

First Steps with Your Native American Flute

A basic guide to playing for beginners



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First Steps With your Native American Style Flute

A guide for those just embarking on their flute journey by Terry Mack

Peaceful Spirit Flutes welcomes you to the wonderful world of freeing the music in your soul.

You and your new flute are about to embark on a musical journey that will take you on many magical adventures. The Native American Style flute has a wonderful sound that connects to the heart and soul of the flute player. I honor you and congratulate you for listening to that call. It is not necessary to read music or to have played any other instruments to be able to learn to play a Native American Flute.

There is much music that can be made with you and your flute and all of it is good. Each sound that you make, whether a pretty sound or a squeaky sound is coming from you providing you with an opportunity for you to become intimately familiar with how your flute makes sound.

After watching hundreds of people first picking up flutes and trying to play, I have observed that it is quite natural for people to begin by blowing into the flute and randomly moving their fingers up and down the holes, producing wonderfully random and sometimes unexpected sounds. Because this doesn't always sound pretty, I often hear comments like 'I am not musical, or I don't know how to play.' All this means is that you have not yet learned how the flute actually makes its lovely sounds. This you can easily learn.

What I have discovered about people is that we all have music inside of us, we have just forgotten how to listen and feel our own music. I have witnessed the delight of many people who claim the only musical thing they can play is the stereo pick up the flute and when they successfully produce some beautiful sounds are moved to tears.

I was one of those people who had a critic running through my head keeping me from even attempting to play an instrument. There is a saying that floats around the musical world about how the instrument chooses the person. It reminds me of the old saying 'when the student is ready, the teacher appears'. I have found that my flute teaches me many things. The flute is a great instrument to help you find your way into your own music.

There are many ways to learn how to make music on the flute. One is to just pick up the flute and play around, experiment, explore and enjoy the learning process. Some people can do that quite easily. Some require a bit more instruction to become comfortable playing the flute. However, you learn there are some great tips in this material.

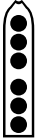
When you blow into the flute – it makes a sound. You in fact are playing the flute, you just haven't learned yet, how to make the lovely haunting sounds. You will learn, with a little instruction and some practice or just be diving in and experimenting. All that is required for you to **play the flute the way you would like to** is to learn how the flute produces sound. This is quite simple and involves learning:

- how to seal the holes,
- how to finger the holes
- how to hold the flute comfortably
- some breath control
- how to listen to the music that finds its way through you, past that inner critic and starts your fingers dancing on the flute.

Leave your flute out within easy reach and play each day. Overtime you will develop a wonderful connection with your flute and have great fun making your own music or playing other peoples music.

A few flute tid- bits

Native American Flutes were first voiced to be in tune to themselves. This is often referred to as grandfather tuning. Over time flutes evolved to be tuned to the western scale and can be played along with other instruments.



Each flute has its own key. With all six holes covered (see picture on the left), you will play the key the flute is voiced in.



With the third hole covered and the other five uncovered, the flute will play the octave above the bottom hole. For example, if your flute is in the key of G, the bottom note with all 6 holes covered will be a G. With the third hole covered and all the other holes uncovered the flute will play the G one octave above the bottom G. If it is an A then the flute will play in the key of A, etc.

A 6 hole Native American flutes can play 17 notes by covering the holes in different patterns and through half holing and quarter holing techniques. These take more practice to learn. For the beginner player it is not required to learn these for playing your own beautiful music.

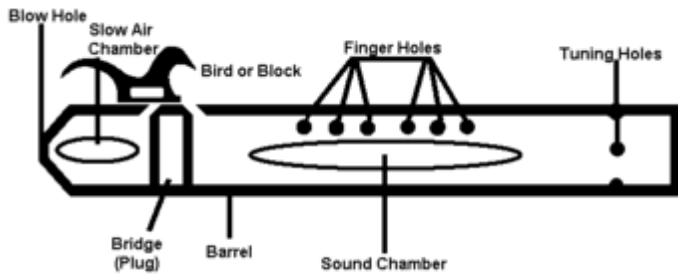
RELAXING AND LETTING YOUR MUSIC COME THROUGH YOU

Whether you have previous musical experience or a brand-new player to the flute, approach the flute with a beginner mind, open for exploration and prepared to be delighted with the results that you are creating.

Native American flutes are meant to be played from the heart and are a perfect instrument for improvisational exploration. The flute is one of the most emotionally expressive instruments I have ever found. Just relax and let your fingers and your spirit connect with the flute.

Take your time and go slowly and let yourself listen to the sounds you are creating.

INSIDE A NATIVE AMERICAN FLUTE



Picture courtesy of Vance Pennington, flute maker

The above picture gives you a basic idea of the structure of a Native American Flute.

SO LET'S GET STARTED.

