



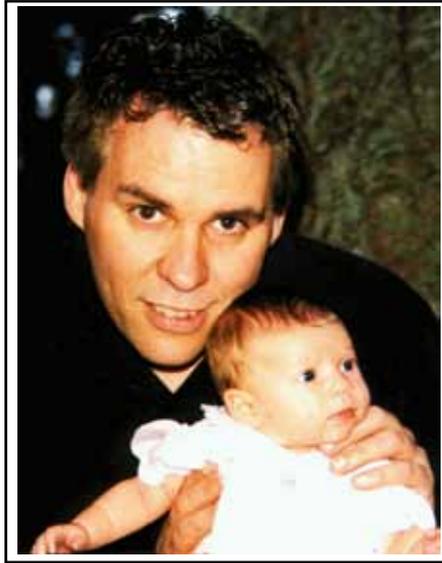
HALL
Didgeridoo



*Learning
To Play
The
Didgeridoo*



By James A. Hall



James Hall and Daughter Trisha

This booklet is dedicated
to my daughter Trisha,
who is my joy, my source of wonder
and my most appreciative
audience.

Learning To Play The Didgeridoo
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Last revision date: 4/07/2011

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About the Hall Didgeridoo

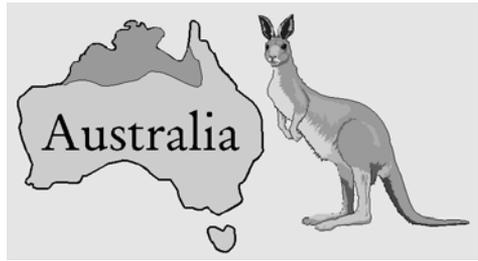
Congratulations on the purchase of your Hall Didgeridoo. In addition to being a beautiful piece of limited edition art, the Hall Didgeridoo was designed for ease of playing and superior tone quality.

Hall Digeridoos are made from Pyrex® glass¹. This is the same glass that is used for lasers, chemical apparatus, and heat resistant kitchen-ware. Many of the advantages of using Pyrex® glass are obvious. One advantage is that it has very hard, smooth walls which allow the didgeridoo to produce a tone while using less air. Softer materials actually absorb some of the sound produced. With glass, more of the sound is bounced off of the walls to make a brighter, more ‘alive’ and brilliant tone. Another factor is that the weight of the instrument is reduced; the Hall Didgeridoo weighs less than two pounds. The reduced mass improves the tone quality and decreases the amount of energy needed to play. A third factor is that the mouth piece can be shaped directly out of the glass as a integral part of the didgeridoo. The traditional method is to use bee’s wax shaped to form a lip plate on the didgeridoo. The main problem with bee’s wax is that the lip plate becomes unstable in warm weather or during sustained playing periods. With glass, the mouth hole will always be perfectly shaped, and the clean, smooth surface provides an excellent seal for playing.

Origin of the Didgeridoo

The didgeridoo (sometimes spelled as didjeridu) originated in Northern Australia and to this day is still hand crafted by the indigenous Australian people. There are as many names for the didgeridoo as there are Australian languages, currently 265 not counting English². One of the most common aboriginal names is “ya-daki”. Traditional aboriginal digeridoos

or yadaki are made from the trunks of eucalyptus trees that have been hollowed out by termites. The hollow trees are cut down and then cut into various lengths usually



ranging from 4 to 5 feet. The trunk is then debarked and the mouth hole smoothed. If the mouth hole is uneven or too large, then bee's wax is shaped over the end to make the mouthpiece. Traditional diggeridoos are either decorated with earth pigments or left undecorated.

About the Artwork on Your Hall Didgeridoo

The traditional form of painting for the aboriginal people is dot painting. The aboriginal style is unmistakable. It consists of a solid color background with solid lines outlining the main elements of the picture. Then, using the end of a stick, a decorative layer of colored dots is placed on top of the lines and throughout the background.

Another common element of aboriginal art is that it is usually painted from a flat perspective as if looking down on the subject. This is very similar to a modern topographic Map. In fact, most aboriginal paintings represent Maps of either physical locations or of Dreamings, and the symbols used have definite meaning to the artist.

Early aboriginal paintings were painted with different colored clays or earth pigments, and colors were limited to what could be found. With the introduction of acrylic paints, most aboriginal artists have added more colors to their art but are still using the traditional method of painting with dots of color applied with a small stick.

The original for the limited edition art work on your Hall Didgeridoo was painted in the traditional style using sticks and acrylic paints. Although great care was exercised to follow the elements and style of aboriginal art, the painting is completely original, and no aboriginal works were copied. The original art work was then silk screened using special ceramic inks. Each print is uniquely numbered and bears the signature of the artist. The silk screened print is then applied to the didgeridoo and fired in a kiln at 1,075°F to permanently fuse the decoration to the glass.

