



One Heart

**Journey with
the Native American Flute
E-Book**

Jan Michael Looking Wolf

*The ancient tradition of Musical
Self-Expression is an inherent
right, that all of humanity shares.*

*It is a common language that helps
us understand the importance of
Cultural Diversity.*

*Together, we play our flutes in a
circle with many notes, many
hearts, in Unity.*



Welcome to the Journey!

How to use this E-Book

Congratulations on your flute journey! This E-Book Course is designed to take players through techniques, melody making, and playing songs. The course is beneficial to both new and seasoned players. It includes NAF history background and modern day context, flute design and function, NAF community information, written and video tutorials, play along videos, and links to resources.

It is designed to be referenced easily by following the sections from front to back, using the video lessons as you go.

There are over 20 video lessons in the E-Book that will help guide your path along the way! The video lessons are conducted with a NAF the key of A Minor. However, the finger placement for all lessons and activities also works for flutes in other minor keys.



*** BREATH * FEEL * LISTEN ***

"New or experienced player? The recommendation is the same. Relax, listen to every note as you play. Focus on how you control the techniques. NAF Mastery is not in how much technique we know, it's in how we express it - with feeling...with connection...with focus. Enjoy!" - Jan Michael Looking Wolf

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****denotes pages that include links to video lessons**

+ denotes pages with links to "Play Along" videos/tracks

Introduction *Welcome Video from Author*

One Heart Journey with the Native American Flute by Jan Michael Looking Wolf focuses on the history and playing techniques of the Native American Flute (NAF), the world's third most ancient instrument. For thousands of years, the NAF played an important role in the musical expression of many indigenous peoples of North America. The unique design and tuning of the instrument support individual musical improvisation, group playing, and more broad music compositions. During the last 100 years, the NAF has crossed global cultural and physical boundaries. In addition to the continuance of traditional practices, music that includes the NAF is found in movie soundtracks and multiple contemporary genres. With players in multiple countries, it is now enjoyed by people worldwide. Most find the NAF relatively easy to learn how to play. Instruction that ranges from just getting started with the NAF to advanced technique is included, along with links to video tutorials.

The Story of the First Flute

Over the years, there have been many stories about the origin of the native flute. With respect to them all, here is a favorite version that my late Uncle Michael Standing Elk loved to share.



On a nearby Indian Reservation, Tribal Elder and storyteller, Standing Elk is sitting near a stream on a large boulder with several children gathered around him. The sunlight weaves through the tall forest and the voice of a hawk cries in the distance. "Listen, and I'll share with you an old story," Standing Elk says softly. Following his Tribe's traditional protocol to tell a story, he then explains: "As you can see there is nothing between us." Then, Standing Elk bends down and puts his hand on the ground, feeling the earth. "Our Mother Earth

gives us many things ... water, trees, food, and life. All things are born of her and Father Sky. We are all related. Come, sit closer and I'll tell the story of the first native flute."

A long, long time ago, there was a special cedar tree that sat on a hill top. This tree was believed to be thousands of years old and an elder of the forest. It had been struck by lightning countless times. Many of its branches were bare, with the bark dry and brittle. From a distance the tree appeared to be lifeless, but still stood tall, watching over the valley. Insects of all types came and found a home in the tree, living in its heartwood. Because of its massive size and attraction to lightning, local tribes believed that this cedar tree was to be honored. They performed ceremonies at the base and called it the "Grandfather Tree".

One night in a nearby tribal village, Looking Wolf had a sad heart because he was in love with Raven Moon, a girl who held the same love for him. However, her parents did not think that Looking Wolf would be an acceptable husband for their daughter because of his clan's bloodline. They forbade a courtship between them.



Late one night, Looking Wolf decided to venture out into the dark to express his sadness. He did not want anyone to see him cry from a breaking heart. Grandma Moon was bright and full, coloring the sky purple with her light. As he hiked along, Looking Wolf talked to the Creator, "Great Mystery, help me be strong and understand why my love is wrong. I am pitiful and need your help." Immediately, haunting

sounds echoed through the trees with beautiful melodies never heard before.

Looking Wolf followed the sound off the trail and made his way through the brush. Again the melody beckoned, but louder this time. Approaching a clearing, Looking Wolf could hear that the noise was coming from the hilltop. Then a tapping sound began to echo from a distance - "Knock, knock, knock-knock, knock, knock." Up the hill, he walked humbly, remembering that this was the place of the great Grandfather Tree.

The wind started to howl, blowing past the young brave up the hill while the beautiful sound from the tree echoed through the valley. As Looking Wolf approached Grandfather Tree, he saw that a woodpecker perched on the lowest branch was pecking holes - "knock, knock, knock

Wind made its way through the hollow branch, creating beautiful melodies that filled the air.



Thunder roared across the sky. The woodpecker quickly flew away as lightning struck the hollow branch, launching it in the air to the feet of Looking Wolf. He picked it up and instinctively covered the holes with his fingers. Like the wind, he blew through the end of the branch, playing a beautiful song on the first native flute. With happy tears, he journeyed back through the forest to play flute for Raven Moon and her family. Standing in front of their lodge, Looking Wolf opened his heart and expressed his feelings through a beautiful flute song.

Everyone came out and listened. Now understanding that their love for each other was strong, Raven Moon's father approved their courtship. A short time later, they were married and a large tribal celebration followed. Looking Wolf and Raven Moon had many children, grandchildren, and great-grandchildren. Still today, when the moon is full and wind is whispering through the trees, you can hear flute melodies of true love in the forest of the Grandfather Tree.

The children sit quietly and still with eyes wide open while Standing Elk finishes the story. "You see," he whispered, "even when things appear to be sad, Creation is always there. Everything and Everyone is a gift, and it's good to remember to walk without fear, always listen, and be thankful."



The Oral Tradition of One Heart *Link: Watch the Video*

Not too long ago, on a hillside in the Willamette Valley, a Kalapuya Native with cedar and lavender in his hands, with hope in his heart. Looking at the sky, he said, "Creator, I pray to you with humility. Thank you for the sacred circle, Mother Earth, the water, the sky, the fire, and all my relations. I pray that our people can walk with one heart together. Help us. We are pitiful. Help us to live in harmony with the earth, all of creation, and each other."

Our ancestors asked for One Heart, with the wisdom that our minds could never completely agree but they knew if we put our hearts together, then great things can be accomplished.

Over the years, the quest for One Heart is still sought after by many. With the truth that we are all equal regardless of color, nationality, gender, ethnicity, language we speak, where we live, personal beliefs or how much money we have.

In Native American traditions circles are found, and in ceremonies indigenous people often gather in a circle. It represents creation, Mother Earth, that all things are related, and that we are all equal. All sides of a circle, though different, hold the same value.

Equity is the foundation for One Heart. Recognizing that all people are equal is agreeing that our hearts have the same significance. True equity does not discount the beauty of diversity; instead it fosters individual cultures and ideas.

Only through equity and diversity can unity be achieved. The goal of One Heart is not to change who we are or our heritage, but to enjoy the richness of one's personal culture and respect all others the same. This is the opposite of "putting our differences aside," which is tolerance. Rather, One Heart is the process of understanding and respecting the differences.

With equity comes healing, both personally and with others. Through healing, there can be unity. Unity provides an opportunity for hope, and without hope, there can never be peace.

Over the past 100 years, the Native American Flute has migrated throughout the world. There are players in most countries, found virtually on every continent. The ancient voice of the flute, and its ability to provide individual musical self-expression contributes to the instrument crossing cultural and social boundaries globally.

This multi-cultural use of the Native American Flute has resulted in a broadened evolution of the instrument, both musically and its significance culturally. It is common to find flute circles around the world today. Often these circles include people of different ethnicities who sit together and share their hearts with the flute.

No one can deny that the Native American Flute represents a very important part of Native American heritage and life. Now, to hundreds of thousands of people, it also supports One Heart for all of humankind.

At any point in time, there is a song being played on a Native American Flute. Someplace, somewhere in the world there are melodies of hope, peace, and unity.

Kokopelli

Kokopelli, the flute playing-wanderer, was a benign, minor god to the pre-Columbian natives of the western United States.



Petroglyph and contemporary image of Kokopelli



The Kokopelli figure has been found in the ruins of the Pithouse People dating back as early as 200 A.D. and as late as the 16th century, where it appears in association with drawings of men on horseback, men armored, and men in cowls. A personality, an individual, the personification of a legend, a benevolent god to some and a confounded nuisance to others, such is Kokopelli, the famous flute player. Oral Tradition claims that he was responsible for creating many of the wondrous needs for his people, including rain, abundant food, music, merriment, and dance.

Kokopelli's likeness varies almost as much as the legends about him, but on the whole, he is unmistakably dancing and always playing some type of flute with a headdress of feathers.

Oral Tradition and Musical Self-Expression

Most scholars agree that all indigenous cultures of the world were founded on oral tradition. So, what is oral tradition, and why is it so relevant to modern life?

Oral tradition can be defined as, “The spoken relation and preservation, from one generation to the next, of a people’s cultural history and ancestry, often by means of storytelling.” (*TheFreeDictionary.com*). It is the sharing of information and personal expression without a written language system.

For every one of us, our ancestors paved a foundation for personal self-expression through the practice and development of oral tradition. It can include the sharing of words, movement, sounds, and illustrations. Some examples are stories, dance, gestures, facial expressions, and art. When applied to pass along information, making music with an instrument or voice and teaching how to make something (such as food, clothing, a tool, or hunting weapon) can also be forms of oral tradition.

Although indigenous people share this incredible practice in their daily lives, their specific cultures are diverse due to internal and external influences, such as their history, environment, and location.

If one follows the path of their lineage back far enough, there is an indigenous ancestor who relied upon oral tradition for all forms of communication. That is a deep-rooted connection that we all share. Individual musical self-expression is an inherent right passed down generationally and originates at the core of our very existence.

The initial use of all indigenous instruments was for personal self-expression. Meaning, it was from that intention those instruments began to evolve. That may be one reason why the application of the Native American Flute has crossed cultural boundaries.

It has been embraced by players that represent a wide array of ethnicities who use the flute to improvise original melodies.

Musical self-expression is linked to many health benefits. Research shows that making music can lower blood pressure, decrease heart rate, reduce stress, and lessen anxiety and depression.

History of the Native American Flute



Indigenous flutes are among the oldest musical instruments in human history; only the drum and the rattle are believed to have been created earlier than the flute. The original purpose of the flute was for musical self-expression.

One of the oldest known flutes in the world was discovered in a cave in what is now Germany, at a site called Hohle Fels. It was of very simple construction, made from the wing bone of a Griffon vulture. The maker drilled holes in the hollow bone and carved a V-shaped mouthpiece at one end. The Hohle Fels flute has been dated at 43,000 years old.

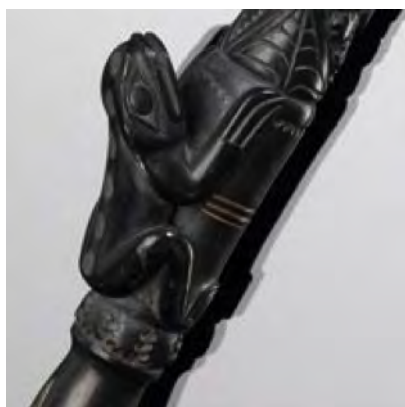
One of the oldest known flutes in North America was discovered in a mound at a site called L'Anse Amour on the southern coast of what is now Labrador in Canada. Like the Hohle Fels flute, the L'Anse Amour flute was made from the wing bone of a large bird. It has been dated at approximately 7,600 years old.