If you haven't already held the flute, blown into the end and randomly moved your fingers up and down, then go ahead and do this now. You will hear lots of unusual sounds. While these won't be what you really want to hear when you first start to learn, later in your playing, producing different sounds can help you embellish and be creative with your own music.

ABOUT THE WHISTLE BLOCK



A Native American flute is made with a mouth end to blow into with the whistle block covering two air holes in the barrel of the flute. The whistle block, also known as the totem, the bird or the fetish covers the first hole and sits at the edge of the other.

In the barrel of the flute there is a bridge or a plug that forces air to move up to the first hole is directed through a channel either in the flute or in the bottom of the block causing the air to go the second hole to create the sound. In short, the whistle block is controlling the air flow of the flute. The sound is produced by the air vibrating at the edge of the second hole.

If the block comes off the flute the flute will not make sound. If the block is in the wrong position it impacts the air flow and the sound quality.

NOTE: please note if you own a High Spirits, Spirit Flute your flute will have an attached block that is not removable.

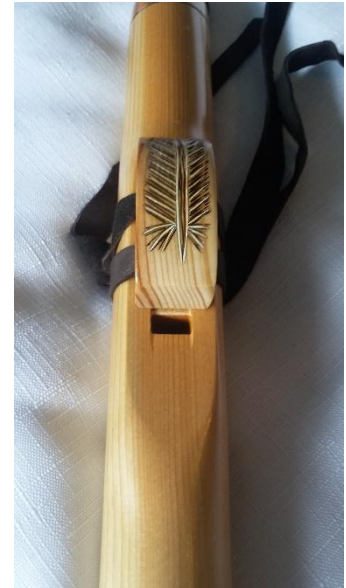
WHISTLE BLOCK IN CORRECT POSITION

Note, the whistle block covers the first hole and sits close to the edge of the second hole. This allows for proper air flow and sound quality. People often ask if moving the block will adjust the pitch of the flute. With most flutes moving the block may produce a very slight pitch variation. The most important function of the block is to direct the air to produce the sound by air vibrating at the edge of the hole.

First check the block, also known as the bird or the whistle block, making sure that it is not completely covering the sound hole of the flute or that it is not too far back from the sound hole. The proper position is to have the edge of the bird, directly in line with the end of the sound hole. It should be quite close to the hole for the best quality sound. This position can vary from flute to flute

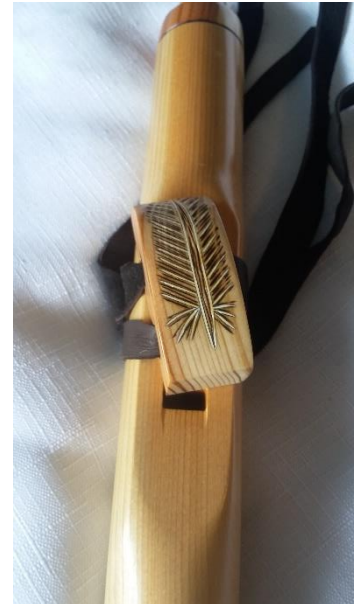
It should be straight and not angled. When the bird is not positioned correctly, it impacts the air flow of the flute and the sound the flute produces. It might be breathy, squeaky or if the hole is completely covered it will make no sound.

The first thing to do before you play is to check the position of the bird.



WHISTLE BLOCK OR BIRD IN WRONG POSITION

Look closely at the block and you can see that it is angled off to the side. On most flutes this will impact the air flow resulting in either poor sound quality such as squeaking, squealing or a breathy sound as you blow into the flute or no sound at all.



NOW LET'S GET TO THE GOOD STUFF!

HOLDING and BALANCING THE FLUTE

Learning to comfortably balance the flute will give you good finger control making it easier to move your fingers up and down the holes without fumbling or feeling like you will drop the flute.

With the third finger (*the one next to your little finger*) cover the third hole down from the top hole of the flute. If your flute has a leather or cloth strap over this hole, simply place your finger on the strap.

Place your little finger on the bottom of the flute close to the position of the top finger. *See picture on right*

Place the thumb underneath the flute. I find placing it in the location of the top hole is quite comfortable. *See balanced flute picture on next page.*



BALANCED FLUTE

Once you have it balanced, cover the top two holes and lift the fingers up one at a time (keeping the third finger down on the third hole). In this position you will be able to move these fingers off the flute without too much fumbling around. Until I learned this technique, I was doing some fancy finger work trying to balance the flute while moving my fingers up and down, making it more difficult to develop a smooth playing rhythm.



COVERING THE HOLES OF THE FLUTE

In getting the best quality sound from the flute, it is important to make sure you are sealing the holes of the flute completely. The flute will tell you when you haven't got the holes sealed by squealing or by being breathy.

CORRECT WAY TO SEAL THE HOLES OF THE FLUTE

Covering the holes the correct way

The correct way to seal the holes of the flute is with the flat pads of your fingers. This is accomplished by stretching out your fingers over the barrel of the flute instead of curling them and using the flat pads of your fingers to seal the holes.

