

WORLD MUSIC

UNITED STATES

NATIVE AMERICAN MUSIC

Introduction

The Native American music has been placed here separately from American folk music because the two genres differ completely.

A great deal of the music here is flute music with different percussions, but it is also especially interesting to present two vocal pieces of pure Native American song: one by a Pima, Earl Ray, *Nanakmel Ha-Ki: The Bat's Cave* and the other by an Apache, Philip Cassadore, *Sacred Cave Song*.

WD-US-NAM1 United States 2003

ANCESTOR CAVE *

WD – Modern Native American – Spoken Word – Vocal & Instrumental

Comp: Melinda ABELOS

Perf: **BROOKE MEDICINE EAGLE**

[aka. Brooke Edwards] (vocal)

Prod: Niles Urry

Prod. Co: Tribalove Records

Liner Notes: Brooke Medicine Eagle

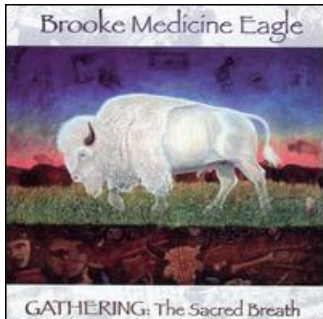
Time: (Tk 13) 0:27 & (Tk 14) 4:13

CD: GATHERING: THE SACRED BREATH

Tribalove 7702 (Tk 13 & 14)

Notes: Based in Montana, Brooke Medicine Eagle is of both Native American and European descent. "Her heritage ranges from Lakota and Cherokee to Scottish and Irish." (Henderson n.d.) She has a very nice clear voice and, as

with one of her other CDs (see under Recorded in Caves – United States – *Live from the Shaman's Cave*),



this song was entirely recorded in a shaman's cave (Blacktail Ranch Cave) in Montana. She introduces the song here and then sings it accompanied by a soft drumbeat.

A 30-second audio clip only allowed a few English lyrics to be heard –

It's been so long, my love

It's been so long

Since I've been here

The title here probably is just another name given to the Blacktail Ranch Cave (called Shaman's Cave on her later CD), where several human bones and artefacts of Native Americans were found, thereby constituting this cave as a cave of ancestors (see under Recorded in Caves – United States – *Live from the Shaman's Cave* and also under under Spoken Word – Documentary –

United States – *Shaman's Cave Intro* – [SW-DOC-US9](#)).



Brooke Medicine Eagle "has been criticized by some Native American groups, which have accused her of misrepresenting her heritage. One author (Cynthia Snavelly) connected Brooke Edwards to the 'misappropriation of Native American spirituality [that] takes place within the New Age spirituality movement' ". (Anon. 2013)

Ref: Anon. 2013, Brooke Medicine Eagle, Biography, [Wikipedia](#)

Brooke Medicine Eagle, Gathering: The Sacred Earth, [CDBaby](#)

Henderson, Alex n.d., Brooke Medicine Eagle, Biography, [Allmusic](#)

Brooke Medicine Eagle, Gathering: The Sacred Earth, [Allmusic](#) (◀AUDIO SAMPLE)

WD-US-NAM2 United States 2002

CAVE DWELLER

WD – Native American – New age – Instrumental

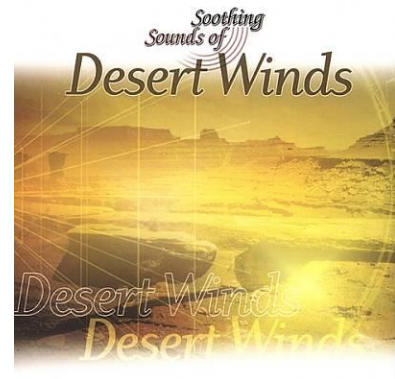
Comp: Keith JARRETT & Paul WELLER

Perf: (Various Artists) (flute & hand drum)

Prod Co: Brentwood Communication

Time: 5:58 or 6:32

1. Compilation **CD:** SOOTHING SOUNDS OF DESERT WINDS
Brentwood 40266 (Tk 1)
2. Compilation **CD:** SOOTHING SOUNDS: DESERT WINDS &
BURNING SKY
Brentwood 40280 (2xCDs) (Disc 1 – Tk 1)
3. Compilation **CD:** ELEMENTS: DESERT LIGHT (2003)
BCI 40509 (Tk 1)



Notes: Two 30-second audio clips had a high lonesome Native American flute that plays with its echo or another passage on flute with tapping hand drum accompaniment.