The oldest known existing wooden Native American Flute was acquired in what is now Minnesota from the Sioux (Great Plains Tribal people). It is carved out of a single piece of western red cedar, and very closely resembles a modern Native American Flute with seven finger holes, a slow air chamber, a flue, and a block. It is approximately 200 years old and was traded for by Italian explorer Giacomo Beltrami in the 1820's. It is now on display in a museum in Italy.



The flute or whistle is sacred to all Native American Tribes as its music is considered a gift. Kevin Locke, a Lakota Native flute player, put it this way in the movie Songkeepers:

“The flute maker has to take that cedar, split it open, and remove that beautiful, straight-grained, aromatic, sweet, soft, deep-red heart of the cedar. And then they will re-attach both halves and put the holes in. And so the covenant or reciprocal agreement is that the flute player will instill the heart back into the wood — put their heart back in there.”



A carved stone flute from the Haida Tribe of what is now southeast Alaska.

This quote describes not only the spiritual connection with the flute material in the making of the flute (in this case, cedar wood) but also the most widely used physical process for creating a Native flute out of wood. A cylindrical piece of wood is cut in half lengthwise. The heartwood is then hollowed out of both halves. The slow air chamber and other internal components

are carved during this hollowing. Then the two halves are attached back together. The finger holes, sound holes, and external components are then drilled and carved, and the finishing touches are put on the flute.

Traditional Native American Flutes are constructed out of many different kinds of wood. They are also constructed out of carved stone, bamboo, river cane, bone, and clay. Modern day flute makers will often make flutes out of different materials, such as glass, plastic, ceramic, or old gun barrels.



The Native American Flute's original purpose was for musical self-expression. However, as a portable musical instrument, it evolved for other purposes as well. In many parts of North America, flutes or whistles were carried in hunting or war parties so that signal calls could be made to distant members of the party. The signal call, often made to mimic the call of a bird, would alert other members of the same party, but to all others, including game animals, it would usually go unnoticed.

In some Native American Tribes, the traditional flute is called the “courting flute” because its purpose in those Tribal cultures is for young men to play it while courting young women. The Hopi Tribe of what is now the southwestern U.S., whose traditional flutes have a unique bell shape at the foot end, maintains a flute society that performs traditional Tribal ceremonies together.



Hopi flute, note the bell shaped foot end. Tohono O'Odham flute, note the absence of a block.

As well as being made of a variety of materials and having a variety of purposes, Native flutes also can vary in their design. The Tohono O'Odham people of what is now Arizona (also known as the Papago) make a traditional three-holed flute that has no block or fetish on it. Instead, the player forms a block by placing one finger

at the edge of the true sound hole while playing. These flutes were designed to be carried and played on horseback, as the Tohono O'odham are known to be masterful horse riders. Their neighbors, the Akimel O'odham (also known as the Pima), make a similar flute.



Belo Cozad

Following multiple conflicts with Euro-American settlers over rights to the land and several rounds of treaty negotiations with sovereign Tribal Nations (which, in most cases, involved the forced relocation of Tribal peoples from their homelands to distant reservations) the U.S. government entered into the Reservation Era in the late 19th and early 20th centuries. During this period, the U.S. government expected Tribal people to abandon their long-held cultures and lifeways, and to adopt the Euro-American farming lifestyle in every aspect. The practice of traditional Tribal culture was always discouraged and usually severely punished by the

Indian Agents who held supreme authority on each reservation.

As a result of U.S. policies during the Reservation Era, traditional flute culture almost died out. However, a few Native Americans who dedicated their lives to teaching flute making and playing to others kept it alive. One such Tribal man, Belo Cozad

of the Kiowa Tribe, spent decades touring North America by train, playing concerts at every stop as well as hosting flute clinics and teaching flute making classes. He personally taught thousands of Native American people across the country in his lifetime, some of whom became legendary flute players in their own right. In 1941, at 87 years of age, Belo Cozad recorded a series of Native flute songs for the Library of Congress.

Native American Flute music experienced a resurgence in popularity in the 1960s, largely due to the dramatically increased interest in folk music by the American public. A similar increase in popularity occurred in the 1980s, coinciding with the popularity of New Age music. Today, many recording artists use the Native American Flute in their music in a variety of different ways, much like a contemporary instrument. It is now commonly found in feature film soundtracks, massage therapy music, and on radio stations spanning the genres. Within Tribal culture, traditional flute players still learn through the oral tradition, whereby one generation teaches the next generation songs and methods that transcend written instruction. In this way, Native American culture is given new life with each new generation, as it has since time immemorial.

Flute Story

DWR officer discovers ancient relic in Range Creek.
By Richard Shaw, Emery County Progress publisher

A chance discovery by a Utah Division of Wildlife Resources conservation officer in late 2006 has led to a relic of the past in Range Creek.

The artifact will be displayed near the famous Pilling Figurines at the College of Eastern Utah Prehistoric Museum in Price.

“I saw there was a granary or habitation site on a cliff, so I hiked up to it and was trying to get around on a small ledge that led to it,” explained Alan Green on Dec. 16.

Green, other DWR personnel, archaeologists, museum representatives and a Ute Indian tribal councilman drove to the site of the discovery on Saturday.

“I crawled around one narrow outcropping and looked at the ledge and decided to turn back. As I turned around, there it was, lodged in a crack in the rock right in front of me. I had passed it and hadn’t seen it, but it sure was obvious as I turned to go back,” continued Green.

The object the DWR officer had spotted was an ancient 27-inch long flute. When Green reported the discovery to his superiors and fellow officers, a group of DWR personnel went to the site to decide what to do.

The initial discovery took place in late fall. While the flute may have been lodged in the rocks for up to a thousand years, officials were concerned about what could happen to the relic during the winter or in the next couple of months until seasonal snows closed the canyon.

DWR personnel contacted the individuals involved in the purchase and creation of the Range Creek protection area three years ago. When the state secured the money to purchase the area from rancher Waldo Wilcox, few officials realized the cultural heritage that existed in the canyon. It was originally purchased as an area for fishing and hunting because Wilcox had preserved the property as it was in the early 1950s when he had purchased the land.

But as state officials started to survey the property, they found a rich cultural heritage area filled with sites from the Fremont culture. Today, the canyon is considered one of the most untouched areas of its kind in the world, with more than a thousand documented Fremont culture habitation sites.

“We had to decide what to do and how to handle this very unique find,” pointed out DWR’s Mark Connolly, who was present at the site on Saturday. “What would happen to the flute was the concern, but so was how it was to be removed. We wanted to

do it the right way.”



Clifford Duncan and Kathy Green examine a flute after the ancient artifact was removed from its resting place high in the cliffs above Range Creek. The flute will eventually be displayed at the College of Eastern Utah Prehistoric Museum in downtown Price.

Officials were concerned about removing the flute properly, placing the relic in the right location to be viewed by the public and considering the spiritual value the artifact would have to the American Indian culture.

Officials consulted with political and educational parties about the project. Duncan Metcalf, the lead archaeologist for the University of Utah, was invited to the removal of the flute from its location.

To address the spiritual aspect of the find, Connelly contacted Forrest Kuch, who had been interviewed during the making of Lost Canyon, a documentary produced about the area by the U of U's KUED not long after it was discovered what a treasure trove Range Creek was.

Connolly contacted the Hopi Nation about the situation to see if the tribal leaders wanted to send a representative to Range Creek when the flute was extracted. However, that didn't work out, and Kuch suggested that Connolly contact Clifford Duncan, a Ute Indian tribal elder, to preside over the removal. To remove the flute from its location, the DWR contacted Montgomery Archaeological Consulting, a firm under contract with the state agency.

The company sent Jody Patterson, a specialist in removing and preserving organic materials, and Patricia Stavish to work on the project. The DWR also had agency archaeologist Kathy Davies on site.

On Saturday morning, the group gathered at the old Horse Canyon Mine and drove through a few inches of snow across the top of the canyon and into Range Creek. Once the site was reached, the group viewed the location from the canyon floor, and Duncan conducted a memorial ritual connected to the flute and the individual who had placed the artifact in Range Creek.

“This ritual isn’t about me nor is it just about Native Americans, but for all of us that are here today, and for the



Lodged in a crevice, an ancient flute avoided discovery until fall 2006, when a Utah Division of Wildlife Resources officer stumbled upon the artifact. On the morning of Dec. 16, the early American Indian relic was removed from the site where it had resided for hundreds of years

community as a whole,” noted Duncan before he started the ritual. “We are all connected to this - we are all part of it. This will keep it sacred. Whenever we see it, we will know where it came from.”

After the ceremony, which included the presentation of a pipe and singing, the archaeologists ascended the mountainside with various DWR personnel and began the work of removing the flute.



Clifford Duncan stands with his pipe that was part of the memorial ceremony that he did in connection with the removal of the flute from its location in the cliffs of Range Creek. He also did a short ceremony just before it was removed from the actual site of the artifact. Archaeologist Jody Patterson is in the background.

The effort took about three hours to complete, with the archaeologists mapping the area using GPS technology, taking notes about the flute and the condition it was in as well as making diagrams about how the artifact sat in place at the site.

Duncan was brought up the hill to see the flute in situ before the artifact was removed. A ceremony was performed with corn meal before the extraction process began. The corn meal represents something that the individuals removing an object are giving back for taking the item from its resting place.

Once removed, the flute was placed in non-acid packing material and a special box which was brought down from the cliff by Green. The box was placed in the hands of Duncan, who held it for a moment before the artifact was taken to the CEU vehicle. At the vehicle, the box was opened so members of the expedition could see the flute.

“We are very glad to have this for our museum,” said Reese Barrick, the CEU facility’s director who had accompanied the archaeologists to the site. “We will do some preservation work on it and then will start to display it along side the Pilling Figurines. Eventually, we will build a display for the flute itself.”

When the rock was removed from the flute, Patterson said it became apparent to people working on the project that the pressure had bent the artifact in the middle.



Alan Green brings down the flute from the cliffs above in an acid-free box. The packing inside was of a special type too.

“I could see a longitudinal split down the middle of it, but I thought it would stay intact when we removed it,” pointed out Patterson.

“Unfortunately, when we pulled it out, it separated at the point where it was full of sediment. Otherwise, it is in very good shape. It’s not everyday you get to do something like that or even see

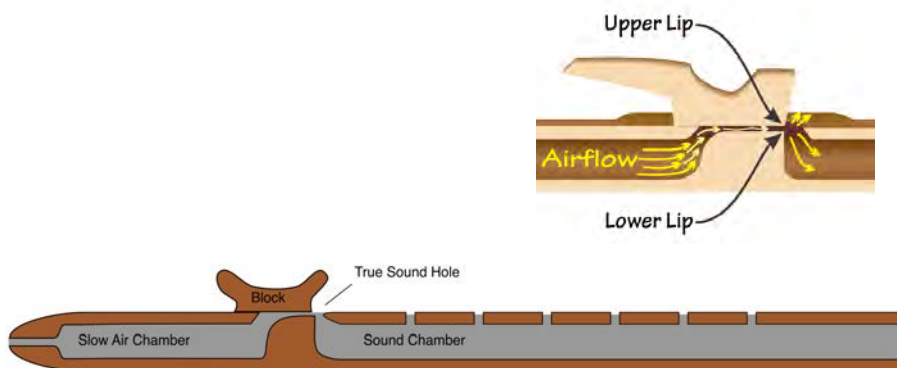
it. It was definitely a great opportunity and an honor to participate in this.”

Barrick indicated that he believed the flute could be reattached for display at the museum.