Here, you see that the holes are completely covered. Notice that the fingers are flatter, covering the holes completely with the flat pad of the finger. You do not have to press down real hard, but just cover the holes comfortably.

While the angle shown on the bottom hand is almost 90 degrees to the flute, many people find a more comfortable fit by sliding their fingers over the barrel of the flute and angling the wrists a bit.



Incorrect Way

Notice how bent the fingers are while trying to cover the holes with the fingertips.

Also notice how the space around the fingers. This will allow air to escape and produce squeaky, squealing or breathy sounds.



BLOWING INTO THE FLUTE

To play a Native American flute requires only a gentle breath. I have heard it described like gently blowing out a candle or blowing bubbles.

Blowing too hard will make the sound jump up higher or sound forced.

On the higher notes, the flute requires a little more force with your breath than on the lower notes. By playing your flute, you will discover what breath control is needed to produce the sound you want.

Breath Control

Control of your breathe comes from your diaphragm. You can find your diaphragm by placing your hand on your belly area and taking a deep breath in. You will feel your hand rise as the air enters your lungs. If your breath is too shallow, you won't notice this. Normally when you breathe, taking in air (inhalation) and breathing out air (exhalation) last about the same amount of time. When you play your flute you will want to be able to take in a lot of air and then release the air in a controlled way as you blow into the flute.

First let's practice some breathing.

Playing your flute requires breathing in and then breathing back into the flute and requires controlling your breath.

Breathe normally for a few breaths and simply pay attention to how you are breathing. Usually we breathe in through our nose and out through our mouth.

Now count 1 – 2 – 3 – 4 while you are breathing in through your nose and 1 - 2 –3 – 4 while you are breathing out through your mouth. Shape your mouth as if you were blowing bubbles when you are exhaling, as this is similar to the shape of your mouth on the flute.

Repeat the same exercise again breathing in through your mouth and out through your mouth. The next exercise will help you learn to control the exhalation of your breath through the flute.

Breathe in through your mouth for a count of 1 – 2 – 3 – 4 and exhale for a count of 1 –2 -3- 4- 5- 6- 7 –8. Repeat this a few times to practice your breath control. Try breathing in for a count of 6 and then controlling your exhalation for the count of 12 or in for 8 and out for 16. Flute playing involves good control over both your inhalation and exhalation. Good breath control helps you build good air flow to control the sound.

Breathing into the flute

For this exercise, you may cover any hole of the flute. Breathe in for a count of 4 and then blow into the flute for a count of 8. Repeat this a few times. Going slow and listening to the sound is one of the most important first steps in creating good sound. See what happens when you blow as hard or as soft as you can into each note.

PLAYING THE FLUTE

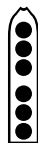
First check the whistle block to make sure it is in the right position, with the edge of the block right in line with the hole.

For this exercise, you will be keeping the third hole down from the top of the flute covered, throughout the exercise. If you have a strap around that hole, place your third finger on the hand you use to cover the top three holes of the flute on the strap



Covering the Holes and checking the sound

(See the picture one good way to seal on page 6) Generally speaking most people use the left hand to cover the top three holes and the right hand to cover the bottom three holes. Either way will work. Thumbs and little fingers are used to balance the flute. Little fingers are not used to play the flute.



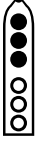
Cover all six holes of the flute.

Blow gently into the flute. If you have the correct seal on all the holes you will hear the lowest sound of the flute. (also known as the fundamental note of the flute)

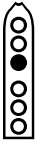
If you are getting any squealing or squeaking, then you haven't got the holes sealed correctly or you could be blowing too hard. To correct this:

- Check your fingers on the holes,
- Make sure you are using the flat pads of your fingers and not your fingertips to seal the holes
- Blow into the flute again, starting with a gentle breath

To check out which holes aren't sealed correctly, start by uncovering the bottom three holes of the Flute. (Image below)



If you are still experiencing squealing, then uncover the top two holes of the flute keeping only the third hole down from the top covered and the bottom notes uncovered. (See image below)



Move your fingers back down the flute putting one finger down at a time and blowing each time you cover the hole. As you do this you will discover which of the holes isn't sealing right. With a little practice you will have it right in no time.

Players Note – if you have the holes sealed and you are still getting a higher sound you could be providing too much air. This is called over blowing. On the bottom hole this will cause the sound to jump up to a higher note usually raising the bottom hole note to one octave above the bottom note of the flute. Remember to check your block and make sure it is in the right position.

The bottom notes will require less force with your breath than the top notes. If you use more air than you need on the bottom notes, the flute will let you know this by jumping to a higher sound or by squeaking or squealing. This can happen on a few of the other notes as well.

PLAYING THE BASIC SCALE FOR THE FLUTE

Getting a good feel for how your fingers move up and down the flute makes playing your flute easier and helps you become familiar with which sounds come from which holes on the flute.

