

pentatony and non-diatonic intonation. The CD's final track brings together the Smithsonian team of recordists and the musicians from the community of Kotama.

The performers are skilled and the recordings have a clear and well-balanced sound. Nonetheless, the decision to undertake the recordings in a studio necessarily influences social, choreographic, spatial, and acoustic aspects of the performances. Compared to ritual and festive contexts, there is a relative lack of energy and vigour in the tempos, timbre, dynamics, and call-and-response chanting. Although the rationale behind the organization of the tracks is a little unclear, the liner notes are rich in detail regarding *gaita* performance contexts, transmission of the tradition, instrumental techniques, and roles. Also included is information on physical and symbolic aspects of the instruments, vocal styles, and the sounds recorded, alongside comments about conceptual and formal features of the repertoire. Given this extensive information, however, it is a little surprising that the performers' names are not included.

¡Así Kotama! is presented as part of a strategy to preserve an endangered heritage that began with the creation of the Hatun Kotama Flute School and Cultural Center inside the community. Unfortunately, information that would help readers understand the foundation and repercussions of the initiative is not provided. Considering the overall achievements of the CD, however, there is no doubt that it will be a valuable resource for scholars and foster a sense of pride among the flutists of Kotama.

XABIER ETXEBERRIA ADRIEN

Button Accordion and Bandoneón Music from Northern Uruguay: Los Gauchos de Roldán. 2011. Smithsonian Folkways Recordings SFW CD 40561. Engineered by Pete Reiniger. Annotated by José Curbelo. Produced by José Curbelo and Daniel E. Sheehy. 40-page booklet with notes in English and Spanish. Spanish translation by José Curbelo. Colour and b/w photographs, map, bibliography. CD, 19 tracks (55:10). Recorded at Sondor Studio, Montevideo.

This lively recording features nineteen tracks representing a variety of folkloric genres from northern Uruguay, including *polca*, *chotis*, *maxixa*, *milonga*, and *habanera*, among others. Like most folkloric music in the Southern Cone, these forms are at once both inextricably situated in local musical contexts and profoundly cosmopolitan, with micro-regional stylistic details developing in forms that are clearly the product of the larger ruptures and displacements of modernity—from the wave of European immigration to Uruguay in the late nineteenth and early twentieth centuries to the earlier traffic in enslaved Africans and the broader colonial encounter in Latin America. The introductory essay that accompanies the recording captures some of this historical complexity, but is unfortunately broad-stroked to the point of being generic, reducing the album's overall value as a scholarly resource. The music itself, however, is smartly presented not as the sounded embodiment of this complex context—as

some kind of living musical history—but as the innovative work of master practitioners working in a thoroughly contemporary, if rustic, mode. This is reflected, for instance, in the group’s instrumentation, which features the *bandoneón* of Chichí Vidiella alongside the button accordion of bandleader Walter Roldán, an apparently innovative pairing. It is also reflected in the group’s subtle virtuosity. Listen past the formal repetition of these songs, which are typically played for dancing, and you are rewarded with the group’s truly masterly interplay, all of which is beautifully captured by the expert production and engineering that thankfully characterizes many recent Smithsonian Folkways releases.

MORGAN LUKER

CENTRAL ASIA

Basgo Castle: Songs and Dances of Ladakh. 2013. Pan Records Pan 2118. Recorded by Stephen Dydo. Annotated and with lyrics translated by Noé Dinnerstein. 6-page booklet with notes in English. Colour photographs. CD, 15 tracks (68:29). Recorded in Leh and Basgo in 2011.

Ladakh, a part of the immense Tibetan cultural continuum, lies in the remote Himalayan north of India, next to the borders of Tibet/China and Pakistan. Music from Ladakh is not often heard outside of the region, and this CD is a very welcome addition to just a handful of recordings that bring the sounds of Ladakh to a wider and English-speaking public. It includes authoritative liner notes to orient the listener to the history and culture of Ladakh, and some information on the instruments and repertoire. Most appealing are the full translations of all the song lyrics, enabling listeners to be exposed to their rich cultural and religious meanings.

The CD features a full sixty-eight minutes of Ladakhi traditional songs and dances. About two thirds of the tracks feature the Ladakhi *daman* and *surna* (drum and shawm) ensemble, in most cases accompanying men’s songs, but on three tracks playing instrumental dances. The songs have simple melodies and strophic structures. During the interludes between verses, however, the heterophony of the *surna* becomes much looser and more overlapping, creating a hypnotic effect through repetition and variation. The remaining third of the CD consists of *a cappella* songs sung by two female singers in unison. The contrasting sounds and styles of male and female songs and dances are dispersed through the CD. Listening imparts a mounting familiarity with the musical patterns and flavours, but reveals variety too. This is a well-presented CD that I hope will draw listeners into the beauty of Ladakhi traditional music.

ANNA MORCOM