“I do this kind of thing periodically,” explained Duncan. “When I return, I will express myself to the group I belong to and will tell them what I think about it. I was happy to be here. We do not claim this instrument to be of our tribe, but we are here simply for the spiritual aspect of that instrument. The people who lived here hundreds of years ago - that instrument is theirs. So we are merely taking care of it for them.”

How does a Native American Flute work?

The flute has open finger holes and two chambers: the slow air chamber collects the breath of the player and the sound chamber creates sound. The player breathes into the mouth end of the flute without the need for an embouchure. A fetish, on the outside of the instrument, directs the player's breath from the the slow air chamber into the sound chamber. The design of a true sound hole at the proximal end of the sound chamber causes air from the player's breath to vibrate. This vibration creates sound causing a steady resonance of air pressure in the sound chamber.



The sound chamber resonates the vibrational oscillation, which we perceive as audible sound through the air. It is then lengthened or shortened as fingers cover the finger holes, which creates different notes. This unique design is only found in Native American Flutes.

Name Equivalences:

Fetish: totem, bird, block

Nest: roost

Exit hole: SAC hole

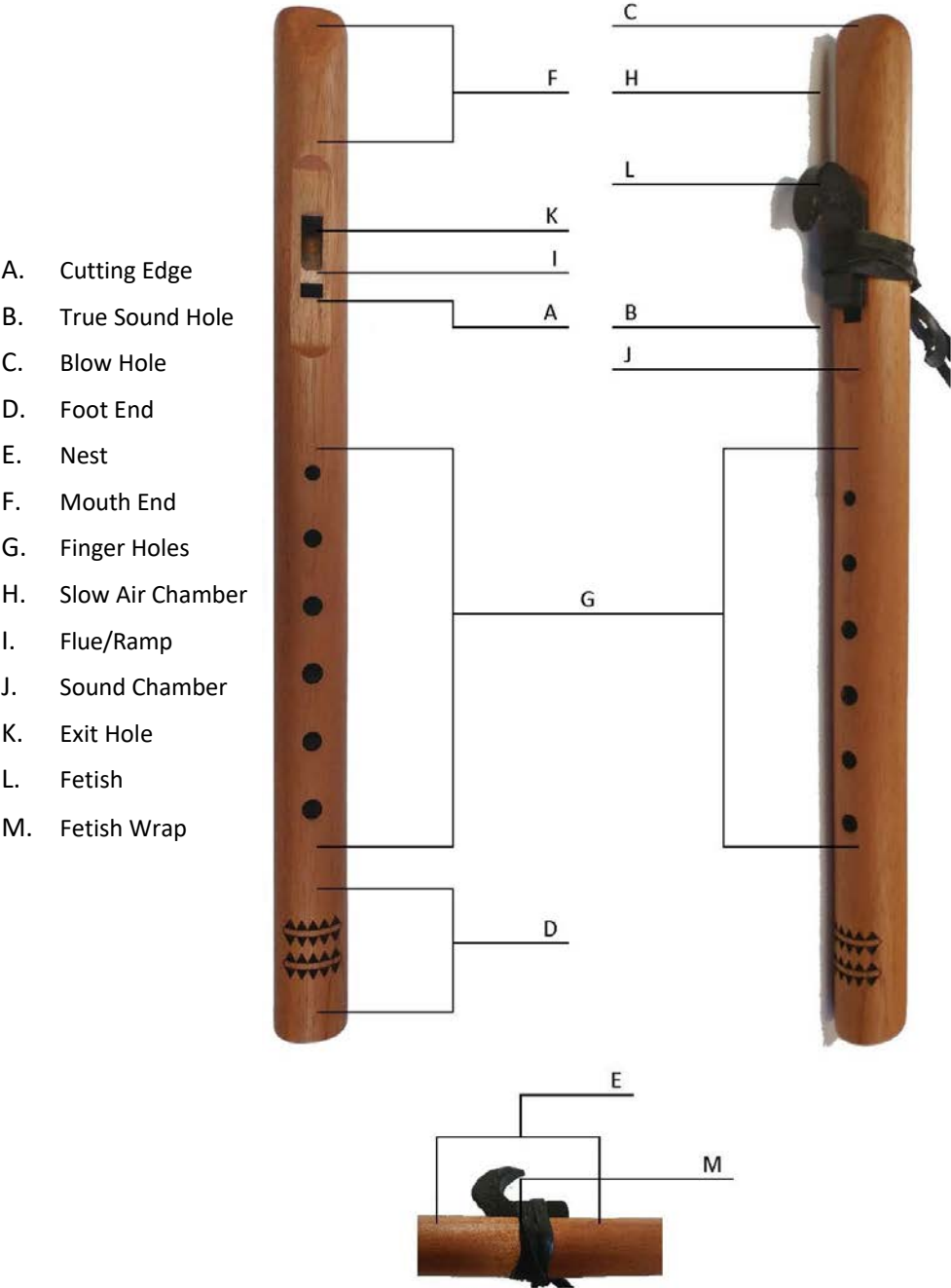
True Sound Hole: sound hole

Sound Chamber: bore

Tuning holes: direction holes

Flue: channel, ramp

Native American Flute Parts Diagram



How to Play the Native American Flute [Video Lesson Link](#)



Preparing to play

Before you put air into the flute, there are a few important things to be aware of. The ideal position of the fetish, the piece tied on top of the flute with the deer hide, is just in back of the sound hole and centered behind the true sound hole. The true sound hole should not be covered by any part of the fetish. The fetish can be moved back and forth to get a slight difference in pitch, while the most optimal position is pictured above.



To get the best possible sound from the flute, it is also important that the fetish be tied down tight. Leather has a tendency to stretch; the fetish has to be retied periodically. The fetish is secured with a rubber band first, and then leather is wrapped around it. After tying the fetish down tight, you will still be able to make minor adjustments.

The flute is treated with non-toxic oil which protects the wood. This does not have to be done again, unless the instrument is really abused. If the flute starts to lose its luster, a non-toxic oil is recommended to bring back its finish. There are commercial products available, such as wooden salad bowl oils or any other refined, food grade oil that you like the taste of. At the time of oiling, apply a coat of oil inside the bore. After letting the oil sit for ten minutes or so, wipe off the outside of the flute, and let the oil inside the bore soak in (do not wipe off).

Finger Placement

Hold the flute with your index finger covering the top hole with thumb directly underneath.

If you are right-handed, then try using your left hand to cover the top hole (If left-handed, try your right hand for this step).



It is important to use the pads of your fingers (not the tips) on the flute. This helps seal the holes completely.



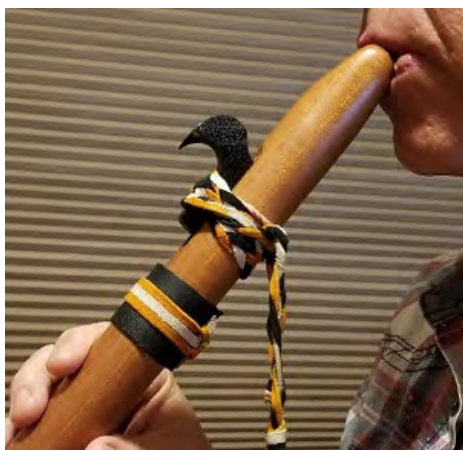
After covering the top 3 holes, place your other hand below and follow the same steps. Feel the weight of the flute with your thumbs as the primary support. Note, it will be best that they remain stationary as you proceed. With their position under the flute at the top (1st) and 4th hole, your thumbs will help with the orientation of hand and finger placement while you play.

Now close all of the holes with the pads of your fingers. You may also use the pinkie fingers to support the flute.

In preparing to put breath into your flute, be aware of excess saliva that may be in your mouth.

Take a relaxed deep breath and sigh gently. That is the amount of air to put into your flute. With all the holes closed, place the blow hole against your lips and blow



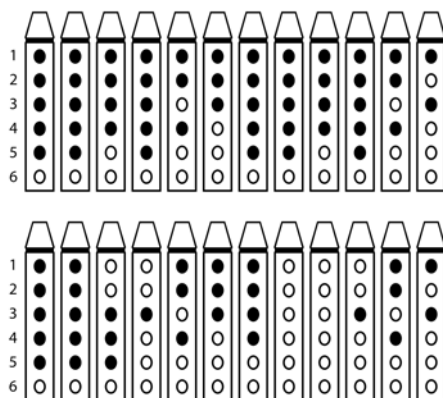


into the mouth end easily. If the sound is too soft, increase the air flow. The sound you are listening for is a nice deep even tone, pleasant to the ear. If you hear anything else, it is because one of the holes is still slightly open or you are blowing too hard. Even a slight crack left by one of your fingers will result in an unpleasant note or buzz. A

general rule is that if the unpleasant note sounds too high, it is normally one of the upper two fingers that is slightly open. Adjust your fingers and try again until you achieve that deep bottom note with all the holes closed.

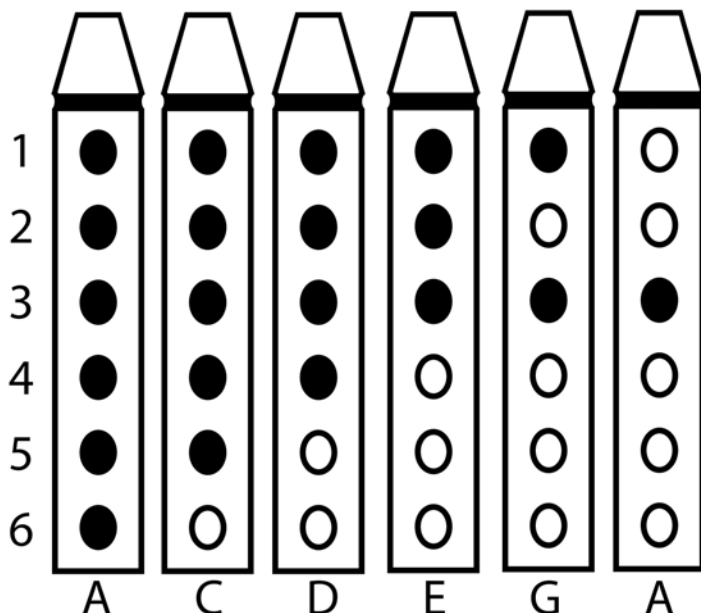
The key point here is to slightly adjust your fingers, not adding more pressure than is required, also called white knuckling. Too much pressure will only cramp your fingers. Do not go on to play other notes until you achieve that bottom note comfortably. This process may take a few minutes. Relax and take your time, feel the flute and ensure to cover all parts of the holes.

Easy to follow flute diagrams are provided in the eBook that will help with finger placement reference to learn scales and songs. Follow along from left to right, covering the holes that are black. The position of the mouth end is at the top of each diagram.



These simple charts do not include music notation such as tempo. They are a guide for finger placement only and are to be used together with the instruction provided by the inclusive video lessons that are throughout the eBook (see links to video tutorials denoted in orange text).

Minor Pentatonic Scale [Video Lesson Link](#)



The Minor Pentatonic Scale, also known as the Basic Scale, is the most commonly played scale on the Native American Flute. *Penta* means five and *tonic* means note, so Minor Pentatonic Scale literally means *Minor Five-Note Scale*.

While the simplest scale to learn on the flute, the pentatonic pattern freely supports improvisation while creating your own melodies. Every note within the scale can be grouped together, regardless of the order that they are played.

Prior to experimenting with notes, the first step is to become efficient with the scale itself. There are two basic rules to follow: 1. Never uncover the 3rd hole (as depicted). 2. Only uncover a hole if the hole below it is uncovered.

Follow the tablature for the scale at the top of this page and note that the mouth end is at the top with the holes numbered for finger placement on the left.



