

Mp3 Hawk Hurst - Drifting Away: A Musical Celebration Of Diversity



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This album takes the listener on a timeless journey down the river of relaxation. The tempo is upbeat, fun, and exuberant, while still allowing you to "drift away". Featuring Native American flute, African percussion, guitar, piano, and didgeridoo. 20 MP3 Songs NEW AGE: Ambient, WORLD: Native American Details: Drifting Away: A Musical Celebration of Diversity Much of the composing and all of the recording for this project took place on the Isle of Palms, near Charleston, South Carolina. This was my first time in over fifteen years, that I have been away from my home in the North Carolina mountains for an extended period of time. The adjustment has been challenging at times, but the influence of the ocean, its continuous, perpetual motion, has somehow, finally, inexplicably, allowed me to slow down. I was able to drift away, both mentally and spiritually - the music seemingly pouring out of me like water - nonstop, similar to the steady surging of the ocean waves. And of course I relearned the age-old lesson, that Home is where the Heart is. I trust that you will enjoy listening to and drifting away to this musical celebration of diversity and beauty, much as I have in creating and sharing it. Peace and Blessings! Hawk Hurst Hawk Hurst is an animated storyteller, musician, cultural arts educator, and flute maker. His performances, residencies, and educational programs are well renowned throughout the Eastern United States. In addition to his solo performances, Hawk is a member of the Grammy nominated band, Sapien, which performs at festivals and schools across the country. For booking information, and/or to order Hawk's handcrafted, Native American-style flutes and CD's: HawkHurstFlutes.com All recording and mixing performed on the Yamaha AW16G Pro-Audio Workstation. All songs were recorded on: EarthWorks microphones. All music composed and produced by Hawk Ayal Hurst at SWR STUDIOS. Mixing provided by Disc Makers. Photographs courtesy of: Snowbear Taylor, Jamie Walker, Hawk Hurst.

Collaborative Compositions Include: * Journey's End - Fuz Sanderson and Hawk Hurst. * Aki-Wo-Wo remix - Snowbear Taylor and Hawk Hurst. * Rapture of the Deep Mystic Serenade - Anne Gould and Hawk Hurst. * Spirit Flight, Heading Home, Beauty Way - Rich Wells and Hawk Hurst. Hawk Hurst: All vocals, percussion, and flute playing, with the exception of the following: Snowbear Taylor: Congas Djembe -Whales in Flight Spirit Flight; Backup Vocals - In the Name of... ; Didgeridoo - Journey's End; Djembes, Shakare, Ago-go Bell - Aki-Wo-Wo remix. Rich Wells: Guitar Vocals - Spirit Flight, Beauty Way, Heading Home, Grass Dance, Mystic Serenade; Strumstick - Spirit Flight; Bass Drum - Beauty Way. Fuz Sanderson: Didgeridoo - Journey's End Spirit Flight. Anne Gould: Piano - Rapture of the Deep Mystic Serenade. Ayal Hurst: Backup Vocals - Frog Island Kevin McMichaels: Guitar solo - Whales in Flight. Yamaha AW16G Audio Workstation: Loop Samples - In the Name of..., Snake Charmer. Special thanks to: Ayal Hurst for the beautiful cover art, careful critiques, and for allowing the spirit names of each song to speak to her. Scott, Anne, Herbie, Jane, Bill William, Mar Nathan, Karla, and Lese for post production support and critiques. Special thanks to Linda Harrell for the use of her flutes. Copyright 2004 / Arranged Produced by Hawk Hurst flutes@hawkhurstflutes.com FILE UNDER: Whole World Music / New Age Instrumental ISBN # 0-9710716-3-2 LINER NOTES for Drifting Away: Grass Dance - 4:11 (Bamboo 'G#' Flute, Tun-Cul Slit Log Drum, Buffalo-Skin Pow-Wow Drum, Claves, Vocals, Moth Cocoon, Deer-Toenail, Seed Pod Rattles). This traditional, Northern Plains (Lakota) Grass Dance song was first taught to me by my friend, the poet, Russell Cutts. Originally enacted, by the scouts and warriors of the tribe, as they searched for tracks, all the while cutting the grass with their stone knives and tying it to their bodies for camouflage. Gaa Laa La. Pay-Zhoo Chip-a-do. (The Sound of Grass Blowing in the Breeze) Way-ya-ya-ha-yo. (Vocables, with an ancient, prayer-like intent) Sapa, Zee-ska, Lutta, Unpolo. (An honor dance to the Four Directions: Black-West, White-North, Yellow-East, Green-South) Journey's End - 3:37 (Cedar 'B' Flute, Rivercane 'B' Drone Flute, Eucalyptus and Bamboo Didgeridoos, Chimes). We are captured by the rich power of life and lured by its secrets. The journey we make is potent, indescribably mysterious, filled with depth and majesty, longing and fulfillment, nobility and shadow. Everything that touches us, changes us. One journey ends - the veil parts, and a journey to another world begins. In memory of our much loved teacher and friend, Bear, the wolf-dog. Cherokee Dream - 3:50 (Rivercane "Bb' Flutes, Udu Drum, Beaver-Skin Hoop Drum, Cabassa Rattle). This traditional, Cherokee flute song, presented here in a contemporary fashion, was first shared with me by the respected linguist and talented