Only 750 prints of the first edition entitled “*Water Dreaming*” will be printed.

Holding the Didgeridoo

Standing Position

The didgeridoo is held cradled in the palm of the right hand (*or left hand if you are left handed*). The hand is held palm up with the index finger pointing toward the base of the didgeridoo. The thumb and last three fingers wrap around the didgeridoo grasping it at mid center (at the second band of decoration) so that the weight of the didgeridoo is perfectly balanced. This allows the



Holding the didgeridoo

didgeridoo to be lightly placed to the lips without the weight of the didgeridoo affecting lip movements. The didgeridoo should be balanced so that when it is pulled away from the lips,

it will stay in its position with only light contact of the finger tips of the left hand.

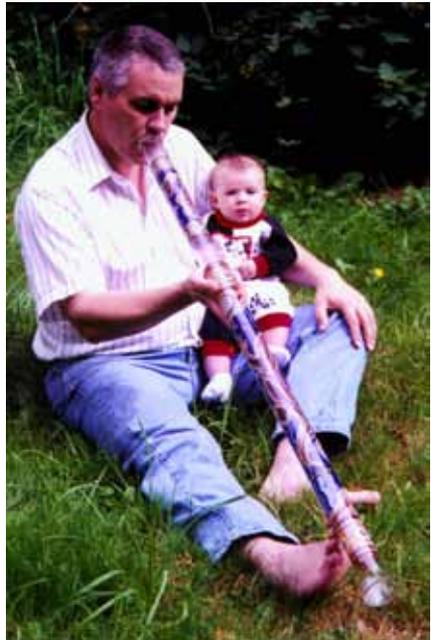
The Hall Didgeridoo uses a slightly oval mouth hole to fit the shape of the lips better. When playing, keep the logo side of the didgeridoo straight up. This will keep the oval mouth hole in proper alignment for playing and insure a consistent blowing surface.

Sitting Position

You may find that it is more comfortable to play the didgeridoo in a sitting position. The didgeridoo is held in the same manner as it is in the standing position. For the best sound, you should hold the end of the didgeridoo at least 12” above the floor or the tone of the didgeridoo will sound muffled, especially if you are playing in a carpeted room.

Aboriginal Style

The indigenous Australians were hunters and gatherers and needed to keep moving to maintain an adequate food supply. In the evenings sitting around the cooking fire, out came the didgeridoos and click sticks. The ground made an excellent chair and bare feet made an ideal support to keep the sound of the instrument from muffling against the ground. I really enjoy playing outside, and I find this position very



Holding the didgeridoo aboriginal style

comfortable. All you need is a didgeridoo and a soft spot of grass. Just as a point of caution, don't balance the didgeridoo on the tip of your shoes as it does not support the didgeridoo as well as bare feet.

Use of a Resonator When Practicing

As the sound leaves the didgeridoo, it is already four feet away and is focused away from the player. This is great if playing for an audience. The sound the audience will hear is much richer than the sound that makes its way back to the player.

One way to get more feedback from your instrument is to point the end of the didgeridoo towards a wall a few feet away. The reflected sound will give a better tonal picture of your playing.

Another way to increase the feedback is to place the end of the didgeridoo in a plastic bucket. The sound will be amplified and will be reflected back to the player. This is very useful when you are learning to blend your voice with the sound of the didgeridoo. A variation of this is to lay the bucket on its side with the open end facing you about a foot away from the end of the didgeridoo.



Using a bucket as a resonator

Mouth Positions

There are two mouth positions you can use with the didgeridoo. Each has its own advantages. I suggest that you try each position and find the one that works best for you.

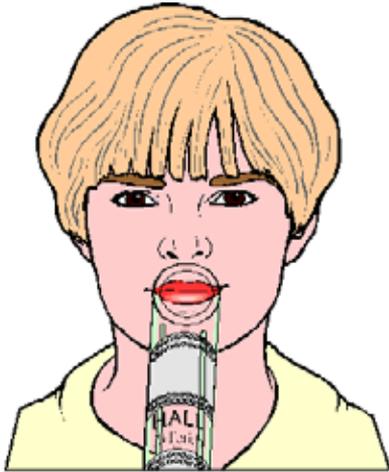
Center Blown Method

With the center blown position, the lips are centered in

the middle of the mouth hole. This is a little easier for beginning didgeridoo players. The advantage of this position is that you have more room for lip movement to shape the tone of the didgeridoo.

