

The Pocket Flute



Part 1: Beginning Techniques for the Pocket Flute Key of "A"

**If your fingers can cover all the holes on this flute,
you can learn to play it!**

Holding the Flute

To make covering the holes easier, flatten your fingers and use the finger pads rather than the tips to cover the holes (1). With either hand, cover the top two finger holes with your index and middle fingers. Use the index, middle and ring fingers from the other hand to cover the bottom three holes (2). Use the ring finger from the top hand and your little fingers and thumbs to support the flute (2,3).

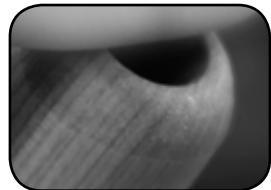


Air Pressure

Beyond closing all the holes, playing a flute is about applying the correct amount of air pressure rather than air volume. On smaller flutes like this one, you will need to generate more air pressure than on larger deeper toned flutes. To make this easier, be sure to use the correct mouth position, or embouchure.

Embouchure

To produce the correct embouchure, close your lips and place the flute against them. Close approximately half of the air hole with your upper lip (see photo to the right) and place the lower lip just slightly underneath the air hole. This technique creates backpressure and provides increased control of the tone, produces a better sound, and reduces moisture buildup.



Playing the Low Note

With all the holes closed and using the correct embouchure, blow into the flute. The note should have a sweet solid tone. If not, you may be blowing too hard and/or one of the holes may be slightly uncovered. Check that all the holes are completely closed (use the finger pads) and try again using less air pressure.

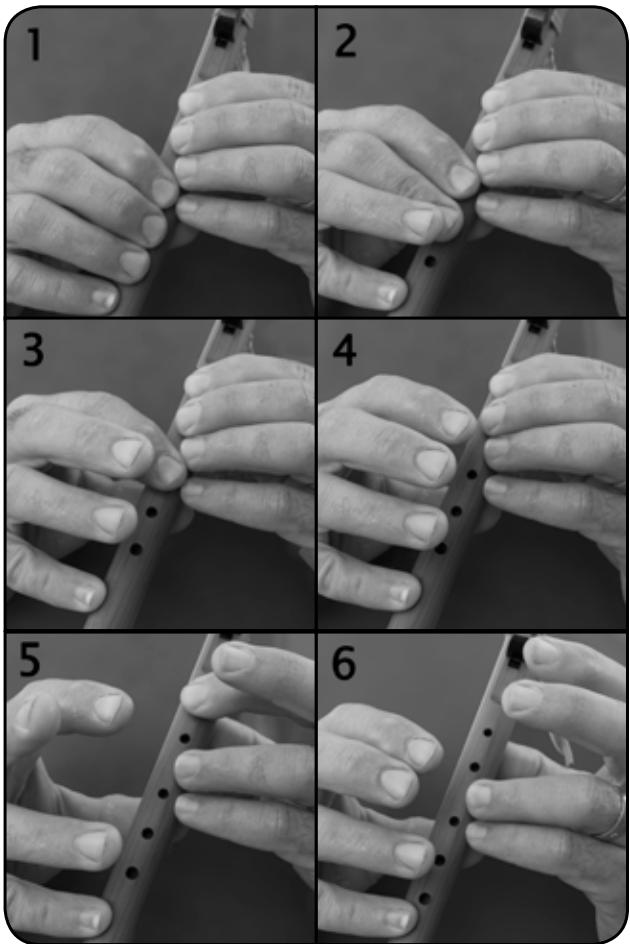
Playing Up the Scale

Once you produce a solid low note begin opening the holes one at a time from the bottom up, slightly increasing the air pressure as you go up the scale. Go slow. Be sure each note is sweet and clear before opening the next hole. When you need a breath, pause, take a breath and continue playing.

Playing Down the Scale

Once you reach the top note (all the holes open), pause, take a breath and begin closing the holes one at a time from the top down. Go slow. Pause and listen to each note. Be sure each is sweet and clear before closing the next hole. If it is not, lift the finger and replace it so it covers the hole completely. Reduce the air pressure as you work your way down.

Play up and down the scale a number of times. This will familiarize you with the notes and teach your fingers to find the holes on their own, creating a solid foundation from which you can build sweet melodies.



Beginning Playing Tips:

Close Holes Completely: Any hole that you close must be completely covered or the flute will produce a squeaky sound.

Play slowly: Take your time with each note, this will help you develop good habits, fingering speed will come by itself.

Close your eyes: This develops your tactile skills and your muscle memory, helping coordination develop more quickly.

Breath: Breathe at normal intervals, try not to wait until you gasp for air. Your breath capacity will develop naturally.

