or 'du'. Be careful to not use too much force or pressure when beginning the sound.

Whether we are tonguing or sustaining the note, we want an air pressure that will make a candle always flicker but never go out. When we tongue the note, air naturally comes out faster, so we have to use caution or we will get that squeak from too much air pressure.

So now practice each note of the scale saying 'tu' \_ 'tu' \_\_ 'tu' \_\_\_ 'tu' \_\_\_. Once you have that, try it faster like this: 'tu, tu, tu, tu'. Repeat this process, using 'du' instead. See which one works better for you. You do not need to do both.

When single tonguing, the notes can be legato, meaning connected, or staccato meaning short and bouncy. To help us determine which to use, we have to think of the character of a piece. Sometimes it works great to alternate between the two to create more contrast. Experiment with these on your scale.

## *Slurring*

This is when we connect all the notes or fingerings under one breath without using a 'ta' or interruption of air. It is the smoothest way to play notes. This is usually determined by a curvy line written above the group of notes like this:



Playing like this can create much more lyricism and musicality in your music. You can group notes together more easily to create 'phrases' or musical sentences.

For the purposes in this book, I did not add extra markings to the music. Instead, I encourage performers to add in their own markings.

## ***Double Tonging***

This is for very fast notes (sixteenth notes) are one of many ways to create a rapid flutter effect. If I want to play fast using a single tonging, there will be a limit to my speed. Eventually, my tongue will trip over itself. Go ahead and see how fast you can say, “ta, ta, ta, ta” ... See what I mean!?

So to go faster, we need another syllable, a forward one, like either ‘ta’ or ‘da’ and one farther back like a ‘ka’ or ‘ga’. This is going to take some practice, as it is a tongue twister! Consider practicing the following:

ta, ka, ta, ka, ta, ka ta – then stop and repeat faster!

da, ga, da, ga, da, ga da – then stop and repeat faster!

I want to be clear: you do not have to use both. Find one that works best for you. I find that I prefer the ‘da-ga’ for the Native American Flute because it is a little softer in the palate and a little less likely to squeak or crack.

Using the ‘t’ and ‘k,’ say the following sentence: “Take a Trip.” But now, let’s put more of the word ‘take- or taka’ in. Like this “Ta-ka, ta-ka, ta-ka, Trip.” Say it as fast as you can. Once you get that, just use that tonging pattern to start and stop the air. You can do this by feeling the air pulses on the palm of your hand. Not too much air!

Using the ‘d’ and the ‘g.’ Say the following sentence: “Dig a Ditch.” But now let’s say more of the words ‘dig or di-ga’. Like this: “Di-ga, di-ga, di-ga, Ditch”. Say it fast and keep repeating it! Then just like the ‘t’ and ‘k,’ do this with just the air.

Practice all of these articulations by going up and down the scale. You can play the same note many times for the double tonged notes, perhaps in groups of four fast notes and one long note: “Di-ga, Di-ga Ditch” – one note, then repeat the same pattern for the next note. If the notes crack, make sure you are not using too much air pressure. If it sounds like not enough sound is coming out (only the articulation noise), then make sure you are using enough air pressure. Try sustaining the note to gauge how much air is actually needed to get that ‘sweet spot’ then try again with the double tonging. Remember: it is challenging, but have fun!

# ORNAMENTATION

These are the effects used to create more variety and colors within the phrases and are very important when using the pentatonic scale, as there are only five notes to choose from!

In essence, ornamentation or embellishments are decorations to the melody, like Christmas lights are to a Christmas tree. Please note that the pieces in this book do not have many written in ornamentation. This is for you to interpret and add! Also, you will want to include these when working on your own improvisations.

## ***Trills***

These are “shakes” or “wiggles” of the finger at a very rapid pace. With a trill, you only move one finger at a time to create the flutter effect. I find it helpful to pick maybe only one note per phrase to add this to in a song. It is a very effective tool, but think of it like a hot spice. Too much can over power the line.

\*\*Trill Exercise for Finger Dexterity:

Move rapidly between two neighboring notes in the pentatonic scale. For example, move your bottom hand ring finger while keeping all the other holes covered. Then go to the next note of the scale and wiggle the next finger. Some fingers will naturally move faster than others! I use the word “wiggle” because you want your fingers to be very relaxed and moving freely from the third joint in your finger. If you try to create movement from your first or second joint, there will be stiffness and you will not be able to go as fast.

## ***Mordent***

A mordent is the rapid alteration of a note with a note right above or below this note in a scale. This is very similar to a trill, but instead of continuing to rapidly move it, you just bounce once.

## ***Tremolos***

This is the same concept as the trills, but instead, move rapidly between two notes next to each other you move between two notes that are more of a skip away from another. For example, the first note of the pentatonic scale and the fourth note. This means your entire bottom hand fingers are moving on and off the wholes rapidly. Experiment with different note combinations in the scale and have fun! An exercise on this follows “Dancing Wolf.”

## ***Grace Notes***

This is where you play a note or sometimes several notes very fast right in between two prominent notes in the music. It can be from any note combination. This adds more interest in the line. This is demonstrated more in “Graceful Waltz” and “Standing Tall.”

### ***Sighing or Fading a Note***

This is just like it sounds – end the sound of the note with a downward effect. If you sigh naturally, you will notice that more air comes out at the beginning and less at the end. If you do this on a note, it gives it a haunting ending. More at the beginning, less at the end! A great piece to include this is “Zuni Sunrise.”

### ***Pop***

The pop is the opposite of a fade. Use more air at the end of notes. This is more effective if you use a fast scale or series of notes right before this final ending note.

### ***Pitch Bending***

This is one of my favorite effects on the flute! This is sliding from one note to another by rolling your fingers on and off the opening slowly. It makes the transition from note to note very slow and creates a bending effect. This is particularly effective when playing a slow piece more in a meditative style. A great piece to include this is “Reflective Pond.”

\*\*Pitch Bending Exercise:

Play the pentatonic scale, and roll off every other note very slowly. Try to make it smooth and gentle. Some fingers roll more easily than others – that’s natural.

### ***Flutter Tonging***

This is a method of fluttering the tongue as if you are rolling your r’s in Spanish. Keep a light, steady air pressure coming from your stomach while keeping your tongue relaxed at the top of your palate. It should roll to create a flutter effect. Note: some people just have great difficulty doing this; it is not necessary to play this instrument!

# VIBRATO

Vibrato is the wave, shake, or vibration that one can achieve within the core sound of the flute. It can add a lot of texture, color, and expression to the sound of the flute. Developing a controlled smooth vibrato will take a little time, but is so important!

Vibrato is produced by fluctuating the air speed, which makes the pitch go ever so slightly up and down. I think of vibrato as beginning from the diaphragm or stomach. Start blowing with a straight normal tone, then slowly say “who, woo, woo, woo.” While you do this, do not stop your air flow at all, and make sure your jaw is relaxed and your tongue is in a relaxed position in the bottom of your mouth.

To create a smooth effect in the vibrato, try thinking of this image. Think of your air in a visual sense, like water running from a faucet. Your air is the water, and your vibrato would be like your hand running in and out of the water to create an interruption. However, you would keep the water pressure at the same level. If you created your vibrato by turning the faucet on and off, the vibrato would come out choppy. If you are getting this choppy sound in your vibrato, it is most likely because you are stopping your air supply instead of interrupting it with the diaphragm.

**\*\*Exercise without the Flute:** Start with one hand on your stomach, and one hand about four inches from your mouth. Blow a steady air supply from your stomach, as if you are blowing through a straw. Again, not too much air. You do not want to blow out that candle, but you want a firm air supply. After that, try to make your stomach or diaphragm move out by thinking the word ‘who’ or ‘ha’- but not vocally – just with air! You should feel the air pulsate on your palm as you do this. Try to increase the speed as you go. You can even make this a breathing exercise to start your practice. Inhale for two counts, exhale with a vibrato for six counts.

**\*\*Exercise with Flute:** Long tones with vibrato: just like it sounds, hold out each note and try to vibrate. Concentrate on the smoothness of the tone and steady air supply. You want to create a vibration that is part of the sound, but not choppy or ‘overtaking’ the tone. Vibrato speed can vary, but we are after a smooth quality within all speeds.

As you practice this concept the vibrato will come more naturally. The goal is to get it to spin within the sound. I like to use the image of an osculating fan with a ribbon attached to it.

Another thing I encourage is listening to vibrato usage not only in other flute players but in other musicians. You can see the vibrato in most string players. Watch on YouTube! You can listen for the vibrato in singers as well; try singing with vibrato! This is a skill that requires patience, but again, well worth the effort!



## MORE MUSICALITY AND IMPROVISATION

One of the most common things I am asked is, “How do I make my songs sound like music?” Meaning, you understand all the basics of playing now, and when you try to improvise or read the music, it does not have the desired ‘song’ like effect you want. This is where phrasing comes in.

A phrase is a musical sentence, a group of notes that are meant to go together to create a statement or an idea. It is usually done in one breath. Think of any nursery rhyme song: “Mary had a little lamb.” This is a very simple phrase that is meant to be played, connected, without breathing between each word. When we play the flute, it is best to think in phrases. Pick a group of notes, and make them a unit. It can be ‘slurred’ or ‘tonged,’ but within the same idea. The important thing is to remember to not create ‘run on sentences’, where there are no endings or reflective breaths in the music. Also, try not to create ‘fragments’, where you breathe before a phrase is complete. For the purposes of the songs in this book I have written the breath marks as ✓ .

A phrase can be only a couple of notes long, which can actually be effective. Try to create a simple phrase. Play any two notes as quarter notes (one beat), and then end with a whole note (four beats). This can be a phrase. To make it more interesting, add a pitch bend, then take a breath and add another three note phrase. By grouping the notes together and using an effect, you are creating a phrase. Doing it this way will create more musicality.

### ***Dynamics***

Another important addition to phrasing is dynamics or fluctuations in volume within music. You can have an entire section of your piece be soft (called piano in music or *p*) or have it be loud (called forte in music or marked *f*) or even medium loud (mezzo forte- *mf*) or medium soft (mezzo piano- *mp*).

In Native American Flute, the range is more limited than on a lot of other wind and string instruments. I find that following the contour of the line with a crescendo (gradually getting louder) or decrescendo (gradually getting softer) is very effective. To try this, play some notes going up the scale and try to get louder. Then play some notes going down the scales, and get softer or fade away. This creates contour to your phrases and adds inflection. Think of this within the context of speaking. A great story teller will have natural rises and falls to emphasize the important parts of the story. Whereas, we consider someone with a monotone voice to be less interesting. The same thing can be true in music. It needs dynamics, or shapes, to create inflection.

### ***Improvisation***

We have already been doing this, but improvisation is just making variations within the pentatonic scale and creating our own phrases. Now, we can apply everything we learned and create a longer piece. One way to think about this is to think of shapes, stories, or colors. You can think of your entire piece and structure it in like an architect might.

Try to structure a series of phrases to create a story, feeling or mood. Use everything we have talked about in the vibrato, dynamics, and ornamentation section to help you achieve this. Here are some questions for your thought process.

### ***Story Line***

Is there a story to your song? Maybe it is about one simple visual or feeling? Sitting next to a river on a sunny day? Or a bird flying over a meadow? Does it land anywhere? Is it windy? Create an experience! If you have multiple flutes, which one would best convey this idea? If you can't think of anything, go to google – read a poem or find a piece of art you respond to. That could be the subject line. Then think of more details. What do you hear in the background to your music? Is there water, birds, or silence? There are so many great background tracks (check resource section). And remember, silence is also music. Don't be afraid to leave space between phrases!

### ***Technical Details***

Is your piece fast or slow? Is it bouncy or smooth? Is it a mixture of both? Maybe one phrase is smooth and the other bouncy? Does it have any fast notes that you can use double tonguing on? Does it have any long notes? Do you want to use a vibrato, trill, or grace note before going to that long note? Is there any space in your music?

### ***Structure***

If it is a story, what happens? Usually there is an introduction, main body, and conclusion. One thing that often works well is to make the introduction and conclusion a little similar. Maybe they are slow and smooth, where as the main body has some more action? Maybe it is a little faster in the middle?

Regardless of your image or story, try to contour your phrases. Try to make your volume go up as you go higher and down as you descend. This will make it so some places have more importance. Think of it as someone speaking – some words have more inflection. Maybe stop at an important note and use vibrato? Use bends to transition smoothly between notes? All of the effects or ornamentation we talked about will be very helpful. And most importantly, have fun, relax, and experiment! Trial and error are very helpful here. You will find melodies and songs you like better, but let yourself create things that do not work without judgment.





# EXPLORING MORE SCALES

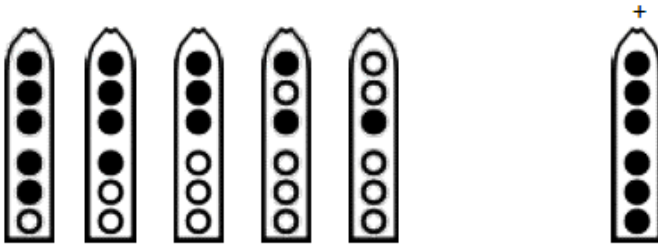
(\*) Note that these fingerings may not work on all flutes depending on register of flute and maker. If that is the case, omit those notes or practice on a different flute.

\*\*Practice Suggestions: Practice each scale slowly up and down. Try standing in front of a mirror to watch your fingers. Once you are comfortable, close your eyes to develop more muscle memory. After you have mastered the scale, try to play each song that utilizes that scale in the book, for example, "Pentatonic Major Song"

\*\*Creative Suggestions: Once you are comfortable with the fingering, try to improvise based on that scale. Sometimes trying a new scale inspires a new melody. If you find something you really like, you can record it or write the fingerings down on one of the blank song pages provided. If you are really comfortable, try practicing these with some of the embellishments and ornamentations discussed in the introduction.

## *Pentatonic Major Scale*

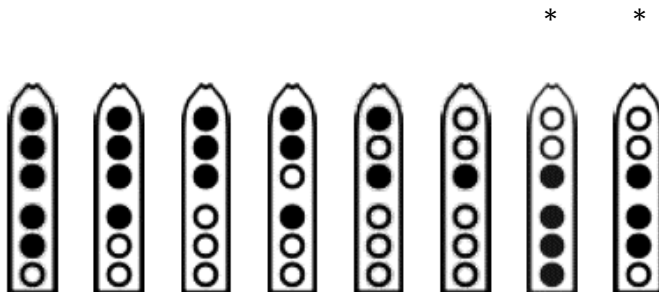
This scale uses the same notes as the pentatonic minor scale, but the root (or first note of the scale) is in a different place – plus it goes higher.



+ This note is part of the key, but not part of the scale. So you can add it to your songs when using this scale.

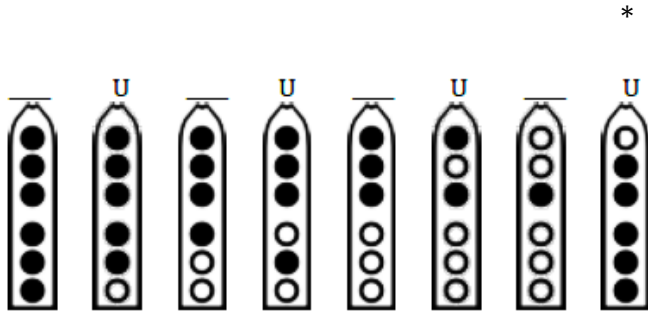
## *Diatonic Major Scale*

This scale is the relative major scale, and goes higher than the pentatonic scale. Focus on the fingerings of the last three notes – they are tricky!



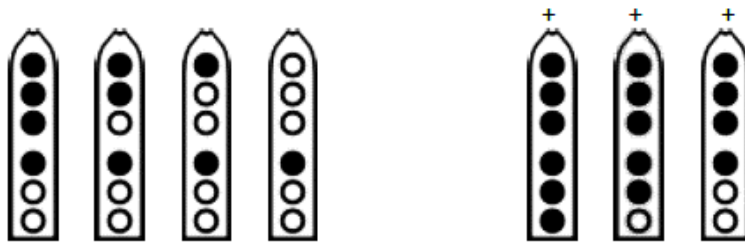
## ***Blues Scale***

Practice this scale up and down. Once you have the fingerings, try to make an uneven sounding (jazzy) pattern – one note long, the other note short. I will indicate this with a ‘\_’ for the long note and a ‘U’ for the short note. This is used often in jazz music, to give a feeling of swinging the notes.



## ***Mode Four Pentatonic Minor Scale***

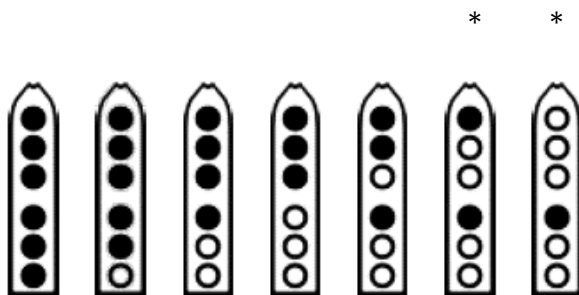
This is another pentatonic scale, and can be played on most flutes. Notice that your 4<sup>th</sup> finger from the top is always down!



+ Add these notes to your songs, as they are in the mode, but not part of the four note scale.

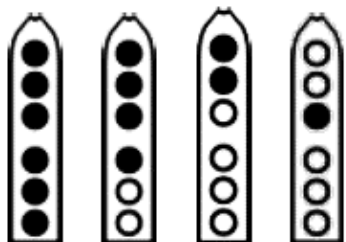
## ***Hexatonic Minor***

This six note scale is a combination of the Minor Pentatonic Scale and the Mode Four Pentatonic Scale. Combining these notes can make more complex and interesting melodies.



### ***Bugle Scale***

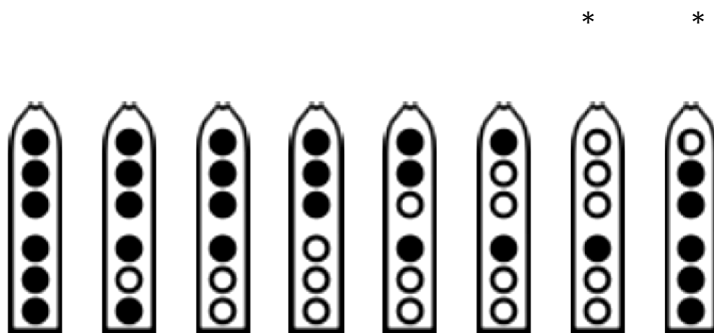
This is a four note scale that allows us to play ‘Taps.’ Try to figure out the melody on your own! Start on the lowest note. This is a great ear training exercise!



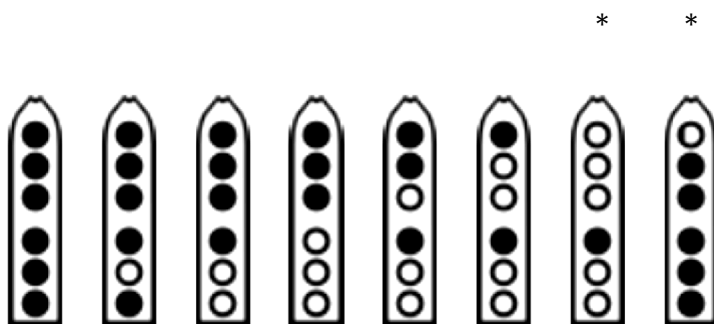
\*\*Group Exercise or Duet: Have a couple people play the ‘Taps’ and the others drone on the lowest note (in the same rhythm).

### ***Spanish Gypsy or Middle Eastern Scales***

This scale has many names and is one of my favorites. Try to create a melody with just the first the first four notes. Lots of fun!



Here is another version that changes one note:



# FACILITATOR SUGGESTIONS

## *Things to Consider Before Starting*

### ***Keys of Flutes***

This book was written with the concept that all players would have the same key flute. I provide flutes in the key of 'a' for members that do not have that key flute.

Consider the following if you are working with a group with multiple keys in the group.

- Have members with in a different key play a drone in the key that you are working with. For example, if working with an a-minor flute, have members drone on a concert 'a'. Clint Goss has some wonderful articles on this. Please see my resource section for the website. They can play the same rhythm of the song you are doing or a sustained pitch.
- Break members into sections according to concert key. Example: all 'a's will play the first time, then all 'd's will play the second time.
- Have some of the members play percussion when they are not playing flute. Pick a basic rhythm and then have the group follow.

### ***Keeping the Ensemble Together***

Consider having yourself or one member stand in front of the group or at a more visible location. Whenever there is a breath (indicated by ✓ ), give a visual cue and perhaps an audible breath. If it is a large group, consider using a small PA and play into a microphone. This will help ground the group.

If you have any person that plays percussion, have them play to keep the group together.

### ***Working with a Mixed Level Group***

This book was written with this in mind. For players just starting their journey, be sure to give them permission to just play a drone note in that rhythm of the song. In most duets, the second part is easier, so offer that to them.

For flutists that have been playing for a while, encourage them to do a solo introduction (improvisation or entire song once), and then have the group start. You can do the same thing at the end for a recap.

Also, encourage more embellishments and ornamentations for more advanced players. Some suggestions are provided after specific pieces. However, I find demonstrating these works best. I usually highlight a specific technique for each class. Today's focus is vibrato and next week articulations. But this changes depending on the group I am working with.

## ***Rhythms***

In order to accommodate all players I omitted the concept of dotted rhythms in most pieces. In addition, there are only a couple of pieces that have eight notes. Feel free to make modifications so that it works best for your group or class!