Side Blown Method

With the side blown position, the mouth hole is placed off center. About two-thirds of the lips are used starting from one edge and extending past the center area of the lips. The advantage of the side blown position is that you have the center area of the lips for shaping the sound and the side of the lips to help sustain the drone of the didgeridoo. With this method, it takes a little more mouth movement to vary the tone of the didgeridoo, but the tone will be richer with a wider spread of harmonics.



Center Blown Position

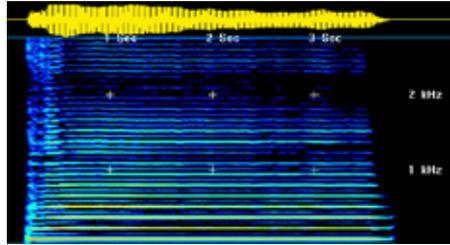


Side Blown Position

Generally, the side blown method is preferred by most didgeridoo players although there are also excellent didgeridoo players that use the center blown method.

Producing the Basic Drone

To produce the basic drone, first place the lips centered in the middle of the mouth hole. Only light pressure against the lips is needed to make a complete air seal. By using light, gentle pressure, it will be easier to produce a tone, and it will give you more freedom of lip movement. It will also allow more blood flow to the lips and be more comfortable to play.



Duuu...

Map 1 : Sound Map of the basic drone

To make the basic drone, blow into the didgeridoo through lightly closed lips. The sound that you are trying to make is very low pitched as if you are making a motorboat sound. If the tone is more like a trumpet, then you need to blow softer and hold the lips looser allowing them to extend slightly into the mouth hole of the didgeridoo.

How you shape your lips will effect the tone produced. For this first basic drone, try shaping your mouth as if to say “*Duuu...*”, but with out the use of the vocal cords. The leading “*D*” gives the didgeridoo a boost of air to help get the tone started more easily, and the sustained “*uuu...*” is the actual basic drone sound.

The didgeridoo produces a tone rich in harmonics. The sound produced is actually a combination of 42 frequencies or pitches all playing together simultaneously.³

Throughout this booklet, I have used sound Maps⁴ as visual representations of the actual sounds produced on the Hall Didgeridoo. The top band of sound Map 1 shows changes in

the volume of the sound. The bottom section of the sound Map starting from the lowest band shows the fundamental tone and separate bands for each of the additional harmonic tones.

The basic drone, as seen in the sound Map, stabilizes into a continuous, steady sound with very little variations. Once the drone is started, it will take very little air to sustain a soft drone. Blowing harder will increase the volume of the drone.

Before moving on, I suggest that you try out the practice points listed at the end of each section. A working knowledge of each section will be necessary to proceed with the next area of instruction.

Practice Points for the Basic Drone

- *Make sure that the tone produced is pitched low like the sound of a motorboat or fog horn and not like the sound of a trumpet.*
- *Practice blowing harder and softer to vary the volume of the basic drone.*
- *Experiment with both the center blown and the side blown methods and see which one works best for you. Notice that each method imparts a slightly different sound to the drone.*
- *You should be able to produce about 5 seconds of sustained drone before continuing to the next section.*

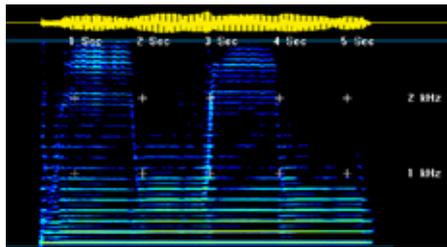
Changing Harmonics with Vowel Tones

Besides varying the total volume level, the player can also vary the volume level of the individual harmonic tones produced on the didgeridoo.

If you compare Maps 1 and 2, you can see that varying the shape of the lips causes some harmonic tones to be emphasized over other harmonic tones. You will hear this as a higher pitched gliding tone over the top of the basic drone

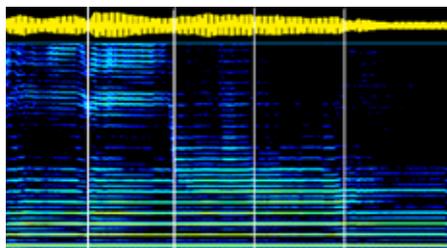
of the didgeridoo.

The harmonic mix of the didgeridoo is controlled by shaping the mouth and lips to form different vowel tones. The sound produced by vowel tones closely mimics actual spoken vowels sounds. It will take some practice at first to sustain the basic drone while altering the shape of your lip to find the exact shape that corresponds with each vowel tone.



Dwee - ooo - eee - ooo...

Map 2 : Changing harmonics of the drone



eee - aaa - ahh - ooo - uuu

Map 3 : Using vowels tones

Throughout this booklet, the exercises and examples are shown using the didgeridoo notation referenced on page 26.