Experiment: To learn the tonal range of each note blow softly at first and then increase your breath until the note breaks.

Tone: Each note has a sweet spot, if a note is shrill or breathy decrease the air flow, if it is wispy or weak increase the air flow to liven it up.

Play the scale: Playing the basic scale proficiently is the foundation from which you will build your melodies. Play the scale from the bottom up and then go back down. Slightly increase the air flow as you play up the scale and decrease it on your way back down.



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Part 2: Playing Music on the Pocket Flute Key of "A"

**There's no right or wrong way to create music,
if it's pleasing to you that's all that matters!**

Creating Melodies

As a beginner the simplest way to create melodies is to vary the way you play the scale. Instead of playing straight up and down the scale, add variation by going up a few notes, then down a few, then back up, and so on. As you do this, hold some notes longer and some shorter, repeat some notes going back and forth between two or three. When you need a breath simply pause and take a breath.

Listen to the way the notes interact and to the patterns or rhythms you create, when you hear a combination you like repeat it a few times.

In the beginning the process is somewhat random but over a short period of time you will develop an understanding of how notes interact to create melodies and your distinct style will emerge.

**Play and practice when you feel like it,
playing your flute is not a chore that must be done,
it's a joy to be celebrated!**

Songs

As you play your flute let go of any structured ideas you may have about music. It's not necessary to know any music theory or to read music to create songs on this flute.

If you feel you need more structure try using the verse-chorus form. In this form, you play a simple short melody (a chorus), repeat it once or twice, play something different (a verse), and then play the chorus again. Repeat this a few times and you have a song!

No matter the method, keep it simple, beautiful songs don't need to be complex and before you know it your style will develop and diverse melodies will flow naturally.



Creating music with other people inspires a connection unlike any other.

Playing With Others

The high pitch nature of Pocket Flutes make them the perfect accompaniment to deeper toned flutes, adding distinct layers and dimension to songs. The easiest flutes to play together are those that are in the same key (e.g. an "A" Pocket Flute with a midrange or bass "A", a "G" Pocket Flute with a midrange or bass "G").

One method of playing together that is especially fun with a Pocket Flute and a deeper toned flute is "Give and Take". One person plays a little ditty and after some time they signal the other person (usually with a head nod) to take over the melody. The players go back and forth this way creating a duet. When not playing the lead try repeating a few notes as a background melody.



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Part 3: Other Playing Techniques for the Pocket Flute Key of "A"

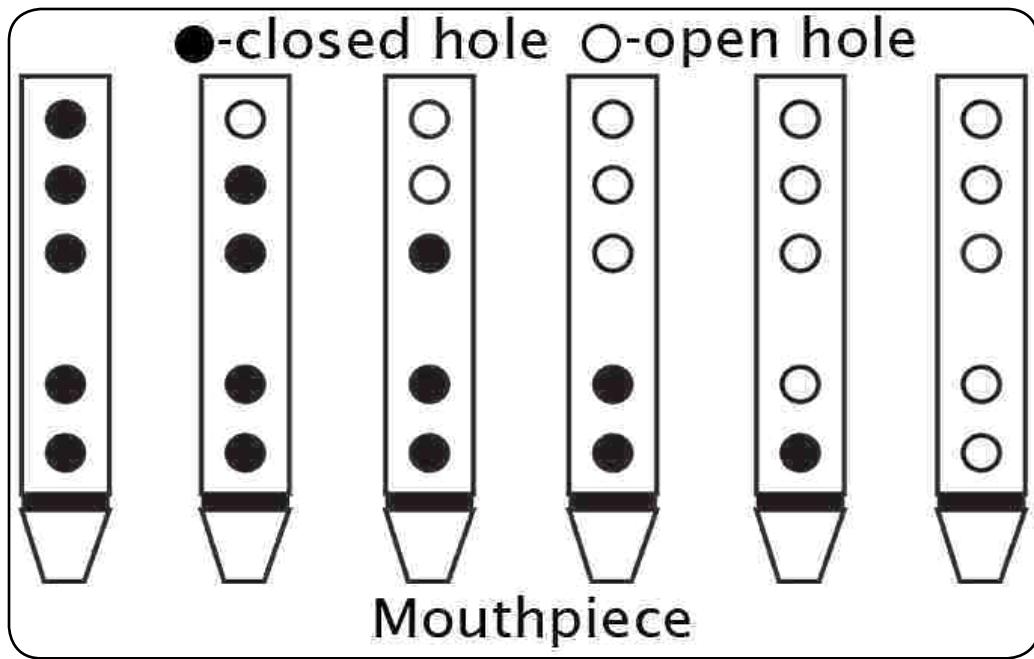
**Learning new techniques
gives us more ways to have fun!**

Introduction

When trying new techniques on the flute, stick to using the top two or three notes, the two bottom notes tend to be more delicate. Once you feel comfortable on these notes try out your new techniques on the bottom notes too.

