Disclaimer
All songs, music, and stories shared herein are offered with the utmost respect, sincerity, and appreciation to both the tribes and the people to whom these songs and stories belong. May we may never forget the First Nations People who have come before us and to those who still live with us today. All the material shared within was provided to me, via the oral tradition, by trusted individuals and is used with permission of those individuals. I have done my very best to attribute all materials to the tribes to which they belong, but it is entirely possible that mistakes have been made.

Suggestions to improve upon this project, submitted in a polite and respectful manner, via my website, are appreciated and will be seriously considered. Please be sure to include your full name, e-mail address, and phone number when offering suggestions and/or corrections. Thank you! Many Blessings, Hawk Hurst

www.HawkHurstFlutes.com
# The Earth is Our Mother – Disc One
## Native American Inspired Songs to Learn and to Enjoy
Performed and Recorded by Hawk Hurst
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# The Earth is Our Mother – Disc Two
## Native American Inspired Stories to Learn and Enjoy
### Performed and Recorded by Hawk Hurst
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The Earth is Our Mother
Native American-Inspired Songs to Learn and to Enjoy

Sunrise Song – 3:00
*Traditional, adapted.* Representative of a way in which the flute was often played using simple instrumentation. This song first appeared on Hawk’s 2004 album, *Drifting Away.*
*Instruments:* cedar ‘G’ flute; deer-toenail rattle; beaver-skin hoop drum; wing-bone flute; vocals by the Green River and Mother Earth.

Hey Hey Yunga / The Earth is Our Mother – 2:45
*Pan Indian, traditional chant, English words.* Hawk learned this song while visiting the Hoopa Tribe, in Northern California, as a graduate student on the Audubon Expedition Institute’s traveling school.
*Instruments:* Northwest-coast style frame drum with elk skin; seashells; and deer-toenail leg rattles.

chorus
Hey-Hey Yunga, Ho-Ho Yunga, Hey-Hey Yunga Yung.
Hey-Hey Yunga, Ho-Ho Yunga, Hey-Hey Yunga Yung.

The Earth is Our Mother, We Must Take Care of Her.
The Earth is Our Mother, We Must Take Care of Her.
chorus
The Sky is Our Father, We Must Take Care of Him.
The Sky is Our Father, We Must Take Care of Him.
chorus
The Moon is Our Grandmother, We Must Take Care of Her.
The Moon is Our Grandmother, We Must Take Care of Her.
chorus
The Sun is Our Grandfather, We Must Take Care of Him.
The Sun is Our Grandfather, We Must Take Care of Him.
chorus
The Plants are our Sisters, we must take care of them.
The Animals are our Brothers, we must take care of them.
(Extra verse)
The Sacred Ground We Walk Upon, With Every Breath We Take.
The Sacred Ground We Walk Upon, With Every Breath We Take.
**Water Song / Wichita-do-ya - :59**

*Wichita-do-ya, do-ya, do-ya.*
*Wichita-do-ya, do-ya, Hey!*
*Watch-cha-ta-nay-ya, hey-ya, hey-ya.*
*Watch-cha-ta-nay-ya, hey-ya, Hey!*
(Repeat as many times as desired)

Unknown origin, traditional. Two versions of this song are offered. The first, Hawk learned in the early ‘90’s while taking part in traditional sweat lodge, purification rites. This ceremony involves singing, praying, trusting, and lots of sweating – all of which help to purify the body, heart, mind, and soul. **Instrument:** beaver skin drum.

**Water Song / Wishi-ta-do-ya – :52**

*Wishi ta do ya, do ya, do ya.*
*Wishi ta do ya, do ya hey!*
*Washa ta nay ya, hey ya, hey ya.*
*Washa ta nay ya, hey ya, hey!*
(Repeat 2-6 times)

This version, learned on an educational website, offers a slightly different pronunciation. Offered as an example of how songs and stories from oral traditions can slightly change over time. **Instruments:** water drum made from buckeye wood with moistened groundhog skin.

**We n’ de ya ho / Morning Song – 2:38**

*We n’ de ya ho, We n’ de ya ho,*
*We n’ de ya, We n’ de ya, Ho ho ho ho,*
*He ya ho, He ya ho, Ya ya ya.*
(Repeat as many times as desired)

**Translation:** A we n' de Yuan ho (I am of the Great Spirit, Ho!). Freely translated: "A we n'" (I am), "de" (of), "Yauh" — the — (Great Spirit), "Ho" (it is so).