Practice Points for Vowel Tones

- Practice each vowel tone until you can produce clear distinct vowel tone changes:

ee aa ah oo uu

- Try linking different repeating vowel tones together in chains like:
|: we - oo - we - uu :|(repeat)

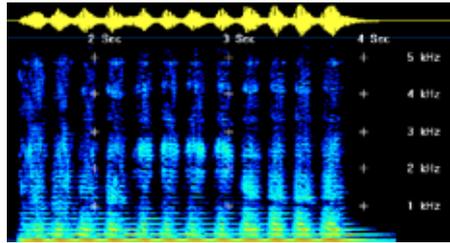
- Try slowly gliding the vowel tones together so that the vowel sounds blend together and form a continuously changing vowel sound:

|: wee=oo=wee=oo :|

“H” Tones - Use of the Diaphragm

Up to this point, the basic drone and how to alter the drone using vowel tones have been discussed. Now we will learn how to create breaks in the drone to create rhythm by using

the diaphragm. The diaphragm is the large muscle used to expel air from the lungs. With the use of the diaphragm, you can control the air flow ranging from a subtle vibrato to strong bursts of air. This can be done by adding an “h” sound in front of the vowel tone as in ; “He, Hab or Hu”. A subtle vibrato would look like this, “he-be-be...”. Breaks in the tone can be created by adding more space between the tones as in “hee hee hee” or stronger short bursts as in “He’ He’ He’”.



hu-hu-hu-hu-he-he-he-he-
 ha-ha-ha-ha
 Map 4 : “H” tones

Practice Points for “H” Tones

- Practice the following exercise to develop control of the diaphragm. Start the rhythm line soft and very close together, and then increase the intensity and separation with each consecutive pulse.

**hoo-hoo-hoo-hoo haa haa haa haa hee Hee’ Hee’ Hee’
 HEE’**

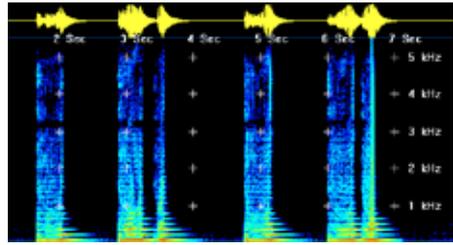
- Try combining “H” tones with sustained vowel tones.

hee-hee-huu... hee-hee-huu... ho-ho-ho-ho-hee...

Use of the Cheek Muscles

The cheeks and cheek muscles are important in the playing of the didgeridoo. They are just as important as the lungs and diaphragm in controlling the air flow into the didgeridoo. Using the lungs and the diaphragm is a very natural and, of course, necessary thing to do. The use of the cheeks and cheek muscles to control air flow takes practice and time to develop. The cheek muscles will play a significant role in circular breathing explained later in this booklet. Cheek squeezes add another unique sound to your didgeridoo repertoire and

will help you prepare for circular breathing. The cheek squeeze is done by puffing out the cheeks and forcefully expelling the air from the mouth. A cheek squeeze could be written like:



du^wit du^wit^wit du^wit du^wit^wit
 Map 5 : Cheek squeezes

Du^wit' or Du^wit^wit'

The cheeks are puffed out during the “du” sound and the cheek squeeze occurs with the “^w” sound. The “du^wit” tone produces a quick strong burst of sound and adds accents to your playing. The cheek squeeze can also be used in a sustained drone as in:

|: ga^wee-uu...ga^wee-uu... :|

In the above rhythm line, the “ga” sound causes the pitch to drop and then the “^w” is the cheek squeeze, followed by the sustained vowel tones “ee-uu...”

Practice Points for Cheek Squeezes

- For the next few weeks, practice the following exercise a few minutes every day. They will help develop the cheek muscles for circular breathing.

|: gaa^wee-uuu gaa^wee-uuu ga^weu^wee-uuu :|

|: Ga^wit' ga^wit' :|

Using Word Tones to Create Rhythms

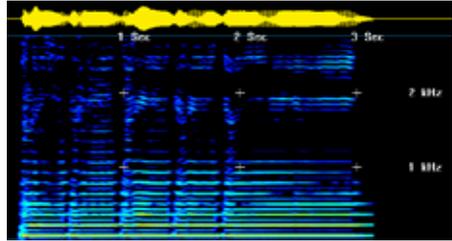
Just about any unvoiced speech sound can be used as a didgeridoo tone. When you combine consonants such as “d,t,g,j,l” with vowel tones, the tones are broken up into rhythmic units called word tones. Many real words make great didgeridoo

rhythms. For example:

|: Did-jer-i-du Did-jer-i-du :|
|: Es-ca-la-tor Es-ca-la-tor :|

Most word tones are nonsense words put together to get the desired rhythm as in:

|: Du-dee-you :|
|: Du-dee-du-deeyou :|
|: du-Lee-you du-Lee-you
Du-dee-du-Deeyou :|



de - de - de - de - dee...