The flute image in the tablature is positioned so it is the same view as the photos and video lessons.

Slowly play one note at a time from left to right, ensuring that all parts of the holes are completely covered. To return back to the beginning of the scale, play from right to left.

The "Triad of Synchronicity" occurs each time we play the flute. This includes finger placement, breath control, and tongue embellishment working together. This triad provides the foundation for all other techniques and musical expressions. Try these exercises before you play. Feel each hole with the pads of your fingers as you open and close them. Take a deep breath and sigh while feeling the exhale. Place your tongue on the roof of your mouth while saying "duh". Mastering this triad is necessary to develop control of your playing. Here is a link for information about an in-depth [*On Demand Workshop about the Triad.*](#)

Techniques *Video Lesson Link*

Breath can be changed and manipulated in a number of ways. Any way that you can change the airflow from your mouth will alter the sound on the flute. Moving the tongue rapidly in front of the mouthpiece while blowing will make it sound like you are playing very fast. Altering the air flow in any way with the tongue or mouth will give a special effect on the flute, such as trilling the tongue or snapping the tongue; similar to saying the word "tuck." We all have different abilities on how to do this, so be creative.

Tonguing is produced by creating an effect that is similar to emphasizing the word "tuck." This creates a staccato effect and brings clarity to the note -*tuck-tuck-tuck-tuck*. Tonguing will introduce rhythm and timing to the song. It can be very fast and deliberate or slow and subtle with all ranges in between.

Fingering affects the sound of the flute as well. Sliding the finger off the hole slowly will draw the note out and give it a moody or blues quality. Lifting a finger off the hole slowly will change the

note, also known as *note bending*. Covering the hole only half way produces a completely different note. Experiment and develop your unique style and techniques.

Rhythm on the flute is very similar to generating rhythm when we mimic a melody by dah-dah-dah-ing with the tongue. The key is to use the tongue to create rhythm. Try repeating the sound with your tongue on the roof of the mouth and then slowly be gentler with it.

Vibrato (Italian, from past participle of *vibrare*, to vibrate) is a musical effect consisting of a regular, pulsating change of pitch. It is used to add expression to vocal and instrumental music. The vibrato of a wind instrument is an imitation of that vocal function. Vibrato can add a beautiful expression and quality to your notes. First, try to sing a note with vibrato. It is produced from engaging your diaphragm. Using the same physical method, choose a note on your flute. Oscillate with vibrato between singing the note and playing the flute. The vibrato technique may take some time to develop. However, it is well worth the practice, as the beautiful sound helps convey emotion and connection.

Embouchure is very important. The tendency can be to place the mouth end of the flute into the mouth and blow. Unfortunately, this creates excess moisture in the flute and limits the type of techniques one can use. Instead, close the lips, then place the flute against them. Allow the upper lip to close a portion of the blow hole (half or more) and place the lower lip just slightly underneath the flute. In this way, a smaller blow-hole is created, and the air passage from the mouth is reduced as well. This will allow for better tonguing and affects control greatly.

Experimenting with different techniques can provide for a broader musical self-expression. If you feel like you are getting bored with playing, it is a positive sign that you have mastered your present techniques and that it is time to try something new. This is the way to develop your individual style of play. Everyone has a unique musical personality.

Practice new techniques using the Pentatonic Minor Scale. Try each of them on every note. Notice that the results of these techniques vary depending upon the note. For example, more air pressure or tonguing can be applied on the higher notes (1,2,3) while note bending is more effective on the lower part of the flute (holes 4,5,6).

The video link at the top of this section includes instruction for these methods and many more fun playing techniques.

Moisture Buildup *Video Lesson Link*

When blowing into the flute, condensation from the breath will build in the slow air chamber and, after a time, will clog the flue so that the air will not be able to flow easily. Until the tongue and mouth acclimate to the mouthpiece, the moisture build-up can be frequent. The build-up normally occurs after playing for a while.

One solution is to place a finger partially over the true sound hole and blow hard into the flute. If there is too much moisture, a drop or spray of water will come out from the flue. Then hold the flute by the foot end (opposite of mouthpiece) and shake it out. Another option is to take the fetish off, let it dry out, and then tie it back on. Creating an embouchure when playing the flute will also help in reducing the moisture buildup.

Troubleshooting

Cannot get any sound

--Make sure the fetish is in the proper position and tied down tightly.

--Check that the fetish is not covering any part of the true sound hole and that the fetish is behind it.

The sound is weak or buzzy

--If it has been played a lot, check for moisture.

--Check to see if the fetish is in the proper place and tied down tight.

The low (bottom) note breaks to a high note or is squeaky

--Make sure that all the fingering holes are completely closed.

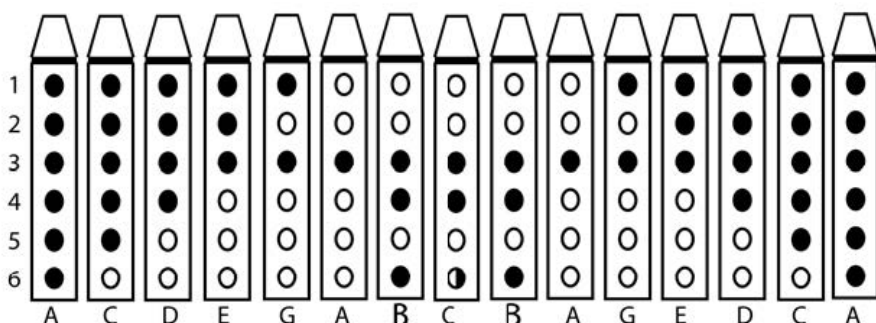
--Use less air pressure when you play the note. If you blow too hard on that bottom note, it will break to the next octave.

The flute sounds off key or makes unpleasant sounds

--Make sure all of the fingering holes are completely closed. Play more flat-fingered using the pads of your fingers.

--Increase or decrease the breath to affect the note to be sharper or flatter.

Extended Scale Variation [Video Lesson Link](#)



The Extended Scale adds 2 additional notes (B and C) to the Minor Pentatonic Scale. For this longer scale, you also keep the 3rd hole covered. However, the 2nd rule of the Minor Pentatonic Scale does not apply as there is some *cross fingering* required.

With the same approach, start on the left side of the tablature and uncover the empty holes on each flute image.

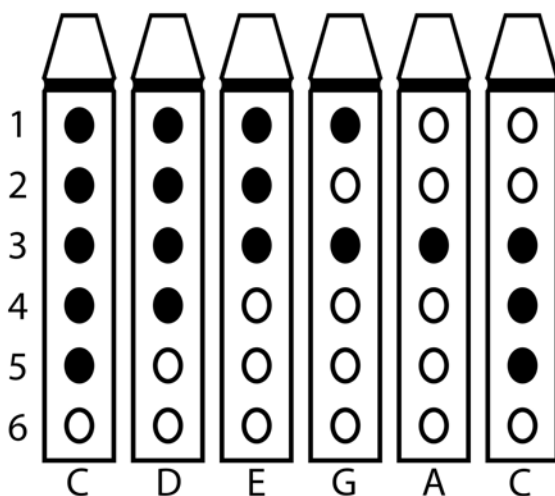
When you reach midpoint in the scale, cover holes 3/4/6, then 3/4/half of 6, and return to 3/4/6. After those notes, the remainder of the scale is the same as the Minor Pentatonic.

The $\frac{1}{2}$ note on the 6th hole is achieved by sliding the finger back to uncover approximately $\frac{1}{2}$ of the hole.

Once you feel comfortable with the extended scale, try applying the *Rhythm Technique* by using your tongue to make the dah-dah-dah sound on each note. This will play each note 3 times throughout the scale.

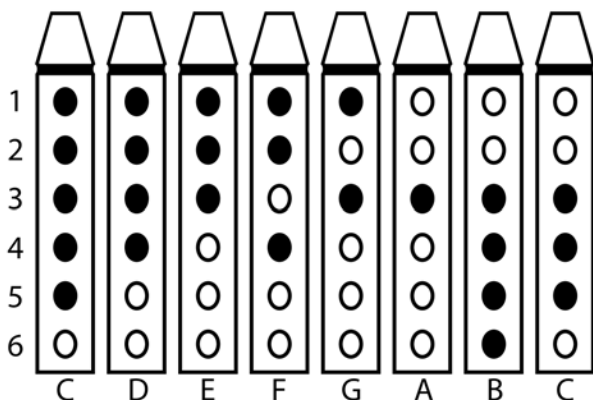
It is recommended that you practice this scale with the Video Lesson Link that is provided at the top of this section.

Major Pentatonic Scale [Video Lesson Link](#)



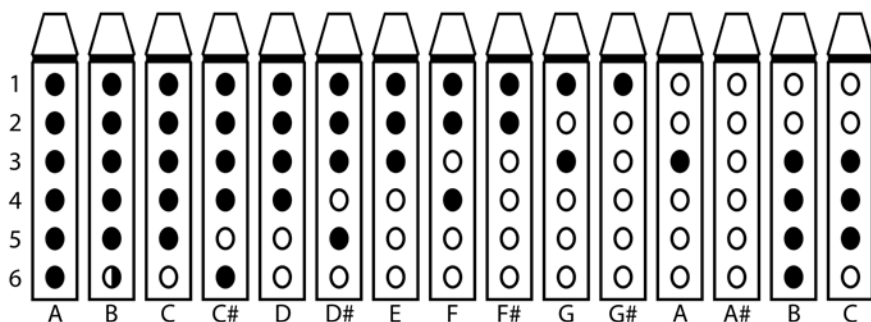
This scale is commonly found in contemporary music including the genres of Classical, New Age, Folk, Country, and Rock. Follow the tablature from left to right and then back for the full scale. Use the *dah* sound for each note with more pressure applied to the higher notes.

Major Diatonic Scale [Video Lesson Link](#)



The Major Diatonic Scale is a heptatonic scale that includes five whole steps (whole tones) and two half steps (semitones). The term *diatonic* was originally referred to the *diatonic genus*, one of the three genera of the ancient Greeks. *The Shire Song*, from the movie *Lord of the Rings*, (also in this book) includes the notes of this scale.

Chromatic Scale (version for NAF) [Video Lesson Link](#)



The term *chromatic* derives from the Greek word *chroma*, meaning color. With 12 possible notes, the Chromatic Scale, also known as *dodecatonic*, is the most inclusive scale for the Native American Flute.



Flute Decoration

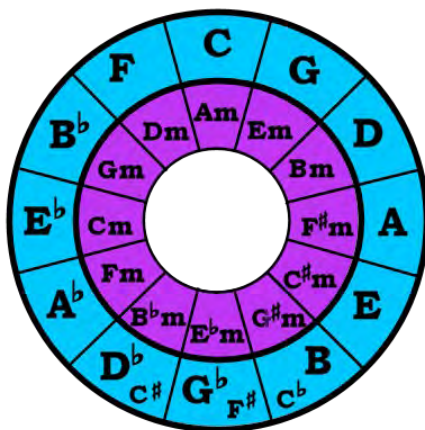
Decorating your flute with personal expression is in line with oral tradition and the historical practice of how Native American Flutes were made. There are many options in individualizing the appearance of your flute and they are all culturally appropriate. The flute is made from a tight grained softwood (cedar) which is friendly to most types of paint, glue, and permanent markers. Some players choose to adorn their flute with a modern look that represents their individual style or with a personal theme while others search online for examples that are tied to historical flutes from a certain region or Tribe. With any approach, decorating your flute can be fun and another way to share about yourself.

