

N. Scott Robinson



world music and percussion

Press on N. Scott Robinson

“... Malcolm Dalglish's hammer dulcimer accompaniment, heard throughout the CD *Pleasure*, is perfectly complimented by the delicate polyrhythmic textures of Glen Velez and N. Scott Robinson's frame drums, shakers, udus, and mbira.”
(*Alternate Music Press*, 1998).

“N. Scott Robinson is a drummer/percussionist who has taken a different path than most of his peers.” (*Modern Drummer*, 1996).

“Striking percussion work by Kenny Washington and N. Scott Robinson . . .”
(liner notes by Dan Morgenstern to *Harlem Renaissance*, Grammy Award winning CD by Benny Carter, 1992).

“Elodie Lauten streamlined her style, playing mellow jazz patterns of early Terry Riley with percussion by N. Scott Robinson including a nice steel drum solo. If the piece had been entitled ‘A Pleasant Evening’, it would have fully satisfied its billing.” (*The Village Voice*, NYC, Kyle Gann, May 1991).

“Anne Lockwood’s ‘Thousand Year Dreaming’, opened with an arresting effect I’d never heard before: Art Baron and N. Scott Robinson, blowing through conch shells, played a series of converging glissandi in opposite directions, creating wild beat patterns as their pitches neared each other. In between solos and rubbed gongs, I got what I listen to music for: chills up my spine.” (*The Village Voice*, NYC, Kyle Gann, January 1991).

“When the Glen Velez trio shifted to a frame drum quartet with N. Scott Robinson, I figured it was a throw away piece to give Steve Gorn a rest. Instead, it was the evening's climax: hot cross-rhythms, shifting meters, and somehow a catchy melody, with just four goddamn drums!” (*The Village Voice*, NYC, Kyle Gann, October 1989).

<http://www.nscottrobinson.com>

<http://www.youtube.com/nscottrob>

Booking Contact: sonrob@msn.com

Insights On Practicing World Percussion

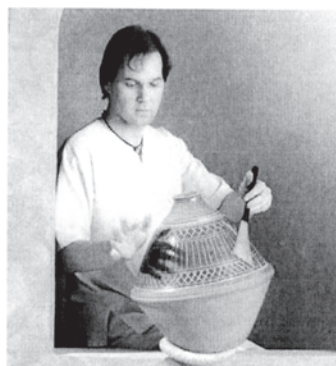
BY B. MICHAEL WILLIAMS

How does world percussion fit into the practice puzzle? For most percussionists, it is added to a foundation of orchestral or keyboard percussion, drumset, rudimental drumming, or some combination of these. Rarely does a Western-trained percussionist start out with the intention of becoming a world percussion specialist. More typically, it gets added to the mix like so many spinning plates in a juggler's act. Fitting it all in does indeed take practice, but it also requires a great amount of respect for the diversity of our world's cultures and their musical expressions.

Practicing world percussion requires many of the same skills employed in mastering any musical instrument (scales, timing patterns, exercises for technical development, etc.), but there are also broader issues to consider, especially when one is learning an instrument from another culture. Ear training, transcription skills, familiarity with language (at least in terms of pronunciation for singing), and an understanding of cultural background and history are essential aspects of a percussionist's development in world music. In addition, and perhaps most importantly, one should make every effort to contact a qualified teacher, preferably an authentic culture-bearer.

Because of the amazing breadth of world percussion performance practices found today, I asked several prominent world music practitioners to share their insights on practice, either from a cultural or technical point of view. Each contributor's response follows a brief introduction.

N. Scott Robinson teaches classes in world music and culture at Kent State University in Ohio as part of The Center for the Study of World Musics. His performing and recording credits include work with Benny Carter, Glen Velez, Malcolm Dalglish, Annea Lockwood, John Cage, Paul Winter Consort, Umayalpuram K. Sivaraman, Marilyn Horne, and Jeanne Bryson. Scott's most recent recording, *Things That Happen Fast*, features performances of his original compositions for frame drums, berimbau, udu, cajon, karimba, congas, and many other instruments from around the world. Web: <http://www.nscottrobinson.com>



N. Scott Robinson

Percussionists have so many choices as far as what they can play. Even though Western percussion instruments are diverse, they tend to be more related in terms of rhythmic concepts and physical technique than non-Western percussion instruments. A Western percussionist needs to build a foundation before trying to absorb so many different things, like Indian drumming, African drumming, gamelan, mbira, etc. Developing a strong rhythmic concept, coordination between the limbs, ear training, reading, and improvising abilities are things that all Western percussionists should spend the proper amount of time practicing. A thoroughly devel-

oped foundation will serve a musician well in the future no matter what direction he or she decides to go in later in their respective careers.