Jumping Notes

Up to this point the melodies you have been playing are composed by moving from one note to the note just above or below it. Now it's time to jump notes. Jumping notes allows you to jump from one note to any other note within a scale. To do this you'll need to follow one simple rule: when you open or close any hole on your flute, all the holes below that hole have to be open and all the holes above it need to be closed. When following this rule, any note you play will be harmonious with the next one. The following fingering chart shows how to play each note in the pentatonic minor scale. Notice that each note follows this rule, everything above closed, everything below open.



Let your music take you where your heart wants to go.

Creating Rhythm

On wind instruments rhythm is created by stopping and starting the airflow with the tongue, a technique called tonguing. To perform this technique, the tongue quickly touches the roof of the mouth just behind the front teeth, like making the sound “ta”. Without the flute say “ta”, notice where your tongue touches the roof of your mouth. Now say, “ta, ta, ta, ta”, now “ta,_,ta,_,ta,_,ta,ta,ta,ta,_,ta,_,ta.” Repeating these lines over and over creates a rhythm. On your flute, try this on a single note first, then try changing notes at each “ta” (the point when the breath stops). Tonguing can be very fast and deliberate or slow and subtle as well as all ranges in between.

Singing with Your Breath

Once you feel comfortable with your fingering turn your focus to your breath. Varying your breath pressure while you play adds feeling to your melodies. It’s like singing with your breath. When we sing we use voice inflections to enhance our melodies, otherwise we sound monotone. The same holds true when playing the flute. By varying your breath pressure to create inflections you add color and feeling to your melodies. For example, without the flute in your mouth, try creating a short melody with your breath by varying breath pressure (like whistling without sound). Now, using just a couple of notes, do the same thing into the flute. Applying this technique while playing a scale or simple melodies will bring your playing to life.

**First learn what's in the box,
then take it all out and throw the box away!**

Playing Out of Bounds

Experimenting with different fingering and breath techniques is fun and rewarding. If you feel you are getting bored with your playing or feel like you have reached a plateau, take it as a positive sign that you have mastered your present techniques. At this point it’s time to get experimental. Put what you know aside, make strange sounds, move your fingers turtle slow or rabbit fast, mimic bird songs or the wind in the trees. These types of experimentation will enhance your style and push you beyond your plateau. We have had the pleasure of playing flute with many people and are always amazed that no two sound the same; everyone has his or her own individual style.



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Part 4: Taking Care of Your Pocket Flute Key of "A"

**Take care with your flute
and it will take care of you.**

General Care

- *Important: The fetish on your "A" Pocket Flute is glued down and cannot be removed without potential damage and voiding the warranty.*
- Avoid displaying or storing your flute in direct sunlight.
- Do not store the instrument in excessively hot locations, such as a car.
- To help prevent damage, avoid placing your flute on a chair, sofa, bed or floor, or where pets can get a hold of it.
- Your Pocket Flute is finished with Tung Oil (a non-toxic oil). If you wish to oil or refinish the flute, be sure to use a non-toxic material that you are willing to put your mouth on.

Moisture Buildup

While playing your flute, condensation from your breath buildup in the air chamber, often clogging it and making the flute sound off tone. Until your mouth becomes used to the mouth piece this can occur frequently. One solution is to partially cover the sound hole with your finger (to mute the flute) and blow hard into the flute to push any water out. Then hold the flute by the bottom end (opposite of mouthpiece) and shake it out. Using the correct embouchure (see Part 1: Beginning Techniques) when playing will also help in reducing moisture buildup.



Answers often come from the most unexpected places.

Troubleshooting

The sound is weak or buzzy.

- Make sure that all the fingering holes are completely closed. Flatten your fingers and use your finger pads rather than the tips.
- If the flute has been played a lot, check for moisture buildup.

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

- Make sure that all the fingering holes are completely closed. Flatten your fingers and use your finger pads rather than the tips.
- Use less air pressure when you play the note. If you apply too much pressure to the 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. Flatten your fingers and use your finger pads rather than the tips.
- Increase or decrease the breath pressure to make the note sharper or flatter, respectively.



The Pocket Flute



Part 5: Pocket Flute Fingering Charts Key of "A"

***Let your music take you
where your heart wants to go.***

Fingering Charts

The following fingering charts show different scales that can be played on your Pocket Flute. It's important to note that these charts are not needed to enjoy playing music on your flute. In many cultures people never learn music theory, they simply "play by ear". That said, when you find you have hit a plateau in your playing, try learning a new scale, it will add whole new dimensions to your songs.

