

## **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.

### **Rhonda Larson - New Leadership Team Member!**

Grammy Award winning flutist Rhonda Larson has graciously accepted the society's invitation to join the leadership team. Her exuberance for music, her performance and composition experience, her outstanding resumé, and her employment of world flutes in her artistic endeavors makes her a perfect fit for the World Flute Society.

### ***Self-Compassion and High Performance Standards: Are They Compatible?* by Helen Spielman**

A large body of research now points to self-compassion as the antidote to this self-berating behavior. But how can treating ourselves with compassion lead to the requirement to perform music at near-perfect quality, often under high pressure? Can a kind word – inside our own minds – help us to play with more enjoyment, more serenity, and a sense of belonging in our ensembles, groups, or circles?

### ***Flute Haven Native Flute School – An Inspirational Journey* by Randy “Windwalker” Motz**

As usual, it was an inspirational journey through the history and versatility of this magnificent instrument. It is a program tailored to both the novice and skilled Native American flute player. Under the facilitation of this passionate team, no area of musical expression was left unexplored.

### ***The Facilitator's Corner: Deep Listening!* by Clint Goss**

It is often said by experienced musicians that the most important instrument that we have is not made of wood or leather or metal; rather, our most important instrument is our ears. Listening – real, deep listening – is a mindset, an approach to our sensory world, a “practice” in the same sense as Yoga, Tai Chi, or Zazen.

The environment that many of us inhabit brings special challenges for the practice of deep listening. Noise pollution, commercial advertising, and overtly loud music all conspire to drown out the subtle sounds, the softer textures, and the mild voices. Often, when the sound we hear is our own music-making, listening is often filtered through the past judgments of others – voices that can easily out-shout the true nature of the sounds we make.

## ***Your Flutes, Your Thoughts* by Jim Murphy**

For this *Overtones!* issue, we hear from award winning flutist Mark Holland, considered by many to be among the top flutists performing and recording today. Mark is a well-known recording artist. Ranging from world to jazz to folk, Mark's music reveals to us that there are no limits to the variety of colors and emotions available through the music of this traditional wood flute.

## **Gary Stroutsos Shares His Knowledge in the Classroom**

In Chandler Music Hall, on October 3, 2014, in Randolph, Vermont, Gary Stroutsos presented his interactive multimedia program, "Along the River," that focuses upon the Lewis and Clark journey on the upper Missouri River region of the Mandan and Hidatsa earth-lodge tribes of 1804. This program is from the untold American Indian perspective. It brings to light the lesser-known moments in which Lewis and Clark learned about Indian music, song, and spiritual beliefs. "Along the River" not only celebrates the bicentennial of Lewis and Clark, but it puts a new perspective on what they may have heard from an Indian musical perspective.

## ***Putting Space in Your Playing: Adding Depth to Your Music* by Dr. Kathleen Joyce-Grendahl**

Music showcases struggle between tension and release, fervor and quietude, formal structure and inner substance, sound and silence, while musicians articulate themselves and their innermost conflicts by means of construction, harmony, movement, and silence. Those moments in the music when we should focus and deliberate instead of progressing impulsively into the next musical notes, those profound instances of loaded silence before and after sound are what lend drama, interest, and excitement to the music. What breathes drama into the music is that breathtaking instant when sound disappears into silence, that never-ending moment where the listeners cease to breathe, when time is paused, when any movement would break the magic and musical allure.

## ***An Interview with Randy Granger* by Bonnie Cox**

Multi-instrumentalist, composer, recording artist and singer-songwriter Randy Granger blends elements of southwest music like Native American flutes with world percussion, distinctive

## **World Flutelore**

"The Pearl of Love, A Vietnamese Folktale"

## **Taking Care of Your Flutes**

Multipart compilation article over numerous *Overtones!* issues highlighting various flute makers' suggestions on how to care for your Native American flutes. This issue features Ed Hrebec of Spirit of the Woods Flutes.

## **Did You Know?**

This section features various information about flutes and music that may not be mainstream information. The topic for this issue: Reed Flute Cave.

## **Quarterly Flute Raffle**

Lee P. Nix of Farpoint Flutes - The flute is made from Missouri black walnut and has a low-profile curly maple block. It has two bands of crushed inlaid Chrysocolla above and below the finger holes, as well as burned rings above and below each band. The ties are black buckskin. The flute was purified with cedar and sage smoke many times throughout its creation. This is a six-hole flute in *F#* minor, tuned to play in modes 1, 2, and 4. Its total length is 22.5 inches.

## **Music in this Issue**

“Fum, Fum, Fum” – Traditional Catalan

“Kling, Glöckchen” (“Ring, Little Bell”) – Traditional German

“Amarilli, mia bella” – Giulio Caccini (1551-1618)

“Old Joe Clark” – Traditional American

“Sarie Marais” (“Take Me Back to the Old Transvaal”) – Traditional Afrikaans