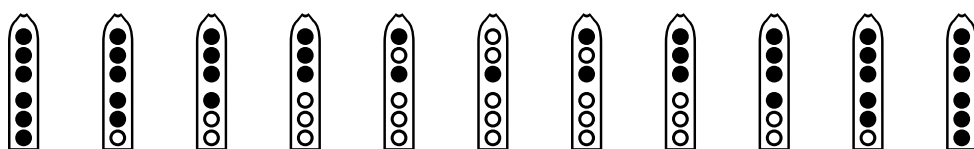
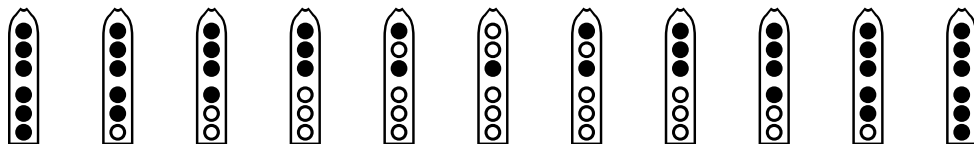
Remember to keep the third hole from the top covered. In doing this you will be playing the simple 5 note basic scale for the flute. Each one of the notes is in tune or in harmony with the other notes. The flute can play up to 17 notes however it is easier when you are beginning to work with these first five notes. This is known as the basis scale. For more scales check my website, www.peacefulspiritflutes.com, under Resources for Players. You will find links to some great sites that offer you more scales and songs to practice with.

Below is a tablature picture of this scale. It is showing you the flute with which holes should be covered and which holes should be uncovered as you are moving up and down the flute. The black holes are the covered holes. The top of the flute is indicated by the rounded mouthpiece Starting from the top down. Cover each hole as shown below.

Basic Scale for six-hole Native American Flutes (black holes are the covered holes)

Practice this several times. This will help you remember the fingering as well as help you learn how to seal the holes of the flute. If you are not sealing well, you will hear a squealing or squeaky sound.

The Tablature below is the most common finger chart for flutes. Some makers offer a different fingering chart. If you have any questions about this, you can check with me at tmack@peacefulspiritflutes.com or 1-780-913-2036.



Players Note

All players whether beginner or advanced find times when your playing is full of squeaks, squeals and other sounds that are not quite what you want to hear in your playing. Often this means that you simply have too much tension building up in your hands. Try the following techniques:

- Check your block
- Stop for a moment, put your flute down and shake the tension out of your hands.
- Move your shoulders up and down or rotate them around slowly
- Wiggle your body

These actions will help shake the tension out of your fingers and body as well as shaking off the negative thoughts you might be having about your playing.

WATERING OUT

After you have been playing your flute for awhile, you may notice the sound begin to sound soft or not as bright as when you first started playing. With wind instruments you are blowing into the flute and the moisture from your breath condenses into water. The change in the sound can happen when the moisture builds up under the block and along the surface of the wood. You may also see droplets of water around the whistle block. When this happens, you will need to remove the moisture from the flute. There are a few ways of doing this:

- One is to shake the top of the flute towards the floor. Make sure that you won't whack anybody or anything with the flute. Do this a few times and then try blowing into the flute.
- Another way is to take your thumb and cover the open hole by putting the tip of your thumbnail close against the block and then blow into the flute. The force of your air with the thumb closing the hole will blow some of the water out.
- You can also untie the block and use a soft cloth to absorb the moisture.
- After you are finished playing it is a good idea after to untie the block and let both the bottom of the block and the flute air dry.

Some flutes will water up faster than others. I have also noticed that in days of high humidity, my

flutes will water out more quickly than others. If you enjoy playing for extended periods of time than owning more than one flute can help.

EXERCISES

While the Native American Flute lends itself easily to creative exploration of your own music, getting to know the flute through a few practice exercises can be beneficial. I have designed a few exercises below that have really helped me keep my fingers loose while connecting to how the flute is making the sounds I want to hear.

These exercises have the following benefits:

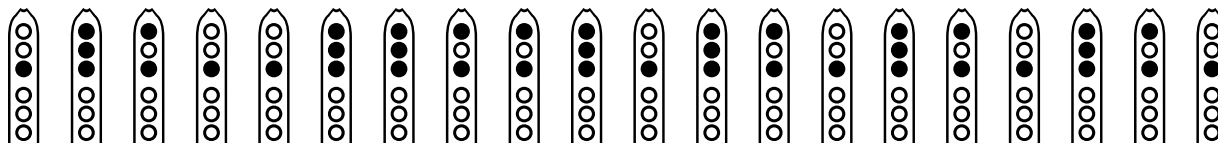
- Help you become familiar with your finger placements on the holes of the flute
- Helps you develop consistency in sealing the holes of the flute
- Help you keep your fingers limber
- Help you develop rhythm for your playing

Try them slowly until you are quite comfortable with the exercise. After you are confident then try speeding up your finger movement.