Referring to the *Native Spirit* CD, one critic wrote that this album's music "borrows from the traditions of Native American music and puts them in a contemporary instrumental context, ranging from the stark pulse of 'Cave Dweller' to 'Rain Dance' gentle flutes." (Phares, n.d.)

Some might call this straight New Age music but it seems to have a predominant Native American influence. Keith Jarrett is a jazz composer and pianist with extensive background in classical music, but that doesn't mean he can't compose Native American music.

Ref: Phares, Heather n.d., Elements: Desert Light, Review, [CDUniverse](#) (◀AUDIO SAMPLE)

Various Artists, Soothing Sounds of Desert Winds, [Allmusic](#) & [Almusic](#) (◀AUDIO SAMPLES)

WD-US-NAM2 United States 1999

CAVEPAINTER

WD – Native American – New age – Instrumental

Comp: Krys MACH & Jo AZUSA

Rts: BCI Eclipse Music

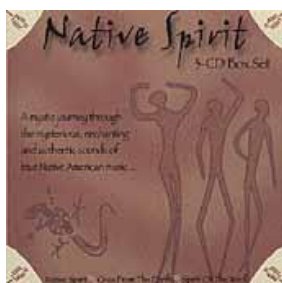
Perf: Krys MACH, Jo AZUSA, & Jerome MOKER

(with flute, hand drum, & shakers)

Prod: Andy Street

Prod Co: Brentwood Communication

Time: 3:18

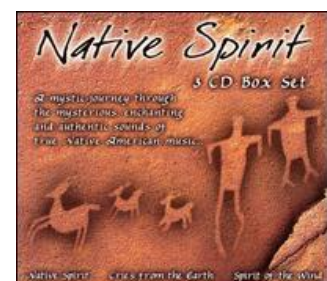
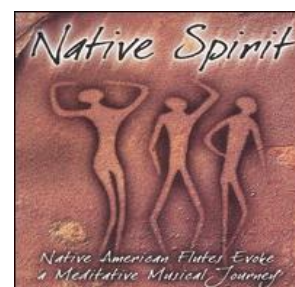


1. Compilation **CD:** NATIVE SPIRIT
BCI 604332 (Tk 1)
2. Reissue Boxed Set Compilation **CD:** NATIVE
SPIRIT (2001)
Brentwood 4333 (3XCDs) (Disc 1 - Tk 1)

Notes: One sample had nice clear Native American flute solo.

The covers of the two *Native Spirit* CD albums (the

original & the two different reissue boxed sets) carried stylized drawings of what



may be prehistoric paintings of human figures and goats, perhaps from shelter caves in the American southwest.

Ref: Various Artists, Native Spirit CD, [Allmusic](#)
Various Artists, Native Spirit CD, [CDUniverse](#) (◀AUDIO SAMPLE)

WD-US-NAM3 United States 1999

CAVERN SPIRITS

WD – Native American – Ethnic Fusion – Instrumental

Comp: Jay VOSK

Perf: Jay **VOSK** (flute)

& SONORAN ENSEMBLE

Prod: William Penn

Prod. Co: Arizona University Recordings; Tucson, AZ

Rec. Co: Cavern Recording Studios; Tucson, AZ

Liner Notes: Jay Vosk

Time: 6:10

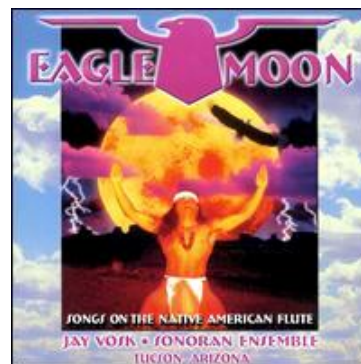
CD: EAGLE MOON: SONGS ON THE NATIVE AMERICAN FLUTE

Arizona University 3067 (Tk 12)

Notes: A haunting, clear flute was heard on audio samples. The title here might well be related to the name of the studio where this was recorded.

