

in 7/8, 5/8 and 6/8. Alternating between lyrical and rhythmic textural contrasts, this composition ends with a flurry of loud unison rhythms, which cause the ending to be very dramatic. This trio would be excellent for mature college percussionists.

—Jim Lambert

PERCUSSION RECORDINGS

Between The Lines

Joe Caploe

Nextagem

Drummer/percussionist Joe Caploe's fifth CD recording as a leader is filled with a variety of modern musical influences and styles. From post-bop jazz to modern jazz tunes reminiscent of the band Steps Ahead, Caploe covers both the drum and percussion chairs in this collection of ten original compositions. Tunes such as "Free 3" and "Seven Bridges" have a modern, jazz flavor while "Ogun" is obviously derived from the Afro-Cuban tradition. "Wandering Spirit" connotes a jungle atmosphere, and this contrasts nicely with the urban, traditional jazz feel of "Fruits of the Forest."

Sounding equally comfortable soloing on vibes, adding tasty percussion or driving a jazz rhythm section, Caploe keeps the listeners' attention with a full palette of sounds. Tabla player Leonice Shinneman, also shines on this recording.

—Terry O'Maboney

Biayuke Percussion Group

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Jumbie Records

The Biayuke Percussion Group combines African melodies and rhythms with elements of American jazz and improvisation on their self-titled album. Playing what they term "melorhythmic world percussion," the ten tracks feature arrangements of traditional West African songs as well as several tunes from the jazz idiom (Don Cherry's "Mopti") and Brazil (Hermeto Pascal's "Tacho"). Musically, the group draws more influence from Africa than America, primarily due to its extensive use of 12/8, choice of instrumentation, and melodies. The American jazz elements can be heard in several vibraphone solos and use of electric bass and drumset.

As one might expect, interlocking



polyrhythms, pentatonic melodies, African percussion, and marimba ostinatos form the basis of many of the pieces. The use of the African gyil adds an authentic timbre to many tracks and provides a nice contrast to the tracks that feature jazz-tinged vibraphone improvisation.

The group's personnel includes Mark Stone (who did most of the arranging and plays percussion and mallets), Kofi Ameyaw and Roger Braun on marimba and percussion, Issa Sall (electric bass), Lesley-Anne Graham (vocals), and Miguel Gutierrez (shekere). Stone and Braun sound great on both mallets and percussion, and Braun shines in a solo section on "Mopti."

—Terry O'Maboney

Blind Orchid

Nathan Hubbard

Accretions

This well-orchestrated recording of eight compositions by Nathan Hubbard could possibly stimulate the average listener into a better appreciation of the exciting and provocative sounds that can be provided electronically. And it could also stimulate the percussionist's creative juices relative to coordination between electronic sounds and pure solo percussion performance.

Of the eight tracks, the primary "real" percussion is drumset, with some additional live percussion. Tracks one and eight are essentially recorded sounds while the other six tracks involve drumset. Especially interesting is the performer/composer's extended sounds using his voice as well as homemade and found instruments. Also intriguing is the fourth track, "wisdom of not knowing II," for eight overdubbed drumsets.

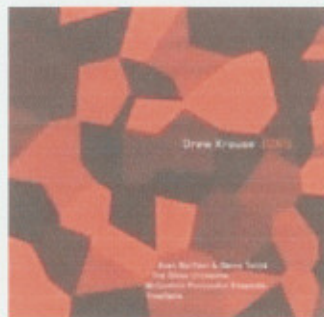
This is not dinner music, but it would likely appeal to any creative percussionist who likes electronic music combined with solo percussion.

—Michael Combs

Ding

Drew Krause

Capstone Records



This CD, which includes six works by Drew Krause, is definitely not for the closed-minded. The works, totaling over an hour of performance time, are experimental and derived generally through computer programs or mathematical and

music processes. While all of the works are essentially percussion, Krause brings in the bass clarinet in his "Apocalypse," and the title work, "Ding," is scored for piano (performed by the composer) and percussion ensemble.

