

Passing Tones: Leonard “Lone Crow” McGann

This is a memorial to our dear friend and flute maker who transitioned from this world to the next on August 12, 2013.

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!

The Facilitator's Corner: “Success for All!” by Clint Goss

You have probably seen them, the folks who show up at flute events in support of their spouse/partner/friend, declaring that they do not play, they are not musical, and that they are there just to watch. Maybe they knit, record a video, or text on their phone. In this article, Clint Goss cleverly details strategies in which to successfully involve those individuals who assert that they “do not play.”

“Safety, Health, and the Flute Maker” Compiled by Dr. Kathleen Joyce-Grendahl

Questions were posed to a variety of flute makers concerning what safety issues and health concerns arise in the flute making process and what specific precautions that each maker takes to combat the problematic issues that come up in making flutes.

“Songs of the Spirit: A Lakota Flute Curriculum” by Richard Dubé

This article discusses the education program that Kevin Locke and Richard Dubé developed to bring the grandfather-tuned Native American-style flute to children on the Reservation, striving to repatriate the flute back into the Native American community. This article details Kevin and Rich teaching the teachers how to utilize the flute curriculum and the flute-making process in the classroom.

“Taking Our Elders on a Journey of Peace” by Randy “Windtalker” Motz

This is an article that discusses Randy bringing the Native American flute and percussive instruments into senior living facilities to engage people with music and music participation.

Phyllis Avidan Louke's *Spirit of the Stallion*.

This is a brief article about *Spirit of the Stallion*, by Phyllis Avidan Louke, a programmatic work for solo silver flute in two movements written in honor of Charles Littleleaf.

“A Weaving of Traditions: Native American Flute and the Jazz Genre”

This article discusses the performance program developed by Bobb Fantauzzo called “Weaving of Traditions: The Spirit of the Native American Flute,” which is based upon his research into jazz composers and players who were Native American in heritage and who brought Native elements into their music. Bobb's research reveals that Native American music and jazz share much in common.

World Flutelore

This section focuses upon flute folklore as it appears in global cultures. In this issue, Greek mythology is highlighted, detailing the legend of Pan and Syrinx.

Did You Know?

In this section, Barry Higgins contributes an article which details how air temperature effects the pitch of wind instruments.

Quarterly Donation Flute

Ed Hrebec of Spirit of the Woods Flutes. It is a wonderful drone flute made from lightly curled/figured claro walnut. The blocks, called the Triple P design, are made from ebony with walnut bases. The voice of this drone flute is very responsive and vibrant. The flute is in the key of mid-range *A* minor.

“Accompanying World Flutes: The Rhythms of Our Lives” by Russell Ferrara

In this article, Russell Ferrara examines how the concept of rhythm manifests in various aspects of our lives, as well as in music. He examines the thirty-two bar form and how to utilize it in flute improvisations.

“An Interview with Jake Kaehne: Future Native American Flute Scholar” by Dr. Kathleen Joyce-Grendahl

Jake Kaehne is an ethnomusicology student whose primary focus is the Native American flute.

“Leading a Native American Flute Workshop for Beginners” by Bonnie Cox

Bonnie Cox details how her flute circle helps beginners who express an interest in playing the Native American flute. She provides specific strategies that help beginners to quickly become comfortable and on the road toward flute playing proficiency.

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, Colyn Petersen of Woodland Voices Flutes, Charles Littleleaf, and Dale Robertson of Fallen Branch Flutes are discussed.

“The Ingenuity of Scott August: The Introduction of a New TABlature System” by Dr. Kathleen Joyce-Grendahl

This article details Scott August’s music and his flute journey. There is a substantial focus upon the new TABlature system that Scott created called “Number TAB” or NBR TAB.”

“I Have Always Wanted to Play Something Besides the Radio!” by Ellen Gardner

This article details the personal flute journey of Ellen Gardner, how she found the flute, how she uses the flute to help within her community, and how it led her to create the Yuma County Flute Circle.

Music in this Issue:

“My Darling Asleep” (Traditional Irish)

“Amu, Amu/Sleep Little Doll” (Lakota lullaby)

“Traditional Ghost Dance” (Traditional Arapaho)

“Native Trails” (Original by Scott August)

“Der Treue Husar” (Traditional German)

“Brian Boru’s March” (Traditional Irish)

“Campbell’s Farewell to Redcastle” (Traditional Scottish)

“Shenandoah” [flute duet] (Traditional American)

“Sevivon” (Traditional Jewish)