## ***Balance***

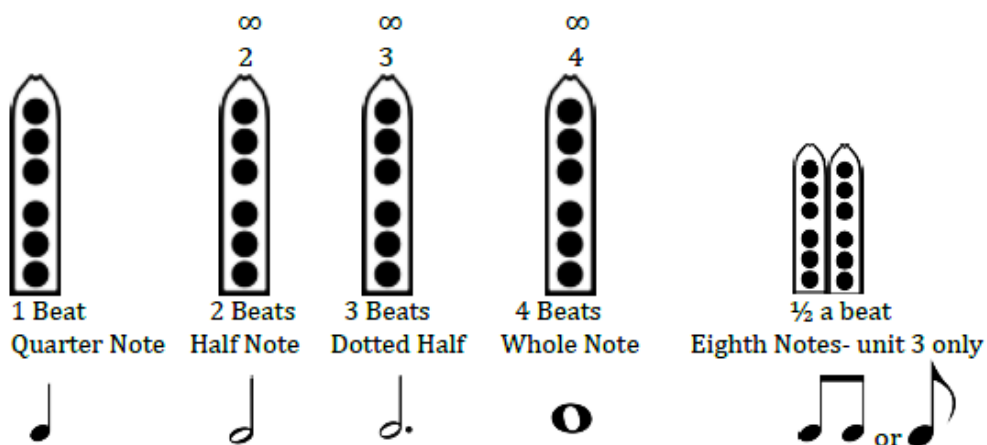
With all duets and solos (with optional drone) the first part should be louder if at all possible, so if you have ten players, you might want six on first and four on second. If you have a bass flute (octave lower in same key), it works nicely to add that to either part for more depth.

## ***How to Read This Music Notation***

### ***Note Values and Fingerings***

∞ indicates holding a note longer than one beat (half note, dotted half note, whole notes). If there is no ∞, then hold for one beat.

Covering Fingers: Cover the hole if the circle is filled in. Leave the finger open if the circle is blank. The below example indicates all fingers are down.



### ***Breathing and Articulations***

✓ Indicates to breath here. A standard marking in other pieces is this <sup>,</sup>

No articulations (slurs or tongued) are marked. Instead, flutists are encouraged to do the articulation that works best for them and the style of piece.

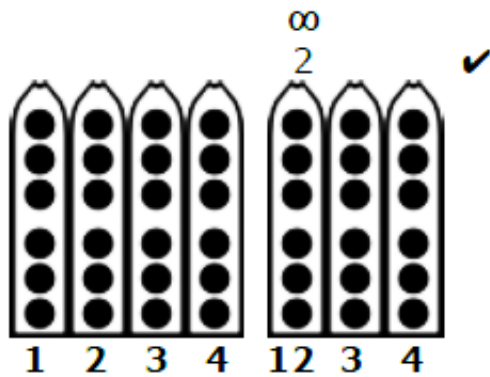
## ***Rounds***

\*Indicates to begin the round at this point. Player 2 will come in when Player 1 reaches that point.

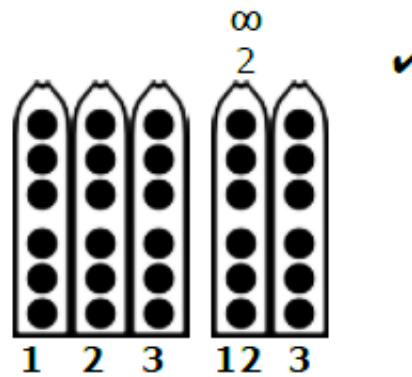
## ***Time Signatures/Bar lines***

Time signatures are not emphasized in these arrangements, and bar lines are excluded to encourage longer phrasing in a mixed level class. However, there is a slight space between 'measures' for those who prefer to read that way. Feel free to write bar lines in at your discretion. All pieces are written in 3/4 or 4/4.

Example: of 4/4 time



Example of 3/4 time



Finger diagrams courtesy of Clint Goss, [www.Flutopedia.com](http://www.Flutopedia.com)

# UNIT I – Songs Based on Pentatonic Scale

*Using Quarter, Half, and Whole Notes*

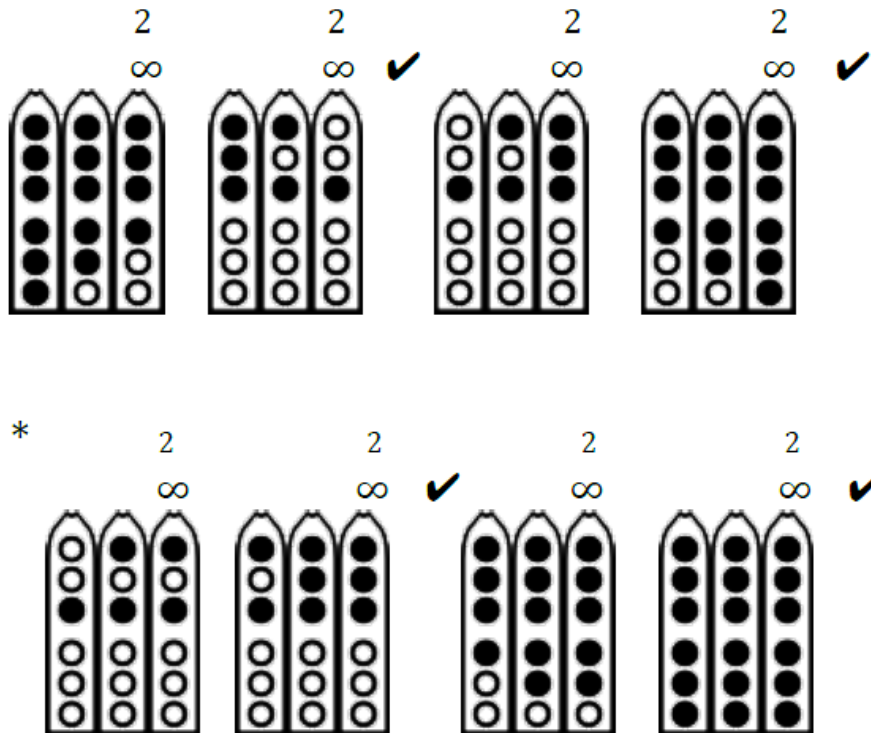




## Pentatonic Song

Round

by Monica Williams



### *Suggestions for Making This First Song More Musical*

- Make the notes very smooth. Consider using a slur (one air stream as fingers move) or very smooth 'Du' syllable.
- Consider only breathing after a long note. Remember the ✓ are suggested breath marks.
- Perhaps use a gentle vibrato on the longer notes.
- Perhaps add in some pitch bends so the notes transition nicely. A great place to do this is right before the longer notes. Let your fingers lift very slowly or roll off the hole, instead of picking it up quickly.
- Consider making your phrases rise up and down in volume (crescendo and decrescendo). As the notes go up, increase the volume, but as they go down, decrease it slightly.

### *For Individual Creative Practice*

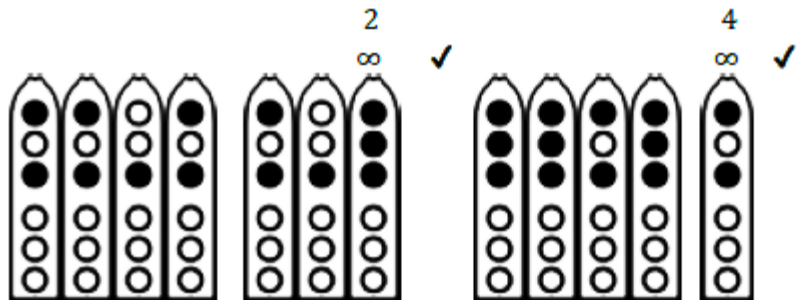
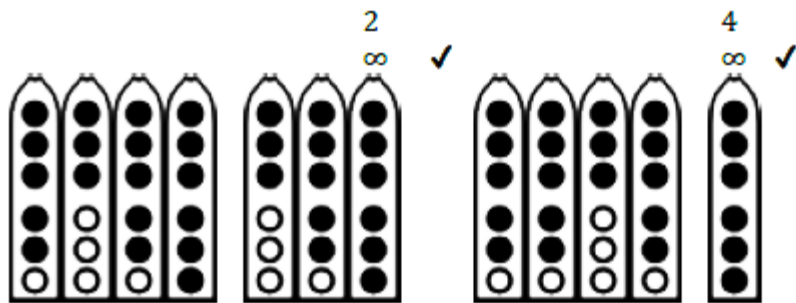
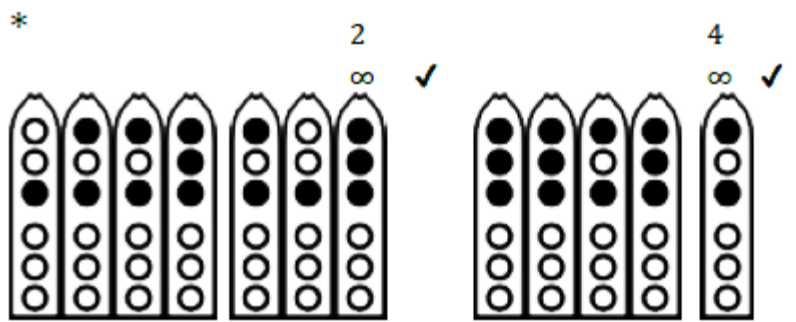
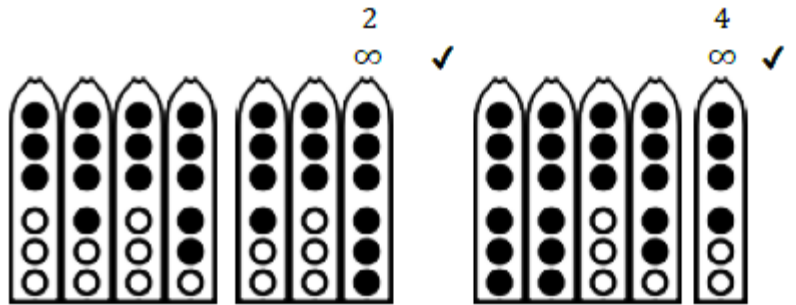
Make up your own song using the pentatonic scale! No need to write it down – just play with the notes and mix up the rhythms and notes until you find something that you like. Consider making it an introduction or exit to this simple song.

\*\*If you are in a group, perhaps have one member play the introduction before the group plays the song together.

# A Helping Hand

Round

by Monica Williams

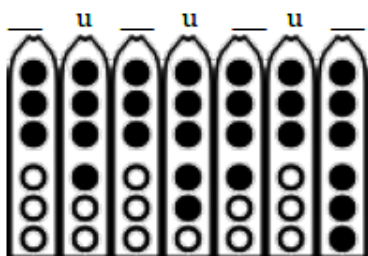


## ***Suggestions for Practicing and Developing “A Helping Hand”***

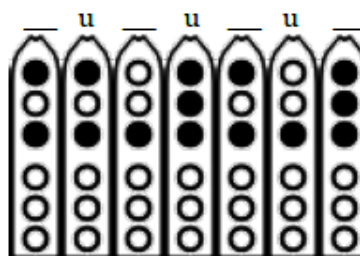
This piece was written so that players can concentrate on playing one hand at a time. In the first and third line, only the bottom hand fingers move, and in the second and fourth, only the top hand’s fingers move.

If you are having trouble covering the holes, try to practice this in front of a mirror. Remember to keep your fingers and wrists relaxed, and try to let your arms fall against your body to encourage relaxed shoulders.

**\*\*Creative Solo Exercise:** Play the first six notes of the song (written below), but change the rhythmic pattern to make some notes longer and some notes quicker. I have written a line above some of the notes to play longer and a ‘u’ above the shorter notes. This creates a different effect. If you’ve mastered that, then try and bend between the notes. Try playing them with a ‘du’ or gentle articulation. Notice the different effect that these uneven notes have. It creates a ‘swung’ effect.



**Bottom hand-Right hand exc.**



**Top Hand- Left hand exc.**

**\*\*Further Solo Work:** Try to extend the above phrase to create your own song. You can make an entire right hand song and a second left hand song!

**\*\*Suggestions as a Class:** Try to play the round, but use the uneven rhythms. This uneven rhythm will look like this. The dot makes the note longer, notice the different effect.



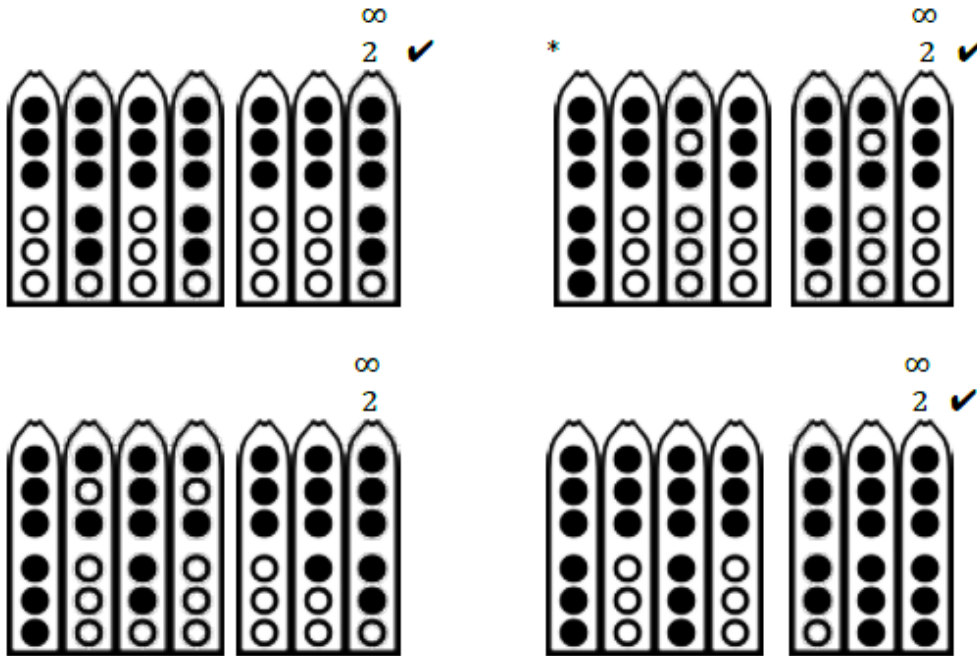
**\*\*To develop the song further (as a soloist or group):** try to play it in the following structure (ABA form). This will make a bigger shape: Introduction, Main Section, and Recap or exit.

- A. As written
- B. With the swung ‘uneven’ notes
- C. As written

# Journey on Foot

Round

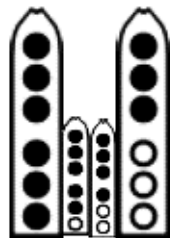
by Monica Williams



\*Second group comes in here

This piece is a very basic round. Try to play it faster as you get more comfortable. Once you are comfortable with the fingerings, try to put in some embellishments. Here are some ideas:

1. Trills and tremolos work nicely. Pick some notes and trill. If you would like, just pick one note and every time you get to that note in the piece, trill. For example, if you pick the second note of the piece, every time you get to that note, trill it. Then the next time you play it, pick a different note until you find a pattern you like.
2. Passing tones or grace notes: this works really well if there is a large interval or skip between two notes. An example is in the second phrase from the first note to the second note. See the example below. Remember, it has to be quick, and you need to arrive in time on the second beat.



# Running Forward

Round

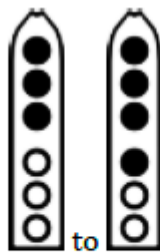
by Monica Williams

Repeat song

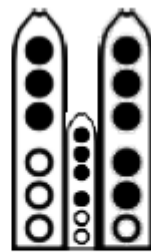
This is a great piece to work on tremolos and trills. Try the below ideas on every long note. Another idea is to put grace notes or passing notes in-between the larger interval notes.



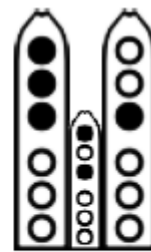
Tremelo



Trill



Grace note  
Between 1<sup>st</sup> and 2<sup>nd</sup>  
Notes



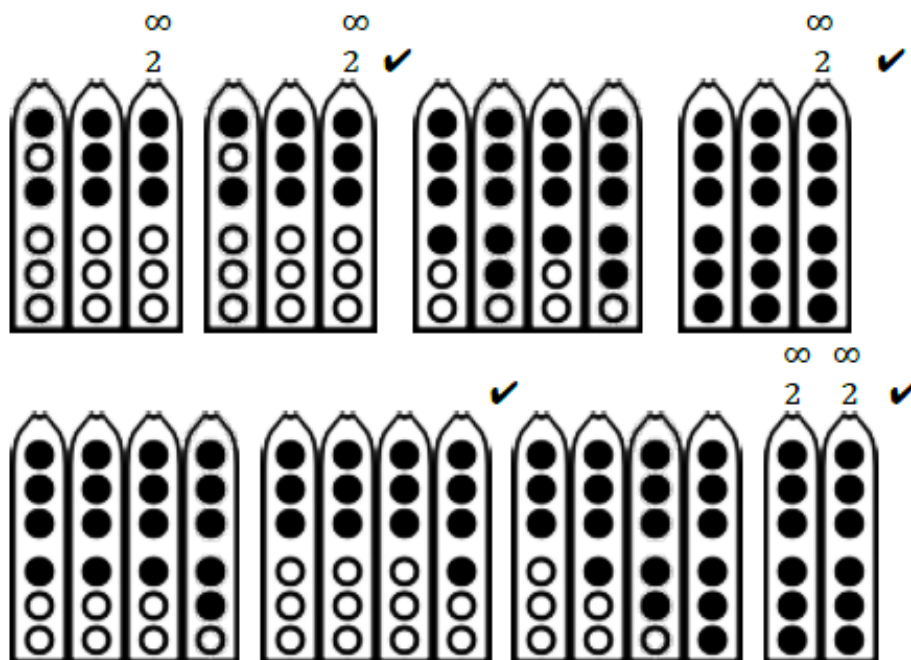
Grace note  
Between 7<sup>th</sup>- 8<sup>th</sup>  
notes

# Inkapata

Duet or Solo

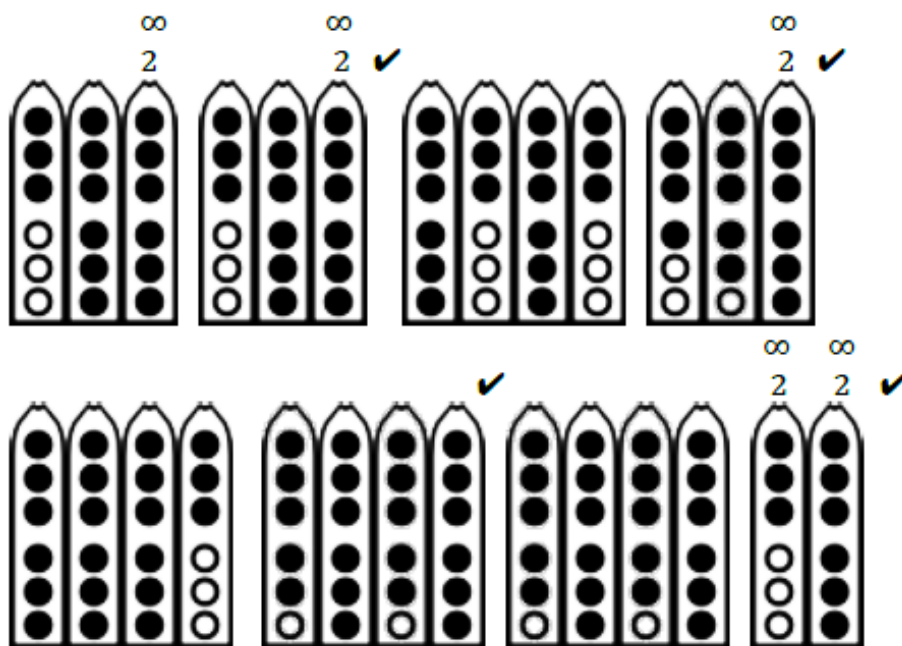
Traditional

Part I



Optional: Repeat Song

Part II



Optional: Repeat Song

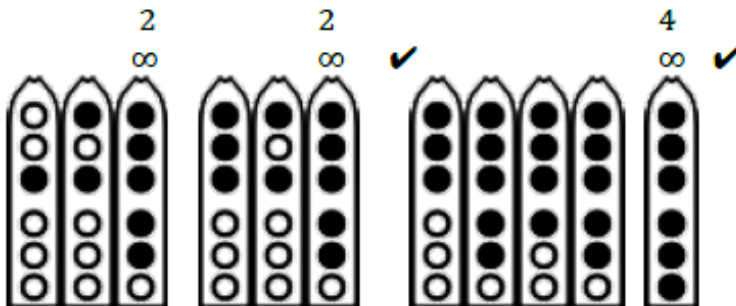
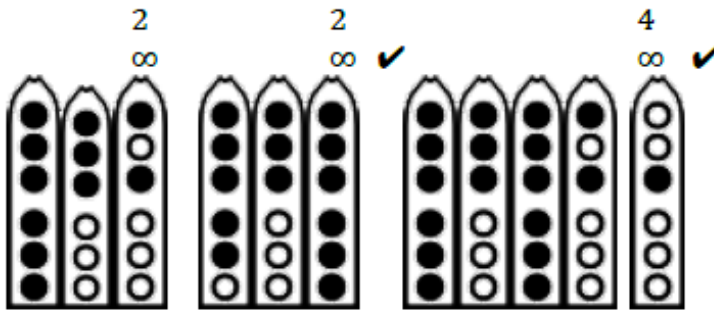
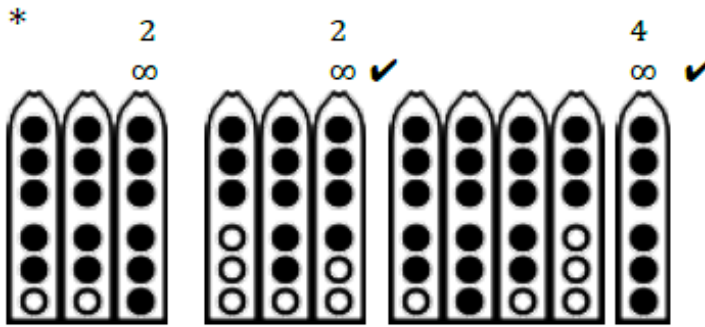
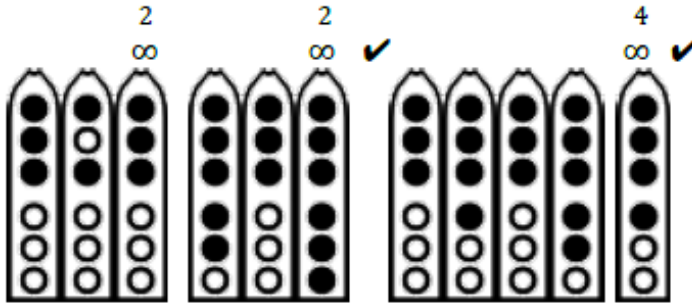
\*\*Ornamentation Suggestions: Consider adding some grace notes or passing tones between some notes. Also, slur it for a smoother effect. Bends and trills also work nice for both parts!