Ref: Jay Vosk, Eagle Moon: Songs on the Native American Flute, [Allmusic](#) (◀AUDIO SAMPLE)

Jay Vosk, Eagle Moon: Songs on the Native American Flute, [Amazon](#) (◀AUDIO SAMPLE)



WD-US-NAM4 United States 2001

DARKEST CAVE

WD – World Fusion – New Age – Instrumental

Comp: Mark HOLLAND

Perf: **AUTUMN'S CHILD**

Mark Holland (Native American flute)

Vincent Varvel (papoose guitar)

Jim Mayer (bass)

R. Scott Bryan (djembe & percussion)

Brian McCary (percussion)

Prod. Co: Cedar 'N' Sage Music

Time: 9:55 + 9 min.

CD: STORYTELLING

Cedar 'N' Sage Music (?) (Tk 11)



Notes: Binkelman writes – “Darkest Cave’...it’s less traditionally accessible than everything else here, but is also not anywhere near what I’d call experimental or avant garde. It’s closer to ‘world fusion meets jazz meets new acoustic meets ambient.’ I admire and respected the adventurous nature of the cut...Flute, percussion, djembe, papoose guitar, and upright bass weave a fascinating sonic portrait, filled with interesting and infectious rhythms, magical snatches of melody, and the unusual sound of that papoose guitar which I’ve never heard before...As the song winds down (at about the eight-minute mark), it becomes a great guitar/bass/percussion improvisation...with serious ambient-tribal overtones.” (Binkelman 2001)

True, the harmony in the beginning and the backup djembe rhythm later on is definitely not Native American music, but when Mark’s flute comes in this really starts to sound like a Native American piece. Take it or leave it, it’s still nice world fusion right down to the slow end fade.

One audio sample provided chiming, trickling explorations on papoose guitar followed by the Native American flute playing slow, mournful passages with a chiming guitar backup and rhythmic djembe beats. The CD record cover design appears to show a group of three Native American petroglyphs, a human figure with outstretched arms, a goat, and a small unidentified animal. It is not known if these petroglyphs are real or imaginary or whether they were found in a rock shelter or in an open-air site.

Mark Holland also wrote and recorded a flute piece inspired by Moaning Cave in California (see below – [WD-US-NAM6](#)).

Ref: Autumn's Child, Storytelling, [Amazon](#) (◀AUDIO SAMPLE)

Autumn's Child, Storytelling, [CDBaby](#)

Binkelman, Bill 2001, Autumn's Child, Storytelling, Review, [windandwire](#)

WD-US-NAM5 United States 1998

MOANING CAVERN *

WD – Ethnic Fusion – Native American – Instrumental – Recorded in Cave

Comp: Mary YOUNGBLOOD

Rts: Mary Youngblood (ASCAP)

Perf: Mary **YOUNGBLOOD** (Native American flute)

Prod: James Marienthal, Tom Wasinger, & Mary Youngblood

Prod. Co: Silver Wave Records

Time: 2:52

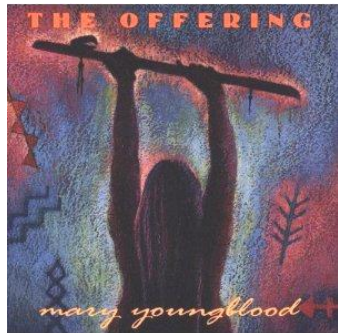
A. American **CD:** THE OFFERING

Silver Wave 917 (Tk 12)

B. British Reissue on Compilation **CD:** SPIRIT OF THE PLAINS (1998)

Connoisseur Collection SDVSOP CD 254 (Tk 15)

Notes: One selection from an album of Native American music entirely recorded in Moaning Cavern, Vallecito, California. This particular piece, dedicated to this show cave, is played in low register. A series of rising and falling bursts of moaning notes on the flute separated by short silences (similar in effect to the bursts of sound heard on a didgeridoo) precede a wailing and mournful theme.