Another interesting way to work with the exercises is to vary the speed at which you are covering the holes. An example is to play two short notes and then hold a long note. This helps you find some different rhythms and grow further with your own musical explorations.

Sometimes when I am stuck playing the same things over, I start this type of exercise and begin to vary the patterns and the rhythms. It breaks you loose from the familiar and lets you find your way into your own music.

Exercise 1– Focusing on the top three notes (black holes are the covered holes)

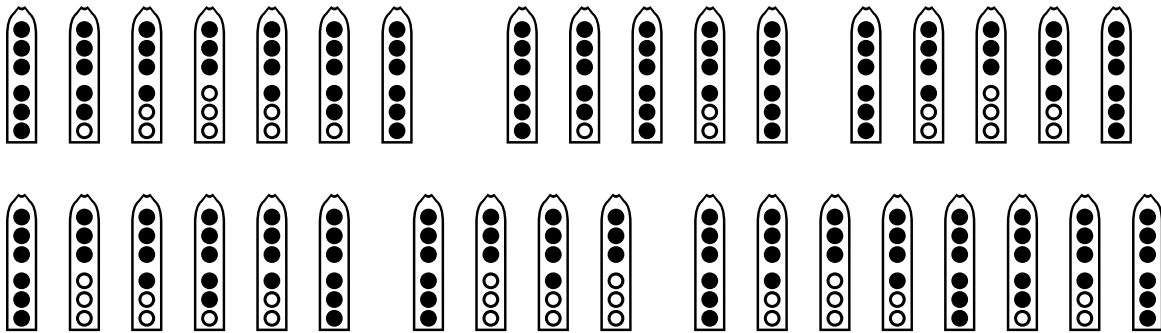


This purpose of this exercise is to just get your fingers used to the flute and for you to hear the sounds being produced by the flute. It will help with developing smooth fingering technique.

Exercise 2 – Focusing on the bottom three notes.(black holes are the covered holes)

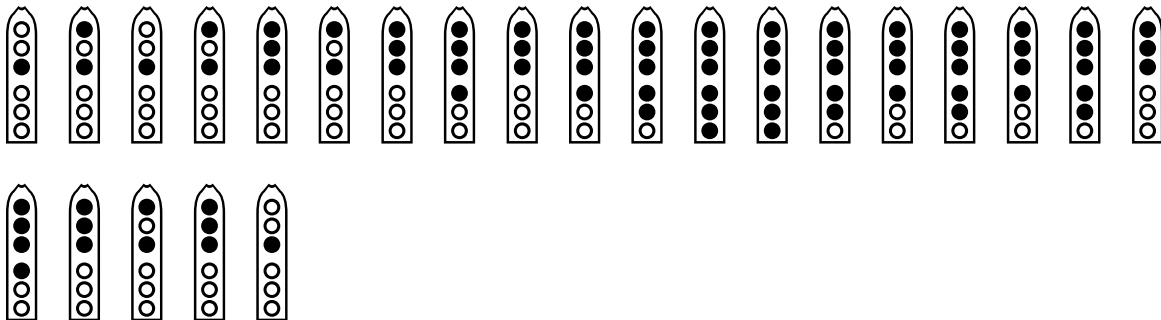
As an intuitive and explorative flute player I fully support creative exploration of how the flute makes sound. Combining these exercises will help you develop a rhythm and a flow to your playing as well as really increasing your confidence on the finger placement.

Another way to practice these fingerings is to reverse each exercise so that you start from the last frame on the second line of each exercise moving from right to left as you play until you reach the first frame on the first line.



Exercise 3 – The waterfall exercise (black holes are the covered holes).

This exercise helps you develop some finger dexterity. It also lets you hear how the sounds work together and will add variety to your players tool kit. Repeat from the beginning several times to develop a flow with your playing,



OTHER PLAYING TECHNIQUES

There are many ways to embellish the music you are making. Here are a few of the simpler ones. As you get better with your own playing you may find others to use. When people first start learning a new embellishment there can be a tendency to overuse them. Embellishments are more effective when sprinkled throughout your song or sounds then being the focus.

Trilling

Trilling is one of the easier techniques to learn. Trilling is accomplished by rapidly moving a finger on

and up and down on a hole of the flute.

Vibrato

This is the quavery sound that you hear flute players use. Vibrato starts from the diaphragm. It is a difficult skill to teach anyone and is most often described as controlling your breath by quickly moving your abdomen in and out in while sighing into the flute. You can start to learn this by breathing from the diaphragm and saying Huh or Ha out loud. This gives you an idea of how the breathing from your diaphragm works. As you get better and can speed up the contraction of your diaphragm you will find this translating into the flute and soon will be playing with vibrato.