Map 6: Word tones

Most complex rhythms are created by using word tones. The tongue has the ability to change the tone of the didgeridoo much faster than pulses of air from the diaphragm alone. Try the following to see how the tongue changes the sound of the didgeridoo.

|: dak-deo Lar-leo Lar-leo Lar-leo :|

Practice Points for Word Tones

- Try combining “H” tones with word tones:
|: hu’ hu’ hu’ hu’ digit digit :|
- Open a book and try out different words that you find.
- Try to speak sentences into the didgeridoo. The sounds that come out of the didgeridoo are quite a bit different from the spoken words going in. This is a great source for new ideas for word tones.

|: Ra-bits - n - Frogs Ra-bits - n - Frogs
Ra-bits - Jump Frogs - Jump :|

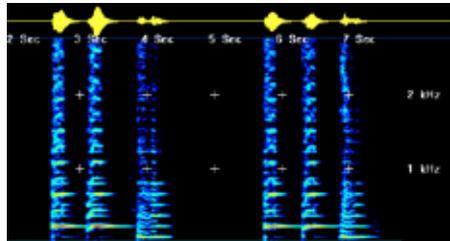
Playing the Second Octave

So far, all of the tones have been based on the fundamental tone of the didgeridoo. By blowing much harder, a note an octave higher can be produced on the didgeridoo. The tone

is similar to a trumpet sound. You may have found this tone when you were learning the basic drone on your didgeridoo. If you look at Map 7, you can see that the “<Tee>” sound plays on the second harmonic line and there is an expanded range in the upper harmonics. To play the “<Tee>” tone, the tongue closes against the upper pallet of the mouth allowing the air to build up and then releases to create a short, loud trumpet like sound. The most important element for success is to press the tongue very firmly against the upper pallet before releasing it. It might help to think of the “<” symbol as representing this action. The “<Tee>” tone is usually found in pairs in aboriginal didgeridoo playing.

**Practice Points for
“<Tee>” Tones**

- *Have patience with this one as it may take some time to get the control to change quickly back and forth between the octaves. Try the following exercises a few times every time you practice, and with time it will come.*



<Tee> <Tee> JEP' <Tee> <Tee> JEP'
Map 7: Playing the second octave

|: <Tee> :| (single tone)

|: <Tee> <Tee> :| (double tone second octave)

|: <Tee> <Tee> Gaa :|(2x) |: <Tee> Gaa :|(2x)

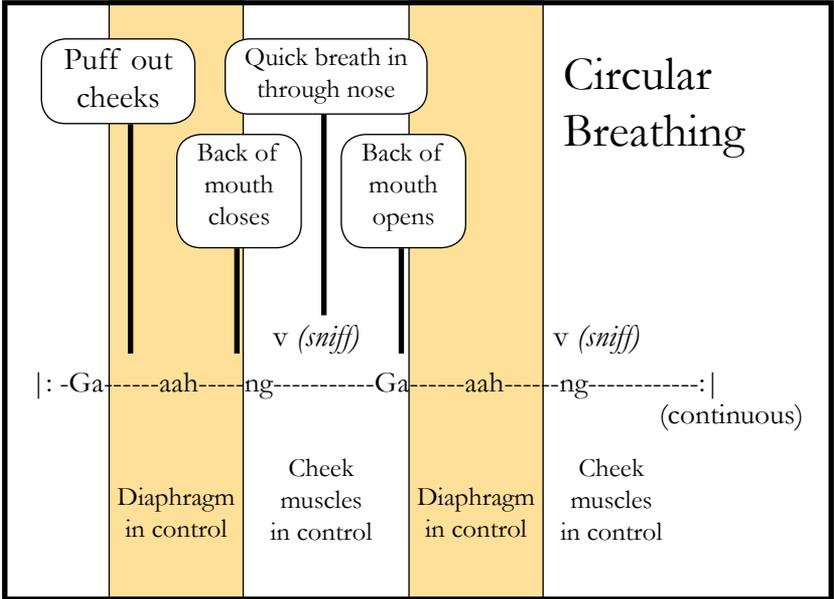
(Play the first section two times, then the second section two times)

Circular Breathing - Sustaining the Drone

Circular breathing is one of the primal elements used in playing the didgeridoo and one of the most difficult to master. Simply stated, circular breathing is puffing out the cheeks and using the air trapped in the mouth to continue playing the

didgeridoo while you take your next breath.