Reading the Charts

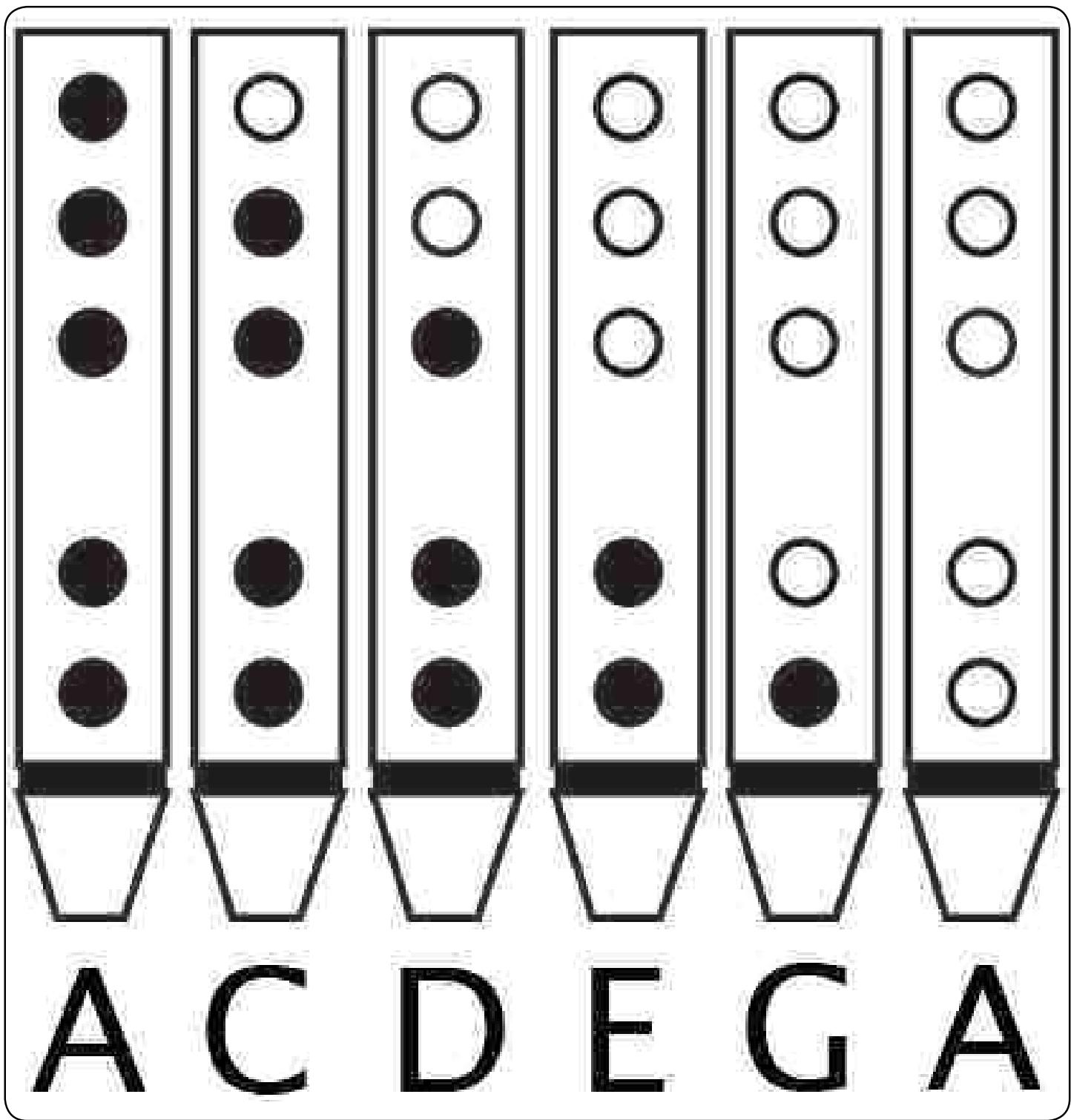
The black dots indicate closed holes and the tapered end of the drawing indicates the mouthpiece. Under each diagram is the corresponding note. Please remember that with all wind instruments the amount of air pressure exerted will determine the accuracy of the note, more pressure will sharpen the note, while less pressure will flatten it.