# Gentle Wind

Round

by Monica Williams

Solo or Ensemble



**\*\*Suggestions for practice and development of "Gentle Wind"**

\* Do not repeat this song, instead let the second group end by themselves

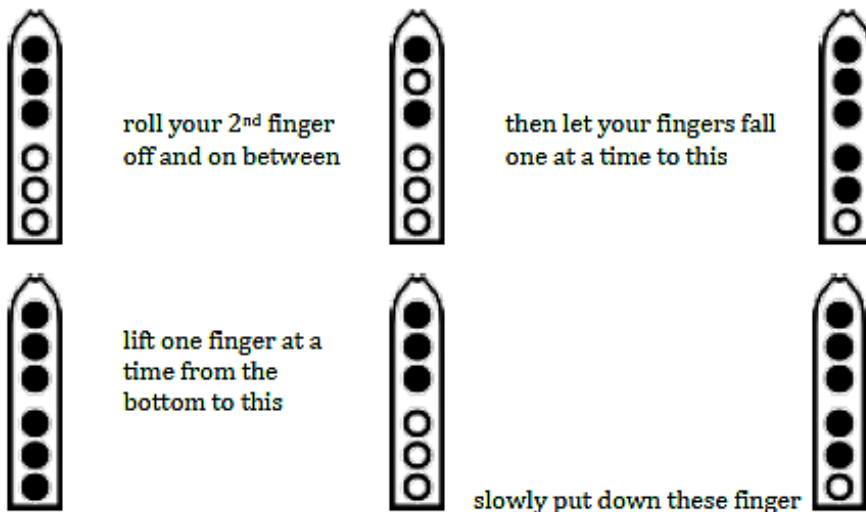
- In this piece, try to not breathe after EVERY long note. Perhaps, try to make one breath after every other long note. You can mark in a breath like this. The breath marks are notated like this ✓ another common way is like this: ˘

- Try to 'slur' the note for an even more connected sound. You can draw a connected line if you like for this:



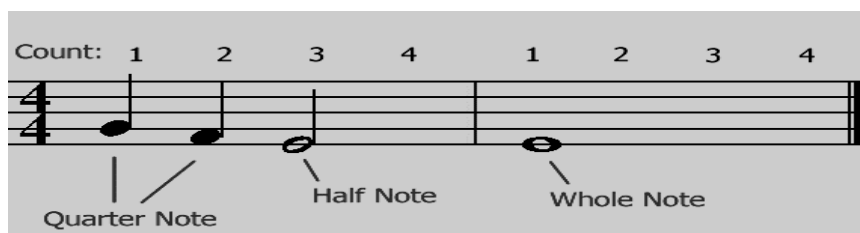
This means that your fingers are moving over one air stream.

- Try to move your fingers slowly off the hole (you can roll them), to create a bend. This will make a very haunting sound. Some great note combos to do this on are:



**\*\*Create an improv starting with those six notes, concentrating on the bending. When you lift one finger at a time, it creates a blurry effect. Very cool! Have fun!**

**\*\*This piece is written with a meter of 4/4 time, which means there are four beats to every group. Experiment with putting more emphasis on the first and third beat, and see if you get more flow. Here is what the rhythm would look like in notation form:**



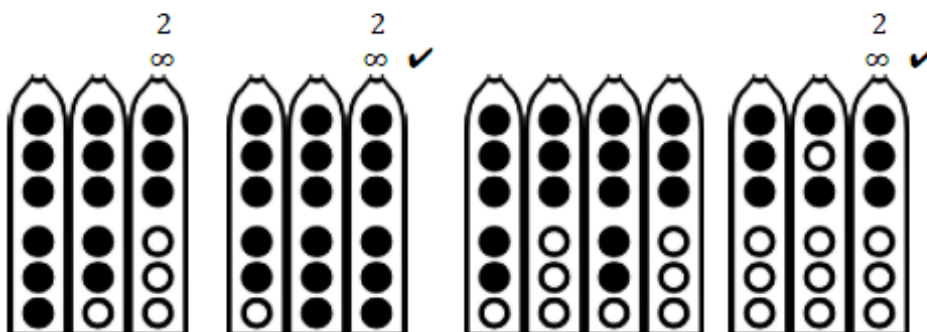
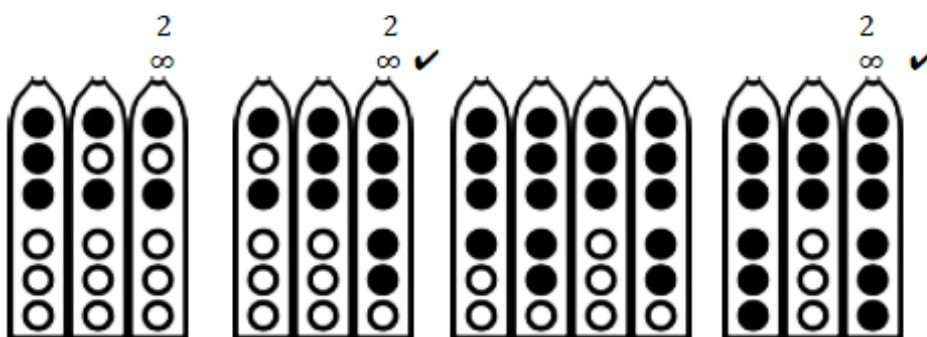
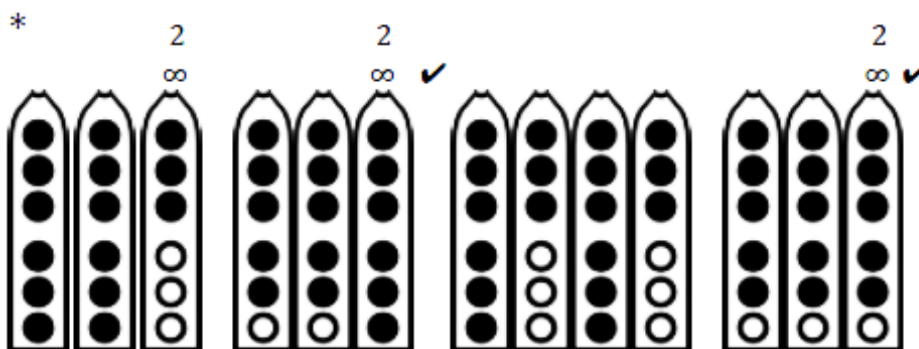
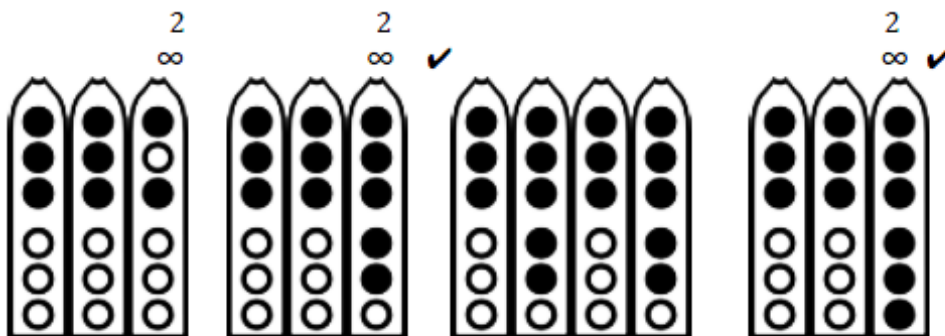


# Dancing Wolf

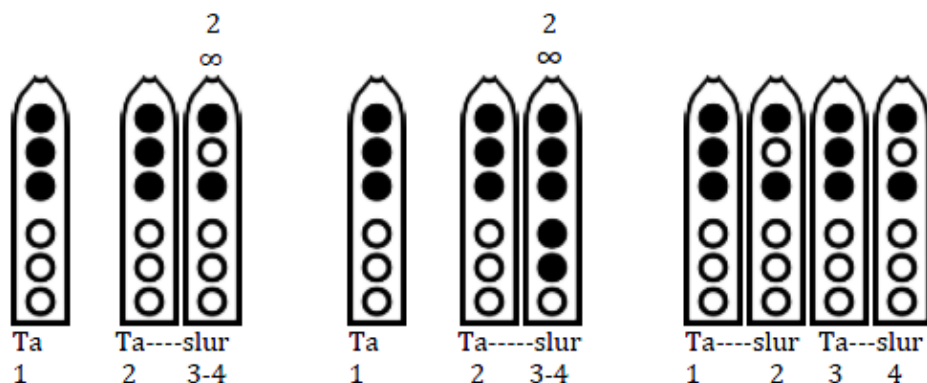
Round

by Monica Williams

Solo or Ensemble

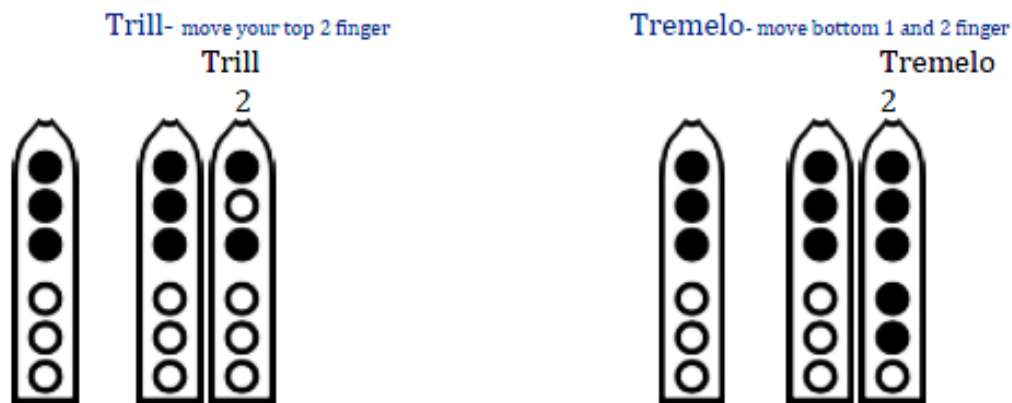


Try to mix of the tempos (speed) of this song. It was written like a 'dance.' I think it works well to play it a little faster and bouncy. To make it bouncy you might make the first note short and then slur the next two notes like this. See the chart below, remember to keep a steady pulse.



\*\*Adding in Trills and Temelos:

Trills and tremelos give it a flutter effect. Some good choices might be the longer note(see below). In this example, try to wiggle your fingers between the starting note and the previous note written. I have written the fingers that would move in order to create this effect. One is called a trill because it only moves back and forth between one note. The other is called a tremelo because it skips a pitch as you are moving two fingers at once.



\*\*Creative Improvisation: Pick any three to five notes and practice mixing up the notes with various articulations – some slurred and others tonged. You can make them all the same length or some notes longer. Try to make some notes bouncy to give a dance like effect. If comfortable, pick a couple of additional ornamentations (trills, bends, etc.)

# Orange Sunset

by Monica Williams

Round

∞  
6 ✓

\*

∞  
6 ✓

∞  
6 ✓

∞  
6 ✓

Repeat Song

Orange sunset should be played with a fast sense of flow. It is in  $\frac{3}{4}$  time, so the first note of every grouping is slightly emphasized to give a feeling of being played in one. Consider slurring this to make it even smoother. Passing tones and grace notes work nicely as embellishments. Consider adding notes in between larger intervals.

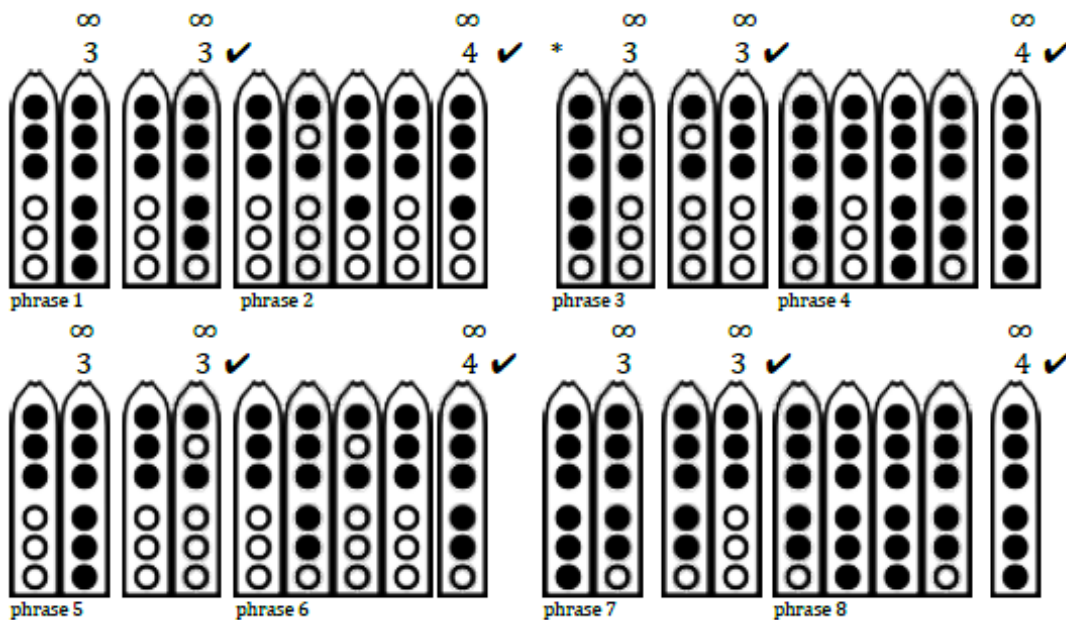
to this =

to this =

# Mystical Creatures

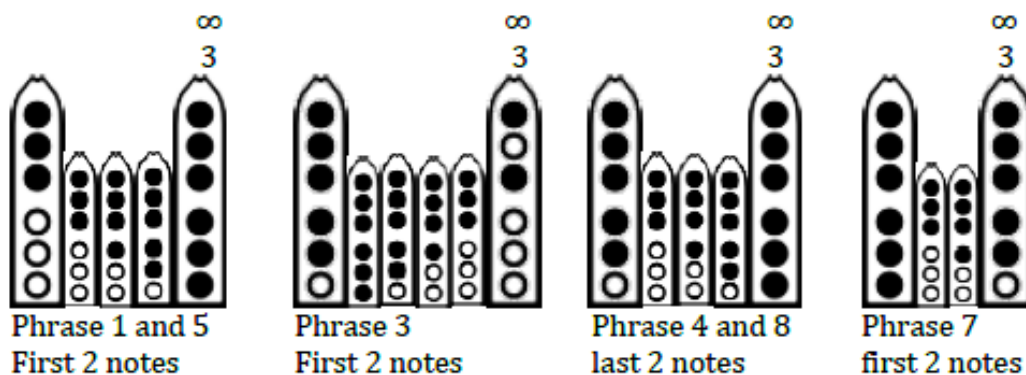
Round

by Monica Williams



Try to play at a moderate tempo – not too fast or too slow. Try these embellishments for added interest.

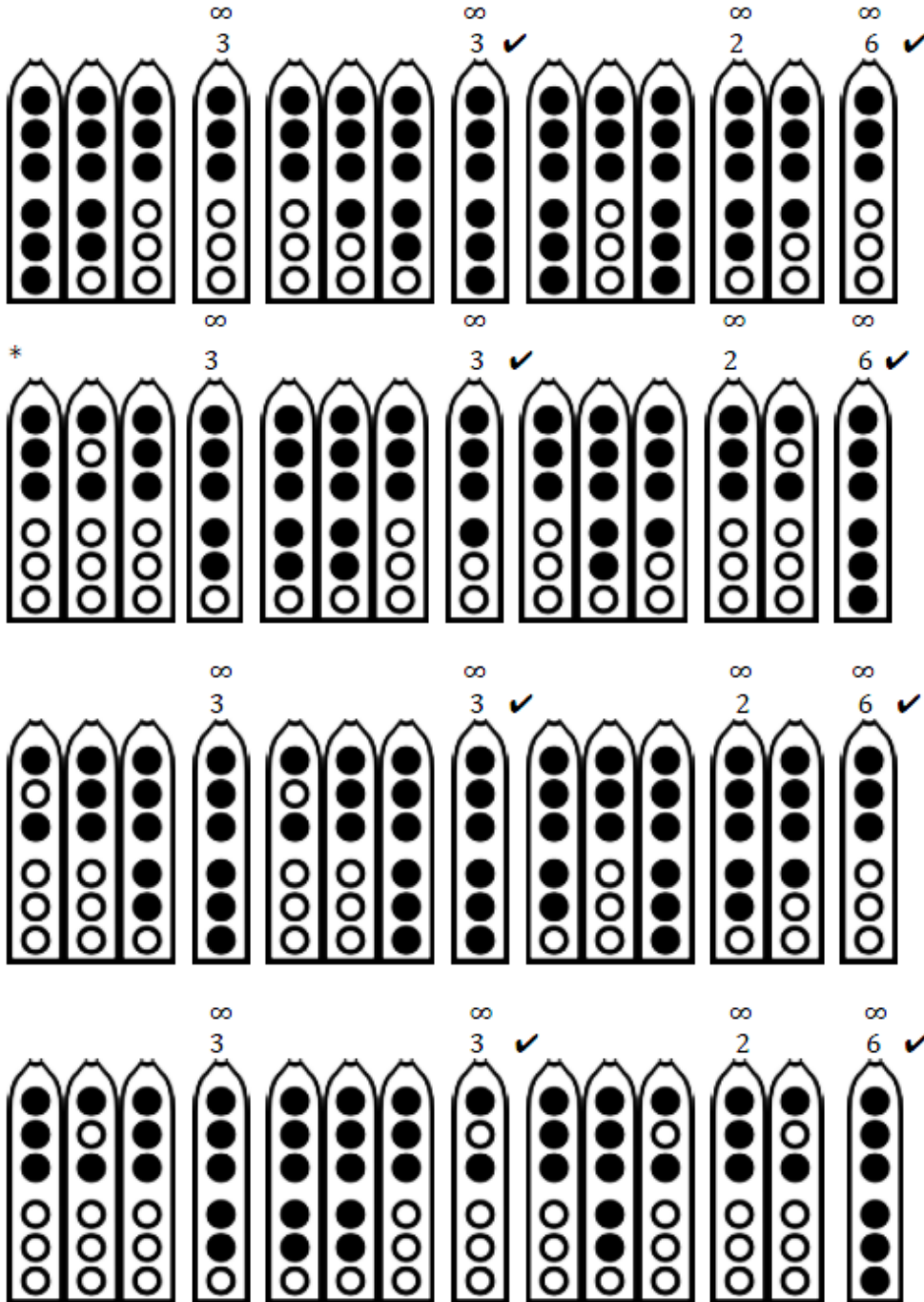
Try to put grace notes before every long note for a glissando type of ‘falling’ or ‘rising’ effect. This is created by putting one finger up or down at a time. Examples are provided below.



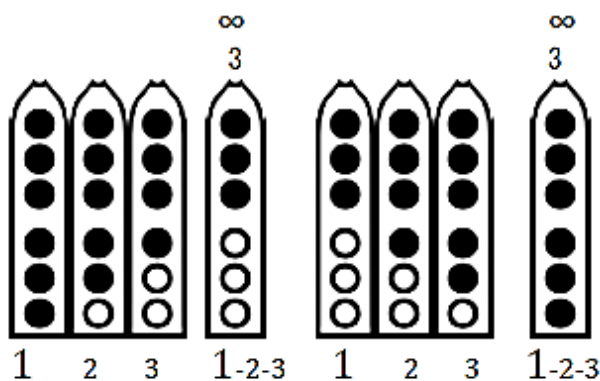
# Graceful Waltz

Round

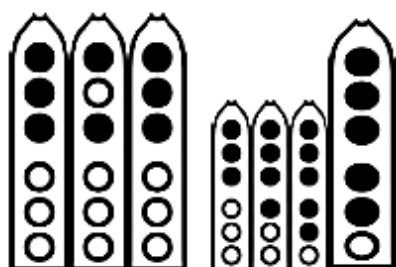
by Monica Williams



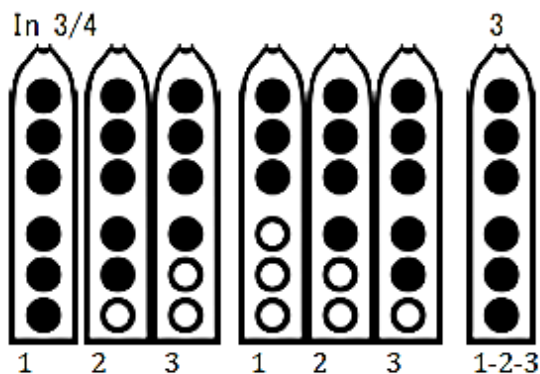
“Graceful Waltz” is a piece in 3/4 Time. Play this piece like a Waltz: ‘glide- step- step’. The first beat is slightly stronger than the other two.