Cherokee, traditional, adapted. Rita Coolidge and Robbie Robertson first made this song public on the album, Music for the Native Americans. Cherokee translation by David Michael Wolfe, Eastern Virginia Cherokee & cultural historian: This language stems from very ancient Cherokee. **Instruments:** wooden (curly maple) ‘F’ half-pipe flute; vocals by Karen Foley and Green River Preserve staff.
**Beaver Hunter’s Song – 3:10**

Yo ha he. Yo ha he. Yo ha he. Hey Yo ha he.
He yo he yo he yo ni tu wa yo. Yo ha he. Yo ha he.
He yo he yo he yo ni tu wa yo. Yo ha he. Yo ha he.

Yo ha he. Yo ha he. Yo ha he. Hey Yo ha he.
He yo he yo he yo ni tu wa yo. Yo ha he. Yo ha he.
He yo he yo he yo ni tu wa yo. Yo ha he. Yo ha he.

Yo ha he. Yo ha he. Yo ha he. Hey Yo ha he.
He yo he yo he yo ni tu wa yo. Yo ha he. Yo ha he.

Hi ya ti ga na wi gin a (Repeat 3 times) Yo ha Yo ha
Hi ya ti ga na wi gin a (Repeat 2 times) Yo ha Yo ha
Hi ya ti ga na wi gin a (Repeat 3 times) Yo Ha Yo Ha
Hi ya ti ga na wi gin a (Repeat 2 times) Yo ha Yo ha

Ho he yow a hi ye wa hi ye
To yi to yi he no he ya.
Hi ye hi ye hi no way.
(Continue last two lines until dance is finished.)

Cherokee, traditional. Walker Calhoun, of the Eastern Band of Cherokee, shared this song with Hawk many years ago, after Hawk gifted him with a beaver-skin drum. According to Grandfather Calhoun: “It sort of gave them luck to do this dance before they went beaver hunting to catch… to kill the beaver. I guess they might have just used the hides for clothing or for bed, for laying on when they sleep or for cover.” This song can also be heard on various recordings including Walker’s ‘91 release, *Where the Ravens Roost.*

**Instrument:** beaver-skin hoop drum.

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**Trail of Tears Song – 1:17**

Cherokee, traditional. This song comes from Cherokee flute maker and player, Robert Eddie Bushyhead. Hawk had the privilege to study rivercane (side blown, pentatonic scale) flute making with Mr. Bushyhead on several occasions. This song is also known by the English name, *Guide Me Jehovah* and can also be heard on Mr. Bushyhead’s ‘88 release, *The ANI SHA HO NI Project.*

**Instruments:** rivercane ‘G’ flute.
**Cherokee Dream – 3:28**

Contemporary. This song employs certain phrases from the _Trail of Tears_ song. This song first appeared on Hawk’s ’04 release, *Drifting Away*. *Instruments*: clay udu drum; cabassa rattles; cane ‘Bb’ flute.

**Stomp Dance – 1:42**

Creek-Muskogee, traditional. This song is intended to be a representation of a stomp dance song. Stomp Dances are ceremonial in nature and are seldom, if ever, recorded. A wonderful version of a stomp dance-type song can be heard on the track, *Goin’ Down to Muskogee*, on Jazz legend, Jim Pepper’s ‘83 album, *Comin’ and Goin’*. *Instruments*: traditional Muskogee box-turtle leg rattles; vocals.

**Ya Na Ho – 1:15**

Ya-na ho. Ya-na-wa-na ho.
Wee-ya na hey, hey nay no way.
Ya-na ho. Wee-ya na, ya-hey.
Ya-na ho. Wee-ya-na, hey na no way.

Ya-na ho. Ya-na wa-na ho.
Wee-ya-na nay, hey nay no way.
Ya-na ho. Ya-na wa-na ho.
Wee-ya-na nay. Hey nay no way.

Ya-na ho. Wee-ya-na ya-hey.
Ya-na ho. Wee-ya na, hey nay no way.

Ya-hey yo, Ya-hey yo, Ya-hey yo-haa.
Wee-ya hey yo, Ya hey yo-haa.
Wee-ya ha, Wee-ya ha yo.

Wa-ya hey, ya-hey yo, ya-hey yo ha.
Wee-ya hey-yo, ya-hey yo-ha.
Wee-ya na, wee-ya na yo.