***The magic of scales
is that they allow you to play in new ways.***



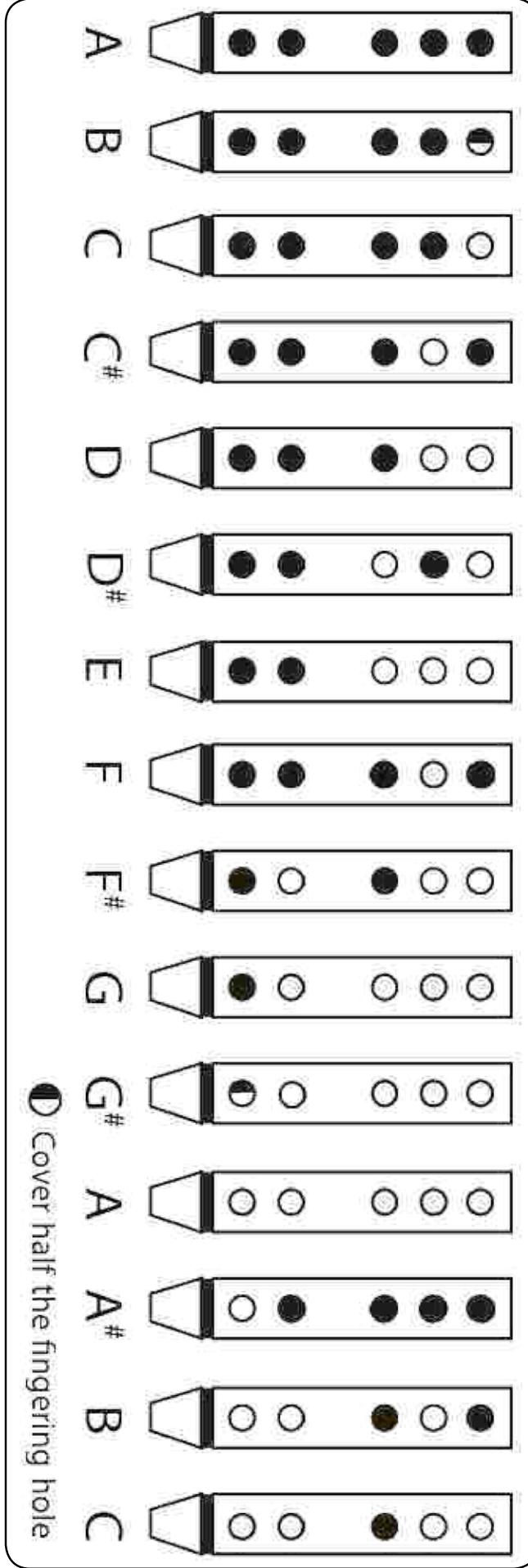
Pentatonic Minor Scale

Key of “A”

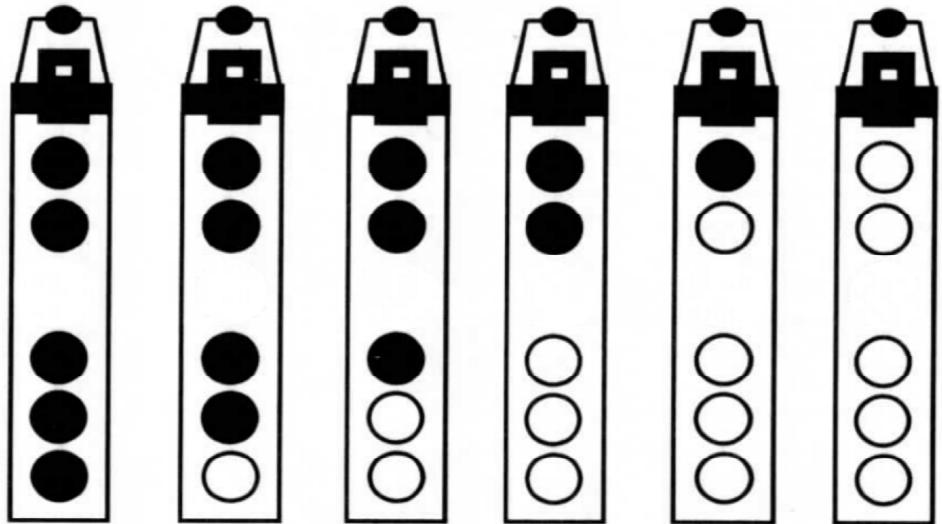


Chromatic Scale

Key of “A”



5 HOLE FLUTE FINGERING FOR MINOR PENTATONIC SCALES



Key of "A"	A	C	D	E	G	A
Key of "B"	B	D	E	F#	A	B
Key of "C"	C	D#	F	G	A#	C
Key of "D"	D	F	G	A	C	D
Key of "E"	E	G	A	B	D	E
Key of "F#"	F#	A	B	C#	E	F#
Key of "G"	G	A#	C	D	F	G