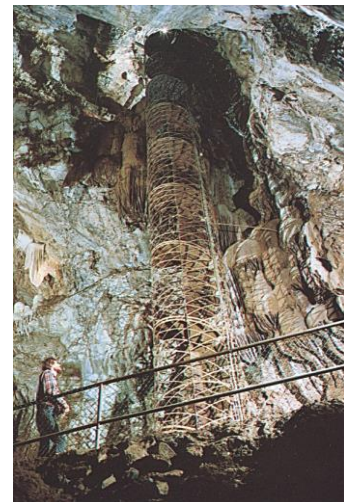
Recorded live in 1997 inside the Moaning Caverns. Executive Producer, James Marienthal said, "We listen in awe as the music flows forth, resonating throughout the cavern. Besides Mary's flute and breath, the only sound heard on this recording are the natural sounds of the cavern, which add just enough presence to let yourself imagine being there." (Anon. 1 n.d.) (See also under Recorded in Caves – United States – *Moaning Cavern* – [RIC-US15](#).)

this album have a decided Native American feeling.

"Of Aleut/Chugach and Seminole ancestry, Mary is one of the first Native women to record the sacred Native American flute, as this role has been traditionally been held by men." (Anon. 2013) So it is altogether appropriate that she should dedicate a flute piece and record an entire album in this cave where the bones of her ancestors were found. Archeological excavations at the base of the great chamber revealed numerous human bones and artifacts including torches, arrow points, shell beads, and abalone pendants. In 1950 the University of California Archaeological Survey excavated another part of the floor and found eleven additional skeletons, which were dated from 1500 BC to 500 AD. Later the Santa Barbara Museum of Natural History continued the project and unearthed more human remains making a total of approximately twenty-five skeletons found there. (Halliday 1959 & 1962)

The [YouTube](#) site has an audio-video sample of this piece showing stills of Mary Youngblood & others playing a flute concert in Moaning Caverns. She has given concerts in this cave in August 2006 and October 2007. (Anon. 2 n.d.)

The photo in the cave by Steven Fairchild shows the 97-foot (32m) spiral staircase leading down into the main room of the cave where these flute selections were recorded.



Ref: Anon. 1 n.d., Mary Youngblood, Silver Wave Records, [silverwave](#)
Anon. 2 n.d., History of the Northern California Flute Circle, [naflute](#)
Anon. 2013, Mary Youngblood, The Offering, [ladyslipper](#)
Duchek, Jochen 2012, Moaning Caverns, [showcaves](#)
Halliday, William 1959, *Adventure Is Underground*, Harper & Brothers, NY, p. 149
Halliday, William 1962, *Caves of California*, William R. Halliday, Seattle, WA, p. 51
Mary Youngblood, Biography, [maryyoungblood](#) and Music – The Offering, [maryyoungblood](#)
Mary Youngblood, Biography, [Wikipedia](#)
Mary Youngblood, Moaning Cavern (3:03), [YouTube](#) (◀COMPLETE AUDIO & VIDEO SAMPLE)
Mary Youngblood, The Offering CD, [Amazon](#) (◀AUDIO SAMPLE)
Moaning Cavern, [Wikipedia](#)
Youngblood, Mary 2003, *The Offering Songbook*, Oregon Flute Store, 39p

WD-US-NAM6 United States 2002

MOANING CAVERN *

WD – Ethnic Fusion – New Age – Instrumental

Comp: Mark HOLLAND & N. Scott ROBINSON

Perf: **AUTUMN'S CHILD**

Mark Holland (Native American flute)

N. Scott ROBINSON (bodhran)

Prod. Co: Cedar 'N' Sage Music

Time: 6:17

CD: IN PERFORMANCE

Cedar 'N' Sage Music 7500 (Tk 2)

Notes: Another Native American flute composition inspired by Moaning Cavern near Vallecito, California. Mark Holland has shared the stage with Mary Youngblood and it is altogether probable that he got the idea from her to compose a piece inspired by this same cave where she had recorded live in 1998, a cave where Native American remains have been recovered and that is certainly held to be sacred ground (see above). The year before he had already showed an interest in caves and music when he recorded his very long composition, "Darkest Cave" (see above).

The 30-second audio sample provided a poor idea of this piece – a mystic, meandering flute backed by a lively bodhran.

Mark Holland should not be confused with the rock guitarist of the same name.

