

Shiva Mahadeva. Dagar Brothers. Dhrupad, Classical Vocal Music of North India. Recordings uncredited. Annotated by Felix van Lamsweerde. PAN Records PAN 4001-02KCD. 2 CDs with 11 pages of notes in English, 4 b/w photographs of performers and instruments, 1 b/w photograph of folk art. Region: South Asia–North India. 14 tracks recorded at a live performance (6 tracks on CD 1; 8 tracks on CD 2). Tracks 1-6 on CD 1: Malkauns; Tracks 1-3 on CD 2: Darbari Kanada; 4: Adana; 5: Bhatiyar; 6-8: Demonstration. CD 1:71'30; CD 2:67'35. 1996.

Recordings of *dhrupad* and *dhamar* sung by the late Dagar Brothers — Zahiruddin (1932-94) and Faiyazuddin (1934-89) — are now collector's items. Pan Records did a great service to students and connoisseurs of Indian art music by releasing the recording of a complete live concert given at the Royal Tropical Institute in Amsterdam in 1978, along with excerpts from a lecture-demonstration by the brothers given in 1981 at the same institute. Four *dhrupads*, two of which are in the ten-beat *sul tal*, and a *dhamar* are featured in this performance. The *dhrupad* in rag Malkauns has the minor third; however, the strong presence of the overtone of a major third from the bottom string (tuned to the system tonic in

REVIEWS

RECORDS / 203

the lower octave) of the *tanpura* presents an interesting case in point for discourse on drone, "dissonance," and selective listening. Excerpts from the lecture-demonstration are excellent guides, especially to the Hindu religious roots of the *dhrupad* style of singing in Vedic chant and yogic philosophy. The detailed description of various vocal techniques employed in *alap* (CD1, Track 6) and a demonstration of the relation between *tal* and text in *dhamar* (CD2, Track 8) are particularly useful. The excellent liner notes provide information about the performers, the musical genres, and the nuances of renditions of the song texts. On the technical side, fluctuations in volume and a lack of balance of voices are noticeable.

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CENTRAL ASIA

Jargalant Altai: Xöömii and Other Vocal and Instrumental Music from Mongolia. Tracks 1-18 recorded in the field by Chris Johnston in 1994; Tracks 19-33 from the Archives of Mongol Radio (recording dates span from 1960s to 1991). Annotated by Chris Johnston. PAN Records PAN-2050CD. CD with 16 pages of notes in English, 4 b/w photographs of performers, 2 maps. 3-item bibliography and 9-item discography. Region: Asia–Mongolia. Ethnic group: Mongols. Genre: *xöömii*. 33 tracks. 76'22. 1996.

This is one of the best CDs of *xöömii* (in Occident, overtone singing). The CD is accompanied by detailed cultural, historical, and musical information. All the musical instruments and vocal styles are identified by the vernacular terms with correct spelling. Both field recordings and liner notes are of excellent quality. The notes provide information about *xöömii* outside of Mongolia (in Tuva, Bashkiria, etc.) and in Mongolia among the Xalxa Mongols. Other aspects are also treated, such as techniques and styles, learning methods, history and origins, and finally, modern revival in Chandman' sum. Tserendavaa performs 5 main styles of *xöömii* (labial, palatal, glottal, chest cavity, nasal, and the additional labial and dental whistlings). Johnston's recordings (Tracks 1-18) are of *xöömii* overtone singing, *isgeree* whistling style, instrumental music with flute *tsuur*, bamboo and metal Jew's harps, and *bogino duu* short songs. Mongol Radio's recordings (Tracks 19-33) contain imitation of flute *limbe* by human voice, flute *tsuur* with human voice as a drone, and *xöömii* overtone singing from the best singers of the country from the 1960s until now, in solo and with the accompaniment of different musical instruments.