Flutetree : Songbook :
Contemporary Native American Flute :
Cherokee Morning Song
 • Wendeyaho • Arranged for NAF by Robert Gatliff

Customized Fingering & Format ↓
 Pentatonic (Mode 1) 5-large-hole
 Tablature, Rhythm, Fingering, and Lyrics

The musical score consists of two staves of music for a 5-hole pentatonic flute. The first staff (measures 1-6) shows a melody with lyrics "wen' de ya ho wen' de ya ho wen' de ya wen' de". Below the staff are diagrams of five holes in a row, each with a specific fingering (e.g., 3/4, 1/2, etc.) and a corresponding letter below it: "wen' de" (3/4, 1/2, 3/4, 1/2, 3/4), "ya" (4/4, 4/4, 4/4, 4/4, 4/4), and "ho" (1/2, 1/2, 1/2, 1/2, 1/2). The second staff (measures 7-12) shows a continuation of the melody with lyrics "ya ho ho ho He ya ho He ya ho ya ya ya ya". Below the staff are diagrams of five holes in a row, each with a specific fingering and a corresponding letter below it: "ya" (1/2), "ho" (3/4, 4/4, 1/2, 2/2, 3/4), "He ya" (1/2, 1/2, 1/2, 1/2, 1/2), "ho" (4/4, 4/4, 4/4, 4/4, 4/4), "ya" (1/2, 1/2, 1/2, 1/2, 1/2), and "ya" (3/4, 1/2).

"Repeat to each of the four directions."

Composition Note: This melody is commonly sung in mode 5 pentatonic which is problematic when played upon a mode 1 pentatonic flute. But by changing one note, the secound 'ho' in the lyrics, the melody is easily fits the basic scale of these flutes.

Flutetree : Songbook :Contemporary Native American Flute :**Dakota Love Song 1**

• Santee Sioux • Transcribed by Alfred Longley Riggs (1869) • Transposed for NAF by Robert Gatliff

Customized Fingering & Format ↓

Pentatonic (Mode 1) 5-large-hole

Tablature, Rhythm, Fingering, and Lyrics

The musical score consists of two staves of music for a 5-hole Native American flute. The top staff begins at measure 1, and the bottom staff begins at measure 5. Each staff includes a tablature below it showing the finger positions for each note. The lyrics are written under the notes, corresponding to the tablature.

Staff 1 (Measures 1-4):

- He nan - zhin we,
- He nan - zhin w e,
- U - kta ce,
- U - kta ke -

Staff 2 (Measures 5-8):

- ya
- ca!
- Wa - mdi - du - ta
- u - kta ce,
- U - kta
- ke - ya
- ca!

Source:

"TAH'-KOO WAH-KAN; The gospel among the Dakotas" by Stephen R. Riggs (1869) included an appendix: "Dakota songs and music" by Alfred Longley Riggs (son of Stephen).
Song No. 1 on page 476; translation on page 460.

Sung by the faithful maiden, while her chosen brave is absent, rejecting a mercenary suitor. Translation:

Stay there, I say! Stay there, I say!
Come he will; he'll come; he said so.
Scarlet Eagle, he will come, he'll come; he said so.

Flutetree : Songbook :Contemporary Native American Flute :**Dakota Love Song 2**

• Santee Sioux • Transcribed by Alfred Longley Riggs (1869) • Transposed for NAF by Robert Gatliff

Customized Fingering & Format ↓

Pentatonic (Mode 1) 5-large-hole

Tablature, Rhythm, Fingering, and Lyrics

Staff 1 (Measure 1):

Music notes: $\text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D}$

Fingering: / 1/ h - e - ce - cash 2 / 1/ 2 / 1/ 1/ 2/ 1/2

Lyrics: Tu - wesh h - e - ce - cash ko - ki - pa, ko - ki - pe - dan ka!

Staff 2 (Measure 7):

Music notes: $\text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D}$

Fingering: / 1/ h - e - ce - cash 2 / 1/ 1/ 2 / 1/ 1/ 2/ 1/2

Lyrics: Tu - wesh h - e - ce - cash ko - ki - pa, ko - ki - pe - dan ka!

Source:

"TAH'-KOO WAH-KAN; The gospel among the Dakotas" by Stephen R. Riggs (1869) included an appendix: "Dakota songs and music" by Alfred Longley Riggs (son of Stephen).
Song No. 2 on page 476; translation on page 460.

Sung by the faithful maiden who makes light of terror from a rejected suitor. Translation:

Who would of such an one be afraid! Be afraid, indeed!
Who would of such an one be afraid! Be afraid, indeed!