Bending a Note

Each hole of the flute has three notes that you can hear depending on you move your finger across the hole. Bending a note is a fun way to add some color to your playing. There are several ways to bend the note. One is to roll your finger off of the hole from side to side. Another is to drag your finger over the hole and listen to the sound. You will hear the sound change as your finger opens the hole slightly.

FURTHER MUSICAL EXPLORATION

Many people simply want to pick up a flute and find their way into making their own music without learning to read music or any of the other often intimidating aspects of the technical, theoretical and written aspect of music. That is how I got started with my playing. Some people prefer learning to read or play other people's music. What is most important is to play the flute for yourself just the way you would like to be playing whether it be your own innovation or playing some of the beautiful music written by others.

You can find links to other resources to further enhance your playing by visiting my website www.peacefulspiritflutes.com

SONGS TO PRACTICE

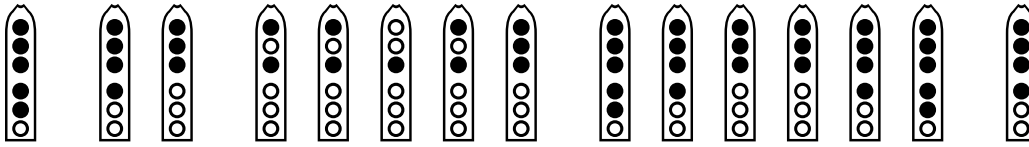
Songs in the basic five note scale pentatonic minor scale

One of my great joys in playing my flutes is to make up my own songs but another is to take a familiar song and add my own embellishments. I have included a song many people are familiar with so you that you can get a feeling for playing a song. Many people feel they learn to play easier by playing a familiar song. I have created a video of each of the songs included here in the key of A, G, F# and E. You will be able to listen to the song and hear how I play it. I must add a note here that this is simply my interpretation of the song as I like to play it and may not be historically correct musically.

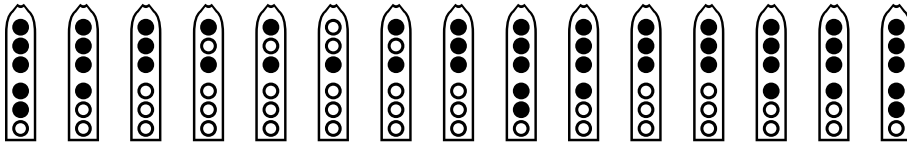
The first song, *Oh Susanna* is played in the five notes used in the basic scale (see page 8). The second song *Wendeyaho*, a First Nations traditional song is also played in the basic scale. You can listen to versions of it on you tube. Here is a very beautiful vocal version of the song <https://www.youtube.com/watch?v=wQivJu7LP74>

Oh Susannah

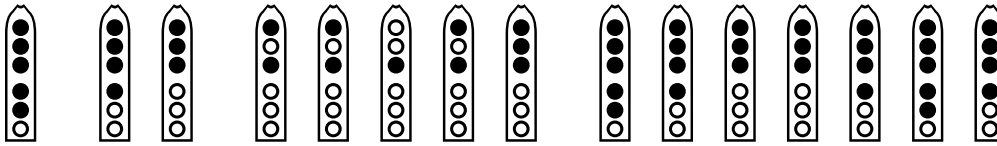
Simple arrangement by Terry Mack for many six-hole Native American flute. *The chorus has not been included for this sample.*



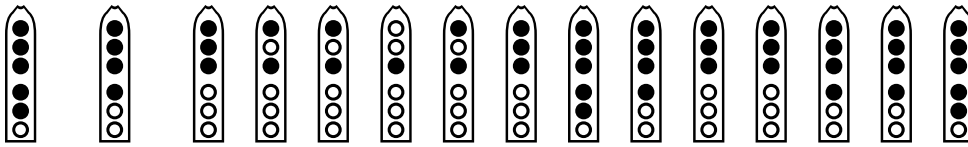
Well I come from Alabama with a banjo on my knee



I'm going to Louisiana My true love for to see



It rained all night the day I left the weather it was dry

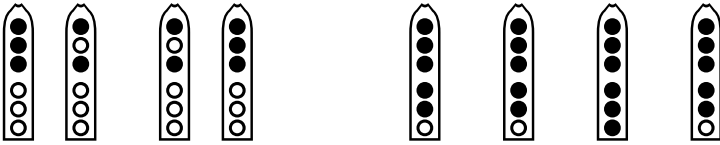


The sun so hot I froze to death Susannah don't you cry

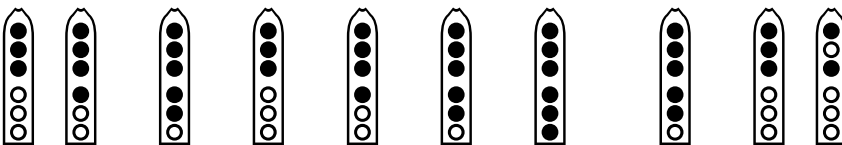
Wendeyaho (also known as the Cherokee Morning Song)