Creek-Muskogee, traditional, adapted. A wonderful version of this song can be heard on Jim Pepper’s ‘83 album, *Comin’ and Goin’*. *Instruments*: African-style clay udu drum; vocals.
Loon Longing – 2:38
*Lakota, Traditional, instrumental.* Representative of a way in which the flute was traditionally played, relying on voices from the natural world. Inspired by a flute maker, the late Robert Two Hawks. This version first appeared on Hawk’s ‘09 release, *Mystic Serenade.*
*Instruments:* black bamboo ‘A’ flute. Loon and night sounds courtesy of Mother Earth.

Neesa / Lullaby – 1:13
*Neesa, Neesa, Neesa. Neesa, Neesa, Neesa.*
*Neesa, Neesa, Neesa. Neesa, Neesa, Neesa.*
*Ga-ya-vey-yo Ga-ya-vey-yo.*
*(repeat as many times as desired)*

*Ojibway /Chippewa, traditional.* His friend, Zabe MacEachran, while traveling with the Audubon Expedition Institute, taught Hawk this song. Zabe spent much time with the Ojibway people in the Great Lakes region of Canada. *Instrument:* vocals.

Hey, Hey, Watenay / Lullaby – 1:32
*Hey, hey, watenay,*
*Hey, hey, watenay,*
*Hey, hey, watenay*
*Kay-o-kay-nah, Kay-o-kay-nah.*
*(Repeat as many times as desired)*

*Ojibway (Chippewa), traditional.* Hawk found this song while researching songs on the web. He was able to verify that this is indeed a traditional Ojibway lullaby, still sung today! *Instrument:* beaver skin drum; vocals.
Hey Ya Winna / Little Deer Song – 1:26

Hey-Ya-Winna, Hey-Ya-Winna
Ho-Wa-Ho-Wa, Ho-Wa-Na!
Hey-Ya-Winna, Hey-Ya-Winna-Hey
Ya-Hey-Ya-Heyyyyy-Ya-Ha!
Hi-Yi-Yi-Yi, Hi-Ya
Ho-Wa-Ho-Wa, Ho-Wa-Na!
Hey-Ya-Winna, Hey-Ya-Winna-Hey!
Ya-Hey-Ya-Heyyyyy-Ya-Ha!
(Repeat as many times as desired, increasing speed each round.)

Lakota, traditional. Hawk learned this song in the early ‘90’s from Snowbear Taylor, who first learned it from herbalist David Winston. This song would have been sung prior to hunting winna – the little deer (white tail and/or mule deer), to show proper respect and appreciation for the sacrifice of the deer’s life. This song first appeared on Hawk’s ‘01, Buffalo Dreaming CD.

Instruments: Deer toe-nail & moth-cocoon leg rattles.

Canoe Song – 1:31

La, la la la la la la la. La, la la la la
Hey, hey ho. Ho, ho hey.
La, la la la la la la la. La, la la la la
Hey, hey ho. Ho, ho hey.

(Repeat as many times as desired. Song starts soft and increases in strength each round, as the canoes get closer, and then decreases as the canoes pass each other and fade away into the fog.)

Ojibway / Huron / French Voyeuger, traditional. Zabe MacEachren shared this song with Hawk while they were students on the Audubon Expedition Institute bus. Sung by the First Nations people along the Canadian and American border and the French fur traders, while crossing the Great Lakes in their canoes during periods of intense fog. As they did not want to inadvertently shoot each other, they would sing this song simultaneously in order to recognize who was approaching. The ‘La La La’s’ was sung by the French trappers and the ‘Hey Hey Ho’ was sung by the Native American hunters.

Instrument: vocals.
Four Elements / Earth, Water, Fire, & Air – 1:18

Earth, Water, Fire, and Air.
Return, return, return, return.
Earth, Water, Fire, and Air.
Return, return, return, return.
Hey yan-na wey ya hey.
Hey yan-na wey ya hey ya wey ya hey.

(Increase speed each round and repeat as many times as desired)

Pan Indian. Hawk first learned this song in the early 90’s from ceremonialist Herbert ‘Dancing Horse’ Walters, while working at the Green River Preserve. There are many variations of this song to honor any or all of the four elements. Instrument: vocals.

Frog Island / Wha`zhi`nee cha cha - 3:17

Wha~zhi~nee Cha Cha, Wo-Yaa-Yaa.
Wha~zhi~nee Cha Cha, Wo-Yaa-Yaa.
Wa-Yallow-Yallow, Wo-Yaa-Yaa.
Wa-Yallow-Yallow, Wo-Yaa-Yaa.