One of the issues I think is essential for successful music practice is to involve the mind in everything you do. Percussionists often spend a great deal of time doing "physical practice," such as running scales on mallet instruments, snare drum rudiments, or drumset time-keeping, without really thinking deeply about everything they are playing. I noticed improvement in my focus and concentration after having practiced things that required a great deal of thought to execute. I try to spend a short amount of time on "physical practice" and a longer period on "mental practice." By "mental practice," I don't mean just thinking about something. I mean to involve the mind in whatever it is that you're doing.

I noticed that after spending a great deal of time learning South Indian rhythms and hand drum technique, not only did my playing improve, but my understanding, concentration, and confidence grew. I think this had to do with the fact that I was involving my mind by vocalizing rhythmic phrases and yet still having to think about the rhythmic cycle and physical choreography of the hands on the drum. My studies with Glen Velez on frame drums often led me to involving my entire body by walking while playing, playing intricate rhythms with the fingers, vocalizing, and thinking about all of these things simultaneously.

I enjoy working on something I call the "Rule of Opposites." If a particular rhythm I want to learn is in a compound meter, then I'll practice it in a duple meter as sixteenth notes. For example, southern Italian *tamburello* technique is often in a very fast compound meter involving a triple stroke-turning technique of the hand. I spent a lot of time working on this as sixteenth notes in three-four meter, which made me really think hard about every single position of the hand and where it was in the rhythm.

Another thing I do with Indian rhythmic phrases is to say the opposite of what I'm playing. If I am playing a phrase in sixteenth notes, simultaneously I'll recite it twice as fast as thirty-second notes and then switch so my voice recites the slower version in sixteenth notes while my fingers play the faster, denser version in thirty-second notes.

and notes. This makes me think really hard, and both my mind and hands are getting a great musical workout.

Another issue with percussionists and practice is having a clear notion of what you're going to do with what you're studying. Everything I practice leads to a single goal: improvisation. I play a lot of really different instruments, but I practice them all in the same way. Odd meters, improvisational techniques, and involving the mind and other parts of the body in what I'm doing gives me more awareness in both the body and mind while I play. This helps me feel confident and relaxed when I improvise in performances because I've spent the time thinking about what I might play in a lot of different ways. Having pursued Western percussion and jazz for a long time, I rely on that foundation while pursuing non-Western percussion. The physical techniques are different between the instruments I play but my goal is always the same, so it makes for a more related concept as to how I approach the instruments and music I want to play. Without a foundation, it would be too overwhelming trying to study so many instruments and musics that aren't really related in any practical way.

Having the proper context in which to utilize what you practice is another important consideration. Non-Western percussionists usually grow up and develop within a culture strong in tradition. That context allows their skills to be utilized in a practical manner. Western percussionists don't always have the proper context in which to use non-Western skills. I think that's why it's common for Western percussionists to use non-Western percussion instruments in a creative manner outside of the respective traditions. Jazz and modern dance classes are contexts in which non-Western skills can readily be utilized. They provide an accessible and logical context in which to develop your own voice as a musician. That's something that many important improvising percussionists, such as Collin Walcott, Glen Velez, Trilok Gurtu, and Naná Vasconcelos, among others, have spent time doing and benefited from in terms of developing an original voice.

B. Michael Williams is Associate Editor for world percussion for *Percussive Notes*. He teaches percussion at Winthrop University in Rock Hill, South Carolina. PN

N. Scott Robinson

Scott Robinson is a drummer/percussionist who has taken a different path than most of his peers. Although he studied with such drumset artists as Peter Erskine and Keith Copeland and has performed and recorded on drumset with Benny Carter, Scott has put his emphasis on "percussion that draws from music of other cultures." He is now concentrating on hand drumming and percussion "because I feel I have my own voice and style. A lot of drummers try to find ways to play rhythms from other kinds



of music on the drumset, but I try to play drumset styles on traditional instruments with correct traditional hand technique." Scott bases this effort on intensive study with great

hand drummers like Glen Velez and Nana Vasconcelos, and with orchestral percussionist William Moersch.

Scott currently leads a world-percussion trio called World View.

Concurrently, Scott is the music director for the Modern Dance Department at Shenandoah University, in Winchester, Virginia—a position that allows him to pursue composing and performing the diverse music he enjoys.