Ref: Autumn's Child, In Performance, [Allmusic](#) (◀AUDIO SAMPLE)

Duchek, Jochen 2012, Moaning Caverns, [ShowCaves](#)

Mark Holland, Biography, [autumnschild](#)

Mark Holland (Musician), Biography, [Wikipedia](#)



WD-US-NAM7 United States 1999

NANAKMEL HA-KI: THE BAT'S CAVE

WD – Native American – Traditional – Vocal & Instrumental

Comp: (Traditional Ethnic)

Perf: Earl RAY (vocal & shakers)

Prod. Co: Canyon Records; Phoenix, AZ

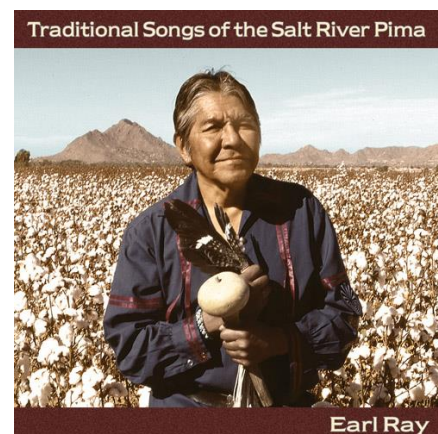
Liner Notes: Kristen Butler; Stephen Butler, & Earl Ray

Time: 3:22

CD: TRADITIONAL SONGS OF THE SALT RIVER PIMA

Canyon CR 6324 (Tk 5)

Notes: "The 'Akimel 'O'odham (meaning "River People"), formerly known as the Pimas, live in the deserts of Arizona on the Salt River and Gila River Reservations. As some of the oldest residents of the American Southwest, the 'Akimel 'O'odham trace much of their agriculturally-rooted culture to the ancient Hohokam people. A member of the Salt River Pima-Maricopa tribe, Earl Ray (known in Pima as Lo:dac) is a singer, linguist, and tribal activist and is currently the only



one who reads and writes the Salt River Pima dialect. On this recording, Earl sings a collection of rare and historic songs evoking the rich mythology and cultural pageantry of the 'Akimel 'O'odham. Album includes detailed notes, translation and transliteration of Salt River Pima words.” (Ray, n.d.)

This is a Native American tribal chant accompanied by a gourd shaker. The Salt River Reservation is just east of Phoenix and the Gila River Reservation is just south.

Ref: Earl Ray, Biography, [canyonrecords](#)

Earl Ray, Traditional Songs of the Salt River Pima, [Amazon](#) (◀AUDIO SAMPLE)

Earl Ray, Traditional Songs of the Salt River Pima, [canyonrecords](#) (◀AUDIO SAMPLE)

Earl Ray, Traditional Songs of the Salt River Pima, [CDUniverse](#) (◀AUDIO SAMPLE)

WD-US-NAM8 United States 1997

PAINTED CAVE

WD – Ethnic Fusion – New Age – Instrumental

Comp: (Traditional)

Perf: Viviana **GUZMAN** (flute)

Peter Maund (percussion)

Prod: Kathy Geisler

Prod. Co: Well-Tempered Productions

Time: 5:10

CD: PLANET FLUTE

Well-Tempered 5187 (Tk 11)

Notes: Viviana Guzman, originally from Chile, is a virtuoso flutist best known for her work in classical and popular music. This album was a venture into world music and this piece is a traditional tune that seems to have distinct influences from Native American flute.

Ref: Viviana Guzman, Biography, [viviana](#)

Viviana Guzman, Biography, [Wikipedia](#)

Viviana Guzman, Planet Flute, [Allmusic](#)

Viviana Guzman, Planet Flute, [Amazon](#)



PAINTED CAVES

WD-US-NAM9 United States 1999

PAINTED CAVES

WD – Native American – Ethnic Fusion – Vocal & Instrumental

Comp: Robert MIRABAL, Michael KOTT, & Reynaldo LUJAN

Perf: Robert **MIRABAL & RARE TRIBAL MOB**

Robert Mirabal (flute, ocarina, & vocal)

Michael KOTT (cello)

Reynaldo LUJAN (percussion)

