

## **World Flute Society Vision Statement and Mission and Goals**

The World Flute Society seeks to be a distinguished organization, globally recognized in music and cultural education, artistic expression, scholarship, research, classification, documentation, historical and contemporary performance practices, and educational and cultural outreach, with the world's indigenous and folk flute traditions as the primary focus of the society's endeavors.

### **“The Little Flute Circle That Could” by Rick Aeschliman**

The Loping Wolf Flute and Drum Circle in Sacramento, California, produced its first CD of their own original songs. Mary Youngblood is a special guest on the recording. The CD is entitled, *Lopus One*.

### **“Gareth Laffely: The Promise of Tomorrow” by Dr. Kathleen Joyce-Grendahl**

As a portion of those people who are dedicated to various aspects of the music world gradually age, they look toward the young to carry the torch, to expand, to enlighten, and to love the tradition as those before have held it dear to their hearts. In the indigenous and folk flute world, finding youths to carry on this dedication is often difficult. So, when we find a young person who embraces a non-mainstream music tradition, he or she should be celebrated. Gareth Laffely is such an individual. He exhibits the promise, passion, and dedication necessary to carry on the tradition of the Native American flute. This is an interview with young, up-and-coming Native American flutist, Gareth Laffely.

### **“Modes, Ragas, Half-Holing, and Other Ideas for the Ancestral Puebloan (Anasazi) Flute” by Richard Ball**

This article details the different historical and contemporary styles of playing the Anasazi flute. The naturally-occurring scales of the Anasazi flute are explored, as well as additional world scales that the flute is capable of performing: Hirajoshi, Miyako-Bushi, Raga Shiva Rangini, Raga Chandrakans, Raga Malkans, and Byzantine.

### **“The Facilitator’s Corner: Exploring the Voice” by Clint Goss and Lynn Miller**

Many people come to the Native American flute after a long period of lost musicianship, often due to those early, stifling judgments and put-downs. Maybe it is because the flute so closely matches the singing voice in timbre and range, because the breath pressures involved in playing the flute mirror the breath pressures utilized in speech. The birthright of vocal expression, an alternate channel of creativity, a connection back to the first breath – all of these are inherent in Native American flutes. At a deeper level, we have seen some flute players have dramatic and profound openings when they re-connect with their voice.

### **“An Interview with Randy Starnes, Thunder Bear Flutes” by Bonnie Cox**

This Native American-style flute maker interview discusses Randy's beginnings as a flute maker, what he enjoys most about making flutes, the origins of his company name, his leadership of the River City Flute Circle, his music background, future goals, and his advice to the others who would like to make flutes.

### **World Flutlore: The Zuni’s Paiyatemu by Dr. Kathleen Joyce-Grendahl**

Within the Zuni Pueblo oral tradition, the deity Paiyatemu often portrays himself as the god of music, playing the flute solo as well as in the company of other flutists and drummers. He also presents himself as an emissary of the sun or Sun priest. He is acknowledged as “Paiyatemu” among the people of the Keres Pueblo, and as “T'aiowa” among the Hopi people. To the eastern Pueblo people, Paiyatemu is the patron of the sacred clown societies, Koshari and Kwirena. In this instance, he is immature, featherbrained, and lacks common sense, which is in direct contrast to his respected brother, the Sun.

### **Tommy Wildcat, Cherokee National Treasure**

In 2013, Cherokee flutist Tommy Wildcat was one of three individuals chosen as Cherokee National Treasures. He has educated people about Cherokee culture since 1988. He works for the Cherokee Nation (CN) as a cultural specialist and travels the country with the CN, as well as on his own, to share Cherokee culture, language, and history. He also shares traditional Cherokee songs using his five-hole Cherokee river cane flutes, which he makes by hand.

## **“Sweden Meets Alabama: The Musical and Artistic Collaboration of Michael Graham Allen and Dario Ristic by Dr. Kathleen Joyce-Grendahl**

This article details the symbiotic relationship between Michael Graham Allen (Coyote Oldman) and Dario Ristic from Stockholm, Sweden. To say that Michael is a flute maker and a recording artist is an unequivocal understatement. He is so much more. Michael is a pioneer, an innovator, and a scholar, recording contemporary flute music well before the Native American flute took hold in the mainstream commercial recording industry. Michael lit a firestorm of innovative musical awareness with his recordings and flutes. He introduced the Native American flute to numerous music markets all over the world, starting a revolution of interest in the instrument and in the culture from whence it originated. Michael has always flown under the radar, and he is very humble in his manner. But, what many people do not realize is that it was actually Michael who created the first contemporary scale for the Native American-style flute. He brought the haunting, soulful sound of the flute into the mainstream music scene, both as a maker and a performer.

Michael makes Anasazi blanks for Dario, who then decorates the instrument using a pyro-pen. Being an accomplished tattoo artist, Dario uses similar designs on the Anasazi blanks. The result is quite stunning.

### **Quarterly Raffle Flute**

Brent Haines of Woodsounds Flutes graciously donated this quarter’s raffle flute. It is made from maple with trim materials of Manzanita burl and African blackwood. It is a low *F* minor flute.

### **“Taking Care of Your Flutes”**

This section is dedicated to providing flute care information from various Native American-style flute makers. This issue features Brent Haines of Woodsounds Flutes, Ken Bush of Sun Dog Flutes, and Jon Norris of Jon Norris Music & Arts.

### **Passing Tones**

Pandit Raghu Nath Seth (1931-2014): Raghu Nath Seth was a great bansuri flutist, composer, and a humble man. In 1994, he received the Sangeet Natak Akademi Award from India’s National Academy for Music, Dance, and Drama.

Hozan Yamamoto (1937-2014): Shakuhachi “Living National Treasure” Hozan Yamamoto was a Grand Master of Tozan-Ryu shakuhachi. He was a composer, teacher, and pioneer in expanding the possibilities of the shakuhachi.

### **“Your Flutes: United States Customs and International Travel”**

There are several laws that United States Customs agents follow when a musician walks up with one, two, or multiple suitcases full of flutes. Here are the three most common thoughts that the agent has as we open our flute cases:

Is there any way that I am supposed to collect taxes on these items?

Is there any violation of the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) treaty?

Are there agricultural or pest issues?

Also contained in this article is information about the FAA Modernization and Reform Act of 2012, Sec. 403, Musical Instruments.

### **Did You Know?**

In this issue of *Overtones!*, details about the updated federally-recognized tribes list is featured.

### **Music in this Issue:**

“Aura Lee”

“Abigail Judge”

“La Volta”

“Douce Dame Jolie”

“Ay Mamá Inés”

“I Wonder as I Wander”