Simple arrangement for most six-hole

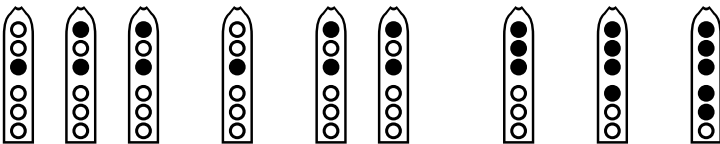
Native American Flutes in minor tuning



We n' de ya ho We n' de ya ho



We n' de ya We'n de ya ho ho ho ho



Hey ya ho Hey ya ho ya ya ya

MOVING BEYOND THE BASIC SCALE

To further develop your skill in playing requires moving beyond playing in the basic scale. If you choose you can stay and play an endless number of songs and musical sounds with the basic notes. Many people however get stuck playing the same patterns and sounds over and over. Adding more of the notes that can be played on the flute will help you expand your sound. I have included the tablature for two commonly known songs for your practice and joyful musical exploration as you get to know more about your flute.

This next song adds in notes outside of the basic five note scale.

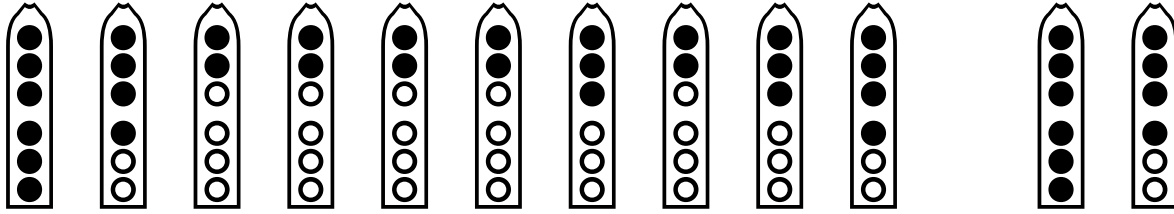
I have recorded Red River Valley in the keys of A, G, F# and E for you to hear how I play the song. As you get comfortable you can add your own personal touch to your playing.

PLAYERS NOTE: If you have currently covered the third hole from the top of your flute, you will need to remove it to play this song.

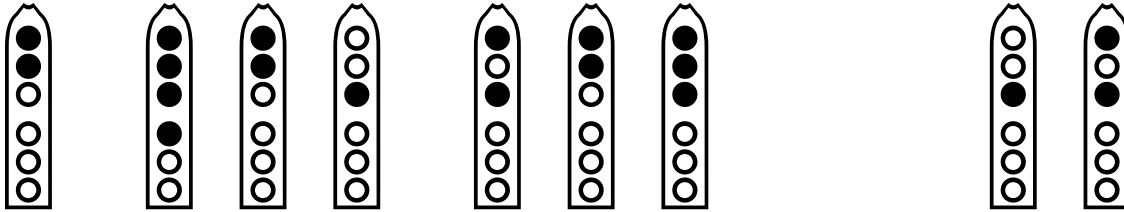
Go to Next Page for Red River Valley

The Red River Valley Traditional Folksong Arranged for Native American Flute by Julia Gatliff

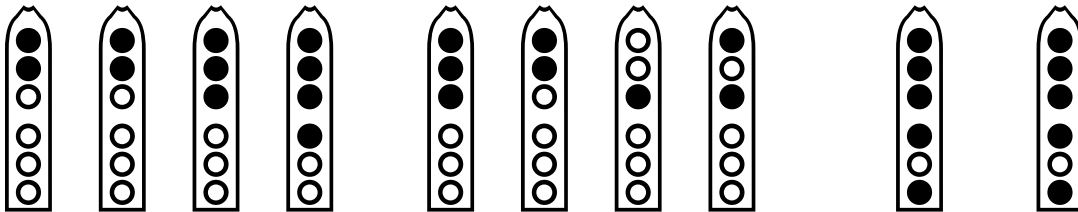
(<http://www.flutetree.com>) Popular Pentatonic (Mode 1) – for six hole flutes



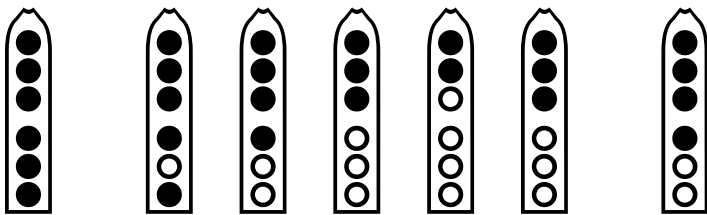
From this val- ley, they say you are go- ing _____ I will



Miss your bright eyes and sweet smile _____ For they



Say you are tak- ing the sun- shine _____ That has



Bright - ened our path - way a - while _____

PEACEFUL SPIRIT FLUTES FLUTE CARE TIPS

Flutes will get better with age providing you look after them.