Decoration ideas include:

- ❖ Permanent Markers
- ❖ Wood Burning
- ❖ Beads
- ❖ Bedazzle
- ❖ Paint
- ❖ Feathers
- ❖ Leather Wraps/Fringe



The Relative Major to Minor Key



In music theory, each minor scale has a relative major scale. They are intimately connected. The chart above shows what the relative major scale is for each minor scale. Minor scales are tonally heartfelt, introspective and soulful, where major scales are upbeat and lively. The vast majority of Native American Flutes are based on the minor scale, but some flutes can accommodate the relative major scale so, if you wish to play the major scale with the Native Flute, never close the bottom hole, especially when ending the song.

When playing with others on your "A minor" flute, and they wish to play "C major;" do not close the bottom hole on your flute and you will be playing in the key of "C major."

Playing Your Flute with a Guitar Using the Extended Variation Scale [Video Lesson Link](#)

A Minor is one of the most advantageous keys for a flute to play with a guitar. With this key, every note that is played within the extended variation scale will match any minor guitar chord played in the key of A, which includes most of the basic chords that guitar players first learn, such as Em, Gm, Dm, Fm, Bm, Cm, and of course Am.

While matching flute melody to guitar accompaniment is a fairly simple task, most guitar players have never experienced playing with a Native American style flute. The following steps may help get that process started:

1. Find a guitar player. The definition of "player" for this purpose is someone who can play the basic minor chords.
2. Check if their guitar is properly in tune. You can do this by simply asking the guitar player. These days, most acoustic guitars have a digital tuner internally, or the guitar player will have a separate tuner. When playing with an A Minor flute, cover all of the holes and play the fundamental note; A Minor. Then match that note to the guitar's second string from the top, also A Minor. The sounds should match.
3. Ask the guitar player to play chords in A Minor or "basic open chording." It is important that they remain in "minor" keys, whereas major keys or more complex jazz chords will not match all of the notes in the Extended Variation Scale.
4. Listen. This is a very important step in the process and is commonly overlooked. While the guitar is playing, listen to each chord, the tempo, feeling, and melody.
5. Play the Extended Variation Scale. Using the scale, match the tempo of the guitar and chord changes. This helps to get a feel of the music and expression. It's okay to stop and ask the guitar player to modify the tempo or melody.
6. After feeling comfortable using the scale, it's time to move on to some improvisation. Try to put two or three notes together and repeat them while listening to the guitar melodies. Eventually, move on to creating a flute melody that expresses your intention. You may find immediate success with this step, or it may take several minutes. Keep trying and, most of all, have fun!

Flute Circles

Since the renaissance of the instrument during the 1980's, the Native American Flute has found its way across the globe, with players, and now *Flute Circles*, in nearly every country.

What are *Flute Circles*?

The following excerpts from Wikipedia describes them very well:

A “*Flute Circle*” is an organization of musicians which focuses on the Native American flute. Flute circles typically meet periodically to engage in educational and recreational activities surrounding the



instrument. Most flute circles offer instruction on the Native American flute, especially for flutists who are new to the instrument. Many flute circles have a facilitator with experience in group music facilitation and humanistic music education to structure the activities and the music-making.

The use of the Native American flute in community music is notably different from traditional uses of the instrument for courtship, hunting, or ceremony. This new use of the instrument has not been without controversy, and flute circles are generally advised to use the instrument in a respectful manner because of these considerations.



Flute Circle participants may span a wide range of experience and training in music — from professionals to novice flutists or enthusiasts of the Native American flute. Many flute circles focus on raising the level of musicality of the participants

across a range of levels of musical experience using basic song forms, music improvisation, and techniques of experiential music education.



While some flute circles focus on aspects of indigenous cultures and indigenous peoples of the Americas, they do not typically relate to a single culture or tribe.

Flute Circles sometimes organize events for participants to play at events, festivals, school presentations, or in-service settings such as senior centers, elder facilities, and group homes. Flute circles have also engaged in their own concerts, produced music albums, and broadcast live music performances

Flute Circles can also be based upon an event where players assemble to share songs. Usually attendance for these Flute Circle events ranges from 3 to 40 players.

World's Largest NAF Flute Circle



Lead by Jan Michael, 693 participants set the World Record for the *Largest Native American Style Flute Circle* in Oregon.

The World Flute Circle

It is estimated that there are hundreds of thousands of players of the Native American Style Flute that span the globe. This beautiful cross-cultural connection is partially due to the improvisational nature of the instrument. In 2018, Jan Michael Looking Wolf founded the World Flute Circle aka "WFC". The mission of the WFC is to help connect Native American Style Flute Players from around the world with free workshops, play along events, lessons, and concerts.



WFC Members are very active and regularly share their songs on Facebook groups and YouTube. Many of the members do not speak the same language and use text translators to communicate and read posts.

It is common at WFC on-line events for players from every continent to be sharing songs together. Most of the members are non-professional musicians who play to express their feelings and for personal enjoyment.

There are two songs in this eBook from the WFC - The World Flute Circle Song and Harmony Circle. Video lessons and play along videos are included.

World Flute Circle Member Spotlight



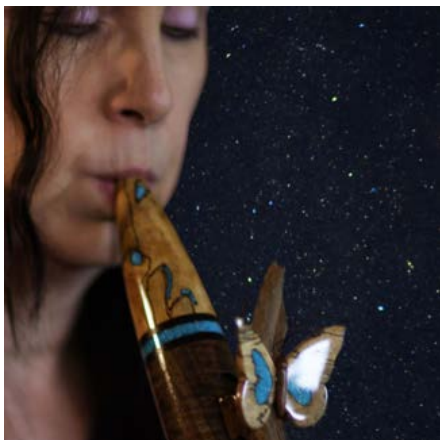
Yuki Matsumoto
Fujieda City, Japan
[Link: Music Video](#)

Guatibiri Aianhura Rio
Piedras, Puerto Rico
[Link: Music Video](#)



Simon Powell
Solihull, England
[Link: Music Video](#)

World Flute Circle Member Spotlight



Robin Gentlewolf
Oregon, United States
[Link: Music Video](#)



Helen Yetman Bellows
New England, United States
[Link: Music Video](#)



松本智
Sasebo Nagasaki, Japan
[Link: Music Video](#)

World Flute Circle Member Spotlight



Douglas Thunder Horse
Indiana, United States
[Link: Music Video](#)

Elvis Odemejoro
Abuja-FCT, Nigeria
[Link: Music Video](#)



Suyay Butterfly Originally
from Holland, lives in Spain,
Mijas Costa, Malaga
[Link: Music Video](#)

Omani Nagi
From San Diego,
California, United States
[Link: Music Video](#)



The Looking Wolf One Heart Award

Jan Michael's Looking Wolf One Heart Award Program, is a global music initiative dedicated to players/teachers/makers of the Native American Style Flute. The mission of the program is to provide honor recognition to professional performers/ recording artist, all players, instructors and makers of this beautiful instrument that reflect the indigenous *Tradition of One Heart*.



Robin Gentlewolf
Program Director

In addition to a resurgence of presence within North America, the Native American style flute and its players can now be found in most countries across mother earth including people from a broad range of ethnicities expressing themselves with music. The Native American style flute is common in both indigenous and contemporary music. It is featured in major motion picture soundtracks, meditation media, music videos, and healing therapy applications.

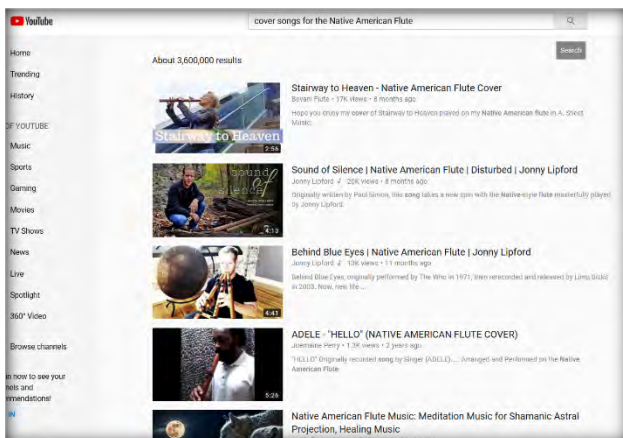
The spirit of the One Heart Award reflects this incredible diversity and recognizes that music is the universal language that we all share. Recipients of the award are recognized for outstanding contribution to the community with their flute (playing/making/teaching).

"Our Breath, Hearts, and Flutes join together in UNITY!"

Playing Songs

Learning to play songs from others provides a tool to vary one's playing style. Sometimes players can get stuck with the same phrases over and over again. It can be challenging to break out of these patterns. Playing a new song teaches different fingering patterns, various timings, rhythms, and phrasing. This experience can enhance improvisational skills by putting more song creating techniques at one's disposal.

There are many resources for both historical and contemporary songs for the Native American Flute. Try searching, *cover songs for the Native American Flute*, *how to play songs on the Native American Flute*, or *Native American Flute lessons* on YouTube or Google. Thousands of videos will be listed,



including some adaptations of melodies from popular movies such as Star Wars, Titanic, and Lord of the Rings.

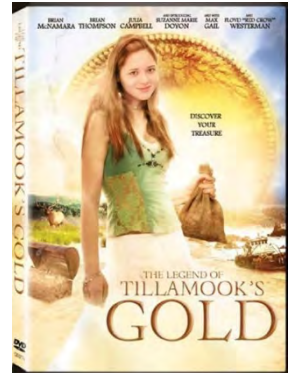
There are several websites that focus primarily on flute tablature and other resources. They will also appear in the results of search engines.

One of the primary challenges with transposing contemporary music into the Native American Flute is matching the notes to a different key. It is best to focus on matching the melody (not the specific notes).

The next section of this eBook contains flute tablature for several songs with links to helpful video lessons and backing tracks (musical accompaniment while you play).

Oral Tradition of the Rabbit Song

The Oral Tradition of the Sioux melody, "The Rabbit Song" is an amazing story. The song was passed down to Jan Michael Looking Wolf from world renowned Native American activist/actor/musician Floyd Red Crow Westerman while filming the movie "Legends of Tillamook's Gold".



Video Link: Scene with Floyd and Jan

"The Rabbit Song" is a beautiful, old traditional Sioux song of hope, healing, and finding solutions under the worst imaginable circumstances. During the period of settling the Great Plains (1800s), the rights to buffalo were taken away from the plains natives. There were deliberate policies by settler governments to destroy the food source of the native peoples during times of conflict. This was devastating as they relied upon the buffalo for nearly every aspect of survival such as nutrition, material for shelter, clothes, tools, weapons, instruments, and medicine.

Over the course of hundreds of years, the peoples of the Great Plains developed a sustainable relationship with the buffalo. Following their confinement and restrictions, it was common practice that they were provided with spoiled commodities, such as dried beans, flour, sugar, and oil. These foods lacked important nutrients and contributed to widespread malnutrition, illness, and death.

Like many others in his Tribe during this era, Floyd's great-grandmother fell very ill from malnutrition. After searching for solutions through the practice of Oral Tradition, the Sioux negotiated the right to hunt/farm wild rabbit with the local government.

This additional food source saved the lives of thousands of plains natives, including Floyd's ancestors, and their descendants. Through Oral Tradition, they wrote a special song to give thanks and honor the rabbit.

Floyd requested that Jan Michael ensure to share this message with students that learn how to play the Rabbit Song:

“The most important thing about the Rabbit Song is what it means to you. It’s how you feel about the song, the story. Through our traditions, the song is yours now.”