When he performs on drumset, Scott plays a Gretsch kit with Tama hardware and K Zildjian cymbals. His percussion arsenal includes a lengthy list of instruments made by Remo, LP, Gope, Spectrasound, UFIP, Paiste, Deagan, Wuhan, India Street, Hugh Tracey, and Korg, along with indigenous instruments from around the world. His goal is "to continue recording with World View, and to eventually break into the international jazz festival circuit."

Things That Happen Fast

N. Scott Robinson

New World View Music

This CD features a musician who, in publicity material, has been labeled a "jazz-eclectic," "folk-jazzman" and "multi-cultural world-percussionist" performing on instruments emanating from a world-wide inventory, in what Robinson has called "a Western performance aesthetic coupled with contemporary improvisation and a global sound palate." As he explains further, this music involves one "finding and expressing (his) own sound amongst so many influences from other cultures."

Robinson is joined by Joe Kaminski, Nolan Warden, Malcolm Dalglish, Moira Smiley and David Weber in 11 performances that present an aural smorgasbord in which the listener can sample an assortment of musical hors-d'oeuvres, from those that are jazz-inspired (via Kaminski's trumpet in "Forest Groove"), to feats of improvisation (Robinson on bodhran in "Travel by Hand"), to those that borrow from the music of other historical periods, such as a 14th-century Italian *laude* in Dalglish's "Pegasus," and a melody by Camille Saint-Saens in "Samson & Delilah."

For the most part, however, the disc provides a showcase for Robinson's hand-drumming expertise with attention-getting performances in a pandeiro duet (in "Bear Talk"), on a riq (in "Shaken, not Stirred"), and on tamburello (in "Il Mano") and bendir (in "Handful"). As far as the original selections that feature his hand drumming artistry are concerned, Robinson can indeed claim to have found "his own sound."

—John R. Raush

PERCUSSIVE NOTES 78 AUGUST 2002



N-SCOTT ROBINSON — THINGS THAT HAPPEN FAST NWVM

N. Scott Robinson gehört zur jüngeren Generation der amerikanischen Percussionisten, die sich der World Music verschrieben haben. Er setzt all diese exotischen Instrumente in einen neuen, sehr komplexen Kontext. Seine Kompositionen klingen teils eher nach Country & Western als nach der üblichen World Music. Er setzt aber hier voll und ganz auf Instrumente wie Pandeiro, Berimbau, Riq, Karimbas und Kudu Horn usw. - und genau das macht seine Musik so interessant, unterscheidet ihn von großen Teilen anderer Percussionisten. Dass er seine Instrumente beherrscht und seine Meister gut studiert hat, wird bei jedem Ton deutlich. Eine durchweg gelungene zweite CD des Musikers aus Ohio. Erhältlich ist diese CD leider nur über's Internet und die folgende Homepage:

www.nscottrobinson.com
für einen Preis von 15 US\$

N. SCOTT ROBINSON

THINGS THAT HAPPEN FAST
(1) Forest Groove; (2) Bear Talk;
(1) Chaka; (3) Pegasus; (4)
Travel By Hand; (1) Trio For
Ogun; (4) Shaken, Not Stirred;
(5) Samson And Delilah; (4) Il
Mano; Handful; Oh Nana!
(46.53)

(1) N. Scott Robinson (berimbau, tam, bodhran, perc, v, digital delay); Joe Kaminski (t, kudu, horn, perc); Nolan Warden (berimbau, cga, perc). (2) as (1) but Kaminski out. (3) N. Scott Robinson (perc); Malcolm Dalglish (hammered dulcimer (v); Moira Smiley (v). (4) N. Scott Robinson (berimbau, tam, v, perc, digital delay). (5) as (1) but Warden out. Mount Pleasant Mills, July 2000; Bloomington, June-October 2001

(New World View Music NWVM CD2)

The overall spirit of this engaging, brightly recorded and rhythmically strong record of jazz-inflected world music can be gauged from some of the names which feature in leader Scott Robinson's sleeve-note list of those musicians who have been of particular inspiration to him: Nana Vasconcelos, Glen Velez, Collin Walcott, Airo Moreira, Okay Temiz, Zakir Hussain and Trilok Gurtu, for example. Strangely, Don Cherry does not feature here, although the improvisation of *Samson And Delilah* is based upon a Cherry theme. Much of the wide-ranging spirit of this whole recording (and especially the strongly phrased, distilled ideas of trumpeter Joe Kaminski) would seem to have a good deal in common with the poetic work of the late trumpeter and multi-instrumentalist—in particular, the balance of arresting melodic simplicity and percussive drive which so distinguished Cherry's CODONA trio with Walcott and Vasconcelos. Anyone who enjoys the work of the aforementioned musicians should find Things That Happen Fast the kind of music to which they are, in fact, likely to wish to return to again and again.