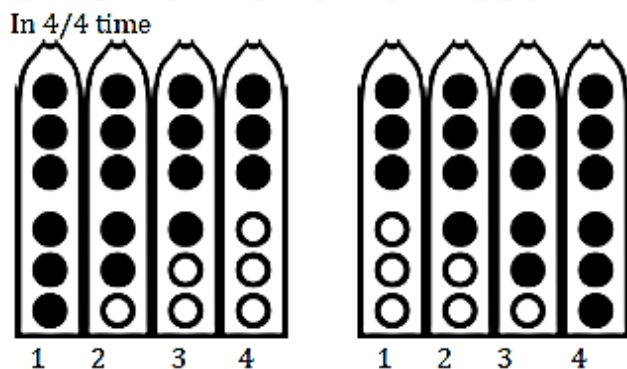
My suggestion for this is to play this first line in a lyrical/connected manner. And say the 1 slightly louder than the 2 & 3



Additional ornamentation: Try to add in some passing notes (or grace notes- in smaller tabs) This adds extra interest. Here is an example for the starts of line 2 and 4. You can do this where ever you have a large leap in intervals. Just try to remember the graceful aspect. Slurs work well!



Creative exercise: Try to play the following notes in 3/4 time and then play them in 4/4 time note the difference in flow/and feel!



Helpful hint, try to slur each grouping for great flow. In 3/4 time the first 3 beats, but in 4/4 time the first 4 beats.

# Zuni Sunrise Song

Duet or Solo

Traditional

## Part I

// indicates a pause

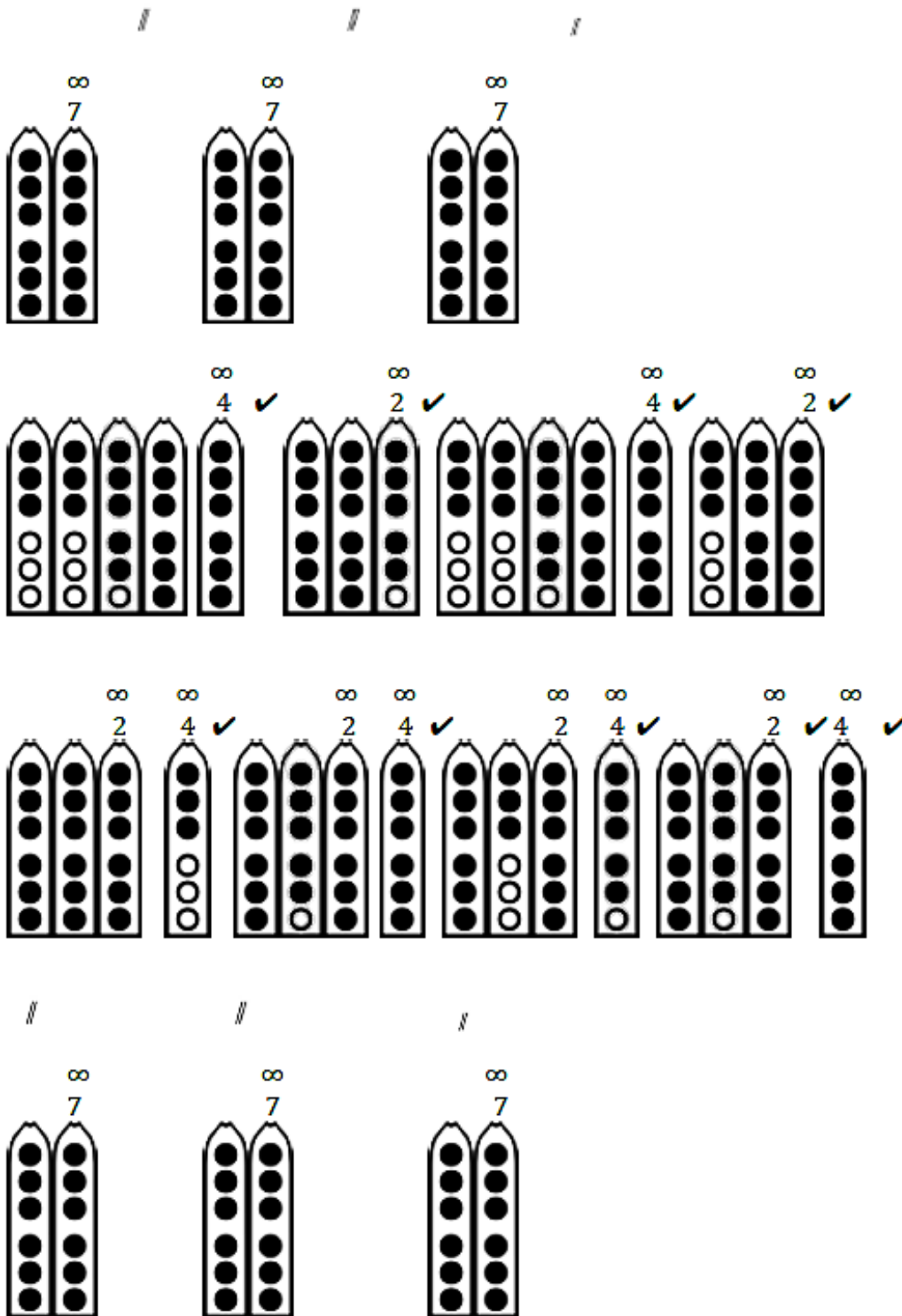
\*\*Musical Suggestion: Play slowly and smoothly. Consider fading the long opening note by decreasing air pressure- like a sigh. Also 'Bending' notes work nicely in this piece.

# Zuni Sunrise Song (Continued)

Duet or Solo

Traditional

Part II





## Song Writing Using the Pentatonic Scale

1. Experiment with note combinations you like in the pentatonic scale.
2. Fill in the notes to the rhythm below.

Song in 4/4 time: four beats per 'measure' with a stronger pulse on one and three:

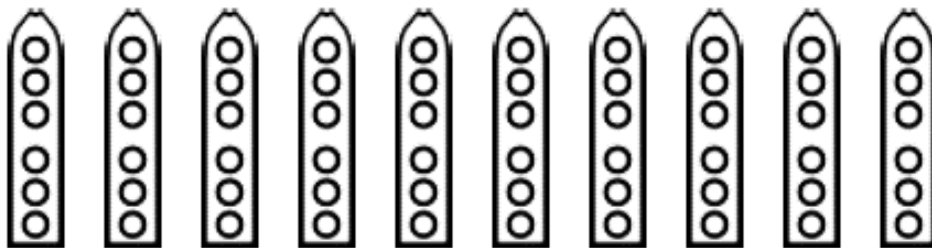
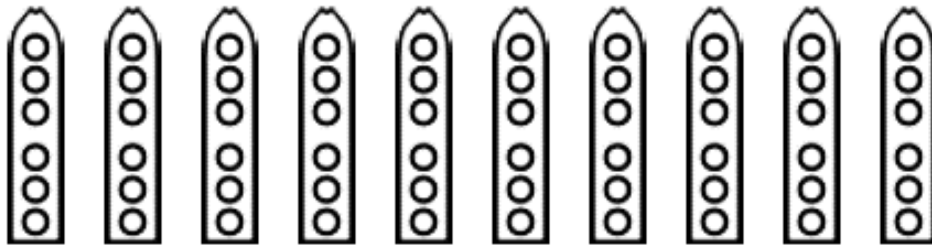
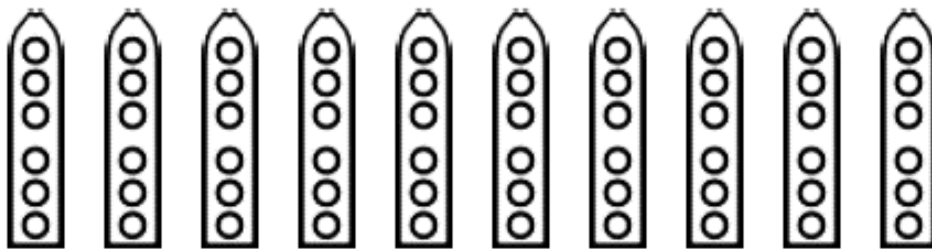
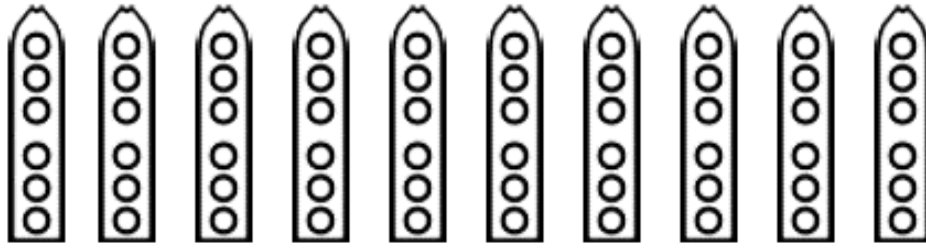
The diagram shows two rows of rhythm notation for 4/4 time. Each 'measure' is represented by a vertical pencil icon with three rings, containing four circles representing notes. The first row contains four measures: the first has a '2' above it with an infinity symbol; the second has a '2' above it with an infinity symbol and a checkmark; the third has no markings; the fourth has two '2's above it, each with an infinity symbol and a checkmark. The second row contains four measures: the first has a '2' above it with an infinity symbol; the second has a '2' above it with an infinity symbol and a checkmark; the third has no markings; the fourth has two '2's above it, each with an infinity symbol and a checkmark.

Song #2 in 3/4 time: The 1 has a stronger emphasis, more like a waltz.

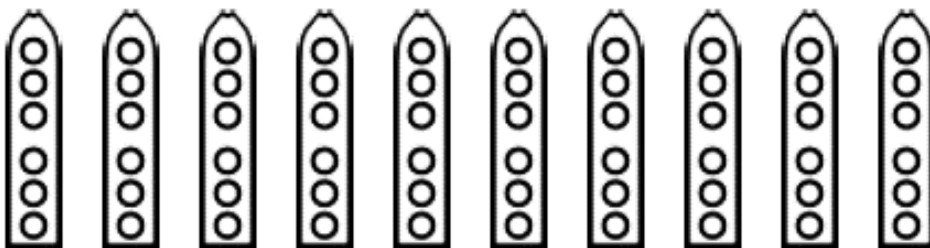
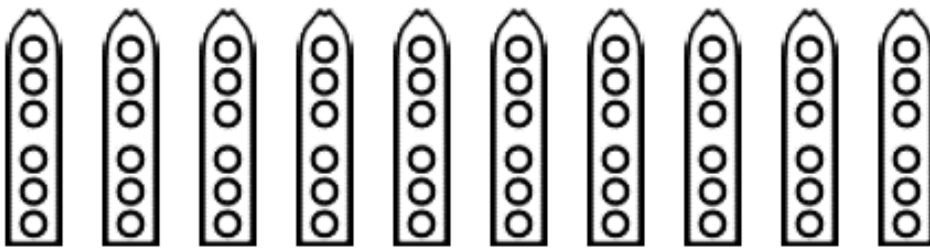
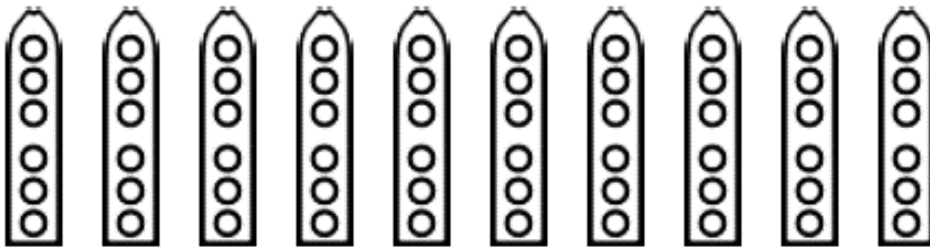
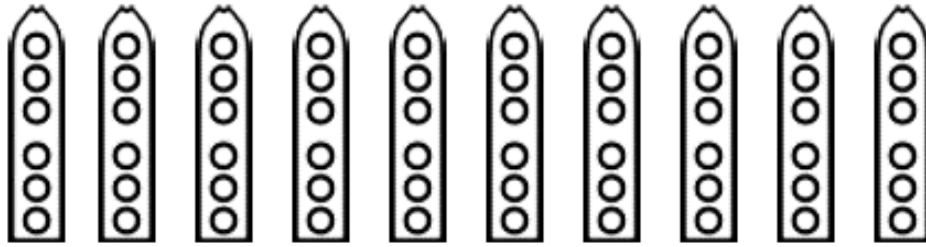
The diagram shows two rows of rhythm notation for 3/4 time. Each 'measure' is represented by a vertical pencil icon with three rings, containing three circles representing notes. The first row contains eight measures: the first three have no markings; the fourth has a '2' above it with an infinity symbol; the fifth has a '3' above it with an infinity symbol and a checkmark; the sixth, seventh, and eighth have no markings; the ninth has a '3' above it with an infinity symbol; the tenth has a '3' above it with an infinity symbol and a checkmark. The second row contains eight measures: the first three have no markings; the fourth has a '2' above it with an infinity symbol; the fifth has a '3' above it with an infinity symbol and a checkmark; the sixth, seventh, and eighth have no markings; the ninth has a '3' above it with an infinity symbol; the tenth has a '3' above it with an infinity symbol and a checkmark.

# Song Writing Using the Pentatonic Scale

Blank Song Writing Pages



Blank Song Writing Pages



# UNIT II – INTRODUCING NOTES OUTSIDE OF THE NATIVE AMERICAN FLUTE SCALE

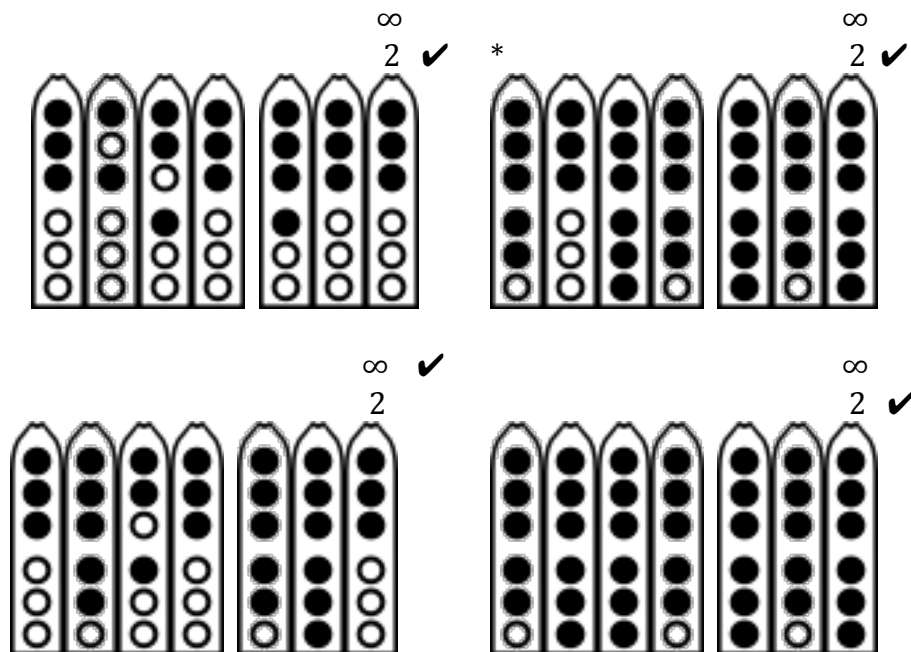
Please review the Exploring Other Scales section



## By The River

Round

by Monica Williams



\* Second group enters here

In this round, once again, we have one trickier fingering combination. Take a moment and just practice the transition from the second note to the third note. Play that until it feels natural, and then practice from the third note to the fourth note the same way.

Notice how just changing one of these fingerings can really add flavor.

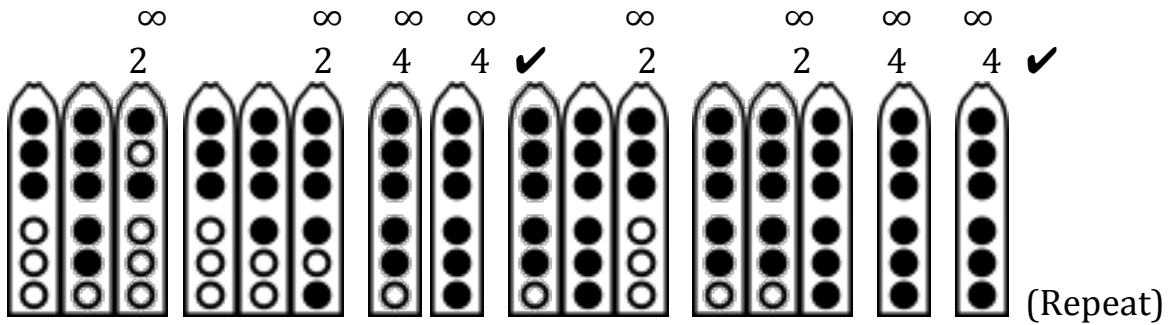
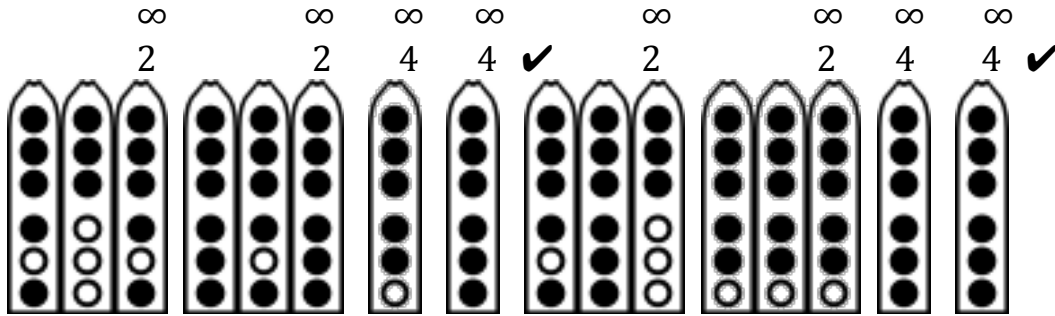
Once you are comfortable with the fingerings, try to add some embellishments. A good one to try in this piece is bending from the fourth note to the fifth note. Place your index finger of your bottom hand over the hole slowly for a downward bend to the fifth note, and then pick it up slowly for an upward bend to the sixth note. This is an easier one for many people because we can more easily control the index finger as opposed to the ring finger. It is just stronger and able to maneuver with more control. Even so, there are many more options for bends in this piece, so experiment!