Duck Dance

Pentatonic (Mode 1) 5-large-hole
Tablature, Rhythm, Fingering, and Lyrics

The musical score consists of three staves, each corresponding to a different row of holes on a 5-hole recorder. The top staff (row 1) starts with a dynamic 'P' (piano). The middle staff (row 3) starts with a dynamic 'f' (forte). The bottom staff (row 5) starts with a dynamic 'p' (piano).

Staff 1 (Row 1):

- Notes: $\text{F} \# \text{A} \# \text{C} \# \text{D} \# \text{E}$
- Fingering: 1, 1/2, 3/, 4/, 1, 1/2, /, 3/, 4/
- Lyrics: Wee, ee, yuh, wee hee, nuh ee, yuh.

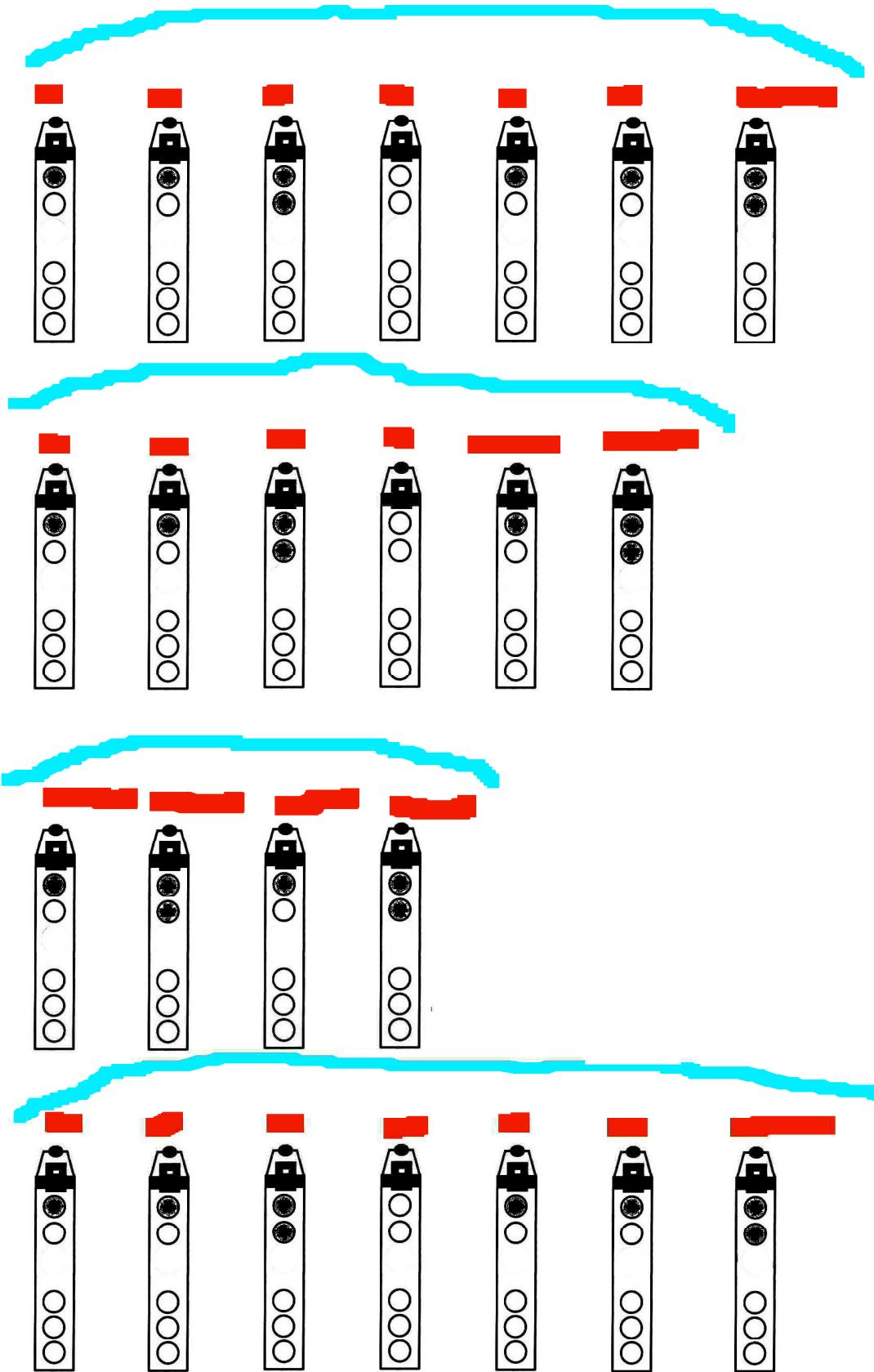
Staff 3 (Row 3):

- Notes: $\text{F} \# \text{A} \# \text{C} \# \text{D} \# \text{E}$
- Fingering: 1, /, 2, /, 3/, 4/, 1, 1/2, /, 3/, 4/
- Lyrics: Wee — — nuh ee, yuh, wee hee, nuh ee, yuh.