The opening work, "Riddle," is for percussion trio and involves two rhythmic structures, one random and the other highly regular. The "First of July" and "Go-Round" are for percussion ensemble. "Drain" is for percussion ensemble and computer-generated sound. The quality and fidelity of the recording in some works leaves something to be desired, and clarity as well as balance are sometimes lacking.

The McCormick Percussion Ensemble performs three of the works and the Glass Orchestra performs one. Of special note is the excellent performance by bass clarinetist Evan Spritzer, and Danny Tunick's drumset work on the bass clarinet/drumset duo. This CD would be a good investment for those interested in experimental music and particularly interested in compositions by Drew Krause.

—Michael Combs

For

The Claudia Quintet

Cuneiform Records

On their fourth album, John Hollenbeck and his group continue their way into uncharted territories. Lacking one particular style, The Claudia Quintet performs an eclectic mix of free jazz, minimalism, funk, swing, etc. This distinctive group, led by Hollenbeck on drums, consists of Drew Gress on bass, Matt Moran on vibes, Chris Speed on clarinet and tenor sax, and Ted Reichman on accordion.

As unorthodox as this group of instruments sounds, the charts are equally diverse. Hollenbeck's original compositions walk the line of through-composed works and improvisations. His rhythmic drive behind the kit and polyrhythmic compositions provide the backbone for the CD and the general style of this quintet. From the funk-infused opener, to a free jazz romp, to the uniquely arranged ode to "Rainy Days" and "Peanut Vendor," each chart was written for someone in particular and encompasses an individually characteristic mood. The drums are very prominent in the mix, and the group tackle their own style with reckless abandon.

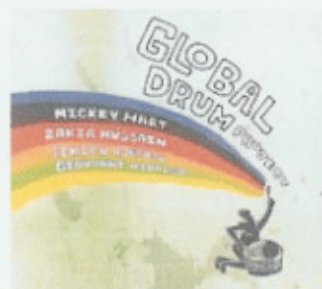
—Brian Zator

Global Drum Project

Mickey Hart, Zakir Hussain

Shout! Factory

Former Grateful Dead drummer Mickey Hart and tabla virtuoso Zakir Hussain have reunited 15 years after their Grammy Award winning collaboration, *Planet Drum*, to create a vamp-based collection of hypnotic tunes. Musically, the project might best be described as "ethereal instrumental world beat groove music."



The songs are similar to the electronically produced instrumental dance style known as "trance," which focuses on ensemble groove and texture and avoids extended percussion improvisation.

Several songs are repetitive ostinatos with superimposed vocal samples, producing a sound collage. The tunes employ sounds and melodies found in Indian, Indonesian and African music. Electronic programming is an integral part of many tunes, balanced by the acoustic talents of Sikuru Adepoju on Nigerian talking drum, Giovanni Hidalgo on congas and vocal samples of the late master drummer Olantunji.

—Terry O'Maboney

Batterie

Loop 2.4.3

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Loop 2.4.3 is a new-music percussion duo who combine thematic composition with rhythmic improvisation on their debut album, *Batterie*. The two percussionists, Thomas Kozumplik and Lorne Watson, draw from a wide variety of musical styles to create programmatic pieces that allow plenty of room for improvisation. "Son of Odin," for example, combines driving unison tom sections that sound like war drums with other sections that sound like ice melting off a roof. "Almglocken Melodien" is a gently lilting 5/4 calypso played on marimba and steel drum, while "Chickchi" is based on a frame drum ostinato with percussion improvisation.

The most unusual track is "Urban Mantra," which is a chaotic sound montage of sampled answering-machine messages, steel pan and marimba. "DBC" evolves from a driving march section to a freely improvised section with brushes into a funky samba groove. The last track, "Walls of Waves," is based on a slow primal drumbeat that morphs into a quick, pulsating African polyrhythmic section with distinct rhythmic themes.

While some of *Batterie* is rather esoteric, it has enough thematic material and rhythmic interest for the informed, adventurous listener.

—Terry O'Maboney

Lornabarret

The Pantastic 4

Upbeat Music

This instrumental CD showcases the talents of performer/composer Scott Johnson