flute player of the Eastern Band of the Cherokee Nation, Eddie Bushyhead. I made my first transverse, rivercane flute with Eddie many years ago. This song is offered as a thank you for all the knowledge and wisdom extended to me over the years by Cherokee friends. I especially wish to acknowledge the appreciation I have for Grandfather Walker Calhoun, who has been so important in keeping the dream alive, by sharing the ancient songs, stories, and dances of his people. Blue Rain - 3:46 (Maui Zaphoon (the Bamboo Saxophone), Vocals by Rain Thunder). A thunderstorm passes over and the saxophone waxes poetically on the "blues" of another rainy day: "A deep day. A pensive day. Hidden feelings stir. Moods shift and coil... rain patters against the sill, a blue mist obscuring sight... a tentative finger traces wet trails upon the window pane, watching their short lives meander and fade... a nose pressed to the glass. A pale reflection longing to fly - a soul yearning. The world beyond beckons..." Ayal Hurst Whales in Flight - 4:58 (Rivercane 'Bb' Flute, Tun-Cul Slit Log Drums, Cahone Drum, Acoustic Guitar, Congas, Moth Cocoon Rattles, Acoustic Guitar. All whale songs created on the Tun-Cul Drum). "Whales know the hazard - the glory. Streaming upward... Pouring toward the sky. Their power - rapt upon the next ecstatic breath. Longing for the light." Ayal Hurst I've often wondered whether whales perceive the ocean floor as the Earth and the water they swim in as the Sky, similar perhaps to the way in which birds must see things. If so, then the concept of whales flying is not such a wild proposition after all. This song attempts to bring the unique and beautiful songs of the whales forth, in a manner that allows them to become part of a larger ensemble, interacting musically with the flute and the guitar. No whales were harmed in the making of this album. Aki-Wo-Wo remix - 3:39 (Pow-Wow Drum, Djun-Djun, Djembe, Dun-Dun, Ago-go Bell, Rivercane Transverse 'A' Flute, Shakare, Gopichan, Moth Cocoon Rattles, Vocals). This song is offered in utmost respect and in loving memory to the late, Babatunde Olatunji, who passed into the world of his ancestors last year. A Master Drummer of the Yoruba People from Nigeria, Africa, Babatunde's influence on many genres of music the world over, is quite remarkable. Back in the early 90's I had the wonderful opportunity, on two separate occasions, to study West African-style drumming firsthand with Babatunde. The second occasion he was legally blind, having just received cataract eye surgery the day before. Though sightless, he never missed a beat. That same weekend he graciously blessed my upcoming wedding, following an ancient Yoruba custom. My primary West African drum instructors, Jahrubah Lambeth, Snowbear Taylor, and Pec Garner, all learned drumming from this great man. The words to this song were composed by Babatunde, as a tribute to the fathers in his village who were

