

Vieux Farka Touré

The Secret

SIX DEGREES



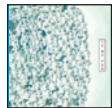
Produced by **Eric Krasno** of Soulive, **Vieux Farka Touré's** third solo album is both an attempt to join the

mainstream and a melancholy search for meaning. The Middle Eastern rhythm of "Ali," combined with Malian chants and Touré's sitar-like droning, creates a sad, ambulatory space. Appearances by **Derek Trucks**, **Dave Matthews**, **John Scofield** and **Krasno** himself enhance the most remarkable elements of Touré's guitar playing: how nearly indistinguishable West African guitar traditions and the blues are. The most heartfelt moment comes in "The Secret," the last collaboration between Touré and his father, the great **Ali Farka Touré**. Anticipating each other's thoughts, searching for the same answer, this is father and son—and listener—communicating on a deep level. This is a must-hear album. **Ely Delman**

If By Yes

Salt on Sea Grass

CHIMERA



The dreamlike sequencing of "You Feel Right" that opens **If By Yes Salt on Sea Grass** is rooted in downtempo R&B—a

crisp, almost ethereal delicateness moves with **Petra Haden's** soaring, instrument-like vocals. The quartet, founded by the LA-based Haden and

New York City multi-instrumentalist **Yuka Honda**, locks in like Zero 7 and proves to be masters of the somnolent mood, even if the constant strain is a bit sleep-inducing. "By In My Dreams," the album's sixth track, the jig is up as the group's layered avant-pop is toppled by the weight of its own repetition. Even **David Byrne's** contributions to "Eliza" fail to spark any excitement. Instead, it floats on like another piece of what plays out as one giant, hazy song.

Chase Hoffberger

Cyro Baptista's Banquet of the Spirits

Caym: Book of Angels, Vol. 17

TZADIK



Percussionist **Cyro Baptista** is what's known as a "musical omnivore": he eats pop with Paul Simon, jams with Trey

Anastasio and hangs with the cream of the "downtown" crop of avant-garde jazz musicians. *Caym*, the latest from his working band, **Banquet of the Spirits**, falls squarely into that last category, and exclusively features the music of sound maverick **John Zorn**. Ripped from the pages of Zorn's *Masada* book, this music essentially amounts to jazz tunes based on Jewish scales, but it's filtered through the zaniness of Baptista and his cohorts. The intensely grooving "Tzar Tak" has a quasi-Bollywood feel, and boasts some particularly filthy synth work from keyboardist **Brian Marsella**. The slinky "Yegon" clops along slowly underneath blankets of melodica, harpsichord, vibraphone and oud. **Brad Farberman**



NRBQ

Keep This Love Goin'

CLANG!



First, a little catching up. Several years ago, **NRBQ** fell apart after nearly four decades together.

Founder **Terry Adams**, who'd successfully beaten throat cancer, continued with his own group. Now, that group has become **NRBQ**, keeping the name and spirit of the original band alive. Those who can't bear the thought of **NRBQ** without fellow founder **Joey Spampinato** and long-time drummer **Tom Ardolino** may balk, but they'll be doing themselves a disservice. *Keep This Love Goin'* has all the hallmarks of a classic Q album, from Adams' ever-unpredictable Monk-meets-The Killer piano and clavinet chording to the crisp pop-a-billy guitar

licks, unrelenting rhythm section and sweet vocal harmonies. Most of all, though, it's got great songs. With the majority written by Adams, the standard **NRBQ** mix of quirky humor, unabashed romance and good ol' rock and roll good-timin' saturates *Keep This Love Goin'*. Chalk it up as the end of an era, but thankfully not the end of **NRBQ**. **Jeff Tamarkin**

Moby

Destroyed

MUTE



On *Destroyed*, the musician/DJ **Moby** has crafted 15 diverse tracks filled with ambient effects and abstract

lyrics. The theme on this record is late night—a soundtrack for sleeping cities when the rest of the world has gone to bed. The concept was born out of

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