# Winter's Sorrow

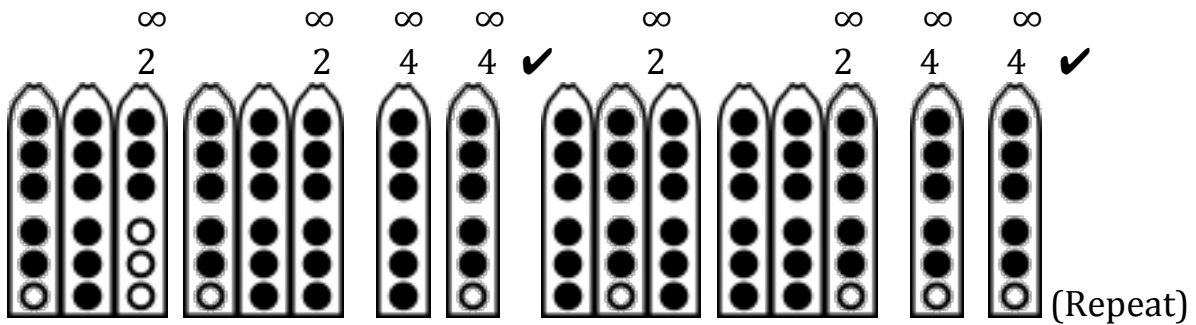
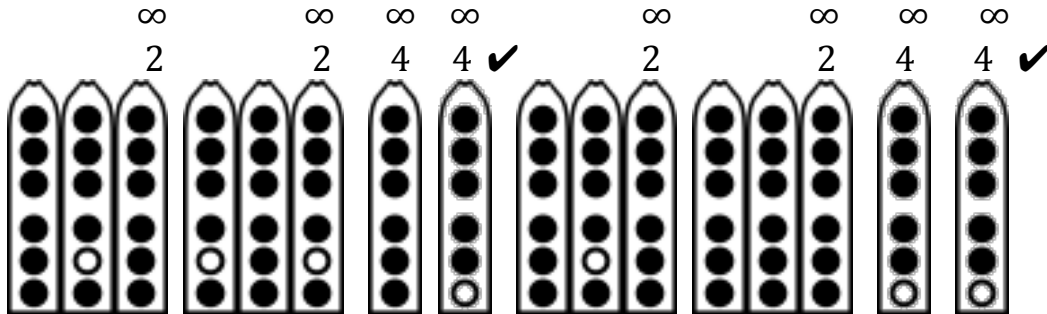
by Monica Williams

Round

Part I

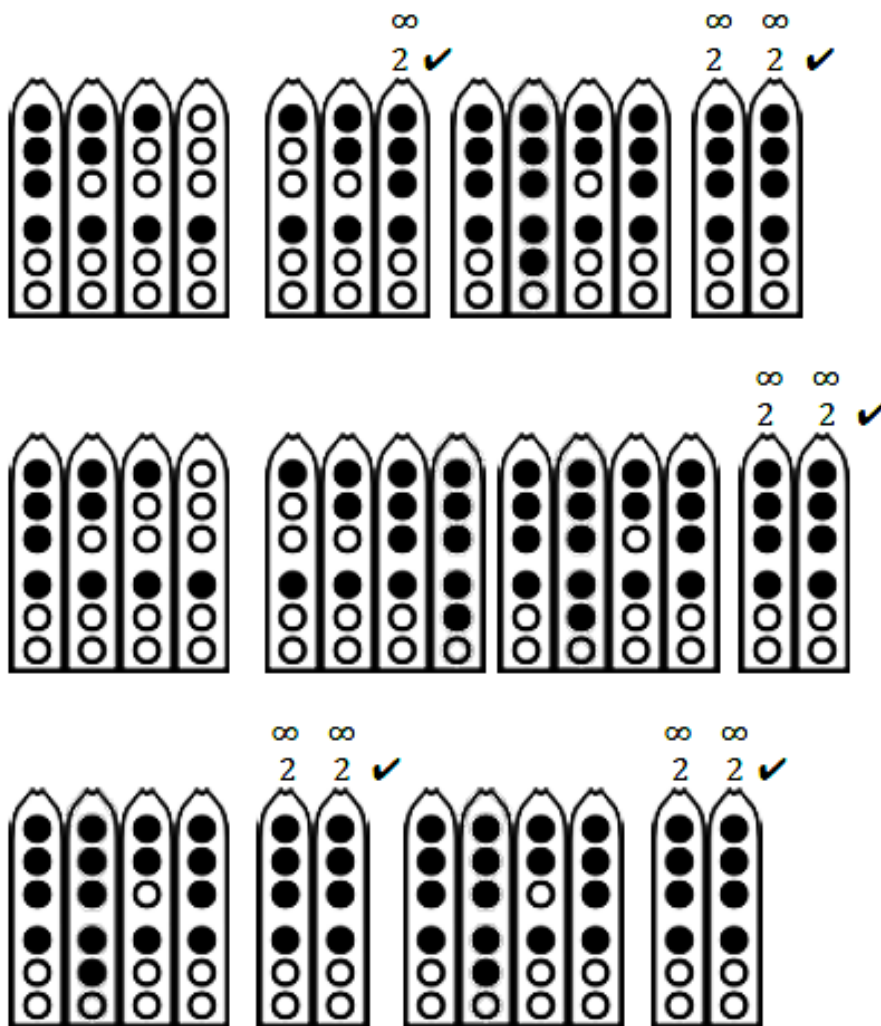


Part II



## Mode Four Pentatonic Minor Song

### Duet Part I



### *Performance Suggestion:*

Try varying tempo:

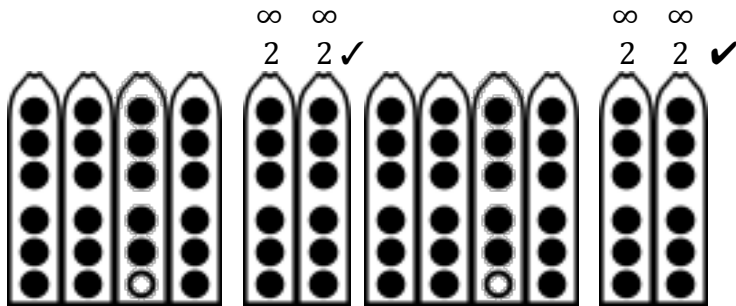
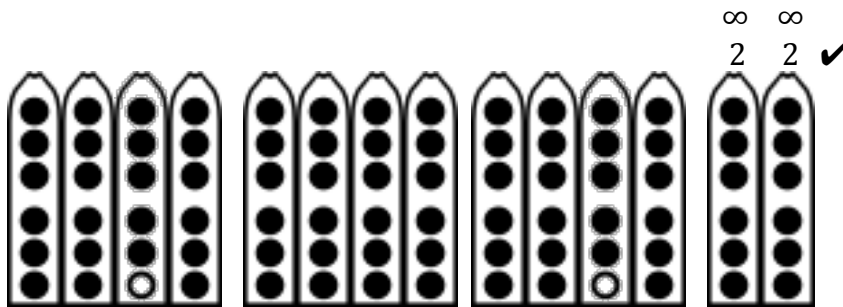
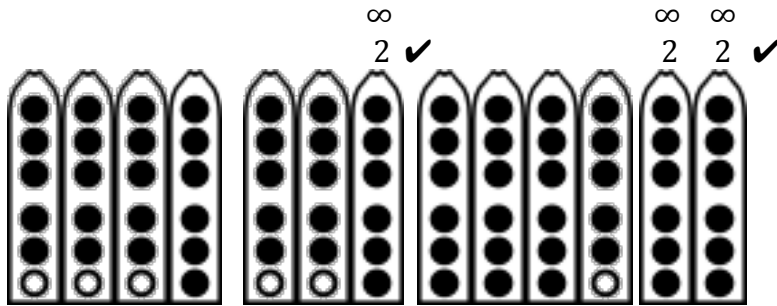
1. Very slow= more somber
2. Very Fast= more dance like

Trading bars of Four:

Have one member play as a soloist for the first four parts (every line is four bars). He/She could play the line as written or perform an improvisation of the same length. Then have the group answer the written four bars (line). Repeat that pattern every four bars.

# Mode Four Pentatonic Minor Song (continued)

## Duet Part II





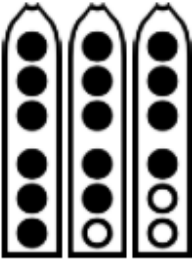
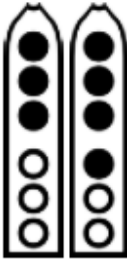
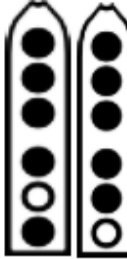

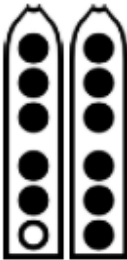
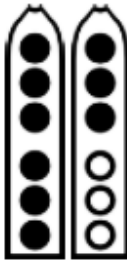
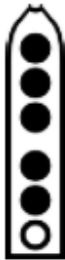
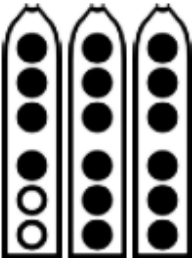
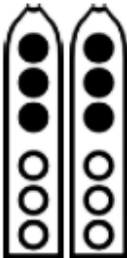
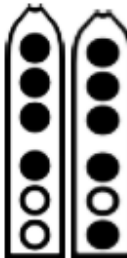
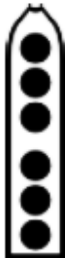
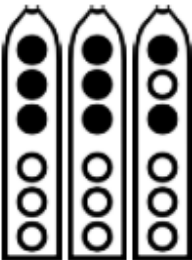
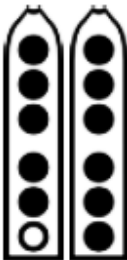
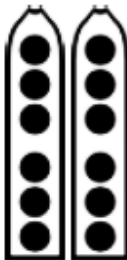

# Reflective Pond

Round

by Monica Williams

Solo or Ensemble

In a Flowing style

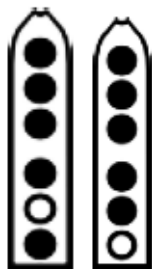
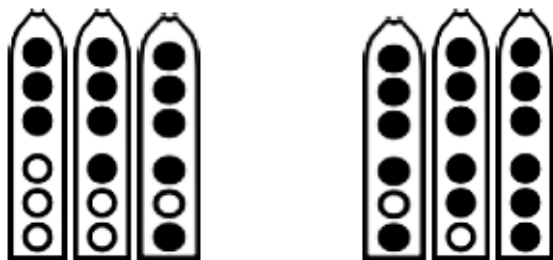
	$\infty$ 2 	$\infty$ 2 	$\infty$ 3 ✓ 
*	$\infty$ 2 	$\infty$ 2 	$\infty$ 3 ✓ 
	$\infty$ 2 	$\infty$ 2 	$\infty$ 3 ✓ 
	$\infty$ 2 	$\infty$ 2 	$\infty$ 3 ✓ 

Repeat Song

“Reflective Pond” is a piece in 3/4 time. It should be played lyrically (smoothly) with a very slight emphasis on the first beat of every grouping. Consider slurring! The phrases are long. If you need another breath, choose one after another longer note.

New Note:

This piece uses a new note outside of the pentatonic scale. Used with the right combination of notes, it can be a wonderful addition! Since it is a new note, you may want to practice that combination of notes. Perhaps make up a song with just these subset of notes to make it your own improvisation/song. Play with different rhythms, articulations, and ornamentations once you are comfortable.



This combination is particularly tricky. If you are having trouble play just those two notes, many times. Stop after each repetition. Slowly at first!

More Musical Ideas:

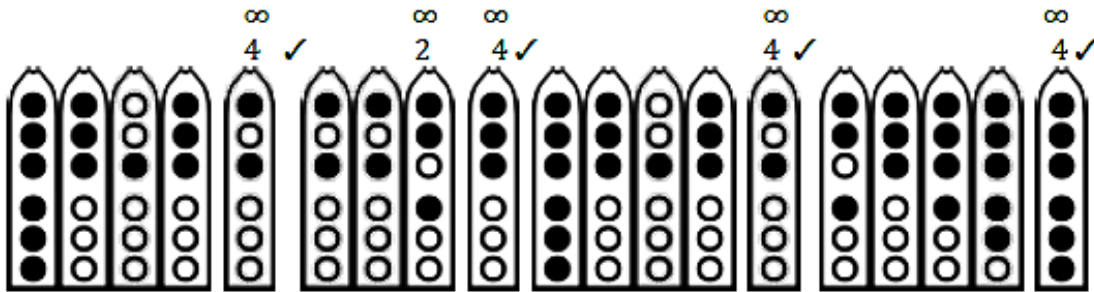
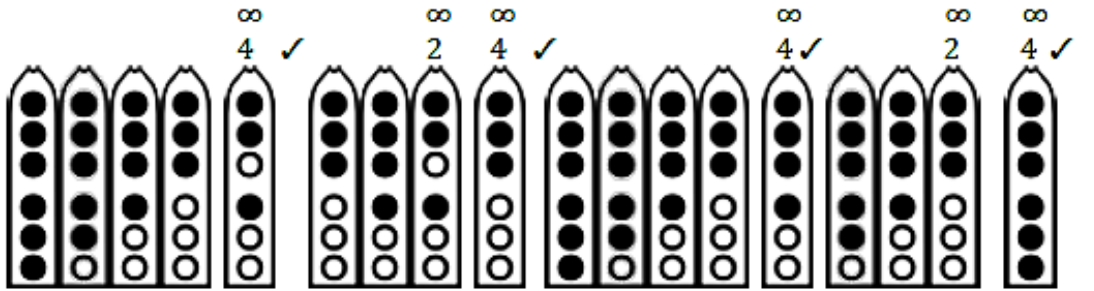
1. Since this is a slow, reflective piece, try to put your fingers down slowly to create a soulful bend. Or try sliding them on/off over the hole for a more dramatic approach.
2. Try to use a gentle vibrato on the longer notes. Try to make sure the vibrato does not take over the sound, but only adds to it.

# Quiet Longing

Duet

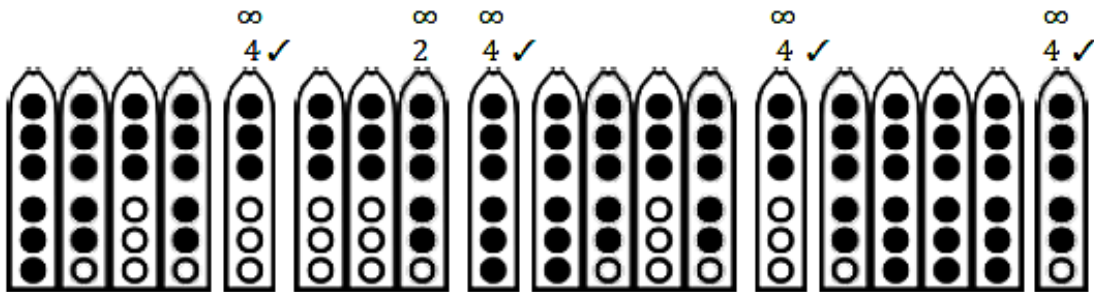
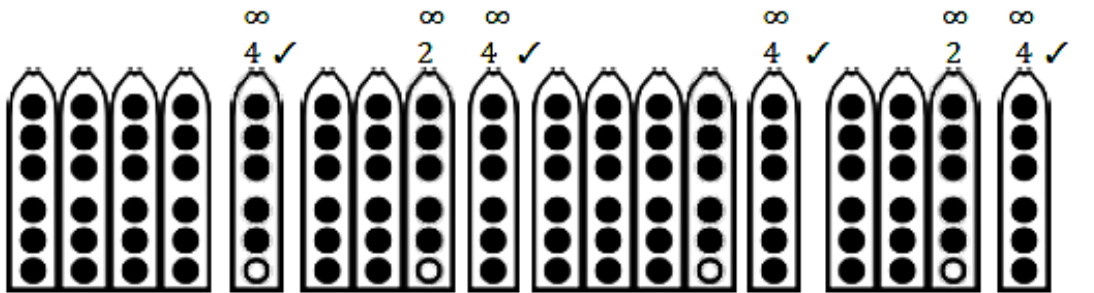
by Monica Williams

## Part I

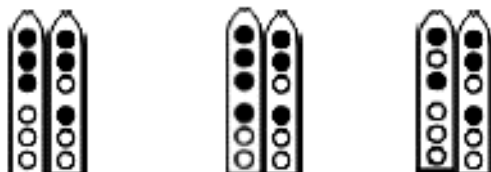


-Try switching parts on repeats-

## Part II



\*\*Practice Suggestion: Before starting, try to practice the following combinations of notes. Repeat each set of notes two times to get some muscle memory.

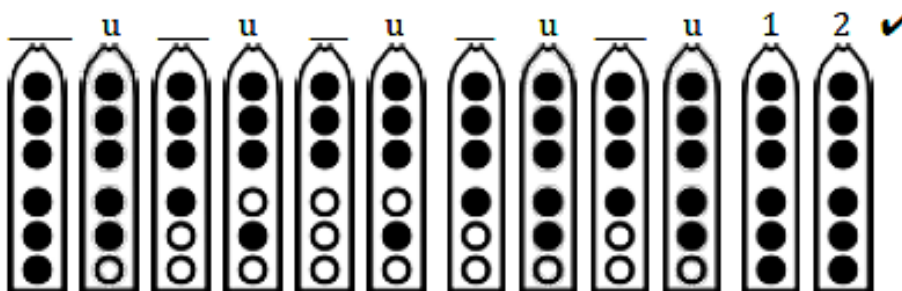
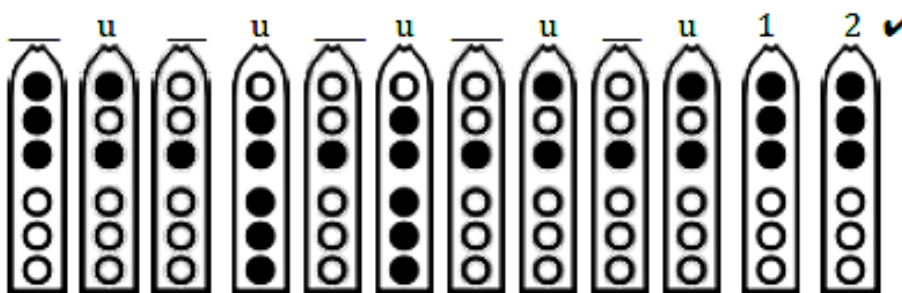
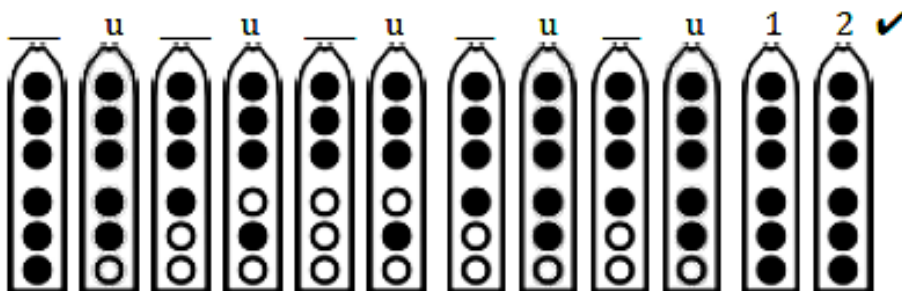


# Uneven Jazzy Song

Duet

by Monica Williams

Part I



## Notation Definitions:

\_ = play note long

u = play note short

1 = hold for 1 beat

2 = hold for 2 beats

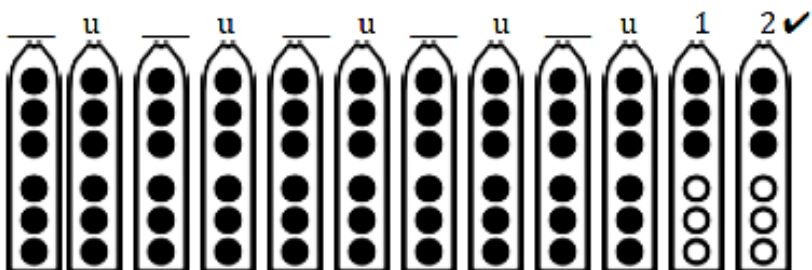
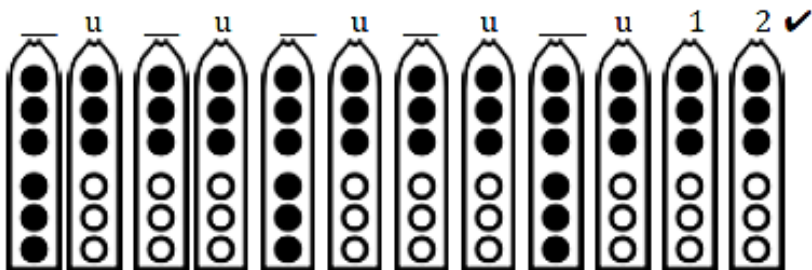
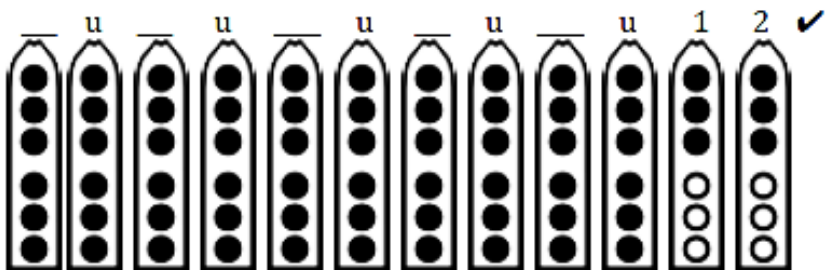
The rythem should have a jazzy swung feel to it.

## Uneven Jazzy Song (continued)

Duet

by Monica Williams

Part 2



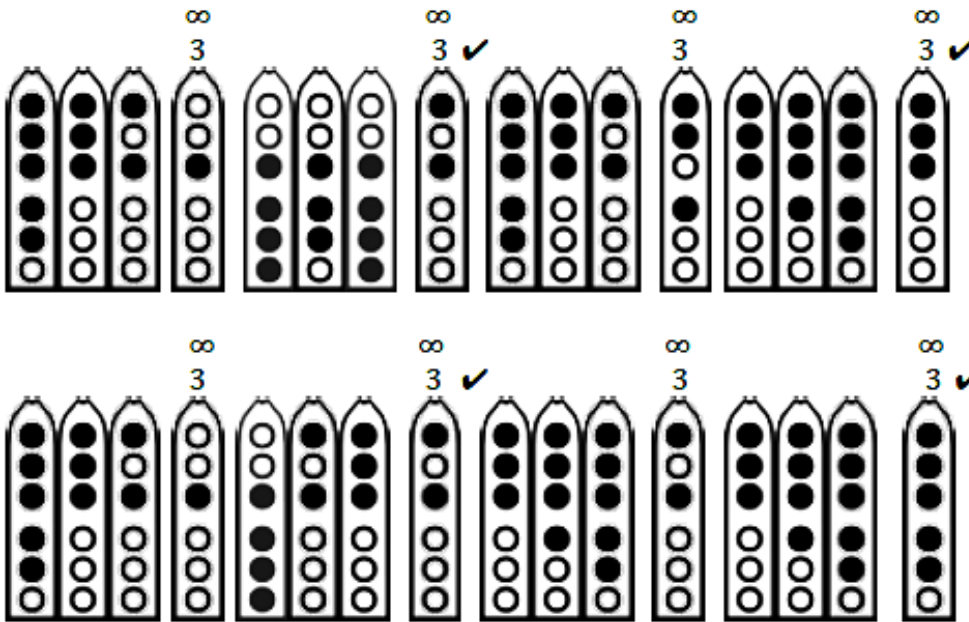
### *Performance suggestions:*

1. This song can be repeated as many times as one would like.
2. You can have one flutist play an improvisation over the second part for an introduction before the entire group plays together.
3. Flutter tonguing can be fun on the first and last notes of the phrases.