Michael Tucker

40

Jazz Journal International
Dec. 2003



N. SCOTT ROBINSON
Things That Happen Fast

New World View Music. BMI

Uscito per la serie New World View Music, *Things That Happen Fast* è il secondo cd a nome del percussionista N. Scott Robinson, il quale si cimenta con il bodhran, il pandeiro, il riq, il bendir, l'udu, il cajon, il berimbau, la karrimba, la voce e tanti altri strumenti di ottima qualità e tutti utilizzati con le tecniche corrette. Americano dell'Ohio, percussionista, ricercatore, collezionista, Scott Robinson è affamato di informazioni che riguardano gli strumenti a percussione e i suoi interpreti. Un musicista come Robinson, che conosce tutto di Glen Velez, Nana Vasconcelos, Collin Walcott, Aírto Moreira solo per citarne alcuni, non poteva fare altro che un bel cd in omaggio a questi personaggi. Undici tracce piacevoli in cui compaiono anche il compositore Malcom Dalglish all'hammer dulcimer e voce, la cantante Moira G. Smiles (nel brano "Pegasus" di sapore medievale), Nolan Warden, altro percussionista, e Joe Kaminski alla pocket trumpet (nel brano di apertura, "Forest Groove"). È proprio nei soli che si riesce ad apprezzare maggiormente la tecnica pulita e precisa di Scott Robinson, come nei brani "Travel By Hand", solo di bodhran, "Il Mano", omaggio al nostro Arnaldo Vacca con un solo di tamburello, o meglio ancora "Handful", omaggio a Glen Velez con un solo di bendir e overtone. Scott Robinson chiude il suo *Things That Happen Fast* omaggiando la creatività con il brano di Nana Vasconcelos e Collin Walcott dal titolo "Oh Nana". Un musicista, Robinson, che ci auguriamo di vedere presto nel nostro paese.

Peppe Consolmagno

PERCUSSIONI OTTOBRE 2002 9

WORLD PERCUSSION

Mirage

N. Scott Robinson
\$14.95
HoneyRock

Inspired by Glen Velez and other performers, N. Scott Robinson has composed a driving five-minute work for two intermediate players of the riq, the Arabic tambourine. The piece was recorded on Robinson's 1994 CD *World View*, and much of it sounds improvised, which leads this reviewer to believe that it is a transcription of that recording, as opposed to a composition that was subsequently recorded. The emphasis is not really the compositional aspect of the piece, but the subtle variations of sound available from the instrument, including finger strokes, open and closed sounds, rolls, jingles playing and rimshots.

Structurally, the opening recitative (notated in a series of shifting meters) gives way to a steady sixteenth-note groove that relies on the various sounds of the instrument to create a contrapuntal "melody" between the two players. Sixteenth-note rhythms are the basic pulse and building blocks of the piece, with occasional thirty-second-note embellishments. Most of the piece is in 4/4, with a brief 3/4 section in the middle before the 4/4 recap. The real musical challenge is to make sense of the notation and execute the rhythms and sounds in a fluid manner.

The composer recommends riqs with plastic heads for projection, and provides suggestions regarding grip changes and other performance notes. Players will need to be familiar with the basics of frame drumming techniques, as there are no pictures or other detailed technique instructions. The composer suggests this piece for beginning or intermediate players, but the technical challenges might better be suited for intermediate to advanced players.

—Terry O'Mahoney

III

Handful

N. Scott Robinson

\$12.95

HoneyRock

Dedicated to Glen Velez, "Handful" is a 3- to 5-minute solo for bendir, a Moroccan buzzing frame drum (use of a tunable, plastic-headed drum is recommended here), foot maraca, attached via shoelaces or tape, and optional "Tuvan throat singing." One large section invites the improvisation of the player, although an optional interpretation by the composer is also provided. The performer also has the prerogative of extending or shortening each section. Detailed performance notes discuss the three basic frame drum sounds and their notation. Performances must be executed from memory. "Handful" is featured on the 2002 CD *Things That Happen Fast* by N. Scott Robinson (New World View Music), and is included on a demo CD.