departing on the trains, heading off to work, their return uncertain. The rhythm for this song, entitled Dink-Dun, was arranged and graciously offered by Snowbear Taylor. Mystic Serenade - 4:10 (Piano, Acoustic Guitar, Red Cedar Flute) A piano, a guitar, and a flute quietly reflect the magical interplay that can gracefully occur between musicians when they come together to co-create. Mystical harmonies manifest, as each learns to listen and each learns to answer, as the deepest soul essence is offered and revealed. In the Name of... - 3:29 (Buffalo Skin Pow-Wow Drum, Chimes, Yamaha AW16G, Vocals). I recently had the wonderful experience of attending a Jewish ceremony known as the B'nai Mitzvah, for my Mother in Law, Rita Bornstein. As I listened intently to the reciting of ancient Hebrew texts, read straight from the Torah, a revelation suddenly came over me. What great things we human beings have done in the name of our G-ds. What incredible feats! What impossible beauty we have created in the name of our beloved G-ddesses. And then slowly, the juxtaposition crept into my mind: What horrors! What atrocities have been committed in the name of our G-ds. In the name of our G-ddesses. This song pays tribute to the beauty, love, and divinity found within the simple act of proclaiming the names of our most: beloved, feared, revered, hated, cherished, lost, prayed for, and prayed to G-ddesses and G-ds. The following names appear in the order in which they are sung. No preferential treatment is intended, either by inclusion or exclusion within this song. Have I covered all my bases??? Buddha, Zetna, Wakan Tanka, Oshun, Krishna, Coatlicue, Shiva, Shakti, Rama, Ra, Saraswati, Kachina, Shongo, Kali, Pele, Yahweh, Quan Yin, Allah, Tara, Odin, Isis, Brahma, Artemis, Quetzacoatl. Mudra Mary, Babaji, Oya, Vishnu, Sophia, Neptune, Durga, Yemaya, Lillith, Ganesh, Uzume, Venus, Jesus, Zeus, Legba, Aphrodite, Yei-Be-Cha, Sekhmet, Sedna, Poseidon, Pachamama. Origins - 3:18 (Cahone Box Drum, Nigerian Dun-Dun (talking drum), Bamboo 'G#' Flute, Claves, Ago-go Bell; Bean Pod Deer Toenail Rattles). The original version of the flute part was the first song I ever "wrote", on the flute I ever made, well over a decade ago. That flute, made from a less than perfect piece of bamboo, soon cracked, but its ability to help call the rain has never diminished. Since then I have been making and playing flutes, pretty much nonstop. Much thanks to my primary flute-making and flute-playing teachers, the late Bob Two Hawks, Frank Chambless, Snowbear Taylor, Orea Van Dorren, and Mac Lopez. Moonlit Lovers - 2:43 (Red Cedar Black Bamboo Cedar 'G' Flutes). Two lovers - embracing under the glow of the full moon... as they revel in the solitude - the beauty of a mountain paradise. The original version of Moonlit Lovers was conceived as a love song for my wife, Ayal, and may be heard with guitar and cello accompaniment,

on the 2002 SAPIEN release, Magic Garden. Snake Charmer - 3:19 (Cedar 'E' Flute, Yamaha AW16G). I tend to be somewhat of a purist when it comes to "acoustic music" versus "electronic music". That philosophy is, of course, entirely hypocritical considering the technology required for me to record or even listen to this album. As it turned out, this song quickly became one of my wife's favorites on the CD. Her poetic thoughts on this song: "A snake charmer plays his flute as a swaying snake arises from the depths, undulating to the unseen, mesmerizing vibrations. So too are we changed by the power of music, fascinated and hypnotized.... gliding... shifting... easing into sensuous, primal movement. Around a fire, vaporous, gray smoke weaves hypnotic patterns, dancing and disappearing." Frog Island (Whazhinee) - 3:30 (Ocean Waves, Bamboo Tubes, Moth Cocoon Deer Toenail Rattles, Pelican Bone Flute, Quiro, Devil Chaser, Clapper, Vocals, and Clapping). Upon occasion, a song will reach out from the past and grab our attention, demanding that we bring it back to life. In the Fall of 2002, my wife and I visited the Isle of Palms for a two week period of time while I performed at several of the local schools. 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 place home. No sooner had that thought entered my mind, then I began to softly chant this song: "Whazhinee Cha Cha, Wo-Yaa-Yaa. Whazhinee Cha Chh, Wo-Yaa-Yaa. Wa-Yallow-Yallow, Wo-Yaa-Yaa. Wa-Yallow-Yallow, Wo-Yaa-Yaa." You might ask, "What does this song mean?". Truthfully, I have no clue, but I like to think that it is a song, a gift if you will, from the ancient ones who once hunted, fished, sang, and danced on these coastal shores. My wife has dubbed this song, Frog Island, for the croaking quality of the wooden Quiro and Devil Chaser played throughout this number. Spirit Flight - 3:13 (Acoustic Guitar, Congas Djembe, Didgeridoo, Ugly Boy 'A' Pine Flute; Quiro; Cabassa, Bean Pods, and Shiva Rattles). Energy ripples all around us. We have entered a mystical place of potentiality. Change is the one constant and eternal thing - inexplicable and unrestrained. We can embrace its power and shift to a new form, soaring high above the mountain passes, gazing down upon the green world far below. We run untamed through a jungle night, ears alert for every sound, sinew surging as an orange moon lifts its face above the edge of twilight. We drop the need to hold onto form and reach for the understanding that Spirit is never bound. We are more than we know. Rapture of the Deep - 4:12 (Keyboard Piano, Red Cedar 'G' Flute). There is a hidden yearning, barely contained, to let go and travel beyond the pale of our known universe. We long to be enraptured, floating weightless in an ocean of mystery. Etheric visions flicker at the corners of our sight, luring us to

deeper depths and dreams we rarely touch, but hunger for. Mermaids beckon, hair billowing in a deep blue sea, dancing to the power of elusive music that, if we could but hear it, would lend secrets beyond imagining. We drift in other worldly realms of nameless ecstasy. Secretly, we hope never to return.