In the above chart, the individual elements that make up circular breathing are plotted on a time-line. The following is a description of what happens at each point on the time-line.



(A) - Puff out Cheeks - Drop Jaw

A basic drone is produced using an “*ab*” vowel tone. The cheeks are fully inflated and the jaw is dropped to allow for more air storage in the oral cavity. The length of the basic drone varies from 1 to 4 seconds depending on lung capacity and desired speed of rhythm produced.

(B) - Back of Mouth Closes

This is the point when the basic drone varies. If you sing an “*ab*” sound, you will notice that the air flows out of the mouth, and if you sing a “*ng*” sound, the air flows out of the nose. It is this unvoiced “*ng*” sound that closes off the back of the oral

cavity to hold the reserved air used to play the didgeridoo while a quick breath is taken. At this point the elasticity of the cheeks continues to supply air to the drone.

(C) - Quick Breath in Through the Nose

A quick, powerful sniff of air is taken in through the nose while the drone is sustained by the elasticity of the cheeks. There is not enough time to take a complete breath and still sustain the drone. So the breathing cycle is kept short to allow many small breaths to keep the lungs topped off. Please note that it is also possible to exhale through the nose and still maintain the drone. A better oxygen supply will be maintained by an occasional partial purge of the lungs to allow for more air intake on the next cycle. As in:

v (sniff) v (sniff) v (sniff) ^ (exhale) v (sniff)
Gah-nng--Gaaah-nng--Gaaah-nng--Gaaah-nng--Gaaah-nng

(D) - Cheeks Deflate - Jaw Closes - Squeeze Cheeks

While the breath is entering through the nose and filling the lungs, the air in the oral cavity is decreasing. To maintain adequate pressure to sustain the drone the jaw closes to squeeze the air in the oral cavity. After the jaw has closed completely the muscles of the cheeks takeover and squeeze out the air retained between the cheeks and teeth and finally the tongue moves up and forward to expel the air remaining in the mouth.

This may sound very complicated, but you already intuitively know how to do this. If you were to fill your mouth with water and spit it out in a stream until all of the water was out of the mouth, you would be following the process described above.

(E) - Back of the Mouth Opens

At this point the intake of breath is completed and the “Ga” sound opens the back of the oral cavity to let the air flow resume from the lungs.

Variations on Circular Breathing

There are several variations to accomplish circular breathing. There are no right or wrong ways, for each variation produces its own unique sound. Different variations allow breath to be taken during different places in the rhythm. In actual use, you will combine these variations and vary them to change the sound of the drone.

Variation (1): Using Cheek Elasticity

In this variation, the circular breathing is produced by using only the elasticity of the cheeks to sustain the drone. This is usually the easiest for beginning didgeridoo players. The cycle time is very short, usually only 1 to 2 seconds. The breaths are very quick and are completed before the elasticity of the cheeks has lost the ability to move the air from the mouth. The advantage of this variation is that conscious effort is not needed to expel air from the lips. The disadvantage is that the cycle time is too short to allow adequate purging of the lungs and the sound of the drone lacks the variations found in the cheek squeeze method. This variation allows you to take a breath while you are playing sustained “*ah*” tones.

Cheek elasticity circular breathing:

 v v v v
|: ga-ah-ng-ga-ah-ng-ga-ah-ng-ga-ah-ng- :|

Variation (2): Using Cheek Squeezes

In this variation, the muscles of the cheeks are used to control the exit of the air from the oral cavity. This gives more time for breath intake and makes for a more interesting drone. This variation allows you to take a breath while you are playing cheek squeezes or “*wee*” tones.

Cheek squeezed circular breathing:

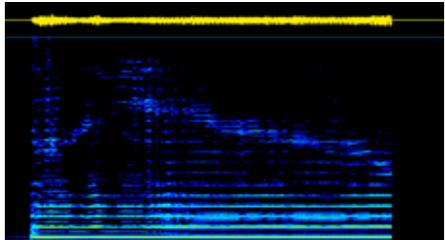
 v v v
|: gaah-n^we---gaah-n^we---gaah-n^we--- :|

It is as simple as it sounds to use the voice with the didgeridoo. Sing or speak different pitches and words into the didgeridoo while you sustain the drone and link them together with your rhythms. It may help to listen to other didgeridoo players. Live is best, but Didgeridoo CD's can also be a great source for new ideas.

There are no hard set rules for using your voice, so any bark, chirp or growl you can come up with will do. Here are a few points to give you some ideas. This list is by no means complete, for the possibilities are endless.