(Repeat as many times as desired)

Contemporary. This song first appeared on Hawk’s ‘04 release, Drifting Away. In the Fall of ’02, Hawk and his wife visited the Isle of Palms, near Charleston, South Carolina. This is his memory about this song: “One day while we were strolling along the beach at sunset, I began to reflect upon what it must have been like for the indigenous people who long ago called this coast home. No sooner had this thought entered my mind when I began to softly chant this song. You might ask, "What does this song mean?" I like to think that this song is a gift from the ancient ones who hunted, fished, sang, and danced on these coastal shores.”

Instruments: Isle of Palms ocean waves; bamboo stamping tubes; moth-cocoon & deer-toenail rattles; wing-bone flute; quiro; devil chaser; river cane clapper; body slapping; vocals-Hawk & Ayal Hurst.
Eagle Song / Eagle Dance – 1:42
Oh witchi tie yo. (eagle) Oh guy-yo. (golden)
Oh witchi tie yo. Oh witchi tie yo.
Oh guy-yo. Oh guy-yo.
Oh witchi tie yo. Oh witchi tie yo.
Oh guy-yo. Oh guy-yo.
Fly Like An Eagle. repeat
Flying So High. repeat
Circling The Universe. repeat
On Wings Of Pure Light. repeat
(Repeat song as many times as desired - increase speed as desired)

Great Plains, traditional, with English words. This song is great to sing as a call and response, and is often accompanied by a dance. Hawk first learned this song from a member of the Kiowa tribe while attending the University of Oklahoma. It is uncertain as to whether this song is from the Kiowa tribe or not.

Instruments: elk skin frame drum; vocals.

Spreading My Light-Wing Feathers / Dance – 2:00
Spreading my light wing feathers as I fly.
Spreading my light wing feathers as I fly.
I circle around. I circle around.
The boundaries of the earth. The boundaries of the earth.
The endless universe. The endless universe.

chorus
Hey-ya-na-way-ya, Hey-ya-na-way
(Repeat as many times as desired)

Arapaho, traditional chant and dance, with English words. This song is great to sing as a call and response and is often accompanied by a dance. Hawk first learned this while traveling with the Audubon Expedition Institute. Instrument: wing bone flute.
We Circle Around
Wearing our long wing feathers as we fly. (repeat)
We circle around, (repeat). The boundaries of the earth. (repeat)
Wearing our long wing feathers as we fly (repeat)
We circle around, (repeat). The boundaries of the sky.

Alternate version, sung to same tune – not on CD.

Ho Zhon’ Go / Blessingway Chant – 1:32
Ho Zhon’ Go, Gah-na-shah, Whay-ya-Whay-yo.
Ho Zhon’ Go, Gah-na-shah, Whay-ya-Whay-yo.
Ho Zhon’ Go, Gah-na-shah, Whay-ya-Whay-yo.

Din’e / Navajo, traditional. Livingston Nez, Navajo, gave Hawk permission to sing and record this song. Translated: Ho Zhon’ Go – May I Walk in Beauty. **Instruments:** moth-cocoon and seed pod rattle; elk-skin frame drum; vocals.

May I Walk in Beauty - Navajo Chant – 2:06
May I Walk in Beauty. With Beauty Before Me.
Beauty Behind Me, Above and Below Me.
May I Walk in Beauty. May I Walk in Beauty.
May I Walk in Beauty. May I Walk in Beauty.

chorus
Hey-Ya-Na-Hey-Ya-Ha. Hey-Ya!

May I Walk in Beauty. Beauty Before Me.
Beauty Behind Me, Above and Below Me.
May I Walk in Beauty. May I Walk in Beauty.
May I Walk in Beauty. May I Walk in Beauty.

Pan Indian. An adapted version of the Blessingway chant. **Instruments:** bass ‘B’ flute; beaver drum; vocals.
Beauty Way – 2:42

Contemporary. This song employs certain phrases from the Navajo Blessingway Chant. This song first appeared on Hawk’s 2004 release, Drifting Away. Offered in appreciation for the instruction and guidance offered by Hataali Alfred Yazzie and mentor, Francis Teller. Instruments: cane flute-‘Bb’; vocals; buffalo-skin pow-wow drum; cabassa; deer-toenail rattles; vocals & acoustic guitar Rich Wells

Honoring Song – 1:55

Yo way yo, yo way yo way.
Yo way yo hi ya, yo way yo hi ya.
Yo way yo hey ya, hey yo, hey ya.