This piece affords an excellent opportunity to appreciate one of the lessons learned in the study of hand drumming—that a single, simple frame drum played with the fingers can be the source of an amazingly varied palette of sounds, as well as a musically satisfying and captivating performance.

—John R. Raush

Bear Talk

N. Scott Robinson

\$12.95

HoneyRock

"Bear Talk" is a pandeiro duet written to be performed on Brazilian tambourines. Taking less than five minutes to perform, the interplay

between the two players creates an interesting rhythmic feel as well as tonal colors with the use of hand slaps, jingle taps, and contrasting head effects (open and muted). An excellent page of instructions clearly describes the techniques and tuning required for performance. The duo is a moderate tempo (quarter note = 78), and meters include 2/4, 9/8 and 5/8. For those wishing to include world music on an ensemble or recital program, this piece is ideal.

—George Frock

IV

Shaken, Not Stirred

N. Scott Robinson

\$12.95

HoneyRock

This solo for riq (Arabic tambourine) is dedicated to Sean Connery. (The title refers to the way James Bond liked his martinis prepared.) The work is for an experienced riq player employing both cabaret and classical styles of playing. Robinson has provided clear and concise performances notes for this approxi-

IV

V

Il Mano

N. Scott Robinson

\$12.95

HoneyRock

"Il Mano" is a two-minute, 20-second solo for tamburello, the Italian tambourine. It is suggested that a tunable, plastic-headed tambourine be used to ensure that the quality of sound and volume be consistent. Accompanying the music is a CD of a performance. "Il Mano" is written in 7/8 with a metronome marking of eighth note = 276. A knowledge of techniques used in tamburello, riq, and kanjira playing are necessary to perform the work. For those not familiar with these techniques, Robinson provides a thorough explanation. This fast moving and challenging solo would be an excellent encore to a percussion recital or a feature solo on a world music program.

—John H. Beck

VI

World View

N. Scott Robinson

\$15.00

New World View Music



World View features N. Scott Robinson on a variety of world percussion instruments. All ten tracks were composed by Robinson as well. In addition to Robinson, this disc also features Glen Fittin—riq, slit drum, udu, vocals and wind chimes; Michael C. Ghegan—soprano saxophone; Robert "Tigger" Benford—tabla; Kevin Coyle—piano; Larry Barbee—electric guitar; Vince Giardina—electric fretless bass; Endo Yoshiharu—erhu (Chinese fiddle) and vocals; Naoyuki "Taro" Irie—timba (Brazilian hand drum); and Ichiro Yamamoto—Indian bells and shakers. Percussion instruments employed by Robinson include berimbau, donso ngon (six-string, West African harp), udu, frame drum, congas, sanza (hand piano from Central Africa), steel pan, and ghaval (frame drum with rings played by snapping the fingers).

World View definitely presents the listener with a panoramic view of music. The compositions are strong, and Robinson should be commended for the unique timbres he blended in each one. I especially enjoyed "Mirage," which features a riq duet between Robinson and Fittin. Another track I enjoyed was "Ocean View" with the unique duo of soprano saxophone and steel pan. *World View* is a breath of fresh air.

—Lisa Rogers

mately four-minute work. "Shaken, Not Stirred" will definitely excite an audience!

—Lisa Rogers

Korea Drum Festival

Festivals in East Asia are quite common, particularly in the spring and summer months. Many traditions are celebrated at such times with parades, music, dance, and displays of colorful costumes. These outdoor festivals might be compared to Carnival in Brazil, Mardi Gras in the US, and Cumparsa in Cuba. In this spirit, the second annual Korea Drum Festival was held May 24–28, on five stages at two locations in Sinchon and Kwachun City, just outside of Seoul in the Republic of Korea (South Korea).

A new feature for 2001 was the invitation of six internation-

ally based percussion acts in addition to the Korean performers. These included Jambedula, USA's N. Scott Robinson, Ireland's De Jimbe, Bulgaria's Lot-Lorien, and New Zealand's Many Hands.

Korean performers included the contemporary group Puripae, led by In-guen Jun (who was one of the major organizers of this festival). In addition, several local Korean percussion groups performed in the drumming styles *pungmul nori* and *samul nori* (based on *nongak* or farmer's music).



N. Scott Robinson performed an eclectic solo on a bendir, accompanying himself with maracas on his feet.



Besides playing odd meters and syncopated polyrhythms, traditional Korean drummers also dance while performing. This includes keeping the ribbon of the songmu (traditional performance hat) spinning in various shapes while playing!

