

not only) about documenting their musical and other lifeways, but about fuelling the “sonic and visual imagination” of his European audiences.

MORGAN LUKER

CENTRAL ASIA

In the Shrine of the Heart: Popular Classics from Bukhara and Beyond. 2010. Music of Central Asia, 7. Smithsonian Folkways Recordings SFW CD 40526. Recording engineering by Joel Gordon. Videography by Saodat Ismailova and Carlos Casas. Annotated by Theodore Levin with help from Saodat Ismailova. Produced by Theodore Levin and Fairouz R. Nishanova. 48-page booklet with foldout; notes in English. Translations of song lyrics by Razia Sultanova and Theodore Levin. Colour photographs, map, bibliography, discography, instrument glossary. CD, 15 tracks (73:07); DVD with 2 films (9:54 and 28:50), interactive instrument glossary, map. Recorded at Tolomush Okeev State Film Studios in Bishkek.

In the Footsteps of Babur: Musical Encounters from the Lands of the Mughals. 2010. Music of Central Asia, 9. Smithsonian Folkways Recordings SFW CD 40528. Recording engineering by Joel Gordon and Vincent Joinville. Videography by Saodat Ismailova and Carlos Casas. Annotated by Theodore Levin. Produced by Theodore Levin and Fairouz R. Nishanova. 44-page booklet with foldout; notes in English. Colour photographs, maps, bibliography, discography, instrument glossary. CD, 9 tracks (62:38); DVD with 2 films (9:54 and 22:28), interactive instrument glossary, map. Recorded at Skywalker Sound in Nicasio, California, and Studios Babel in Paris.

The Aga Khan Music Initiative (AKMI) in Central Asia and the Smithsonian Institution Center for Folklife and Cultural Heritage have co-produced ten CD/DVD sets devoted to the music of Central Asia. *In the Shrine of the Heart*, the seventh volume of the series, focuses on Uzbekistan, including the regions of Khorezm (northwest) and Bukhara (south central), and the Ferghana valley (east), which encompasses part of Sugd (northern Tajikistan). The CD emphasizes the styles of Khorezm and Ferghana/Sugd and features seven outstanding main artists. From Khorezm: Farhod Davletov, a locally celebrated master of the high-pitched Khorezmi style, who accompanies his powerful voice with the Azerbaijani *tar* (a long-necked lute); dutarist Shuhrat Razzaqov (the *dutar* is a “two-string” long-necked neck); and singer and dutarist Dilbarjan Bekturdyeva, who here accompanies herself on accordion while singing a song for women’s gatherings at religious and life-cycle celebrations. From Ferghana: singer and dutarist Nodira Pirmatova; and vocalist and instrumentalist Mahmudjon Tojibaev, who here performs the unaccompanied style of Ferghana song called *katta ashula*. From Sugd: vocalist Nasiba Omonboeva, who underwent formal training at the Academy of Maqom in Dushanbe (an institution sponsored by AKMI); and Sirojiddin Juraev, one of Tajikistan’s leading performers on *dutar* and *tambur* (a long-necked lute with tall

frets that enable pitch deflection). Here and on the accompanying DVD, he performs virtuosic solo *dutar* pieces and accompanies Omonboeva.

The DVD provides additional visual and contextual information. First is a promotional video of the AKMI, followed by visually and musically engaging footage of some of the musicians featured on the CD. Also included is an interview and performance of Bukharan musician Avram Tolmasov, whose father was a student of the legendary Levi Babakhanov. Tolmasov is one of many Jewish musicians who left Bukhara and now live in Queens, New York. A wonderful scene captures Davletov in his dining room in Khiva (Khorezm) with a group of musicians seated around a *dastarkhan* (tablecloth set with bread, fruits, sweets, and other Central Asian delights). Some scenes are staged beautifully in and around historical monuments.

The liner notes and narrative of the DVD focus on general aspects of the traditions, the lives of the musicians, and what playing and listening to music means to them. This information is presented elegantly, often in the words of the musicians themselves. The set is not oriented toward a scholarly audience; nevertheless, it would have been useful to have access to the original texts sung, not only the English translations, and to be guided through the *maqoms* (melodic modes and suites) and *usuls* (rhythmic cycles) in musical detail. The recordings are well produced, with the exception of track 2, in which Davletov's voice is so much louder than the accompaniment that it sounds as if he were standing in a different room. The choice of repertoire is excellent in covering a variety of different styles across a more-or-less continuous region. Forfeited, however, is the listening experience of musicians linking songs to one another—a central aspect of musical process in Central Asia. Track 6, a song with two parts that contrast rhythmically, approximates the effect of stringing together songs in suites.

