

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.

World Flute Society Convention, July 16-20, 2014, University of Wisconsin-Eau Claire

Come join us for an amazing journey on the flute path of inspiration, knowledge, and richly diverse music. Comprehensive list of convention performers and clinicians, as well as artist sponsorships and donations information.

Concentrated, Effective Practice by Dave Sproul

This article details methods to improve your Native American flute playing skills. By improving your skills, you should be better able to express your feelings, either with improvisational playing from the heart or by using notated music, whether it be standard music notation or some form of TABlature system like Scott August's new Number TABlature or R. Carlos Nakai's TABlature.

An Interview with Odell Borg, High Spirits Flutes by Bonnie Cox

This article features flute maker Odell Borg and details his journey that eventually led to his flute making business, High Spirit Flutes. Odell's philosophy and approach to flute making is discussed, as well.

Learning from the Shakuhachi by Ken LaCosse

This is a brief article giving advice to new shakuhachi makers, based upon Ken LaCosse's personal journey in making these instruments.

The Facilitator's Corner: "Ensembles" by Clint Goss, Ph.D.

This installment of Clint's recurring column discusses how to successfully facilitate ensemble playing at flute circle gatherings, and how to help musicians perform with each other in a logical, cohesive, and organized manner so that everyone has a positive experience. Clint discusses strategies for ensemble playing using a variety of instrument combinations.

The Entire World is a Stage (Fright) by Dr. Kathleen Joyce-Grendahl

This article discusses the concept of stage fright or stage nerves, its causes, symptoms, and strategic solutions to overcome this often-paralyzing phenomenon. Performers within the flute world were asked to discuss their experiences with stage fright, personal instances of stage fright within the scope of their performing careers, and their advice on how to overcome this problem.

Passing Tones

Mike Serna (1957-2013): Mescalero Apache/Garbrileno heritage; songwriter, flutist, and flute maker

Joseph Zampach (1940-2013): flutist, recording artist, flute maker; also called “Joseph Z”

Artem Repin, Flute Maker

This article details the flute journey of flute maker, Artem Repin, originally from the Ukraine. He tells about his experiences as a child learning to work with tools with the guidance of his grandfather, as well as his first attempt to make a shakuhachi. After moving to the United States, Artem developed a love for the Native American flute. He learned to make Native American flutes in a class conducted by Raymond Redfeather. Artem makes flutes using many tuning systems or scales.

To Capo or Not to Capo: What is Your Guitar Player Doing Over There? by Russell Ferrara

Russell discusses the reasoning behind using a capo or not using a capo, as well as the effect that using such a device has on chords and pitches particularly when the guitar is accompanying the Native American flute. He details the harmonics produced by the notes with open strings and those under a capo.

World Flut lore

This section focuses upon flute folklore as it appears in global cultures. In this issue, a Japanese folktale entitled “The New Flute” was featured.

Did You Know?

In this section, Ernie Watts is discussed. A part of Bobb Fantuazzo’s research project, *A Weaving of Traditions*, about jazz musicians with Native American ancestry, yielded a gem of a tune from two-time Grammy Award winner Ernie Watts (Carolina Cherokee), one of the most versatile and prolific saxophone players in music. On the title track of his 2005 album, *Spirit Song*, Ernie Watts plays a handmade cedar Native American flute at the beginning of the song.

Quarterly Donation Flute

Randy and Shelly Stenzel of Feather Ridge Flutes have graciously donated this quarter’s raffle flute. It is a beautiful Mary Youngblood Signature Flute, made from Alaskan yellow cedar. The theme design on the flute is the otter, and comes with two-piece, three-tone leather wraps. It is in the key of *A* minor. A signature fleece bag and a certificate of authenticity complete this amazing package.

Your Flutes, Your Thoughts

This is a recurring column hosted by Jim Murphy in which he poses questions directed toward flute players concerning what they find appealing about specific flutes in their collection and why a certain flute is special or important. In this issue, flutes in the collection of Singing Deer and Peter Phippen were discussed.

A Visit to Kai Mayberger of White Raven Drumworks in Vermont by Ami Sarasvati

This article discusses flute maker Kai Mayberger who makes an array of flutes, drums, and didgeridoos. Kai's Hijaz scale Native American flute is discussed, as well as his Ashikos and JunJun drums and his didgeridoos that he makes using a stave constructed from 12 pieces of hard wood.

Jonny Lipford Plays with the Panama City POPS Orchestra

This article details Jonny's musical participation in Gary Fry's composition, *Florida: Land of Sun and Sea*, which was commissioned by the Panama City POPS Orchestra to celebrate Florida's 500th birthday, meaning the 500th anniversary of Ponce de Leon's 'discovery' of Florida, the first mainland settlement by Europeans.

Spain's Joxan Ruiz: World Flute Explorer

This article discusses Joxan's music journey from childhood to the present, having started his music education learning recorder, piano, flute, and guitar. R. Carlos Nakai triggered his interest in world flutes. He subsequently learned to play the Native American flute, quena, moseño, didgeridoo, Native American flute, shakuhachi, bansuri, xiao, and Irish tin whistle. Some of his works can be found on the ambient and experimental music label, Altera Orbe.

CD Review: Cornell Kinderknecht's *Dreamtime* by Rick McDaniel

CD Review: Mark Holland's *Autumn Child's Circle of Sound* by Dr. Kathleen Joyce-Grendahl

Music in this Issue:

“Mo Li Hua” [Jasmine Flower] (Traditional Chinese)

“Epagnoletta” (Anonymous)

“The Butterfly” (Traditional Irish)

“Ievan Polkka” (Traditional Finnish)

“Malaika” (Traditional Swahili)