

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.

“Your Brain on Flute” by Clint Goss and Eric B. Miller

How do we respond, physically and mentally, when we breathe into our flutes? Could the positive effects that we feel from playing flutes indicate a potential use of Native American flutes in music therapy settings? As an alternative therapy for specific clinical conditions, could playing the Native American flute have a place alongside traditional breath-centered practices such as Yoga, Qigong, and Zazen?

Many research studies have explored the effects of listening to music. Far fewer studies have investigated the effects of playing music on our minds and bodies. After an exhaustive search of the literature, we could find only a few studies on the effects of playing Native American flutes, and those studies used self-report methods rather than objective measurements of basic brain and body metrics. So, during the Flute Haven Native Flute School, we carried out a research study to measure the effects of both listening and playing on the heart, nervous system, and brain.

“The Yoga of the Bansuri: Swara Yoga as Applied to the Hindustani Bamboo Flute” by Richard Ball

In the tradition of ancient India, *yoga* is a word that describes any action that unites one with the divine. In the field of music, there are considered to be four specific types of yoga: *S haddha Yôga*, associated with chanting Sanskrit hymns from the ancient texts; *Tantra Yôga*, linked with channeling specific energy by chanting and singing in particular ways; *Bhava* or *Bhakti Yôga*, allied with singing names of the divine, often known as *kirtan*; and *N ada Yôga*, a complex system which includes external and internal sounds, and includes the classical music of India. Contained within *N ada Yôga* is the practice of *S wara Yôga*, which embodies the devotion to the particular tones that make up scales, modes, and ragas. The word *swara* comes from the Sanskrit words “swa,” meaning “self,” and “ra” meaning “to shine.” Swara Yoga will be the focus of this article. (Note: The practice of Swara Yoga is not to be confused with a yoga of the same name that is often referred to as “brain breathing.” The version of Swara Yoga to be discussed in this article applies to the tones played on an instrument or those that are sung.)

“An Interview with William Buchholtz” by Bonnie Cox

This interview details the personal music journey of flutist and pianist William Buchholtz. The article also details his search for his parents and his Native American heritage, as he was adopted when he was one-year-old. His mother was Scandinavian and his father was Algonquin/Cree from Canada.

“An Interview with Ed Hrebec of Spirit of the Woods Flutes” by Dr. Kathleen Joyce-Grendahl

This article details the life and flute journey of Ed Hrebec. In the interview, Ed's music education background is explored, as well as his musical influences, the beginning of his flute journey, how and why he started making flutes, flute making philosophy, favorite woods, and special flute made.

“The Facilitator’s Corner: Acceptance” by Clint Goss

Putting the lessons of acceptance and no-judgment into action can be challenging. We live in a judgment-rich culture, complete with performance criteria, judges, ratings, and prizes. Actually accepting the sounds of beginning players becomes a game of figuring out what musical activity that they can handle and what exercise will benefit their music the most. Converting an impulse of “that sounds awful” into “hey, maybe try this” requires that facilitators have a lot of “this” techniques to put into practice. One of the goals of this column is to provide activities and exercises that you can call upon in a wide array of situations.

Your Flutes, Your Thoughts by Jim Murphy

Wondering which flute to buy, or not to buy? You want to talk flutes, but the next flute festival is still months away? This might be the place for you! In this issue, we hear from two accomplished players, Lou Boden and Leslee Tassie. Because they have been playing for a while, each has specific thoughts on what to look for when selecting your first Native American-style flute.

World Flutelore: The Maple Wood Flute by Dr. Kathleen Joyce-Grendahl

An old-world Moldavian folk tale recounts the story of a king's young daughter, who fell in love with a handsome young shepherd after he enchanted her with his lovely music that he played on a wooden flute made from a maple tree.

“Taking Care of Your Flutes”

This section is dedicated to providing flute care information from various Native American-style flute makers. This issue features Tony Richards of Spirit Winds Handcrafted Flutes (Australia) and Ed “Greybeard” Dougherty of Tree of Life Designs.

Did You Know?

In this issue of *Overtones!*, the terminology of “flutist” versus “flautist” is examined. The correct term is “flutist” or “flute player.” The great classical flutist James Galway puts it simply: "I am a flute player, not a flautist. I don't have a flaut and I've never flauted."

Quarterly Raffle Flute

World Flute Society member Jim Harris donated this quarter's raffle flute. It is a stunning tiger maple flute made by Richard Maynard of Laughing Crow Flutes. The flute has a rainbow of cabachon gems placed between the fingerholes. It is an *F#* minor flute. The flute is 24-1/2 inches in length. It also comes with a bag with a brown embroidered buck. It was made December 21, 2012, in Taos, New Mexico.

“Bryan Akipa”

Congratulations to Bryan Akipa who was nominated for a National Medal of Arts award. Self-taught master of the red cedar Dakota flute, Akipa influenced many artists and performers over 5 decades through reviving and teaching traditional arts. When he started, there were few and isolated Native flute players and recordings.

Music in this Issue:

“Flow Gently, Sweet Afton”

“Song of Rejoicing and Thanksgiving - Kisaka”

“Do Not Cry”

“Bransle Double”

“Song of the Flying Feather”