- Untie your whistle block after lengthy playing to allow the inside to dry out. This helps to avoid mildew inside the body. I spray a bit of tea tree oil into the mouth area and into the sound holes to help sanitize the sound chamber of the flute.
- Keep your flute out of direct sunlight and extreme heat. Don't leave it your car for extended periods of time.
- Avoid sudden temperature changes. For example: Don't step out from a warm cabin into a cold night to play. It may crack your flute.
- if you have to return your flute to the bag once you have finished playing, remember to take it out as soon as you can to let it dry.
- Some people have reported damage to the flute inner chamber from cleaning flutes with alcohol. Instead, after playing, slide the block back and allow the inner chamber to air dry or untie the strapping, and take the block off, to let the flute dry,
- Don't use vegetable or nut oils on your flute. These can go rancid over time.
- If the mouth end of the flute becomes dry and you wish to oil it use a non- toxic oil such as butcher block oil or Chapmans Wax. Most flutes will not require any extensive oiling on the inside. When it doubt check with the flute maker or your flute seller for further information.

LESSONS AND PLAYSHOPS

Terry Mack, owner of Peaceful Spirit Flutes offers private lessons, group lessons and playshops. Terry has been teaching people to connect the flute since 2006.

Private lessons can be done in person or over the internet using Skype, Face time, Google Duo, Facebook video chat or others. For more information, contact Terry at 780-913-2036 or email: tmack@peacefulspiritflutes.com

ADDITIONAL RESOURCES FOR PLAYERS

At Peaceful Spirit Flutes we are excited about helping you grow on your journey to playing your own music. Our website, www.peacefulspiritflutes.com has many resources for players and we will continue to add interesting resources as we find them. Look under the menu item Resources for Players.

Join me on Facebook:

Canadian Players and Makers of the Native American Style Flute www.facebook.com/groups/272291783226815/

Nanaimo Flute Circle: <http://www.facebook.com/groups/Vflutecircles>

Alberta Flute Circles <https://www.facebook.com/groups/363164204632040/>

Flutopedia.com - Clint Goss, the best resource about Native American Flutes on the internet

Flutetree.com - Robert and Julia Gatliffs' site with lots of tips and songs in tablature

NEWSLETTER

Peaceful Spirit Flutes offers a monthly newsletter with tips on playing, information about flute, flute players, flute makers and much more. You can sign up for this newsletter by clicking this link

<http://www.peacefulspiritflutes.com/blog/Newsletter> We would love to hear from you about your flute playing journey and experiences with the magical world of the Native American Flute.

ABOUT TERRY MACK, FLUTE JOURNEYER AND OWNER OF PEACEFUL SPIRIT FLUTES

After an unpleasant experience with music lessons as a child, Terry spent most of her life thinking she didn't have the ability to play music. Native American flutes "chose" her and helped to free the music in her soul. At the beginning of her musical journey to overcome her fears and the constant negative voice of her Inner critic the flute became her teacher. Terry states "these flutes have taught me more about listening than anything else in my life".

The experience was so powerful, that Terry has chosen to help others find the same magical connection to their own music through the Native American flute.



Terry's Native American Flute activities include:

- Helping people choose their own Native American flute
- Teaching private lessons
- Offering Native American Flute Playshops for groups; facilitating community music circles
- Providing a Native American flute resource websites at www.peacefulspiritflutes.com and www.gonefluting.com
- Creating Native American flute training material
- Writing books about Native American Flute players and makers
- Runs Native American Flute circles on Vancouver Island to encourage players to learn and play together
- Creating her own songs for the Native American Flutes
- Presentations about the history of the Native American Flute
- Performances

As of 2015, Terry has recorded two [CD's Wild Threads](#) and [Discovering Eden](#) as part of the duo Wind Weaver. Her music has been used in TV shows and documentaries.

Terry is grateful to the many flute players, makers and resource developers who have helped her on her journey. In turn she is passionate about helping others begin their own Native American flute journey to 'free the music in their souls'.



A FINAL THOUGHT FROM TERRY

I ran across this quote in a Yahoo group on Native American flutes and health from the moderator of the group, Robert Brandt (texbrandt).

"My flute journey began 20 years ago with a cane flute made by Coyote Oldman. When I picked up a flute for the first time it was me and the flute and occasionally music. Then after some time it got to be me and the flute and the music. Then one day it became me and the music. Then one fine day the window to my soul opened and when I picked up the flute and began to play, there was just the music."

And that is what it is all about –Freeing the music in your soul

Flute fonts used in this document are used with the permission of Clint Goss of Manifest Spirit Music and developer of the Native American Flute Encyclopedia, Flutopedia <http://www.Flutopedia.com>