Practice Points for Voiced Tones

- *Sing a pitch the same note as the didgeridoo and slide the note up and down very slightly. You will hear a cross beat forming in the drone. Also try singing a fifth and an octave above the drone.*



*The effect of voice added to the drone
Map 8: Voiced tones*

- *Rolled “R” tones make great voiced sounds. Sing a pitch that slides up and down while using a rolled “R” sound as in :*

B-r-r-r-r-r-r-r-r-r-reeP or B-r-r-r-r-r-r-r^wit

- *The Kookaburra calls can be made by voicing “Ku” sounds as in:*

ku’ ku’ ku’ ca’ ku’ CA’ CA’ CA’

- *Take a piece of paper and write down the sounds that you discover when you are practicing and keep it with you when you are playing. It will help you add variety to your rhythms. Here are a few ideas for some voiced tones.*

Awu - Awu- Awuuuuuu

guAkwa-guAkwa

Ga-Wau-Ga-Wau Ow!

Lu - Lu - Lu - Lu - Luuuu

U-we' U-we'

hu hu hu hu HU!

Ya Ya YaaSa

Woof - woof - woof

Her-r-r-r - Her-r-r-r



Care and Cleaning

Your Hall Didgeridoo is made from Pyrex® glass. It has been kiln-annealed to remove all heat stresses and to permanently fuse the decoration to the glass. While the utmost care and the best quality glass have been used in manufacturing your didgeridoo, it is still fragile and needs to be handled with care. When not being used, the didgeridoo should be stored in its protective case. When playing your didgeridoo, never rest the end on any hard surface. A computer mouse pad makes a great didgeridoo rest. It is padded and waterproof and can be purchased at most office supply stores for about five dollars.

The decoration is kiln-fired and is completely washable. You can use glass cleaner or a solution of dish washing detergent to clean the surface. I have found that the easiest way to clean the inside of the didgeridoo is to spray some glass cleaner inside it, and then turn on the shower and place the wide end of the didgeridoo over the shower head for about 10 seconds. It's Pyrex® so you can use warm water. Towel dry the outside and use a Hall Didgeridoo Cleaning swab to dry out the inside.

When playing, the moisture from the lungs condenses on the inside surface of the glass. While the moisture will not harm your didgeridoo, occasional swabbing will improve the tone. A special Hall Didgeridoo cleaning swab is available.

Thanks

I would like to thank the members of the "*Didgeridoo List*," a forum maintained by Toyoji Tomita, and "*Dreamtime The Didgeridoo W3 Server*," a web site dedicated to information related to the didgeridoo maintained by Sean Borman for their vast help during the design phase of the Hall Didgeridoo, for their responses to the glass didgeridoo survey, and for their help in

beta testing the product. They have allowed me access to the opinions of many accomplished didgeridoo players and helped me find just the right sized mouth hole that would be preferred by most didgeridoo players.

Notes

1. Pyrex® is a registered trademark of Corning Inc.
2. There are 266 different languages for Australia are currently listed in the book, "*Ethnologue: Languages of the world.*" Twelfth edition, Barbara F. Grimes, ed. 1992.
3. The 42 frequencies were measured by the author from high resolution spectrograms from digital sound samples of a Hall Crysatl Didgeridoo. The actual number of harmonics produced in some samples was greater, but a minimum of 42 recordable bands were found consistent throughout the sound samples.
4. The sound Maps or spectrograms used in this program were generated from *Spectrogram Version 3* ©1995 by R. S. Horne. *Spectrogram 3* plots the content of a digital audio signal as a function of frequency versus time with harmonic intensity represented by a variable color scale. Spectrograms reveal the fascinating hidden frequency structure of audio signals and can be used for identifying or classifying particular sounds.

Other Products

Hall Crystal Flutes has hand-crafted quality glass musical instruments since 1974. The following are available from your Hall Crystal Flute dealer.

Hall Crystal Flutes

Hand-crafted Pyrex® glass transverse flutes using a six hole fingering system and Boehm taper produce a tonal range of two and a half octaves. They are available in the following sizes:

“D” Piccolo 11”	27.9 cm
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“G” Flute 16”	40.6 cm
“D” Flute 21.5”	54.6 cm