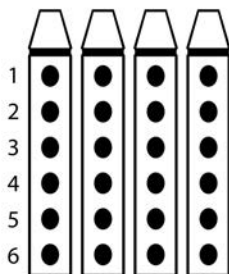
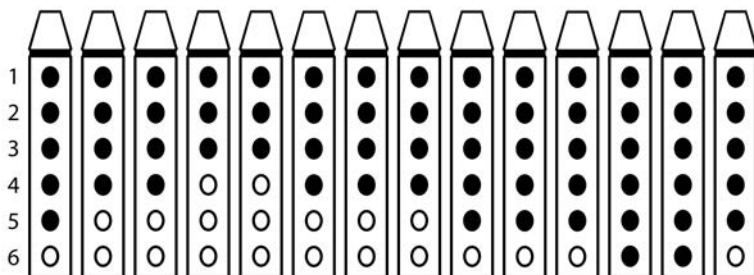
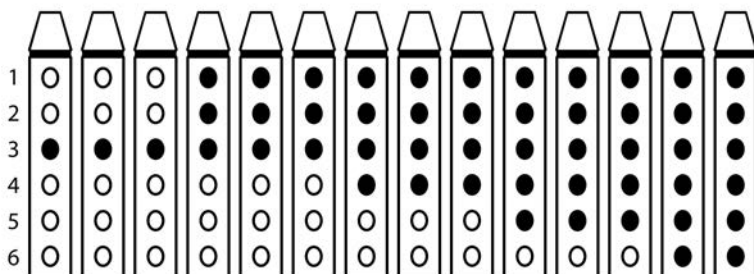
Floyd Red Crow Westerman

August 17, 1936 – December 13, 2007

The Rabbit Song

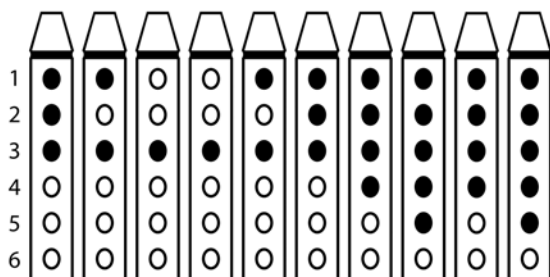
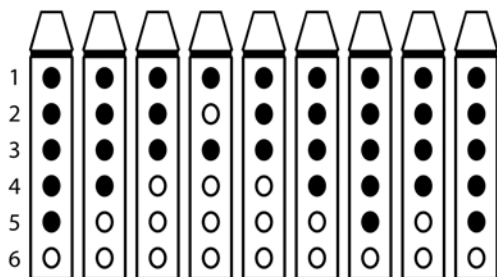
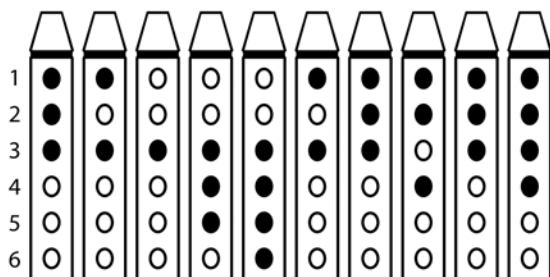
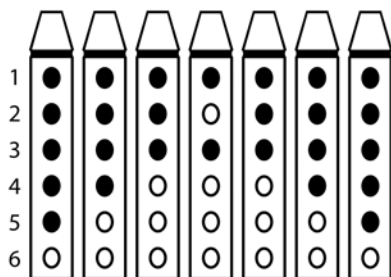
Floyd Red Crow Westerman

Video Lesson Link



The Shire

Video Lesson Link



Traveling with Our Ancestors



This is a beautiful, traditional melody of the Confederated Tribes of Grand Ronde. Originally, the song was created with the drum and singing to honor our ancestors. It gives thanks for all of the struggles and journeys that they persevered.

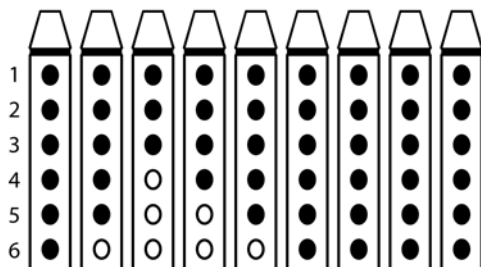
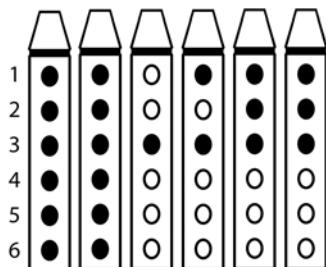
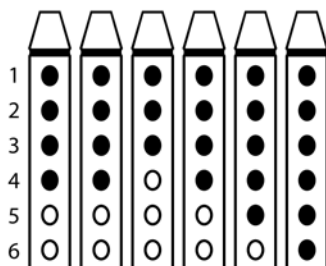
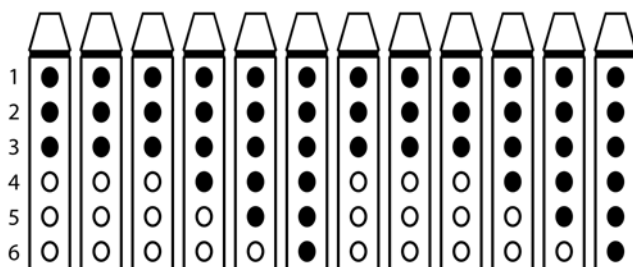
The song recognizes that all people are traveling with their ancestors. Even in our DNA, we can be traced back to them.

It's a song of strength and connection to the past with the acknowledgement that one day we too will be an ancestor to someone.

Later, with the approval of Cultural Leader and Tribal Drummer Bobby Mercier, the song was transposed for the Native American Flute. Here is video from Bobby talking about the Oral History of the song and playing it on his drum: [Video Link](#)

Traveling With Our Ancestors

Video Lesson Link



Oral Tradition of the Standing Elk Song



The Standing Elk Song is a melody that celebrates the importance of our feelings and the power of being honest with them.

Michael Standing Elk Reibach is Jan Michael's uncle on his father's side. Standing Elk was a spiritual leader for the Tribe and a highly qualified drug and alcohol counselor.

For many years, Standing Elk led ceremonies and conducted a non-profit organization that helped native youth.

When Jan Michael returned to the reservation, Standing Elk became his mentor in cultural practices and traditions.

Following Standing Elk's tragic passing in 2005, Jan Michael could not express himself musically until he became honest with his feelings of loss and self-identity.



After sharing with his Tribe and family, Jan Michael recorded a Native American Flute song in honor of his Uncle that celebrates life, love, healing, and the beauty of expressing our feelings.

"Like with the Rabbit Song, the most important thing about Standing Elk is how you feel about it. It's only by getting in touch with our own feelings and accepting them that we can fully experience the beautiful connection with ourselves and others through musical self- expression." - JMLW

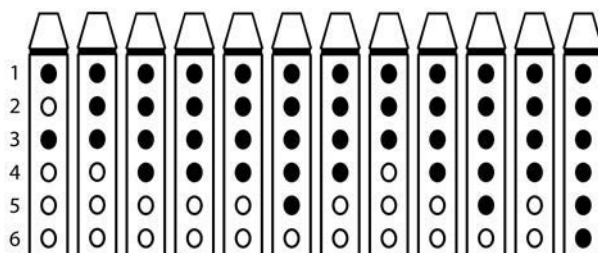
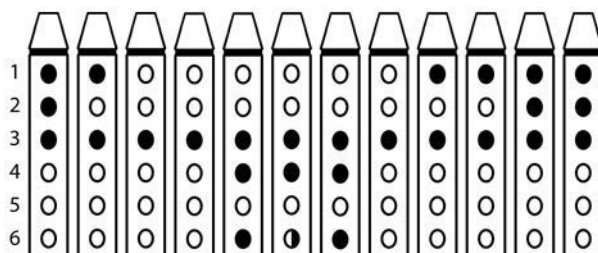
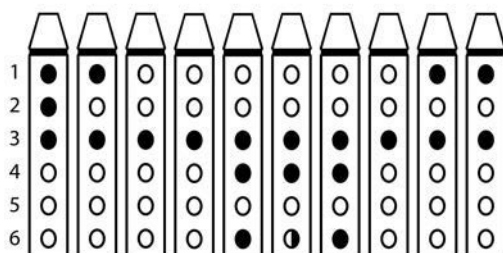
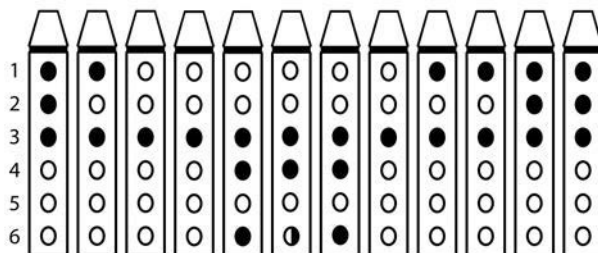
Standing Elk

Jan Michael Looking Wolf

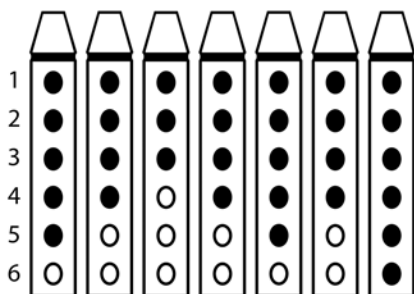
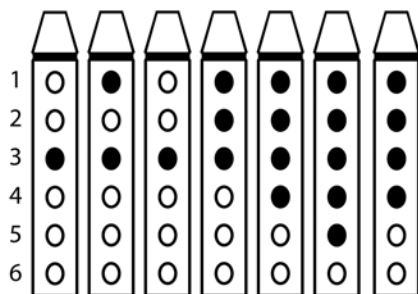
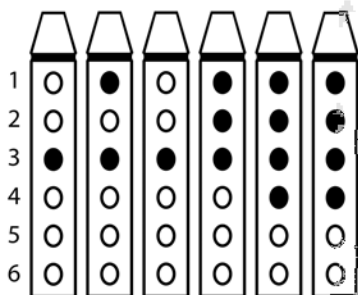
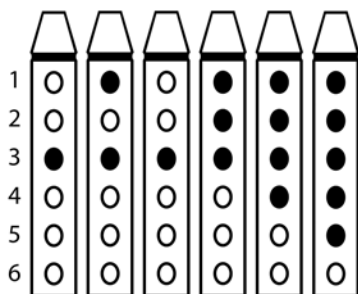
[Video Lesson Link](#)

[Play Along Video](#)

[Play Along Track](#)