In the Footsteps of Babur, the ninth volume of the series, focuses on interactions between musicians from India, Afghanistan, and Tajikistan: *rubab* player Hodayun Sakhi (the *rubab* is a broad-necked lute), born in Kabul and now living in the US; Bombay-born *santur* player Rahul Sharma (the *santur* is a struck zither), whose family roots lie in Jammu-Kashmir; US-raised Salar Nader, a tabla player with Afghan parentage who trained under Zakir Hussain; Badakhshani setarist Mukhtor Muborakqadomov from the Pamir mountains in Tajikistan (the *setar* is a long-necked lute with sympathetic strings that superficially resembles the Indian sitar); and *dutarist* and *tamburist* Juraev (see above). The introductory notes describe the travels and conquests of Babur, who laid the groundwork for what became the Mughal Empire. Babur's travels provide a historical rationale for bringing these disparate artists together. It's a mixed bag.

The first three tracks on the CD, which take up more than thirty-five minutes and well over half the CD, are Sharma and Sakhi's improvisations in and around the scales of South Indian classical ragas *vachaspati* and *kirwani*, accompanied by Nader. Track 5 is an improvisation in *bhupali*, a pentatonic raga. Although pentatonicism is not "uncommon" in Hindustani music, it is unusual to have an *alap* (rhythmically elastic introduction) appear alone like this. Track 7, "Bracelet," is a classic in the Uzbek and Tajik *tambur* repertoire and lovers of Indian music will be

moved by the *gamaka*-like treatment of the pitches (*gamakas* are the oscillations and pitch slides characteristic of Indian music). The piece has two *usuls*. Juraev plays the first section (in the first *usul*) solo, and Nader joins in for the second half. This modest collaboration works quite well. The next piece pairs *setar* with tabla for a tune based on a sung quatrain (*rubai*), the original text for which is not provided. The final piece, played on *rubab*, *setar*, *dutar*, and tabla, is in two parts, the first based on a song by Kurbonshah Noyobshoev and the second an unnamed *dutar* piece.

The performance of Sakhi that I found most effective serves on the DVD as a backdrop for Sakhi's discussion of his musical heritage; he plays *rubab* sitting on the floor of a room with everyday objects around him—a guitar, flowers, a mirror. Muborakqadomov plays little on this set, and it is difficult to gain a sense of his capacity as a musician. Juraev's musicianship rises to the top, whether he plays solo on the *tambur* or accompanies on the *dutar*. Nader comes across as modest, tasteful, and flexible in his playing. As one with little patience for Sharma's vacuous virtuosity, I was not moved by his performances on this recording at all. I would agree, however, with Sharma's assessment of how *rubab* and *santur* complement one another timbrally. Sakhi provides depth and grounding to their melodic adventures. The performances are more interesting when watched, as one becomes attuned to the ways the musicians interact, pick up on a common groove, and work with it.

RICHARD WOLF

Borderlands: Wu Man and Master Musicians from the Silk Route. 2011. Music of Central Asia, 10. Smithsonian Folkways Recordings SFW CD 40529. Recording engineering by Sergei Lobanov, Li Wei, and Vincent Joinville. Cinematography by Andrea Cavazzuti, Lin Jing, Zhao Yong, Saodat Ismailova, and Carlos Casas. Annotated by Rachel Harris. Produced by Theodore Levin, Wu Man, and Fairouz R. Nishanova. 48-page booklet; notes in English. Colour photographs, map, bibliography, discography, instrument glossary. CD, 14 tracks (72:32); DVD with 3 films (9:54, 30:13, and 4:40), interactive instrument glossary, map. Recorded at Beijing City Science and Education Recording Studio #1 and Studios Babel in Paris.

This CD-DVD set is the last of the ten albums released under the Smithsonian Folkways and Aga Khan Music Initiative's Music of Central Asia series. Initiated to explore and revitalize "connections between Chinese and Central Asian music," the recording project features the renowned *pipa* virtuoso Wu Man (b. 1963) performing a variety of traditional Central Asian styles on the Chinese plucked lute. The fourteen tracks on the CD showcase genres ranging from classical *maqām* in the Uyghur and Tajik traditions to folk tunes of the Kazakhs and the Hui (Chinese Muslim). Wu is joined by some of the finest musicians from minority ethnic communities in China's northwest and from Tajikistan on most of the pieces, and listeners will enjoy the nearly effortless melding of the *pipa*'s bright timbre and the Central