Prod: Robert Mirabal & Mark Hood

Prod. Co: Silver Wave Records; Boulder, CO

Rec. Co: Drum Dog Studios

Time: 5:48

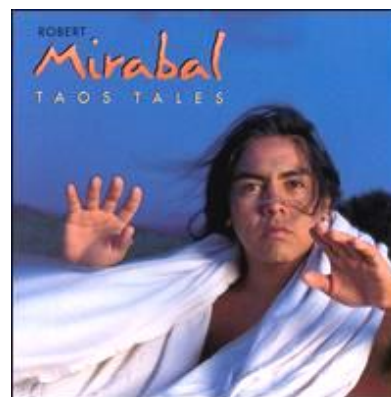
1. **CD:** TAOS TALES

Silver Wave SD 922 (Tk 1)

2. Reissue on Compilation **CD:** PRAYER FOR PEACE (2000)

Silver Wave SD 926 (Tk 5)

Notes: Robert Mirabal is a Native American from Taos Pueblo, New Mexico. This selection is a solemn, dignified flute piece and chant possibly inspired by painted caves somewhere in the southwestern region of the United States, presumably near Taos.



This was the original recording of the piece; for more information regarding it see the following entry about the live recording.

Ref: Robert Mirabal, Biography, [Wikipedia](#)

Robert Mirabal, Taos Tales, [Allmusic](#) (◀AUDIO SAMPLE)

Robert Mirabal, Taos Tales, [Amazon](#)

Robert Mirabal, Taos Tales, [CDUniverse](#) (◀AUDIO SAMPLE)

WD-US-NAM10 United States 2001

PAINTED CAVES (LIVE)

WD – Native American – Ethnic Fusion – Vocal & Instrumental

Comp: Robert MIRABAL, Michael KOTT,
& Reynaldo LUJAN

Rts: Yellow Aspen Cloud Music, Poca Hol In It Music,
& Pueblo Drum Dog Music (BMI)

Perf: Robert **MIRABAL** (flute, ocarina, & vocal)
Michael KOTT (cello)
Reynaldo LUJAN (vocal & percussion)

Prod: Mark Hood

Prod. Co: Silver Wave Records; Boulder, CO

Rec. Loc: Fox Theater; Mashantucket, CT

Rec. Date: Dec. 16, 2000

Liner Notes: (4-page Foldout) Robert Mirabal

Time: 4:32

CD: MUSIC FROM A PAINTED CAVE

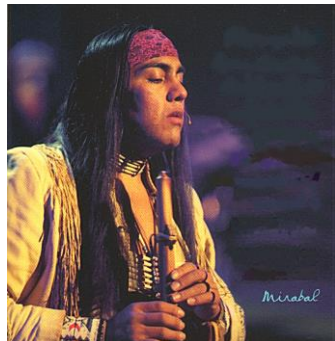
Silver Wave SD 927 (Tk 10)

Notes: Robert Mirabal, performs live on this album for a PBS Television Special. Writing about his music on this album, Mirabal says – “*Music From a Painted Cave* is an evolutionary vision of one man, from birth’s breath through the metamorphosis of time. I dedicate this part of my time to all the people I have danced with, from the snowy cold mornings of the Turtle Dance to the sweaty nights spent in some city. I am ready and my muscles and bones are changing into another dance, somewhere in another painted cave.” This last remark seems to indicate that the “painted cave” may be the performing stage, illuminated with different colored patterns projected on a screen behind the musicians (see quoted sentence below substantiating this idea).

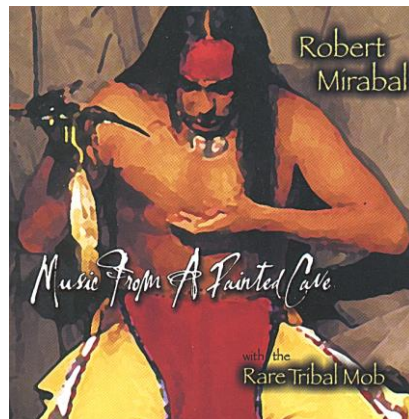
When introducing the, “Skinwalker’s Moon,” (Tk 6) Mirabal tells about how as a young boy he would hear the older ones talk of “things that moved in the night” – the skinwalkers. “They still live in caves, some say, they have seen these boogiemens, these creatures who look like wolves, coyotes, bears ... they’re still around in the Painted Cave of my memory and sometimes they appear in the moon of the Maker...”

Speaking about his sources Robert Mirabal says – “My music is informed by the ceremonial music that I’ve heard all my life.” (Mirabal n.d.)