Standing Elk - Part 2

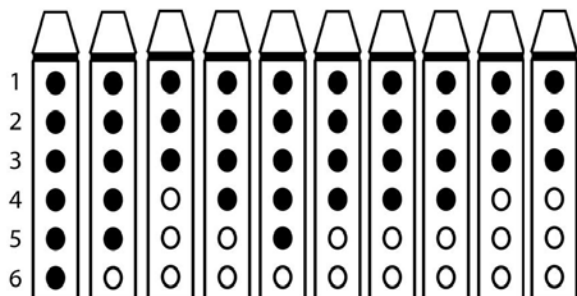
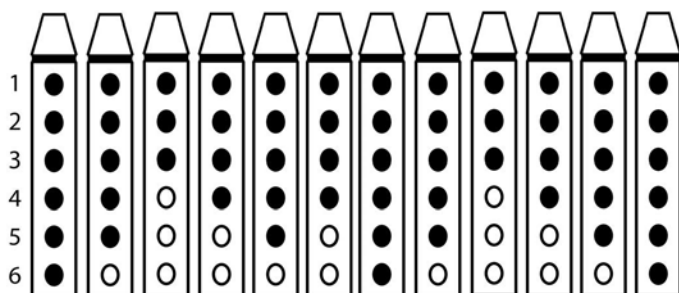
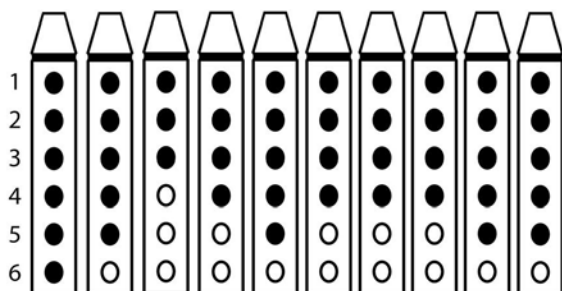
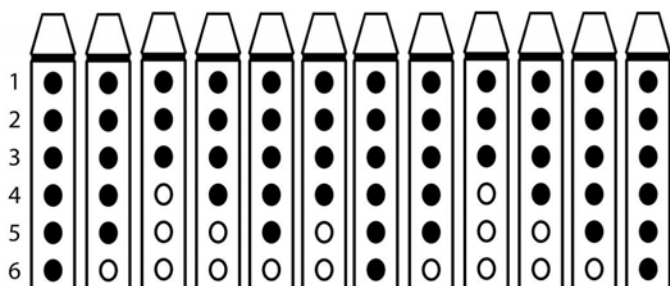


World Flute Circle Song

[Video Lesson Link](#)

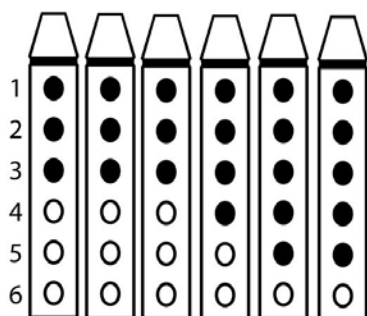
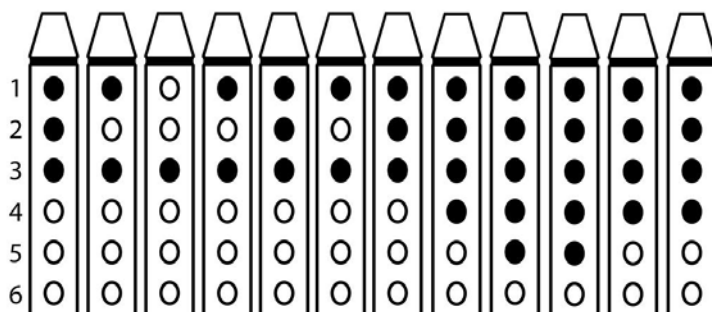
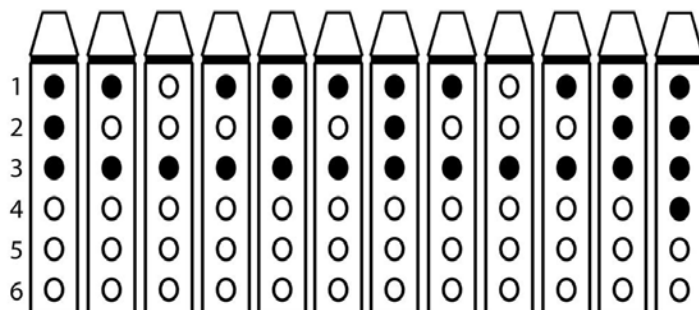
[Play Along Video](#)

[Play Along Track](#)



World Flute Circle Song

Part 2



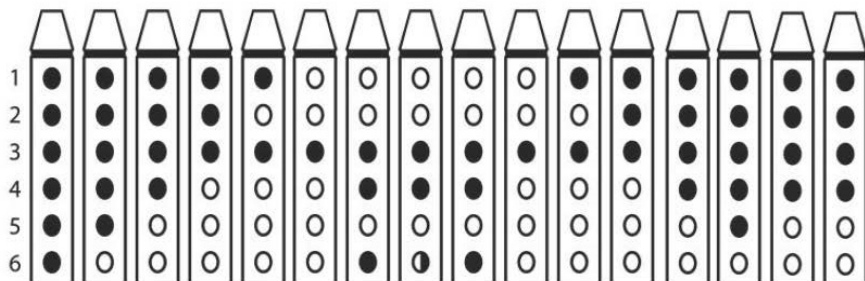
Harmony Circle Song

[Video Lesson Link](#)

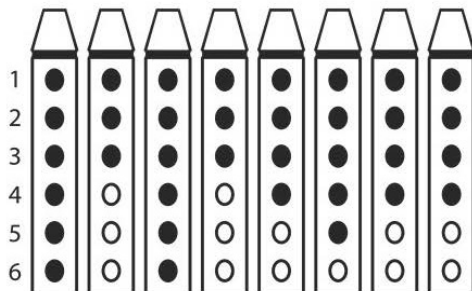
[Play Along Video](#)

[Play Along Track](#)

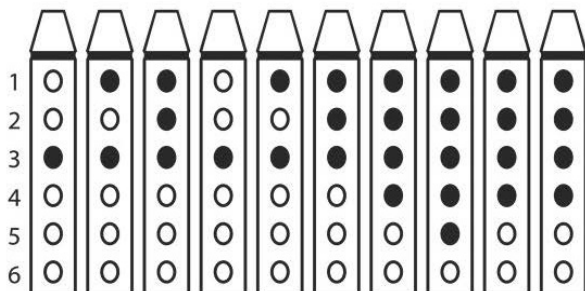
Part 1



Part 2



Part 3



Happy Birthday to You

The song “Happy Birthday to You” is a particularly unifying melody, transcending all cultures, ethnicities, generations, and nationalities. It is widely considered to be the most recognizable song worldwide, having been translated from English into at least 18 other languages. Since everyone has a birthday, it can be said to apply equally to all persons.

“Happy Birthday to You” actually began as “Good Morning to All”, written in 1893 by sisters Patty and Mildred J. Hill in Louisville, Kentucky. Patty Hill was a kindergarten principal, interested in developing new teaching methods. The sisters wrote “Good Morning to All” as a melody/lyrics combination that very young children could easily learn. The melody was identical to the one we know now as “Happy Birthday” and the lyrics were similar: “Good morning to you / Good morning to you / Good morning, dear children / Good morning to all”.

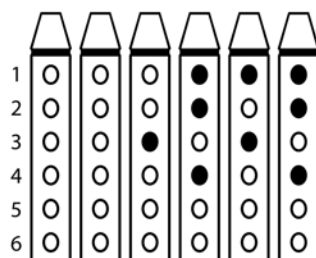
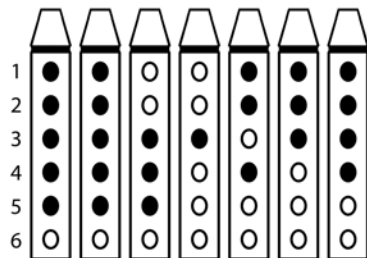
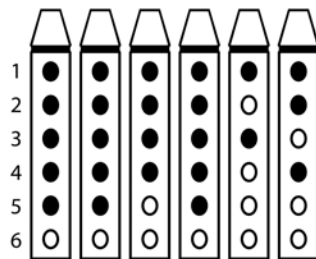
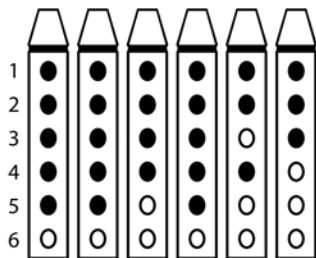
The simplicity of the song made it easily adaptable to special events, including birthdays. It first appeared in print with the “Happy Birthday” lyrics in 1912, and this version’s popularity spread rapidly in the first half of the 20th century. By the 1960s, the custom of singing “Happy Birthday to You” on a person’s birthday was ingrained in the cultures of the U.S. and other English-speaking countries, and was taking firm hold in other countries as well.

“Happy Birthday to You” is one of very few songs to have been played on another planet. On August 5, 2013, the one-year anniversary or “birthday” of its landing on Mars, the Mars rover Curiosity was programmed to play the song. Engineers at NASA’s Goddard Space Flight Center caused the on board Sample Analysis at Mars (SAM) instrument to “sing” Happy Birthday on the Martian surface to celebrate Curiosity’s first year on Mars.

The song has been popular worldwide for several decades. It can now be said that the song has “universal” appeal as well.

Happy Birthday Song

Video Lesson Link



Make Your Own Music *Video Lesson Link*

Now that you have journeyed with the Native American Flute to learn scales, techniques, and songs, let's look at how to make your own music.



The tribal cultures that created these types of instruments did not have written music. The basics were handed down through Oral Tradition, and the rest came from the heart of the player. The flute is such a beautiful gift through which people have the ability to express their feelings. Players are encouraged to experiment by creating their own melodies and songs. You will find this process very liberating and rewarding.

Songs can be created with very few notes, keeping it simple. It is more the feeling that you put into it, that gives it the melody. Remember, if it sounds good to you, that is what matters most. It is for your pleasure and entertainment. No pressure, just fun!

When creating your music on the flute, it is important to be free from the structured ideas that we have been exposed to through



modern music. There are no right or wrong ways to express yourself musically. It is not necessary to read music to create songs on the flute.

Here are some suggestions that may help you create your own music, and eventually write your songs.

Create a song by improvising

Chose 2 to 4 notes on the flute, vary techniques and timing with them. Listen as you're playing and if you like what you hear, then repeat the phrase. Relax, think of choosing notes like you chose words when having an informal conversation.

Once you have established a short melody, move to the other part of the flute and repeat the process of selecting notes. If you began using holes 4,5, and 6, then move up to 1,2, and 3 for the second phrase.

Once you have a couple musical phrases (melodies with 2-4 notes each), search your feelings. What do you feel about it? From there proceed in that direction with finishing the song.

One type of standard structure for a flute song is comprised of 4 melodies: An introduction, verse (main melody), chorus (catchy phrase that is memorable), and an ending. The parts should connect well with similar timing and feeling. This structure can also help others connect with your self-expression.

Both indigenous and popular contemporary music share in the multi-melody song structure. It is fine to repeat the melodies of the verse and chorus, that helps makes the song relatable and connective.

Create a song with a predetermined intention

The steps are the same as with improvising except you choose the intent and feeling, essentially the *reason*, for the song before you play. A great example of this approach is that you would like to

surprise someone that you love by playing them a special song that is created in their honor. Perhaps a song for a parent, grandparent, sibling or spouse. Before you choose notes and technique to experiment with, think of what they may like. What type of song would they enjoy? Can you incorporate sounds that reflect their characteristics or your feelings about them? Then follow the steps outlined with the improvisation approach.

Writing and/or recording your song

Once you have a melody that you feel connected with, there are two primary methods to assist in remembering it later.

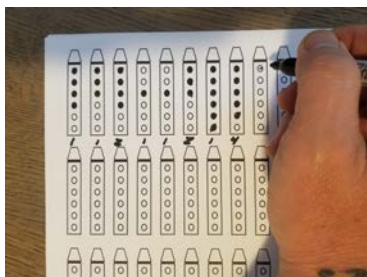
1. Record the song using your phone or computer. With smartphone technology, this is an easy option that most players can employ.

- ✚ Choose a quiet location
- ✚ Practice the song a few times
- ✚ Record it
- ✚ Listen back
- ✚ If it is acceptable, name the song in your device
- ✚ If not satisfied, re-record the song



2. Use the blank flute tablature provided in the back of the eBook.

- ✚ Print off the tablature
- ✚ An erasable pencil is recommended
- ✚ Darken in the holes that are covered on the flute images
- ✚ You can write notes that reflect techniques, tempo, and feeling in the margins and underneath the flute images



Preparing to play a song for others

While the most important thing about musical self-expression is how you feel about it, there is a beautiful enjoyment in taking the leap to share your flute playing with others. This can be classified in two ways – informal and formal.