Recordings

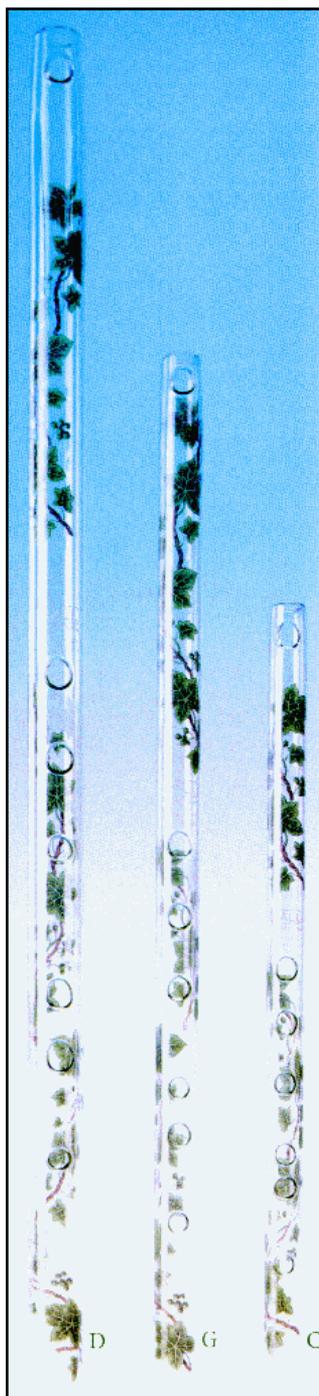
Learning the Crystal Flute
32 minutes (*instructional*)

Crystal Christmas
40 minutes (*music*)

Hall Didgeridoo's on the Web

Hall Crystal Flutes, Inc. maintains a web site for product support, instructional information, dealer listings and links to information pertaining to the flute and didgeridoo. Our web address is:

<http://www.hallflutes.com>



Didgeridoo Notation

The following is the notation used by the author. You can use it to record your ideas for future use or to share with others. The notation consists of a main phonics line to record the words of the rhythm, an upper line to record breath marks and voice marks, and an optional base line to record the timing.

Breath Line:

v	Breath position
0---	Voice same pitch as didgeridoo
5---	Voice 5th above didgeridoo
8---	Voice octave above didgeridoo
0=8	Pitch glide octave to octave
j	Jaw drop

Phonics Line:

: <i>text</i> : 3x	Repeat " <i>text</i> " 3 times
duu	Lowercase word - unstressed
Duu	Uppercase letter - accent letter
JEP	Uppercase word - accent word
[<i>text</i>]	Enclosed " <i>text</i> " is voiced
<Tu>	Enclosed "Tu" is in the second octave
du - wee	Continued sound
du ~ wee	Continued sound with vibrato
ha' ha'	Staccato - short quick pulse
^w	Cheek squeeze as in "ga^nit"
r-r-r	Rolled "R" sound as in B-r-r-r-r
wee = uu	Vowel glide
duu...	Sustained tone

Timing Line

Timing line:

w	whole note	w.	dotted whole
h	half note	h.	dotted half
q	quarter note	q.	dotted quarter
e	eighth note	e.	dotted eighth
s	sixteenth note	s.	dotted sixteenth
^	triplet	q_q	Tied notes

Didgeridoo Songs from Around the World

Catch the Pigeon

Chris Peckham, Cambridge, UK

“Although quite a beginner, I thought I would submit a rhythm line that I came up with recently. It’s not very difficult, but I like it because even without any “outward” vocalization, you can hear the sound of the words on the drone if you enunciate them carefully.”

v
v
 |: Catch---the---pij---Jin---Hu^wit:|
q e e. e e s

Circular Breathing

Ken Scott, Suttons Bay, MI

“I find it fun and helpful (taking the focus off of ‘trying’ to circular breath) to mouth out words or small sentences, with deliberate breaks after word or sentence, which turns the exercise into a rhythmical sound experience . In time and with practice, this type of exercise has led me to circular breath.”

v v v v
 Did-geri-doo Did-geri-doo Did-geri-doo Did-geri-doo
v v v v
 I love you I love you I love you I love you

Leah Cole

Mark Piton, Toronto, Canada

“My daughter Leah loves your “Rabbits and Frogs” which I play with a bounce. Her name, Leah Cole, makes a nice phrase into which I mix doublet and triplets while I tickle her belly with the end of my didj. From day one when she was new in our house I would play “Leah Cole” repeatedly to her slowly over and over until she fell asleep. For us the key to this very simple pattern it to make her name as sharp as possible so Leah knows I’m talking to her, to make the jaw drop as big as I can, and to use her responses to her name and the the doubles and triplets (the tickle lines) to make up the tune by mixing (1), (2), and (3).”

j v j v j v
 |: Le=ah Cole... Le=ah Cole... Le=ah Cole... :| (part 1)
q q w q q w q q w

v8-----
 |: [Ti-ka Ti-ka Ti-ka] :|(6x) (part 2)
e e e e e e

v8-----
 |: [Ti-ka-ta Ti-ka-ta Ti-ka-ta] :|(4x) (part 3)
^ ^ ^ ^ ^ ^ ^ ^



Kangaroo dreaming

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HALL

Didgeridoo

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Learning the Hall Didgeridoo
Booklet #0950