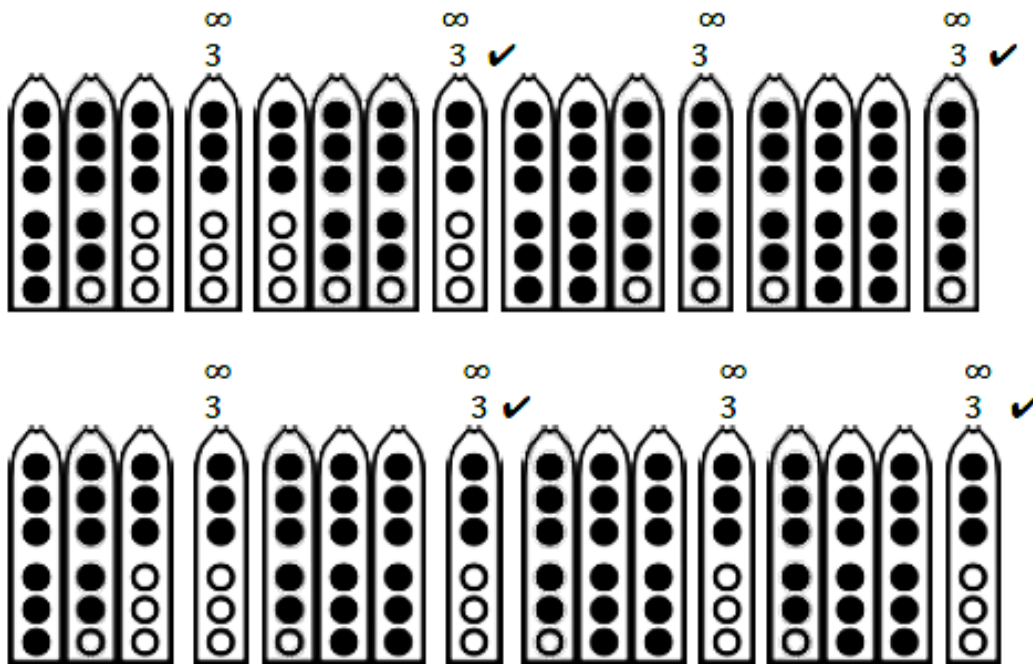
# Diatonic Song

Duet

Part I



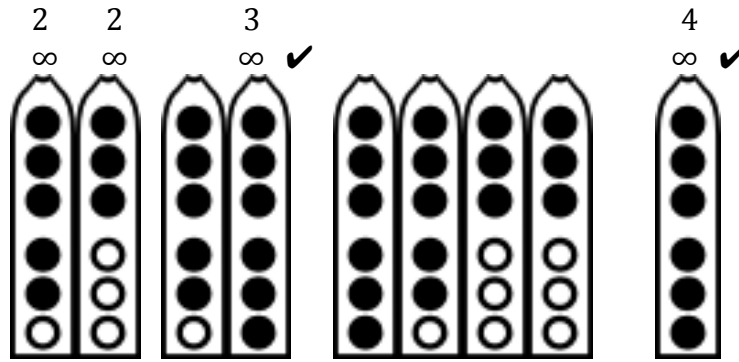
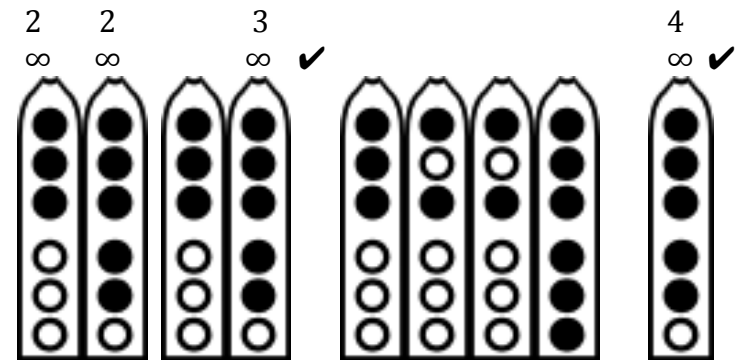
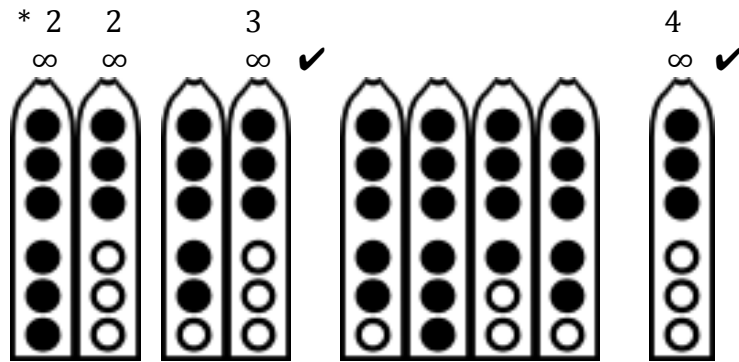
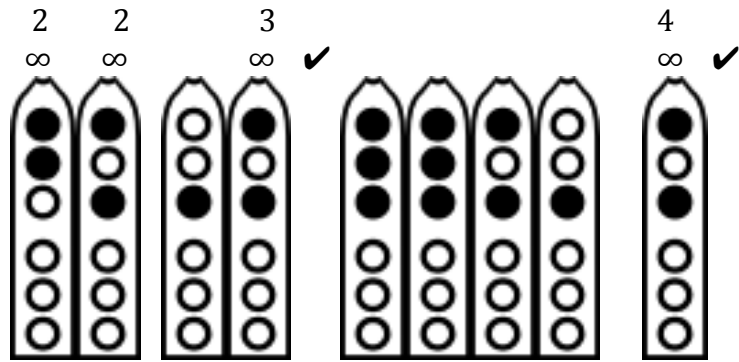
Duet- Part II



# Standing Tall

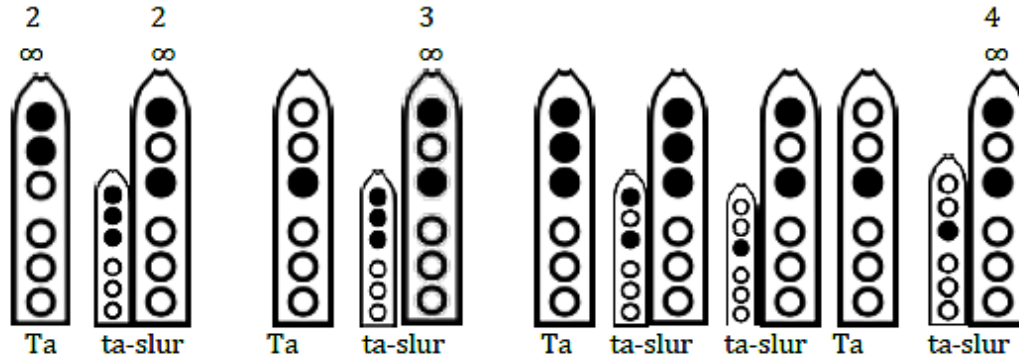
by Monica Williams

Round

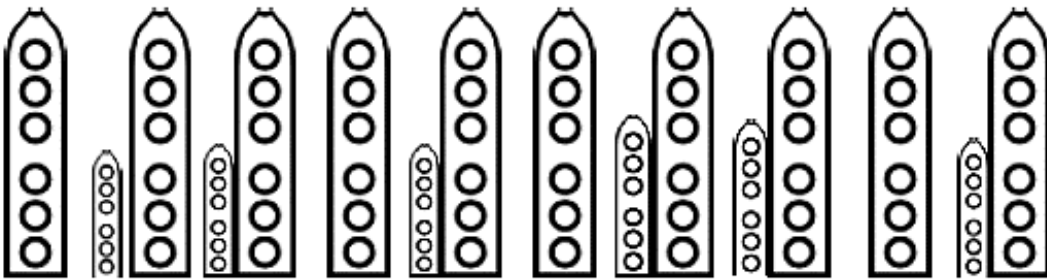


**Standing Tall performance and practice suggestions:**

1. Try to make longer phrases and connect the notes between the breaths together.
2. Add in some grace notes. These are quick notes that happen right before the beat. Below are some suggestions for the first line. The smaller notes are the grace notes. They should be played as fast as possible right before the main note. Also play them as a slur or grouped together under one breath.



**\*\*Creative Exercise.** Pick a couple of notes combinations that you like and play a grace note right before it. It can be a fast piece or a slow piece, but the grace notes are always fast and right before the beat. You can pick the length of the 'main' notes. If you like, fill out the combinations you like best: Not every note has to have a grace note before it. I have intentionally left some without a grace note, but change it to the pattern that you like best! This is just for you to sketch your thoughts; you can play it differently every time. Have fun!





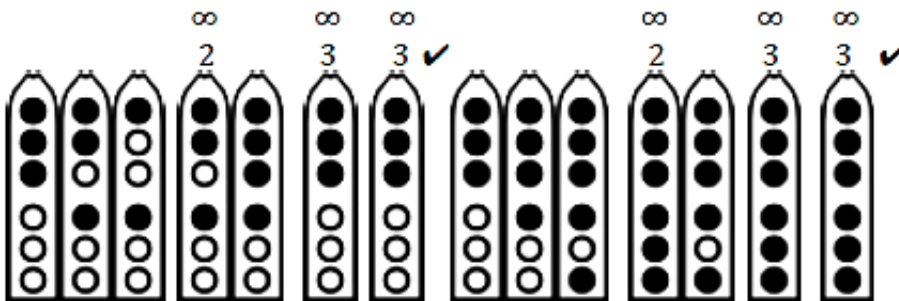
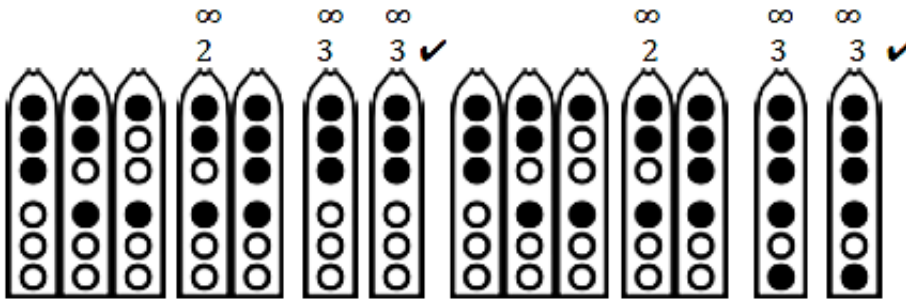
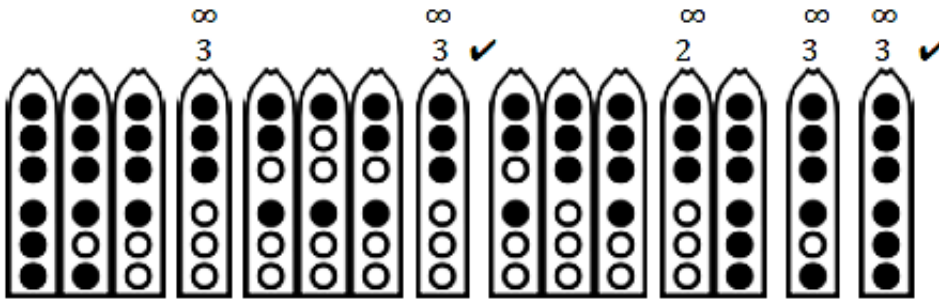
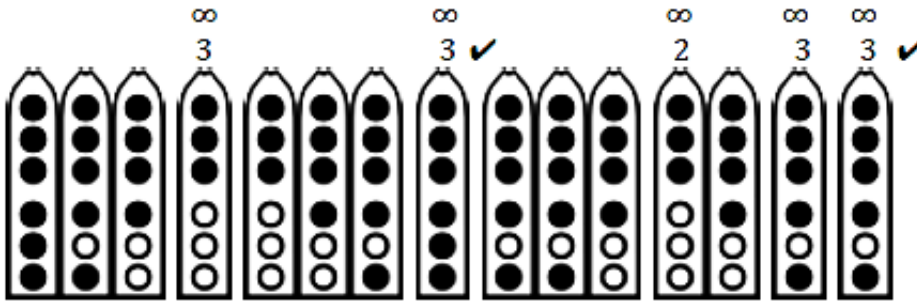
# Middle Eastern Song

Duet

by Monica Williams

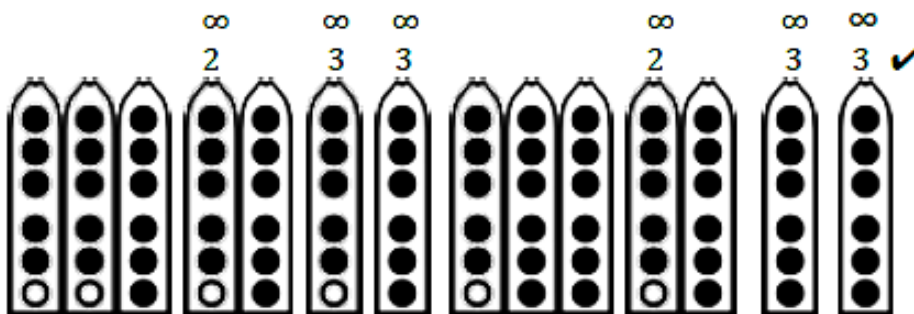
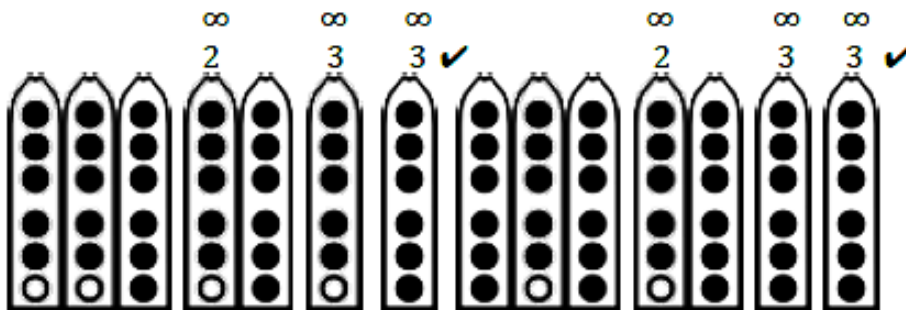
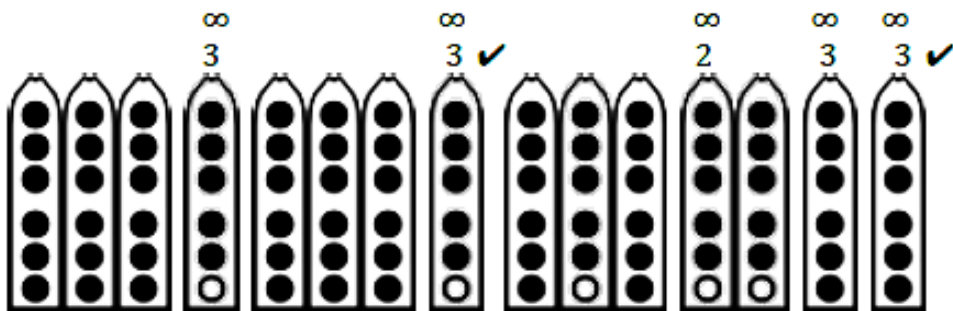
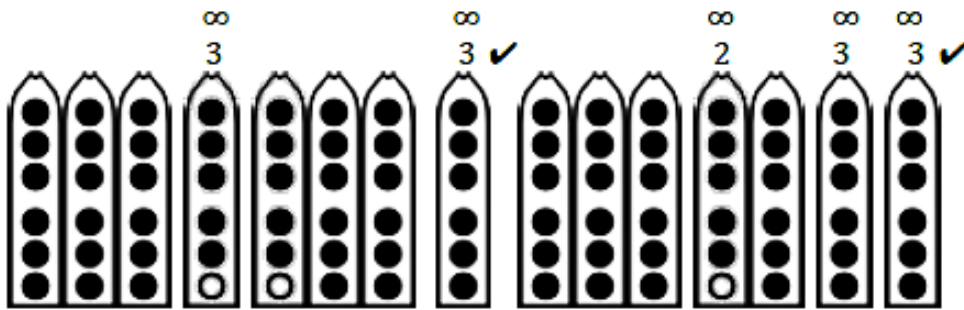
Part I

In a Fast 3



# Middle Eastern Song (continued)

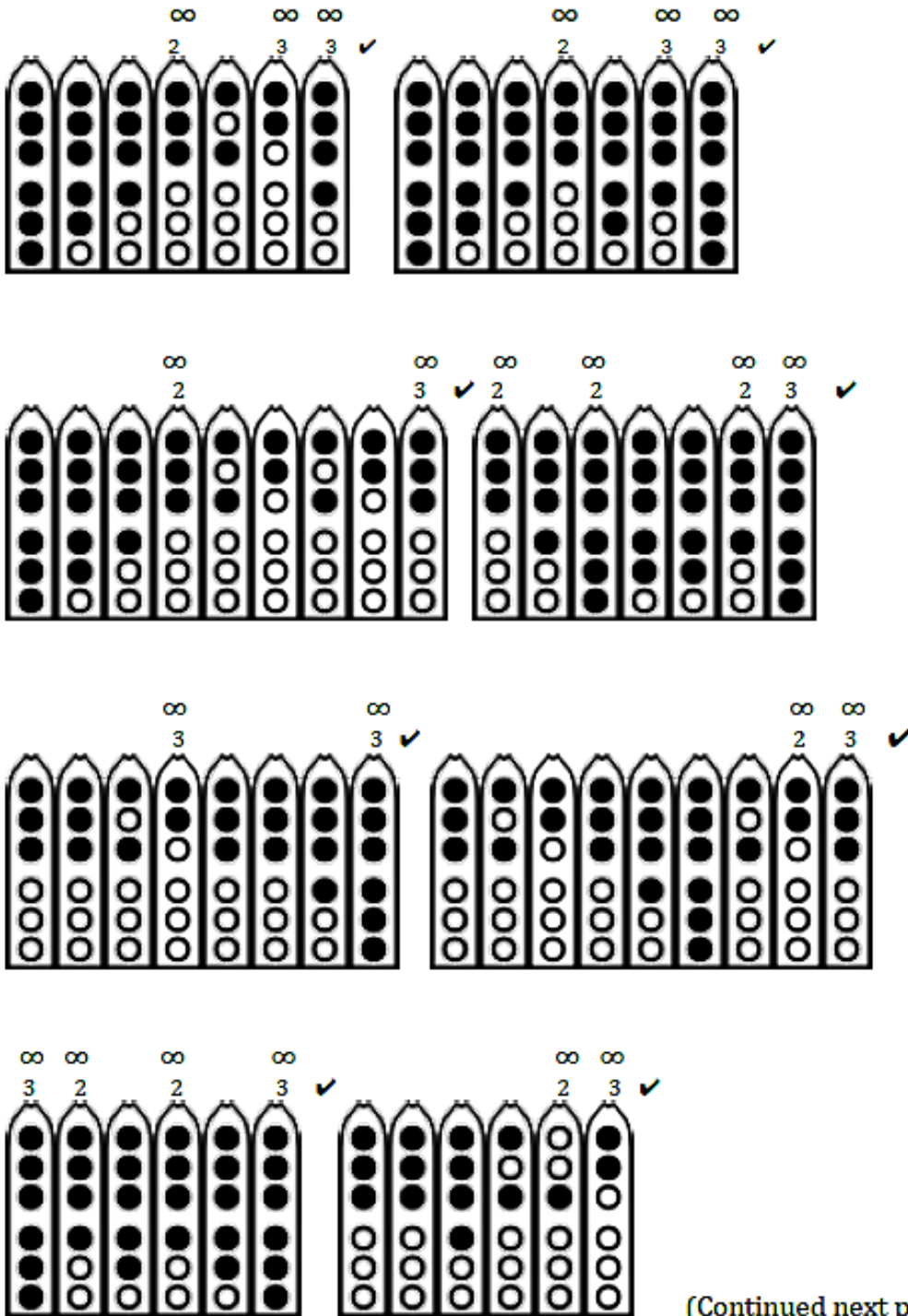
## Duet - Part II



# Heart of a Child

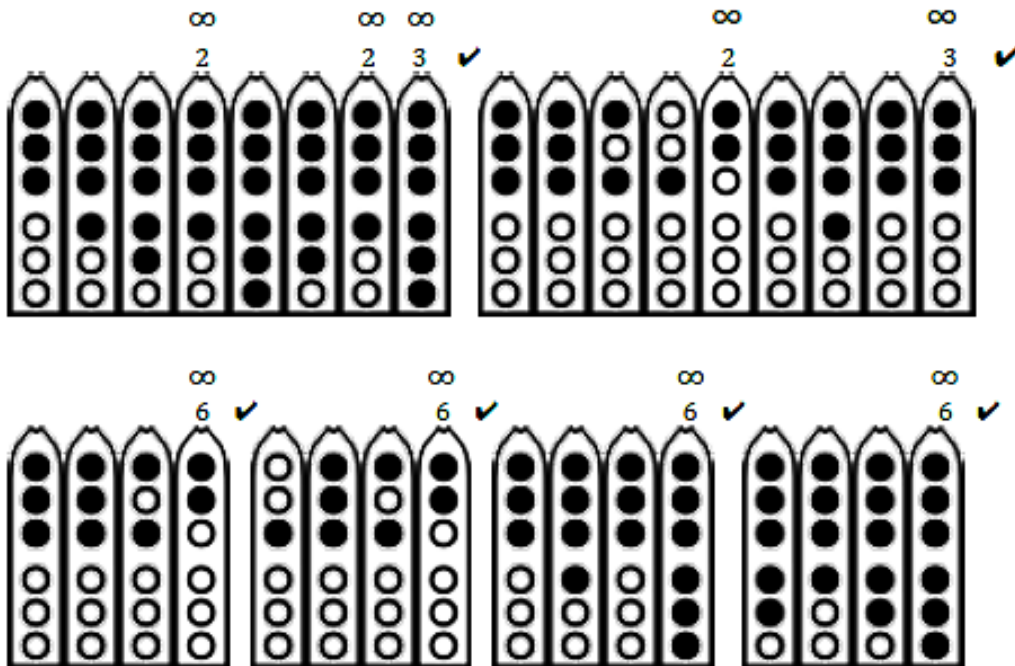
Solo

by Monica Williams



(Continued next page)

## Heart of a Child (continued)



This song can be played the following ways:

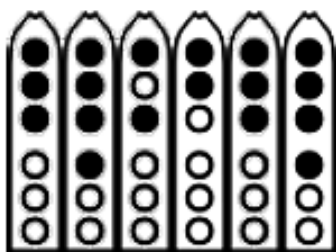
- As a solo
- As a group: Half playing solo/ Half playing drone

If you are playing this in a group, consider having one person play the entire song as a solo, and then having the group play all together (with half playing drones/lowest note), and then another person ending with the song as a solo. This makes a nice structure. For the drones, it can be in the same rhythm as the melody or a sustained note. Experiment with what you like best!