With informal playing, such as showing somebody a melody or song just to share, no preparation is needed. However, with more formal settings or song sharing to a group, there are a few steps that can help you enjoy the experience.

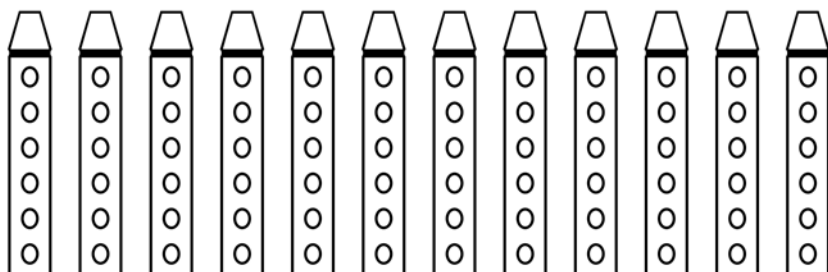
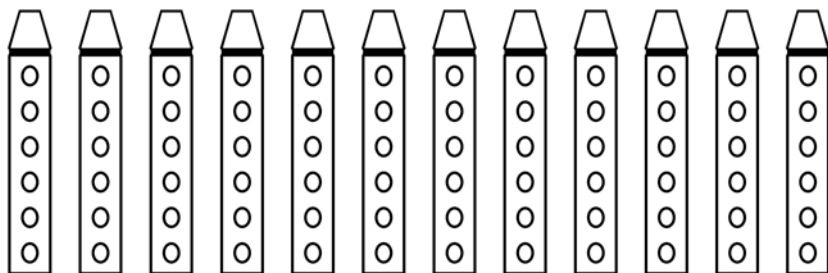
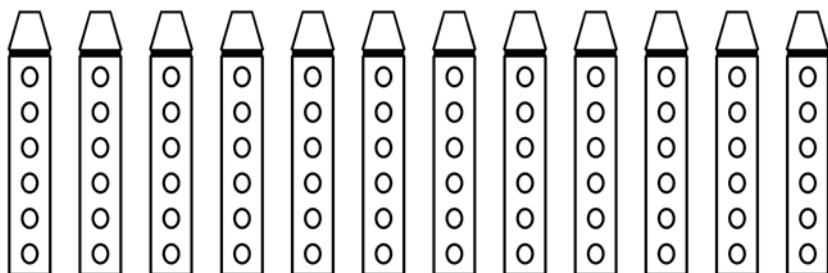
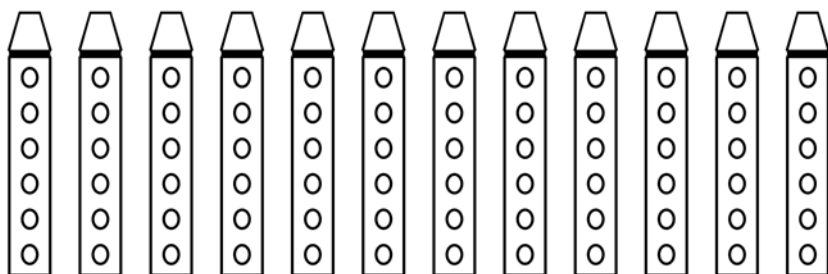
- ✚ Choose a song that you are comfortable with
- ✚ Rehearse - reference your song using the methods detailed above - practice frequently and shortly prior to sharing it
- ✚ Perform it for someone first - this will help you adjust to playing in front of others
- ✚ Follow basic technique and focus on each note as you play
- ✚ Take your time with the song and breathe as needed



*Soar to new heights with
musical self-expression!*

Make your own Music!

Song Name: _____



About the Author

Jan Michael Looking Wolf (Reibach)

Recording Artist/Performer/Educator/Author/Humanitarian



"A modern master of the Native American Flute, a premier performer of the instrument of our time." - Billboard Journal

An enrolled Kalapuya member of the Confederated Tribes of Grand Ronde, who resides within his indigenous homelands in Western Oregon, Jan Michael Looking Wolf is a world renowned Native American flute player. He is the great-grandson of Kalapuya Chief Joseph Sangretta, a treaty signer for his Tribe. Traveling a broad range of musical styles, he has released 28 commercial albums spanning 3 decades. His recordings have garnered over 70 awards and a number 1 ranking in the global new age radio charts.

He is the recipient of four Lifetime Achievement Awards for his music and teaching - Indigenous Superstars 2022, Global Music Awards Odyssey Award 2020, the One World Music Radio Hall of Fame 2019, and the Silver Arrow Lifetime Achievement from Spirit Wind Records 2010.

One of the world's most honored recording artists of his genre, other accolades and honors include 6 Native American Music Awards, 12 Global Music Awards, an Indigenous Music Award, 2 Indian Summer Music Awards, and 2 time Best Native American Album at the OWMR Awards.

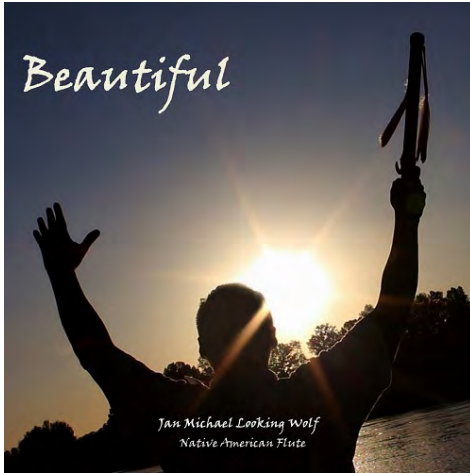


His new age recording ***Flute Medicine*** received praises from music critics and fans and climbed to number 5 on the One World Music Radio charts. *Flute Medicine* was recorded with Native American Flutes tuned to the frequency of 432 Hz, which is found in some ancient instruments. A variety of wooden Native American Flute with percussion from around the globe are included in the album.

Jan Michael's lifeway and musical expressions are based on the indigenous tradition of 'One Heart'. In short, it is a universal truth that everyone is equal regardless of the color of our skin, tribal affiliation, language we speak, income, gender, faith, nationality or personal beliefs. 'One Heart' is the recognition of Unity through Diversity.

He has toured across the country and performed overseas. His music shares hope, love, compassion and connection. Also active in philanthropy, his music has been used to help several non-profit projects including children's cancer, homeless shelters, earthquake survivors, and youth drug/alcohol prevention.





Beautiful, released in 2019, features flutes from Elder artisan flutemakers across the country. Jan Michael pays tribute to the mastery of the Native American Flute with a diverse variety of custom flutes especially created for the project. Each song offers a different voice with its own story. Collectively, the melodies express the Beautiful connection that we all share with Mother Earth, Father Sky, and each other.

Breaking new ground, Beautiful became the first Native American Flute recording in history to win a Gold Global Music Award in 2019. In addition to the album, it includes a concert series where Jan Michael exhibits each flute, share's their stories and performs each song with stunning images projected on a large screen. The artisan flute makers and their Beautiful works of musical art are featured in a stunning [exhibit video](#) that documents the project.

All People...One Heart...Beautiful.

In addition to his expressions with the Native American Flute, Jan Michael is an accomplished songwriter and vocalist. He composed a special song for world peace entitled Live As One that received several awards and international recognition after a special performance in New York with indigenous musicians from across the North America.



Jan Michael was commissioned to write and record a song to celebrate Oregon State University's 150 year celebration. The song, named A Special Place, was released in 2018. Here is a [link](#) to the premier performance of the song with Jan Michael, his band, and the OSU Choir conducted at the Portland Convention Center.

After nearly two decades of research of the Native American Flute, Jan Michael co-created a curriculum for an accredited university course which he instructs regularly. He has authored two published books: “One Heart: Journey with the Native American Flute” which focuses on the flute’s history and instruction, and “The First Flute”, an original story published by Red Deer Press.

There are now players of the Native American Style Flute of different ethnicities that span countries from all over the world. Jan Michael is the Founder of one of the world's largest initiatives for the genre, the World Flute Circle - an organization that conducts events with players from different countries. In 2015, he started the world's first international online academy for the Native American Flute with students studying master class level curriculum. Many academy students are recording artists, educators, and performers.

“During the journey here, I have found it is true that we are all related. It is important to respect each other’s cultures. After all, everyone and everything are born to the earth and sky. May your heart, breath, and flute join in harmony always.”

Jan Michael Looking Wolf Links:

[*Jan Michael's Website*](#)

[*Television Special about Jan Michael's Flute Journey*](#)

[*Live As One with OSU Choirs*](#)

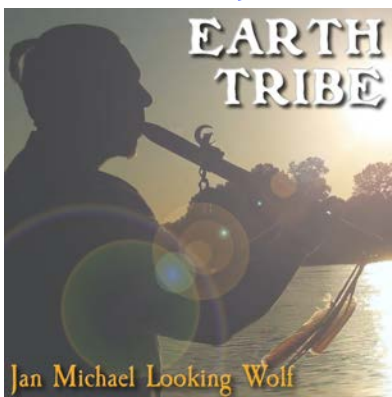
[*Can You Feel The Love*](#)

[*Double Vision*](#)

[*Music Video Arms of the Angel*](#)

[*Music Video Ascension*](#)

[*Concert 7 Directions*](#)



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Video Lessons

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Extended Scale Variation
Techniques
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Major Pentatonic Scale
Major Diatonic Scale
Chromatic Scale
Playing your Flute with Guitar
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Standing Elk Song
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Harmony Circle Song
Happy Birthday
Make Your Own Music

Play Along

Standing Elk Song
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Other Videos

OPB Documentary
Tribal Drum Traveling
with Our Ancestors
Jan Michael in Concert!

Other Links

Jan Michael's YouTube
Jan Michael's website
NASFA

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<http://www.indigenouspeople.net/kokopelli.htm>, Glenn Welker

Image Citations

Image of Kokopelli Cave Etchings (p 9), Mesa Verde Museum Association, <https://www.mesaverde.org/>

Photo of ancient flute (p 11),
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Photo of Haida Tribe Flute (p 12), National Museum of the American Indian,
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Photo of antique Native American Flute (top p 13), Gary Bass,
<https://www.shutterstock.com/search/indian+flute>

Photo of Hopi Flute (p 13), <https://www.hopi-nsn.gov/>

Photo of Belo Cozad (p 14), 19344.64.3 Virgil Robbins Collection, OHS)

Photos in Flute Story Section (pp 15-20), Richard Shaw, Emery County Progress

Flute diagram image (p 21), Lee Miles, 2014, free eBook, 'Playing the Native American Flute: Learnings over 18 months' <https://leanpub.com/naf>

Photo of Neal Grandstaff and Jan Michael Looking Wolf (p 23),
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Image of Circle of Fifths (p 34), Andy French,
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Image of YouTube search (p 43), <https://www.youtube.com>

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Photograph of Floyd Red Crow Westerman (p 45), Dances with Wolves Movie,
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Photo of Standing Elk (p 50), courtesy of his family

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*"May you always walk in beauty.
May you always live in peace.
And may we all play together in
harmony." - Jan Michael*




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Welcome to the Amazing
Journey of the Native American
Flute, one of the world's most
ancient instruments.

Throughout history, it has
produced beautiful sounds of
musical self-expression.

With Jan Michael Looking Wolf
as your guide, here we explore
its origins, learn how to play
songs, and make our own music.

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