

4 Multiple Players. Players can be linked in a circle, but all should play the same piece. Each player blows their own flute and fingers their own left hand notes while at the same time, fingering another player's right hand notes.



5 Playing the Head Joint. Take the head joint and move your finger in and out while playing to change the pitch. More effectively, you could use a 'plunger', a ball of cotton wool wrapped in cotton and either sewn or glued to form a tight ball, then attached to a thin stick or pencil. It should fit inside the head joint loosely and moved up and down to change the pitch. Using this, you will get many more notes than with your finger and it is easier to play tunes.

6 Playing the Flute Body only. With the head joint removed, hold the flute angled as shown below. Cover part of the socket opening with your lower lip and blow against the opposite edge to make it sound. This might take practice, changing the angle of the flute and the amount of covering of the hole until it sounds clearly. The 'scale' is rather strange. The eastern European *nay* and the South American *quena* are played in this manner.



7 Singing a Glissando and Playing. Play a D above the staff (D3) and while playing, sing the same note. While playing and singing, slide the sung note downwards for about an octave then back up again. Besides the two notes, you should hear a third one as a rising and falling glissando. This is because the two notes produce a third note, a *difference tone*. It is the mathematical difference between the two. If one note has a frequency of 523.3 (C) and the other is 440 (A), the difference is 83, itself a note, though a low one. The extra note is created by the brain. (See 9 below). You will experience this effect again later when you play *a trio – for two flutes!*