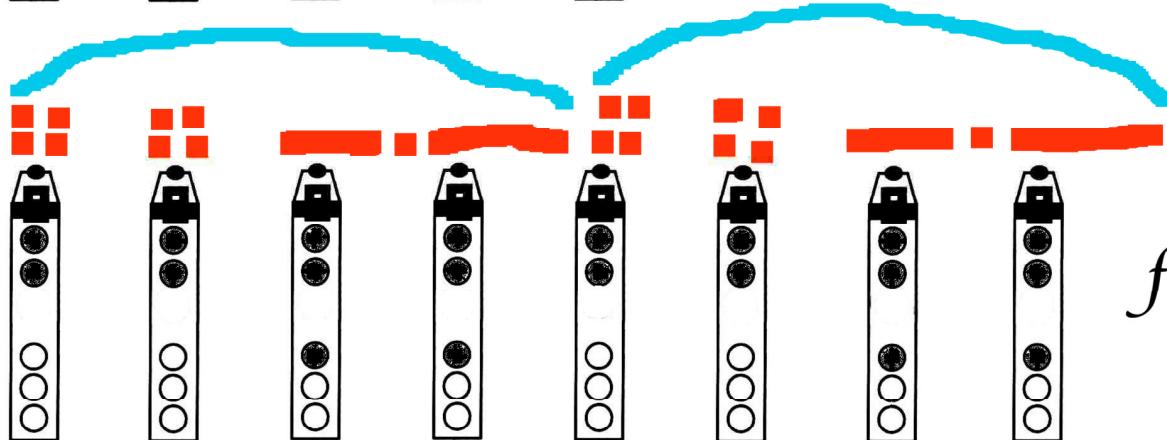
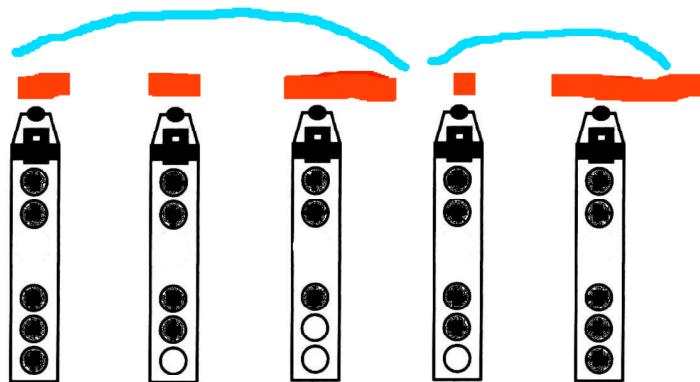
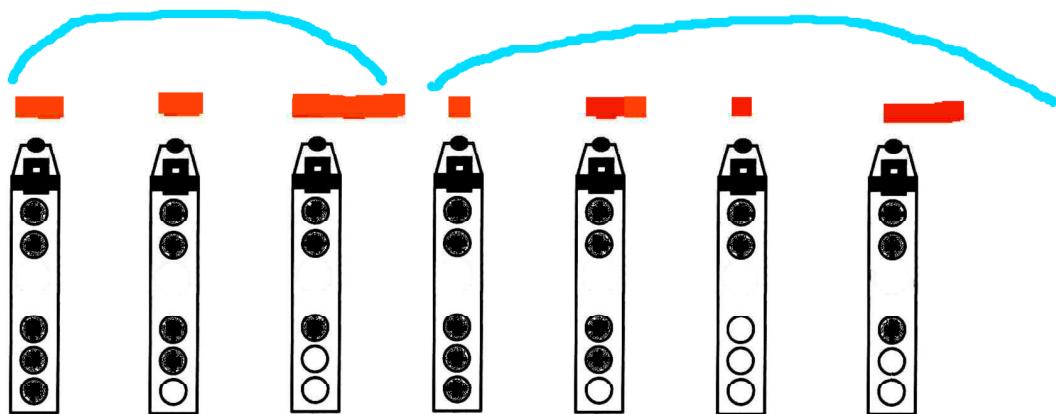
Staff 5 (Row 5):

- Notes: $\text{F} \# \text{A} \# \text{C} \# \text{D} \# \text{E}$
- Fingering: 1, 1/2, /, 3/, 4/, 1, 1/2, /, 3/, 4/
- Lyrics: Wee hee, nuh ee, yuh.

Fairy Song



Smoke on the Water



The Camptown Races