Amazing Grace - 2:10 (Bamboo 'F#' Flute, Udu Dun-Dun Drums, Gopichan, Claves, Seed Pod Rattle). Offered as a token of loving appreciation for my Mother, Mary, who passed away in 2003, amidst the intense heat of a long Kansas Summer. This is a song that we both grew up with and loved equally. While sitting with my Mother as she drifted away into the next realm, the concept for this project began to birth within my heart and mind. "Amazing Grace - how sweet the sound!"

Beauty Way - 2:42 (Acoustic Guitar, Rivercane 'Bb' Flute, Buffalo Skin Pow-Wow Drum, Vocals, Cabassa, Bean Pod, Deer Toe-Nail Rattles.) This song, taught to me long ago by the Singer, Livingston Nez, is derived from an ancient Beauty Way chant of the Dine' (Navajo) People, which encourages each of us to "Walk in Beauty". As it was explained to me, when we "Walk in Beauty", we are living life as intended by the divine creator. This song is offered respectfully in deep gratitude for the gifts of Friendship and Wisdom shared with me by the Dine' families of Alfred Yazzie, Francis Teller, Andy Natanabah, and Livingston Nez. "Ho Jhon Go, Ga Na Sha!"

Song of the Sirens - 3:12 (Udu Hawaiian Gourd Drums, Rivercane 'F' Flute, Quiro, Claves, Seed Pod Rattles). Music lures us, captures us, beckons us to dance, to move, to stir beyond the old patterns that constrict us. "Come on", it says with a sly smile, hips swaying to the beat. "Leave what you were behind! Come be with me!" Enthralled, we slowly rise from our chair and begin to move, shyly at first, until the music furiously sweeps us away... and we forget what we think we are supposed to be... and become more of who we truly are.

Drifting Away - 3:00 (Cedar 'G' Flute, Beaver-Skin Hoop Drum, Pelican Bone Flute, Deer Toe-Nail Rattle, and Vocals by the Streams, Springs, Birds of the Appalachian Forests). Water - continual movement, always drifting. Water - constantly reminding us not to hold on for too long. Water - encouraging us to follow the path of least resistance. Water - teaching us that still waters do indeed run deep. For the past twelve years my wife and I, along with our son, Matt, have been fortunate to call home, the beautiful Northern Peaks region, of Ashe County, North Carolina. Always with us there, are the never ending sounds of the crystal clear streams, the cascading of the waterfalls, the quiet murmuring of sweet springs, and the shouts of shock and delight as the children jump into the icy cold pond during our annual summer camp.

Oriental Odyssey - 3:37 (Gourd 'B-Bb' Flute, Indian Gopichan, Tibetan Ting-Sha Bells)

Sometimes it is the instruments themselves which make a song intriguing: the gopichan is a rather

strange looking, one-string instrument that originated in India. It is devised from a three to four foot long piece of Bamboo which is split in two, about 4/5ths of the way up. Attached on one end is a gourd drum. A wire string runs through the head of the drum and down to a key at the bottom of the bamboo, allowing the instrument to be tuned, quite accurately. When the bamboo is squeezed together, it creates extra tension on the head of the drum, creating a very unique, warbling effect on the string as it is plucked. The flute used in this song was created by taking the handle of an ordinary dipper gourd and crafting it into a Native American-style flute, similar to the wooden varieties. The tuning on this particular flute ended up sounding more like a Asian-style flute, which became an added bonus. The ting-sha bells were purchased in Sante Fe, New Mexico, from a Tibetan Llama raising money and awareness for the dream of the Tibetans to regain their country and their autonomy, back from the Chinese Government. I trust they will soon succeed. Heading Home - 4:53 (Acoustic Guitar, McNally Strumstick, Rivercane Flute, Bass 'B' Cedar Flute, Buffalo Skin Pow-Wow Drum, Vocals Clapping). "Is the Journey over or has it just begun? Are we dreaming the dream or being dreamt? Maybe it's time to head home...time to Drift Away..."

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