

world-music explorations and Brian Eno's collaborations with David Byrne, this retro-futurism retains the power to surprise, repel, attract and intrigue. The opener, 'Chor Moire', is a stuttering glitch of trumpets layered over a fanfare of loops and live overlays, and suggests visual patterning in an acoustic field – a typically innovative cross-pollinating of artistic means to create work that remains surprising and challenging four decades later.

The American trumpeter's 'Fourth World' aesthetic combined the avant-garde examples of Stockhausen with late 20th-century minimalism and a range of world musics, stripped and turned inside out with a range of then-pioneering digital effects. 'I wanted the mental and geographical landscapes to be more indeterminate – not Indonesia, not Africa... something that could have existed if things were in an imaginary culture,' described Hassell. Tak:til's release of this pioneering set coincides with the reappearance of *Vol 1*, which featured more of Brian Eno's presence as co-collaborator and, we are told, too much of his name on the credits for Hassell's liking. We can return and retune into that imaginary Fourth World space, thanks to these fascinating, future-facing recordings.

TIM CUMMING  
TRACK TO TRY *Malay*

### Jiggy Translate

Big Beat Music (61 mins)

★★★★★

Gettin' Jiggy with it

HEAD HUSH ANACH CHAM  
SHELLING BEAK PHADIN  
KING OF THE FAIRIES TIM  
WITH YOU EADRA HASA  
BEAN AN FUSION AN  
CAPALL DUBH DROWSY  
MAGGIE KING OF THE  
LIGHT LAETHANTA SAOIRE  
SILENT FLECK YARANA  
JIGGY // TRANSLATE

It has been proved many a time that, in fusing the traditional music of two cultures, wonderful results can emerge, and that the remoulding of traditional music can lead to refreshingly unexpected, new sounds. It seems that this eight-piece outfit, with backgrounds in traditional Irish and Indian music, funk and electronica, have attempted to achieve all these things at once – and more.

Within the space of three tracks, we move from an Irish traditional melody interweaved with *konnakol*, the Indian art of scat-singing, in 'An Capall Dubh', to another Irish melody, only this time with a reggae-style accompaniment in 'Laethanta Saoire', and then onto 'Dying of the Light', a track reminiscent of a techno-dance hit with a pop vocal. There are captivating moments: 'Drowsy Maggie' provides

an interesting, Indian-influenced version of the traditional Irish reel, and the overlaying of Irish and Indian improvised vocals in 'Head Rush' is an innovative combination.

It is likely that the eclectic sound produced by Jiggy is more effective in a live setting, particularly the psychedelic, festival-friendly 'King of the Fairies'. For this reviewer, however, what appears to be an attempt at a genre-defying, melting pot of sound has turned into a disjointed, somewhat confused experience. Jiggy's sound is indeed their own, but its meaning may have been lost in translation.

RACHEL CUNIFFE

TRACK TO TRY *King of the Fairies*

### Shujaat Husain Khan, Kevin Hays, Katayoun Goudarzi, Tim Ries & Dibyarka Chatterjee Will You?

James Records (65 mins)

★★★★★

Innovative, improvisatory musical Rumi-nations



Perhaps there is something about the texts of the great Persian-language poet Rumi that chime with the times we are in: this is the second album I've heard recently that takes them as a point of departure for a bit of cross-cultural musical exploration. Aside from the third track here – a departure from the general tone of the disc by pianist Kevin Hays – the music is provided by the *sitar* player Shujaat Husain Khan, although he is keen to see it as a collaboration and expressly not only from the Hindustani tradition of which he is such a master. Each track is based around a Rumi poem, sung and recited exquisitely by Katayoun Goudarzi, supported at times by Khan. These are given an extra dimension by improvisations on *sitar*, piano, sax and flute, the latter by Tim Ries. It's surprisingly effective, particularly on 'If I Can't', given the sometimes aimless noodling that can result from such practices. While much of the first half of the disc has the same meditative feel, there is a welcome change of pace for 'Void', which carries over to the excellent 'Unafraid'. For those looking for a thoughtful contribution to the ongoing exploration of Rumi's poetry, this is a very worthwhile disc.

MARIA LORD

TRACK TO TRY *Don't* ▶



Mads Perch

TOP OF THE WORLD



BUY NOW

### Robert Plant Carry Fire

Nonesuch Records (57 mins)

★★★★★

Classic Plant: West Coast rock with a few world flavours



The follow-up to 2014's *Lullaby and... The Ceaseless Roar* is hardly a world music album in any conventional sense. But Plant's past global adventures mean that *Carry Fire* more than merits review here – and further justification is lent by the presence of Justin Adams and guest appearances on a trio of tracks by Albanian cellist Redi Hasa and Seth Lakeman on viola and fiddle. On recent albums, Plant has spanned the blues, Americana, world beat and late-1960s West Coast guitar-rock; it's the latter that dominates here on tracks such as 'The May Queen',

the gentle 'Season's Song' and the timely 'Carving Up the World Again... a Wall and Not a Fence'. 'Bones of Saints' and a bluesy, tom-tom-heavy 'Bluebirds Over the Mountain' (with Chrissie Hynde duetting on vocals) are the closest we get to the old Led Zep thunder but Plant sings with great subtlety throughout and keeps the leonine roar firmly in check. The title-track with its trance-like North African rhythms and Adams on *oud* is by some way the most *Songlines*-oriented track. But if you appreciate classic rock music with a pinch of world beat, this is probably one of the albums of the year.

NIGEL WILLIAMSON

TRACK TO TRY *Carry Fire*