

# Clint Goss - Press Kit

## Biography - for Native Flute Playshop facilitation

Clint Goss, Ph. D. is a trained music facilitator and performer on world flutes and instruments. Clint and his wife, Vera, have facilitated energetic and inspirational Native Flute workshops since 2003. They bring out the potential in all participants, regardless of their level of musical experience. See these links for more information:

[www.ClintGoss.com](http://www.ClintGoss.com)

about Native Flute Playshops

[www.FluteKey.com](http://www.FluteKey.com)

Native Flute resource web site

[www.SpiritGrass.com](http://www.SpiritGrass.com)

Clint's Native Flute / Ethnic Fusion CD

[www.NAFlTracks.com](http://www.NAFlTracks.com)

Native Flute Background CDs

## Brief Biography - for Performances

Performing artist, Clint Goss, melds a wide array of world instruments to create organic, improvisational, "Ethnic Fusion" music. His particular blend of world instruments is a result of his early experience on the clarinet, his encounter with the Native American Flute, and extensive experience traveling and performing around the world. His performances weave rhythms and melodies from many musical heritages to create music that is deeply respectful of the cultures that created the instruments he plays.

Clint performs on the Native American Flute, Indian Bansuri, African Kalimba, Slovakian Fujara and Koncovka, Indian Shruti box, Swiss Hang Drum, and a variety of world percussion instruments including African Djembe and Udu. He has performed and recorded on five continents, both solo and in a wide range of musical ensembles. His collaborations have included artists Randy Brody and the Global Rhythm Group, Catherine Marie Charlton and the CMC Trio, Jim Parker at the famous Nashville song venue The Bluebird, Ron Kravitz of Music in the Moment, David Darling, Peter Phippen, Ash Dargan, Zambian Reggae artist Mathew Tembo, Marrakesh Gnawa musician Youssef Mestauri, Choctaw flutist Don Zimbelman, and Adelante, with members J. Jody Janetta and Paul Mimplitsch.

He has recently collaborated with renowned bluegrass artist Eric Miller and vocalist Lynn Miller to form the SpiritGrass ensemble. In 2006, they released the CD "SpiritGrass" on the Manifest Spirit Label.

## Longer Biography - for Performances

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Clint and his wife, Vera, have engaged in extended technical assistance and cultural exchange projects in Zimbabwe, Calcutta, Tokyo, Bulgaria, Slovakia, Namibia, Moscow, Kenya, China, Morocco, and Zambia. Each trip has widened their musical universe and brought more sounds and instruments into the mix. A trip to Slovakia introduced him to a 5½ foot tall flute, the Fujara, an instrument that is hardly known outside of Eastern Europe. His collection of over 200 world flutes, is a source for many of the organic and eclectic sounds that he brings to the mix.

In 2003, Clint and Vera began facilitating music workshops for Native American Flute players. Clint earned a certificate in music facilitation from the Music for People organization, founded by cellist David Darling, and now facilitates weekend and full-week workshops.

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## **Details**

Birth Date and Place: August 14, 1957 - New York

Genre: Ethnic Fusion

Instruments: Native American Flute, Indian Bansuri, African Kalimbas, Slovakian Fujara and Konkovka, Indian Shruti box, Djembe, Udu, Swiss Hang Drum.

Styles: Ethnic Fusion, New Age, Contemporary Instrumental.

Moods: Calm/Peaceful, Ethereal, Soothing, Earthy, Organic, Reflective.

## **Genre: Ethnic Fusion**

From the All Media Guide at [www.AllMusic.com](http://www.AllMusic.com):

Ethnic Fusion is not to be confused with world fusion (a synthesis of jazz and world music) or worldbeat (which may draw from any number of world musics, often adding a Western pop influence). Instead, ethnic fusion is generally rooted in the sounds and philosophies of new age music, seeking to incorporate traditional ethnic folk musics into contemporary electronic music. Often, though not always, the aim is to find ways to create unity and harmony between Western technology and more earth- and nature-oriented cultures. Jazz musicians like Tony Scott and Don Cherry were some of the first to synthesize world music with Western forms, and minimalist composers like Terry Riley and Philip Glass sometimes drew upon non-Western scales and structures. These experiments informed early ethnic fusion, most notably the music of Jon Hassell, who helped establish the style during the late '70s and early '80s with his solo work and his collaborations with ambient pioneer Brian Eno. In time, ethnic fusion became a favorite way for adventurous contemporary instrumental musicians to broaden their sound with new rhythms or non-Western instrumentation; others came naturally to a particular ethnic music and fused it with a contemporary instrumental/new age sensibility. Artists in the latter category included Clannad (Celtic folk), Ottmar Liebert (flamenco), Kitaro (Japanese folk melodies), and R. Carlos Nakai (Native American flute music). During the early '90s, ethnic fusion artists like Enigma, Dead Can Dance, and Deep Forest found a wider audience with the introduction of club-ready dance beats into the mix, which could feature anything from medieval European music to sampled field recordings of African pygmies. But even if there were very few larger commercial breakthroughs, ethnic fusion maintained a degree of popularity through the remainder of the '90s.