Phrases: Try to play smooth and connected. If you need additional breaths, breathe after longer notes only.

**\*\*Helpful Hint:** Slurring your phrases will work very nicely!

**\*\*Creative Exercise:** This song uses the following motive (or short phrase). Try to make up a song using these notes in different rhythms, tempos, and order.



**Helpful hint**

Maybe try to repeat some of the notes many times and then hold a note long for variation.



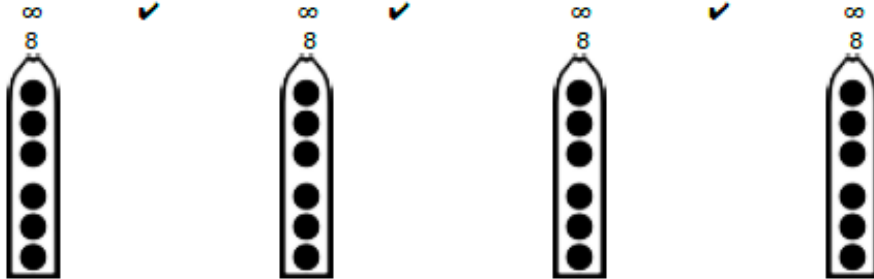
# Edge of Dawn (continued)

Duet

by Monica Williams

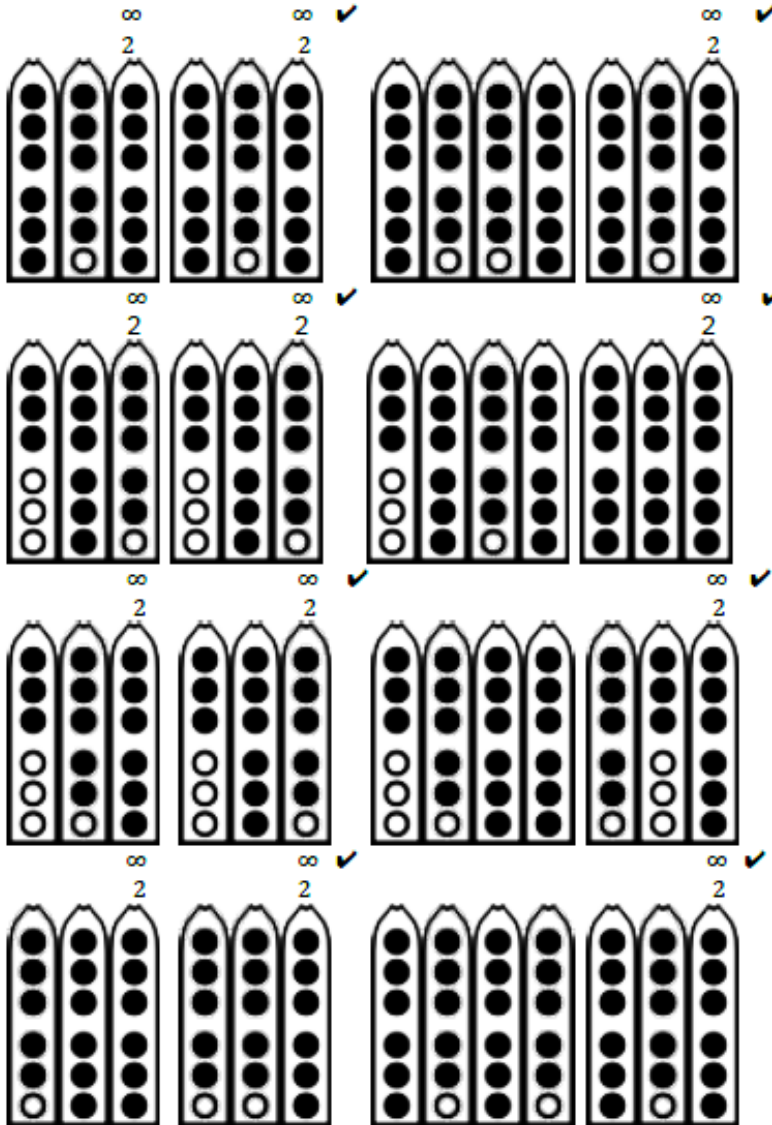
## Part II

Intro- section- Each drone for 8 beats.



Optional- repeat the drone note slow to fast. Just end after 8 beats. Make it sound free form and not structured rhythmically.

B section: Faster and more moving



Repeat Section A one more time and end before section B

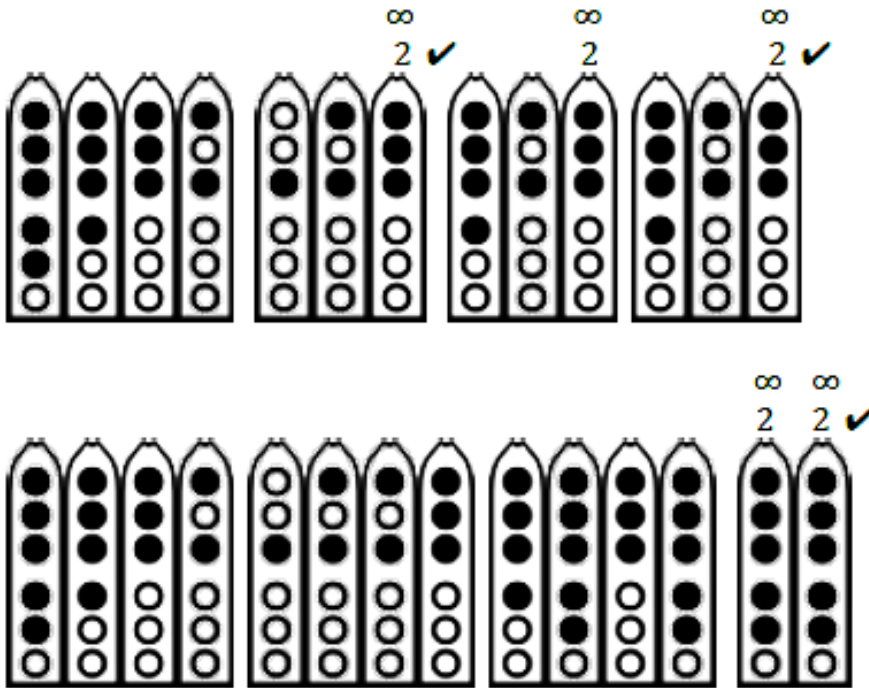
This piece is written in an ABA form. That means that you play the section A (first line) twice at the beginning and also the end.

# Major Pentatonic Song

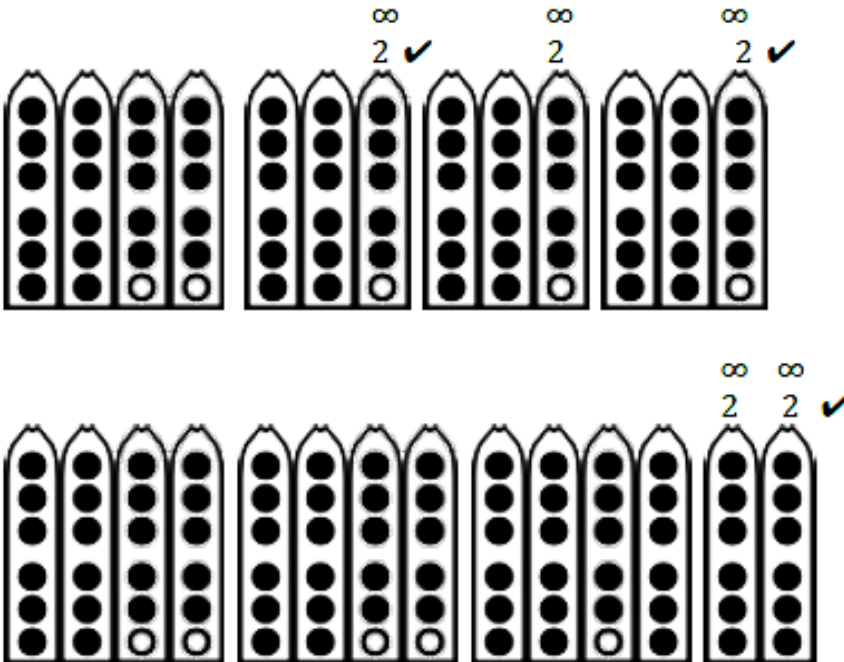
Duet

by Monica Williams

Part I



Part II- Optional

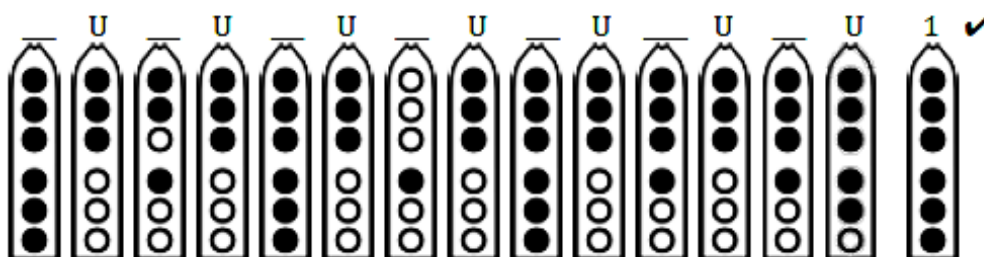
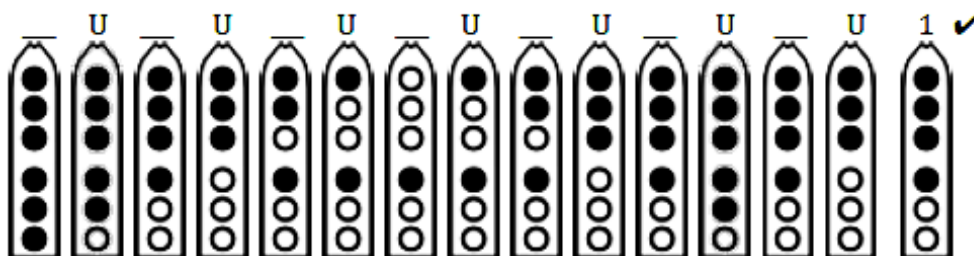


## Hexatonic Minor Duet

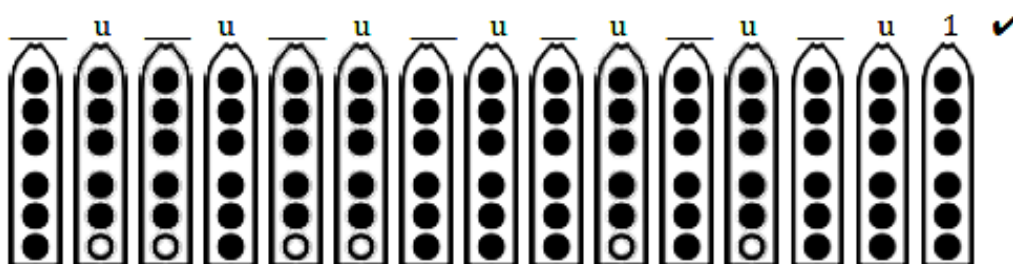
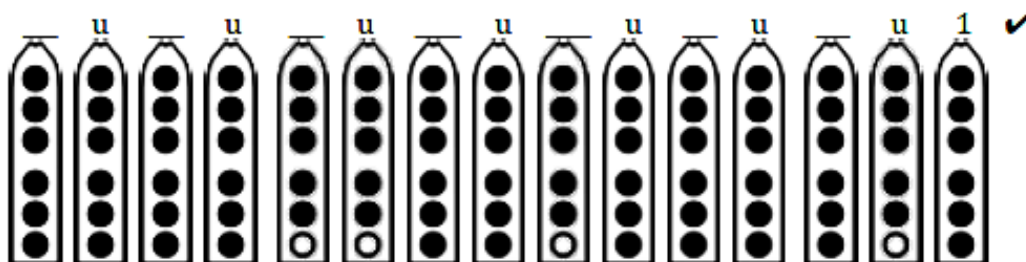
Duet

by Monica Williams

Part I



Duet - Part II (optional)



### Notation Definitions

\_\_ = play note long

u = play note short

1 = hold for 1 beat


2 = hold for 2 beats

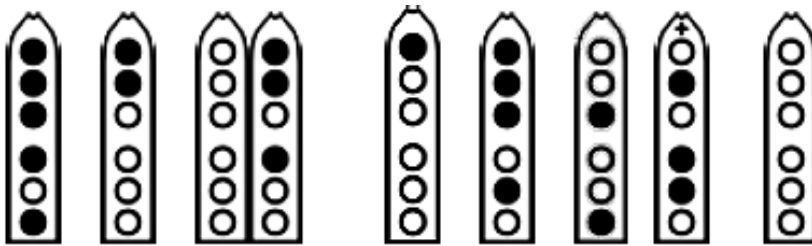
The rhythm should have a jazzy swung feel to it.



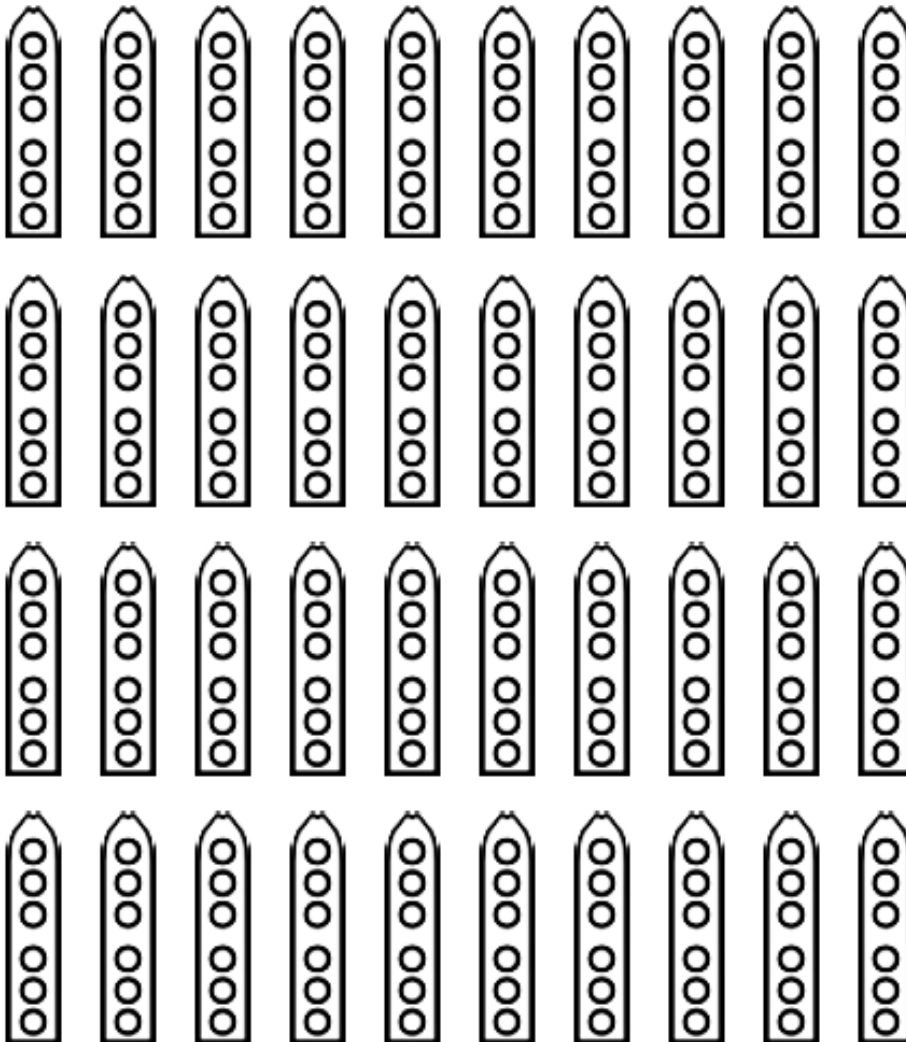
## Songwriting: Integrating Notes outside the Pentatonic Scale

Steps for writing a song utilizing notes outside pentatonic scale

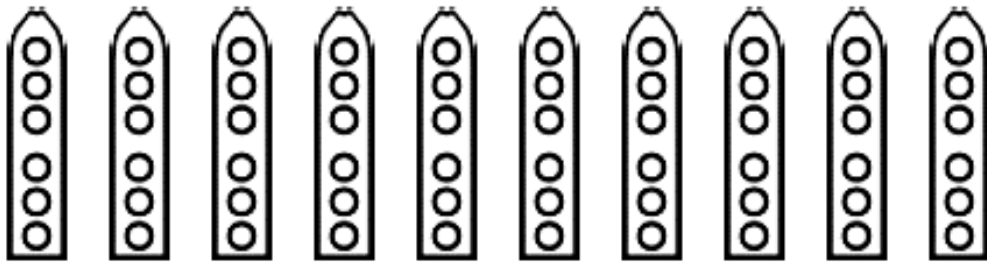
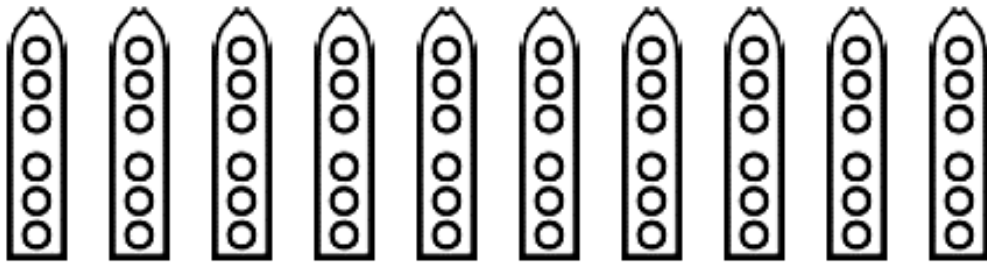
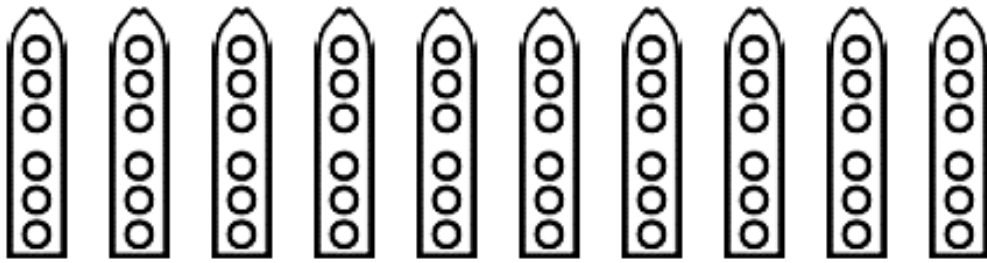
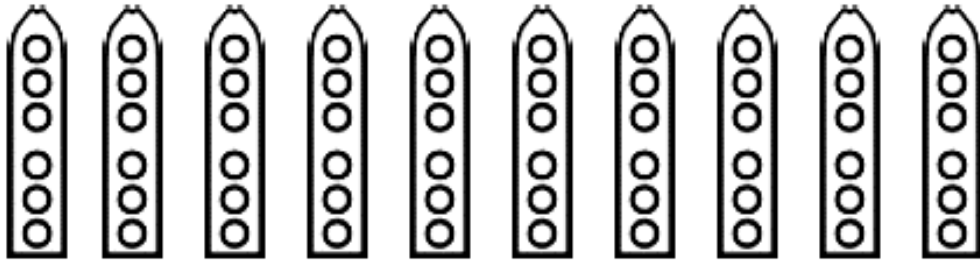
1. Pick one note outside the pentatonic scale (some choices below), and mix it with notes from the pentatonic scale. Experiment until you find a combination you like!
2. Make some of the notes longer and shorter to create a rhythm you like.
3. Write your song in whatever notation you feel comfortable with!  $\infty$  or 



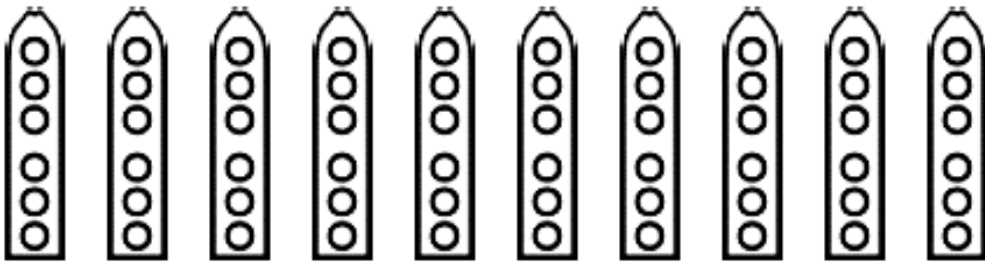
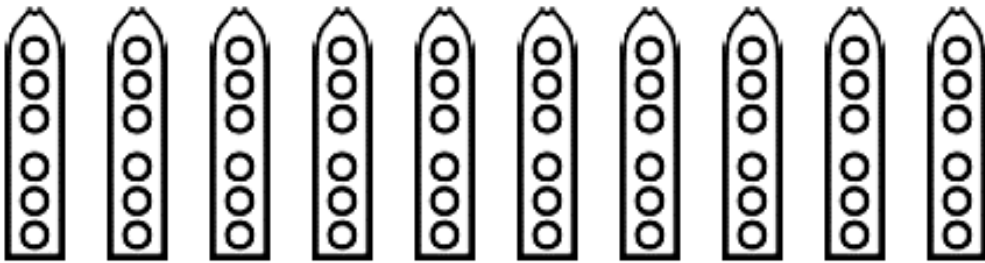
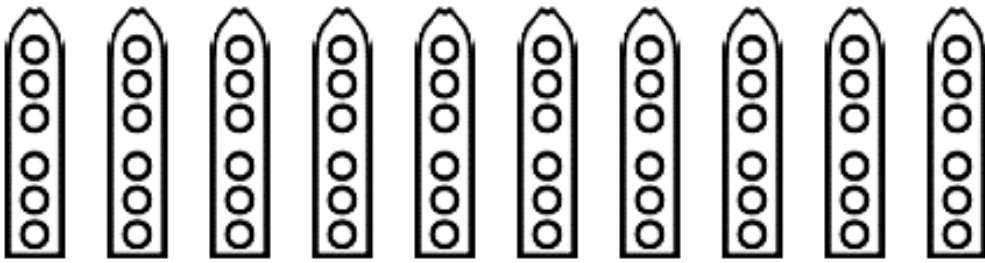
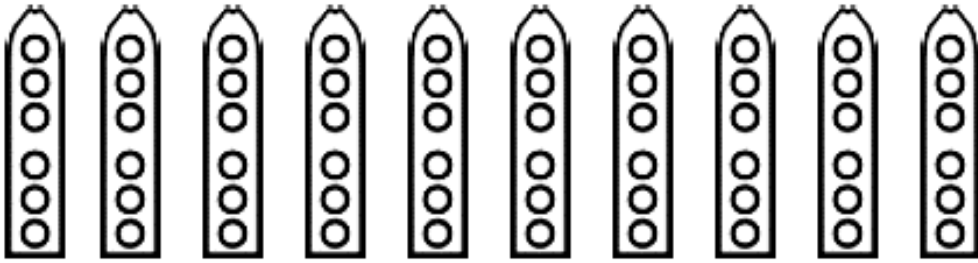
Then pick notes in pentatonic scale that go along with that note to create a 'motive' or short theme.