Hey yo, he-ey, hey yo, hey ya, hey yo yo way, hi-i-i.
(Repeat as many times as desired)

Apache, traditional. Over two decades ago, while traveling across the desert of New Mexico, Hawk picked up an Apache elder who was desperately trying to get home to his family in Arizona. Hawk assisted him on his journey and this song was offered back to him.

Instruments: vocals.

Bear Song – 1:05

Lakota, traditional. Hawk learned this song in the early ‘90’s from Snowbear Taylor, who learned it from herbalist David Winston. This ceremonial song was sung to show proper respect and appreciation to the bear. In many tribes there are strict prohibitions against singing bear songs during times of freezing weather, as they may be in deep hibernation, and the singing of these songs might awaken them. Hence, no words are offered for this song. It is humbly requested that this song not be sung in the time of freezing weather.

Instruments: seed-pod rattles; vocals.

Pow Wow – 1:49

Pow-Wow, traditional. Hawk first recorded this over two decades ago while drumming with Drew Armstrong and Russell Cutts at Turtle Island Preserve summer camp, in Boone, North Carolina.

Instruments: Pow-Wow drum; vocals.
Winchinchala – 2:00

Friendship (Social) Dance / 49er – 1:52

**chorus**
Way-ya, Hey-ya, Hey-ya, Hi-ya!
Way-ya, Hey-ya, Hey-ya, Hi!

Just got back to Oklahoma, got someone there that I know!
If she'll be my honey, I will be her sweety-pie, ya Hi-Ya, Hi-ya!

**chorus**
You’re so pretty, you’re so fine, How I’d like to make you mine!
If you’ll be my honey, I will be your sweety-pie, ya Hi-ya, Hi-ya!

**chorus**
Fire is hot, ice is cold, how I’d like to find some gold.
If you’ll be my honey, I will be your sweety-pie, ya Hi-ya, Hi-ya!

**chorus**
Pan Indian - Great Plains, traditional. This song can often be heard on the Pow-Wow dance circuit. A wonderful community dance can be performed while singing this, starting off as a circle, then becoming a snake winding ‘round and ‘round, reforming once again as a circle. At the end, the dances/singers rush toward the middle and shout.
*Instrument*: beaver-skin drum; vocals.

Grass Dance Song - Pow Wow version – 1:10

Sapa, Zee-ska’, Luta, Unpolo.

(repeat 2-4 times)

Lakota, traditional grass dance. Hawk first learned this while drumming with Russell Cutts at Turtle Island Preserve summer camp, in Boone, North Carolina. Sung in the high-falsetto style.
*Instruments*: hand-carved hemlock frame, pow-wow drum; vocals.
Grass Dance – adapted - 1:21

Gaaa-laaa-la. peige-a-cheep-a-do.
(The sound of grass blowing in the breeze.)
Way-ya-yah-way-yo. (vocables)
Gaaa-laaa-la. peige-a-cheep-a-do.
Way-ya-yah-way-yo. (vocables)
Sapa, Zee-ska’, Luta, Unpolo
(Four directions dance: West, North, East, South)
Gaaa-laaa-la. peige-a-cheep-a-do.
Way-ya-yah-way-yo. (vocables)
(Repeat song as many times as desired.)

Lakota, traditional grass dance, adapted. See above. This version is offered so that students might more easily learn the words. Originally performed by the scouts and hunters of the tribe as an enactment of their search for buffalo, antelope, and elk. While dancing, they also simulate cutting the long prairie grass with their stone knives and tying it to their bodies for camouflage. The stomping of the grass in the four directions prepares the site for the round tipis and poles to be erected. Instruments: hemlock wood, elk-skin pow-wow drum: vocals.

Four Directions Dance – 4:25

Contemporary. This song employs certain phrases from the Lakota Grass Dance heard above. This song first appeared on Hawk’s ‘04 release, Drifting Away. Instruments: tun-cul (tongue) drum; bamboo ‘G’#’ flute; slit log Drum; buffalo-skin pow-wow drum; claves; moth cocoon, seed pod, and deer-toenail rattles; vocals; vocals and acoustic guitar by Rich Wells.