“Mirabal is one of the leaders of the American Indian music renaissance. His style is less commercial than many of his contemporaries. He builds his melodies on the rituals that have surrounded him at the Taos Pueblo in New Mexico... He has studied Japanese Taiko drumming, rhythms from West Africa and Haiti and Celtic music. He also has immersed himself in rock, blues and hip hop. All of these influences can be seen in “*Music from a Painted Cave*,” his first large-scale multimedia production and new CD. The band’s instrumentation includes cello, electric guitar, aboriginal didgeridoo and two percussionists. The ensemble also includes singers and dancers in [eye-dazzling] costumes. Special lighting effects create the illusion of a petroglyph-filled cavern wherein the performance, or ceremony, takes place.” (J-W Staff 2002)



The piece begins with the flute playing a prolonged, solemn melody where the final notes of each chorus are allowed to reverberate in the auditorium. Then the bowed cello enters, followed by “bird sounds” on the terra-cotta ocarina that take flight. A somber chant is backed with bowed cello, which then takes a short solo. The flute soars and sweeps in peaceful harmony. Over the coda, a voice speaks a few earnest phrases.



Illust. by Ken Maynard

“Choreographed by Boye Ladd, a video version of *Music from a Painted Cave* aired as a concert special on PBS on March 8, 2001. The two video clips for this album on YouTube only show excerpts from Robert’s stage performances with a spoken commentary. This particular piece is not provided.

Ref: Anon. n.d., Robert Mirabal, Biography, [Answers](#) & [Answers](#)

J-W Staff 2002, Leader of American Indian Renaissance, [ljworld](#)

Mirabal, Robert n.d., Biography, [mirabal](#)

Robert Mirabal, Biography, [Wikipedia](#)

Robert Mirabal, Music from a Painted Cave, [Amazon](#)

Robert Mirabal, Music from a Painted Cave, [CDUniverse](#) (◀AUDIO SAMPLE)

Robert Mirabal, Music from a Painted Cave, Show Preview (1:08), [YouTube](#) and Extract (1:07), [YouTube](#)

WD-US-NAM12 United States 1998

SACRED CAVE SONG

WD – Native American – Traditional – Vocal & Instrumental

Comp: (Traditional)

Perf: Philip **CASSADORE** (vocal)

Frank GORDON (vocal)

(with drum)

Philip CASSADORE

Prod: Stephen Butler

Prod. Co: Canyon Records Productions; Phoenix, AZ

Rec. Date: Between 1966 & 1986

Time: 2:42

1. **CD:** APACHE: TRADITIONAL APACHE SONGS

Canyon 6053 (Tk 7)

2. Compilation **CD:** VINTAGE NATIVE AMERICAN MUSIC (1998)

Canyon 6000 (20XCDs) (Tk 59 of 294)

Notes: “Recorded between 1966 and 1986, this collection brings together traditional music of the San Carlos and White Mountain Apache tribes... this recording feature[s] performances by renowned San Carlos singers Philip and Patsy Cassadore and provide[s] a rare glimpse into the rich imagery of traditional Western Apache culture.” (Anon., n.d.)

“Philip Cassadore’s Apache name was, “Beshcone,” meaning “Sharp Knife.” He was an Apache medicine man and a renowned spiritual leader on the San Carlos Apache Reservation. He was a distant relative of the Apache chief Cochise.” (Millett 2003)

“This song does not have words, but is a song of sounds. It is a Spirit’s song which was heard by a medicine woman when she visited a cave in the Superstition Mountain[s].” (Anon. 2 n.d.)

Ref: Anon.1 n.d., Philip & Patsy Cassadore, Apache, [canyonrecords](#)

Anon. 2 n.d., Songs of Philip & Patsy Cassadore of the San Carlos Apache Tribe, [drumhop](#)

Elkins, Alicia Karen 2003, Apache: Traditional Apache Songs, Review, [Rambles](#)

Millett, Clair 2003, Philip Cassadore, Medicine Man, Biography, [millettgallery](#)

Philip Cassadore, Apache: Traditional Apache Songs, [Allmusic](#) (◀AUDIO SAMPLE)

Philip Cassadore, Apache: Traditional Apache Songs, [Amazon](#) (◀AUDIO SAMPLE)



caveinspiredmusic.com