# Blank Song Writing Pages



# Blank Song Writing Pages



## UNIT III - Introducing Eighth Notes



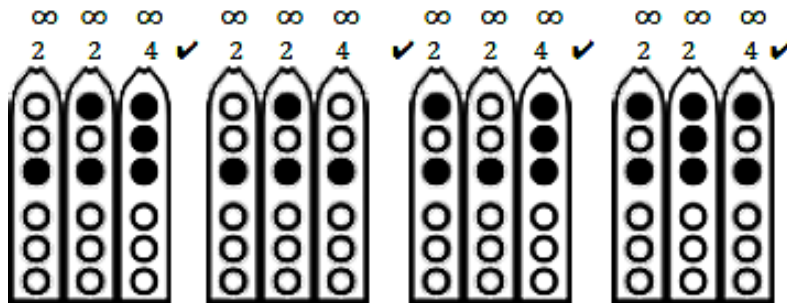
# Time Travel

Solo or Duet

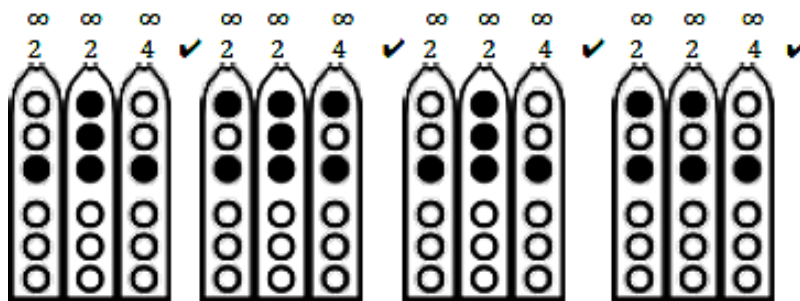
by Monica Williams

## Part I

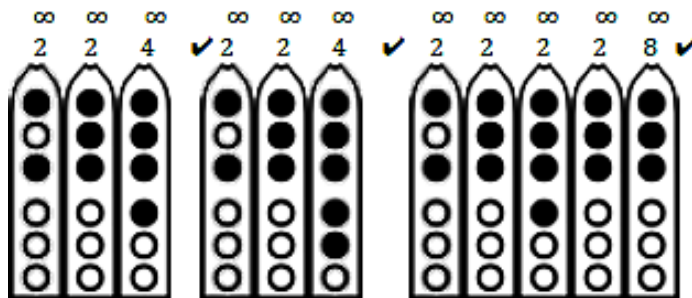
### Section A: Very Fast!



Hint: keep tempo steady but fast. Listen to pulse of part II.



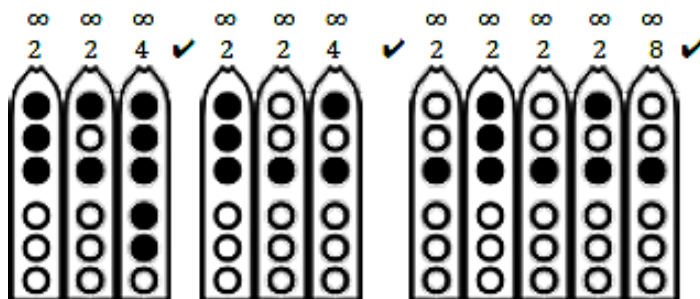
### Section B: same tempo but smoother



### Helpful hint section B

Try to add in some trills at the beginning of some of the long notes. The second long note of every phrase works very nicely! Another idea is to add some passing tones before the longest notes.

to



ABA Form: Repeat A section one more time and end before B section

This is an ABA format of a piece. An intro and a recap serve as the A section, and the middle section is the B section. This is a great way to structure a piece of your own. In this case (if doing as a duet), the A section is more driving and the B section is more lyrical. Experiment with this format of this in your own structured improvisations.

# Time Travel (continued)

Duet

by Monica Williams

## Part II

**Section A: Very Fast!!**  
Very Articulate

Section A consists of three identical rhythmic phrases. Each phrase is represented by a series of vertical stems with circles indicating note heads. The first phrase has four stems: the first has four solid circles, the second has two solid circles and two smaller solid circles, the third has four solid circles, and the fourth has four solid circles and two open circles. Below the stems are the words 'pie piz-za pie pie' and the numbers '1 2 & 3 4'. This pattern is repeated three times.

**Repeat section A Four times.**

The smaller notes are 'eighth notes' and played for  $\frac{1}{2}$  a beat (two notes fit in one beat- so twice as fast as the quarter note). Keep the tempo steady, and practice saying the phrase or numbers provided to learn the new rhythm.

**Section B: Same tempo- but smoother**

Section B consists of two identical rhythmic phrases. Each phrase is represented by a series of vertical stems with circles indicating note heads. The first phrase has five stems: the first has two solid circles and two open circles, the second has two solid circles and two open circles, the third has two solid circles and two open circles, the fourth has two solid circles and two open circles, and the fifth has eight solid circles. Above the stems are the numbers '2 2 4' and '2 2 4' with checkmarks, and '2 2 2 2 8' with checkmarks. This pattern is repeated twice.

ABA Form: Repeat A section one more time and end before B section

# Free Spirit

Duet

by Monica Williams

Part I

The musical notation consists of four rows of rhythmic patterns. Each pattern is represented by a vertical bar with circles inside, indicating notes. Above each bar is a number (2) or an infinity symbol ( $\infty$ ), and a checkmark is placed to the right of each bar. The first row includes labels below the bars: (12 34), 12 34, 1, & 2, 3, 4, 12, 34.

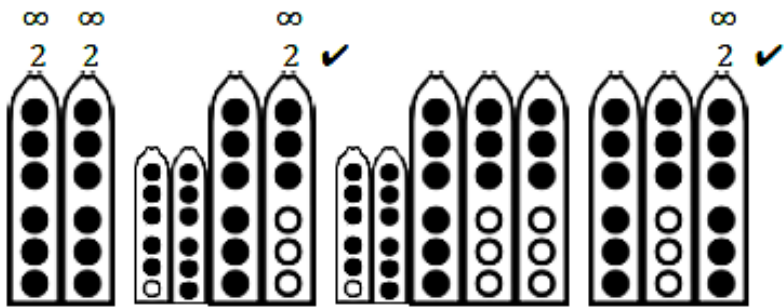
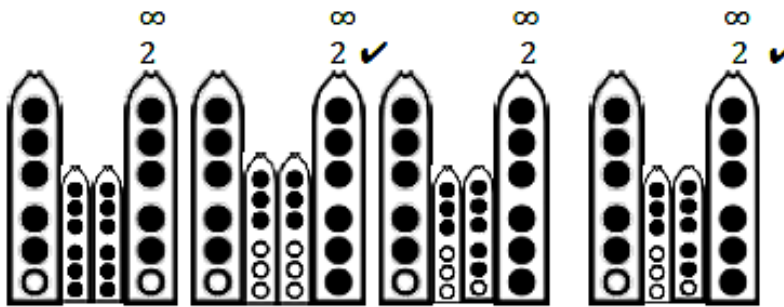
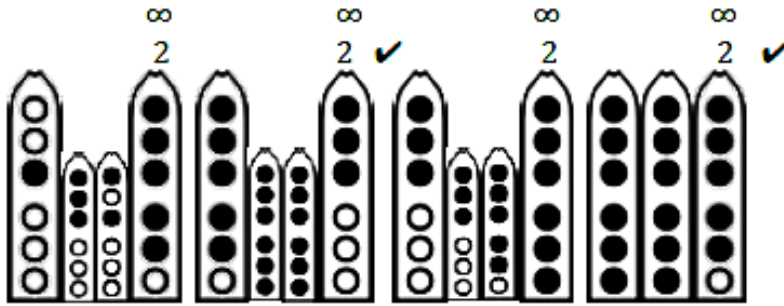
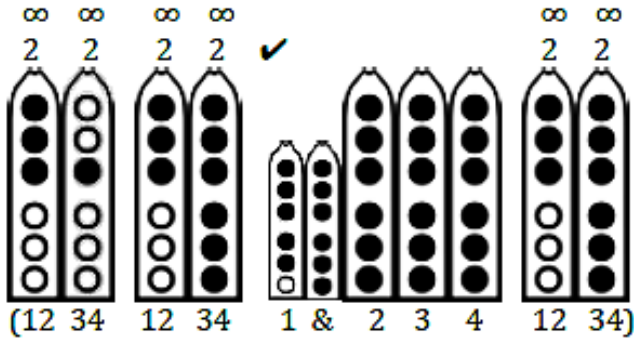
\*\*Performance suggestions: If you have any percussionist in your group – now would be a great time to utilize them. Make sure the tempo is steady! Also, trills work nicely in this arrangement. Consider picking one of the half notes (two beats) and trilling for added effect.

# Free Spirit (continued)

Duet

by Monica Williams

Part II





# Cross Roads Ahead

Duet

by Monica Williams

Part I

Fast

The musical notation consists of four rows of rhythmic patterns. Each pattern is represented by a series of vertical stems, each containing a circle representing a note. Above each stem is a number indicating the number of eighth notes in a group, and an infinity symbol ( $\infty$ ) indicating a slur. Checkmarks are placed next to certain stems to indicate specific performance instructions.

- Row 1:  $\infty$  2,  $\infty$  2,  $\infty$  2 ✓,  $\infty$  4 ✓,  $\infty$  2,  $\infty$  2,  $\infty$  2 ✓.
- Row 2:  $\infty$  2,  $\infty$  2 ✓,  $\infty$  2,  $\infty$  2,  $\infty$  4 ✓,  $\infty$  4 ✓.
- Row 3:  $\infty$  2,  $\infty$  2 ✓.
- Row 4:  $\infty$  2,  $\infty$  2,  $\infty$  3 ✓,  $\infty$  4 ✓,  $\infty$  3,  $\infty$  3,  $\infty$  4.

\*\*Consider slurring the eighth notes for a smoother effect

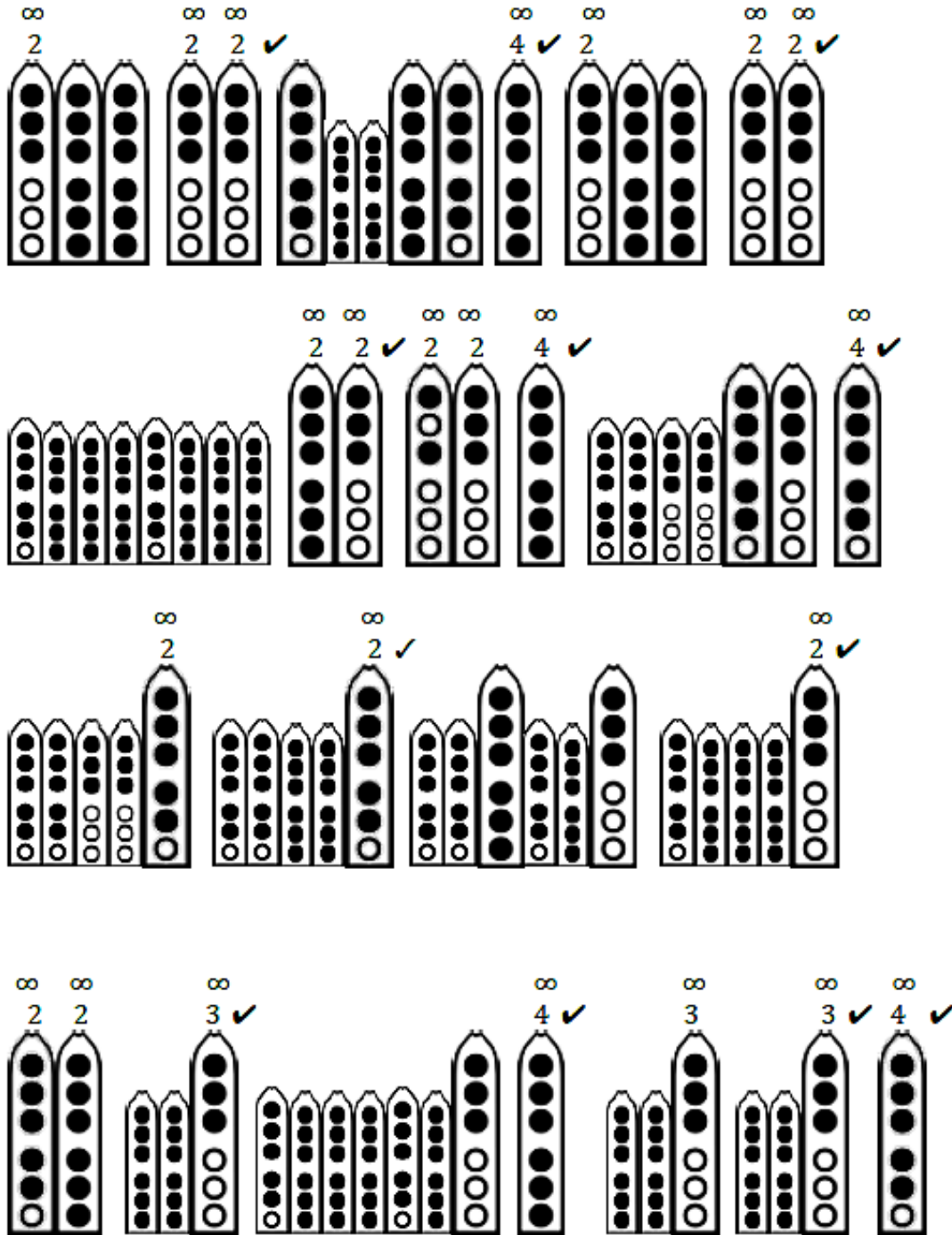
# Cross Roads Ahead (continued)

Duet

by Monica Williams

## Part II

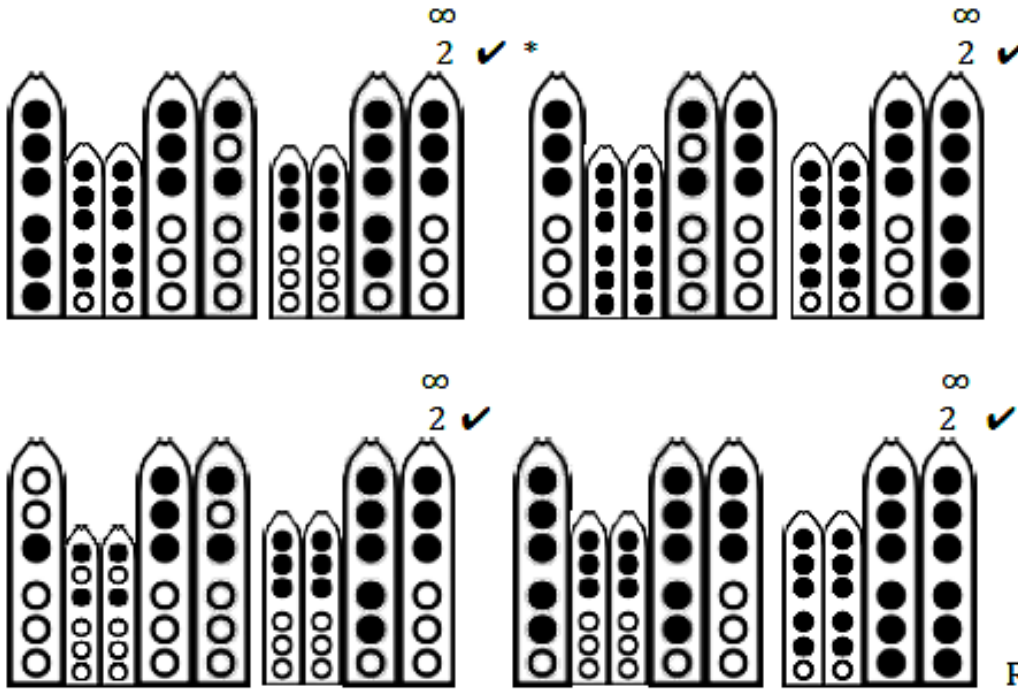
Fast



# The Path

Round

by Monica Williams



\*Second group starts here



# Resources for Native American Flute

(just a short list of so many!)

My website with information, tutorial videos, and recordings:

[www.bayareaflutist.com](http://www.bayareaflutist.com)

Clint Goss has some of the best resources out there. There is great information for facilitators and players of all levels in the free hand book. His website is filled with content and amazing background tracks that can be used in performances and classes.

[www.flutopedia.com](http://www.flutopedia.com): Main Website

[www.nativeflutehandbook.com](http://www.nativeflutehandbook.com): His downloadable book

[www.naftracks.com](http://www.naftracks.com): Back Ground Tracks

[www.flutecast.com](http://www.flutecast.com): Recordings and even more resources

World Flute Society: Many resources and directories.

[www.worldflutessociety.org](http://www.worldflutessociety.org) or [www.worldflutes.org](http://www.worldflutes.org)

Other sources for books and information on Native American Flute

[www.cascadiaflutecircle.org](http://www.cascadiaflutecircle.org)

[www.flutetree.com](http://www.flutetree.com)

[www.lanaflutes.com](http://www.lanaflutes.com)

Flute Makers: There are too many to list here. The one I use for a lot of my flute groups and classes is High Spirits. It is a reasonably priced and good quality entry flute.

High Spirits Flutes [www.highspirits.com](http://www.highspirits.com)

For a complete list of flute makers go to the World Flute Society page here:

[http://www.worldflutes.org/flute\\_makers/](http://www.worldflutes.org/flute_makers/)

## About the Author

Monica was classically trained at the Eastman School of Music. However, shortly after graduating, Monica found a deep love for the sounds of various world flutes that called her to New Age and World genres of music. She particularly fell in love with the Native American flute, a flute that inspired relaxation and meditation.

She co-founded the ensemble Phoenix Rising (along with Wendy Loomis) and is a freelance flutist for various groups and recording projects in the area. She currently has six CD's featuring her flute playing, many of which can be heard on music stations such as 'Spa Channel' – SiriusXM and 'Soundscapes' by Music Choice (Comcast). Recordings featuring her playing have been in the top ten by Zone Music Reporter multiple times.

Monica shares her love of music with the next generation at Civic Arts Education where she teaches 35 students and is the director of many group programs. Among the group programs are Flock of Flutes for concert flutes and Native American Flute Circle for Native American Flutes.

The music ensemble Phoenix Rising has been nominated in the best Classical, New Age and Jazz categories by the Hollywood Music and Media Awards, the Los Angeles Music Awards, and the Independent Music Awards. Additionally, she has been recognized by several national solo competitions with organizations such as Civic Union League of Chicago, Chicago Flute Club, Rochester Flute Club, and the National Flute Association. Monica is a member of the California Music Educators Association (CMEA), Contra Costa Performing Arts Society, ASCAP, National Flute Association (NFA), and World Flute Society, as well as a founding teacher for the Royal Conservatory's Music Development Program, where she a center representative

More information can be found on her website [www.bayareaflutist.com](http://www.bayareaflutist.com)