Wakanda – 1:35

Wakanda, D’e Doo, Aton-H’e, Wapatain Aton-H’e.
Wakanda, D’e Doo, Aton-H’e, Wapatain Aton-H’e.

Translation: “Oh Father. A needy one stands before Thee.
I who sing – am he.”

Omaha, traditional. Hawk learned this song from outdoor educator Starcen Ellis, who first learned it at Camp Sequoyah. This is an ancient Omaha tribal prayer to the Great Spirit. Instruments: vocals.
Kwatee’s Song / Kwat-tsee-all-la -- .58

Oh Kwat-tsee-all-la. Oh Kwat-tsee-all-la
Qui-et, Ta-Klut, Ta-Klut, Ta-Klut
Oh Kwat-tsee-all-la. Oh Kwat-tsee-all-la
Qui-ett, Tsa-Klut, Ta-Klut, Ta-Klut
Oh Kwat-tsee-all-la. Oh Kwat-tsee-all-la
Qui-et, Ta-Klut, Ta-Klut, Ta-Klut
Oh Kwat-tsee-all-la. Oh Kwat-tsee-all-la
Qui-ett, Tsa-Klut, Ta-Klut, Ta-Klut

Makah, traditional. This is Kwatee’s song. Hawk learned this song from (the late) storyteller, Isabelle Ides, a revered elder of the Makah nation. Hawk had the privilege to sit at her feet many years ago and learn stories and songs of the great trickster, Kwatee.

Instruments: beaver-skin hoop drum; vocals.

Hey-Hey Yan-Du-Wa – 2:00

Hey hey, hey hey, hey, yan-du-wa,
Hey hey, hey hey, hey, yan-du-wa,
Hey hey, hey hey, hey, yan-du-wa,
Hey hey, hey hey, hey, yan-du-wa,
yan-du-wa, yan-du-wa.

(Speed can be adjusted each round. Repeat as many times as desired.)

Salmon People traditional. Hawk has heard this song in many different settings over the past two decades, but first learned this in California, from a member of the Yurok nation.

Instruments: elk-skin frame drum; vocals.

Heading Home – 4:54

Contemporary. This song employs certain vocables – sounds we are all capable of making – that evoke a sense of closure. This song first appeared on Hawk’s ’04 release, Drifting Away.

Instruments: vocals; bass ‘B’ cedar flute; buffalo-skin pow-wow drum; clapping; acoustic guitar, McNally strumstick, & vocals by Rich Wells.
The Earth is Our Mother – Disc Two
Native American Stories to Learn and to Enjoy

Elk Hunter's Love Flute, Lakota / Sioux
This version of the ‘first flute’ story was shared by the late flute maker, Bob Two Hawks. A very similar version can be found in the book, ‘American Indian Myths and Legends’, edited by Richard Erdoes and Alfonso Ortiz. A story of heart-felt love and the joy of discovering one’s hidden talents.

Coyote's Big Bag of Songs, Dine' /Navajo
Hawk had the honor of learning from one of the preeminent Dine’ Chanters of his time, the late, Alfred Yazzie. This is one of the coyote stories that Mr. Yazzie shared with Hawk during a visit to Rough Rock, Arizona, where Mr. Yazzie worked on creating curriculum for students of Navajo culture. Coyote stories are designed specifically to remind us of many important things, including morals, values, and spiritual beliefs.

Cracks on Turtles’ Backs, Muscogee / Creek & Mikasuki
This is a combination of two similar versions of this tale - one from noted storyteller and naturalist Doug Elliot and the other from a revered elder of the Muscogee and Mikasuki tribes, the late Mary Johns. An important teaching story that reminds us all how very harmful bullying can be and how important it is to remain true to who we are within our heart and soul.

Kwatee Tales, Makah / People of the Cape
Two delightful stories shared by Makah storyteller, Isabelle Ides. Recorded and transcribed in 1988, with permission, by Hawk Hurst. I have done my best to remain true to the recorded version shared with me by (the late) Mrs. Ides. Kwatee is known as a trickster deity, responsible for much change and transformation here on Earth. His help to the Makah People was invaluable.

The First Flute, Tsalagi / Cherokee
A (very) shortened version of this story were shared with me in the late ‘80’s, by Grandfather Walker Calhoun of Big Cove, Qualla Boundary, NC. This adaptation is meant to honor the oral tradition, by helping to resurrect a story and a flute playing tradition that was all but lost during the years following the Trail of Tears. Note how the woodpecker features prominently in both this story and the Lakota flute story.