Hand Drumming

N. Scott Robinson

\$29.95

The Wright Hand Drum Company

This 80-minute video features original ideas for playing the ubang, a clay-pot drum with origins in Nigeria, the ghatam, a clay-pot drum styled after those found in Southern India, and the clay pan, a clay frame drum designed by N. Scott Robinson. The video is divided into Part I: strokes, sounds and rhythm; Part II: India and extended technique; Part III: Rhythms of Brazil, The Caribbean, Cuba and West Africa; Part IV: Performance by world music group Cushtunk.

Robinson speaks clearly and knowledgeably, and he demonstrates each idea in a manner that can be easily understood. There are not many ubang players at the present time; however, there could be many more if this video becomes popular. Since it falls into the category of hand drumming, those adept at tabla, conga, bongos or frame drum could easily pick up the ubang technique. A small instructional booklet comes with the video and illustrates what is demonstrated on the video. Cushtunk provides an entertaining conclusion to the video.

—John Beck

160 | Modern Drummer | November 2001

VIDEOS

Hand Drumming Exercises For Unifying Technique

by N. Scott Robinson
(Wright Hand Drum Co.)

level: beginner to advanced
\$29.95, 80 minutes

This video explores new and original ideas for playing the "ubang," a clay pot drum with origins in Nigeria. Host Robinson makes it a point to say that his playing is a mixture of Indian, African, and Western influences, and that he does not intend to disregard the various

cultures. Rather, he hopes to inspire further research from the viewer.

The video is divided into four sections: beginner, intermediate, advanced, and a final section featuring performance. Part I details the drum itself, follows with a description of downstrokes, upstrokes, combined strokes, snapping strokes, and shell-tone strokes, and explains counting and subdivision of beats. Part II combines exercises from Western and Indian drumming by applying traditional snare drum rudiments to the ubang. Part III, perhaps the most interesting section, demonstrates Brazilian, Caribbean, and Cuban rhythms as applied to the ubang,

with the goals being independence and ambidexterity. In all, thirty-five exercises are clearly demonstrated on the video and written in the accompanying booklet.

The session ends with a performance by world music group Cushtunk, who demonstrate applications of the ubang and various other percussion instruments with bass and guitar. The picture quality is good and the sound is good. All in all, an interesting treatment of a unique musical avenue.

Victor Rendón

130 MODERN DRUMMER AUGUST 1997

PERCUSSIVE NOTES 70 DECEMBER 1997

VOICE OF THE WIND

Volume 1, 2002



Concert Review: Gary Stroutsos at Kerr in Scottsdale, Arizona by Audrey Burk

On September 22, 2001, Gary Stroutsos, recording artist and composer, came to the Kerr Cultural Center to perform. He brought with him world percussionist N. Scott Robinson and Navajo flute maker and performer Paul Thompson. They gave a concert that was pure entertainment and technical skill from start to finish. The venue itself added to the experience, having a warm Southwest feeling generated by the soft, amber candle-like lighting and walls made of authentic adobe materials.

In the first set, Stroutsos, accompanied by Robinson on percussion, brought the Pacific ocean to the Valley of the Sun, as he played selections from his "Pacific Moon Suite" using alto flute, the Chinese xiao, and bamboo meditation flutes. This selection came from Stroutsos' *Pacific Moon* CD.

Next, the gifted young percussionist, N. Scott Robinson, performed a solo. He played a piece called "Oh Nana" ("Let's Go to the Desert"). Robinson not only aurally took us to the desert of the Southwest with its shimmering white light and rattlesnakes, lizards, and hot winds, but he took us to all of the mysterious, romantic deserts of the world. We were there with Lawrence of Arabia, Ali Baba, camel caravans, and all of the nomads who ever sought an oasis. To achieve this, Robinson used a variety of instruments. He used a bow/gourd instrument from Brazil called a berimbau, his voice, a hindewhu (central African whistle), strung bells from India, and strung pods from Cameroon. The man is a musical conjurer; the audience loved it!

Just before intermission, Stroutsos announced that he had another special friend who was going to join him for a duet. We looked and R. Carlos Nakai walked up the center aisle to the stage. It was truly a stunning moment, because Nakai is such a recognizable figure - a true Arizona treasure. The Stroutsos/Nakai duet, accompanied by Robinson, was a selection called "Night of the Sun." It was magnificent!

One almost tangible characteristic of all the artists during this performance was their generosity to each other and the audience. It was almost a Zen thing. At the end of the concert, the audience leapt to their feet in a long, rousing ovation! It was an amazing musical experience.