

sprang the early sounds of modern house music. Bubbling up in the clubs of Detroit, New York and Chicago and championed by Larry Levan and recently passed house godfather Frankie Knuckles, it's a genre that is today becoming somewhat mainstream itself, albeit in a commercial EDM sense.

The re-emergence of Nile Rogers has thrown the spotlight on disco and house music's intrinsic links. Dimitri From Paris joins those dots better than most, having spent a career editing, remixing and producing classic disco, nu-disco and house tracks and compilations. Here he serves up a double disc collection of seminal disco tracks — defined by his remix of Chic's *Le Freak* — alongside some of the 21st century's most authentic interpretations of what he calls "neo vintage house".

A Tom Moulton mix of British acid jazz pioneers Brand New Heavies' 2012 single *Sunlight* sits alongside offerings by Sister Sledge and modern day Latin-disco dons Los Charly's Orchestra to form a vocal-heavy delight, ending with Dimitri's exclusive remix of Diana Ross's *The Boss*. Upping the tempo on disc two, current European floor-fillers from GotSome, Hercules & Love Affair and Disclosure demonstrate in powerful fashion that, while disco haters may have enjoyed their night in 1979, the genre has since powered an entirely new, and ever more popular, brand of groove.

Tim McNamara

JAZZ

Su Su Nje

Daniel Susnjar

Independent

4 stars

WESTERN Australia-based drummer-composer Daniel Susnjar has returned recently from five years of performing and studying in the US, where he completed a masters and doctorate in musical arts at the University of Miami's Frost School of Music. For his doctoral thesis Susnjar travelled to Peru to study Afro-Peruvian drumming and later assembled a group of top-shelf traditional and jazz players from the US, Australia and Peru in New York to record this album of originals plus his arrangements of traditional pieces. He is joined on these eight tracks by 10 other musicians.

The opener, *Enciendete Candela* (*Light the Candle*), begins with a traditional acoustic guitar in up-tempo 12/8 time adding to Susnjar's inspired rhythmic and melody-cognisant drumming, assisted by the cajon box drum. Trumpet and sax soon join in to state the catchy theme and Laura Andrea Leguia's soprano sax solo perfectly captures the joyous Festejo mood, before a brilliant breakout percussion display from Susnjar. A slow and sensual lando rhythm in 6/4 time features a trumpet, tenor and trombone frontline with Yuri Guarez's acoustic guitar ornamentations and a stately solo from Alex Pope-Norris on trumpet. This song's title, *Forte Pulse Torte*, could translate as "Strong Rhythmic Cake", which Susnjar says is an appropriate summation of his album and Afro-Peruvian music in general.

Fearless Feel uses an unusual variety of instruments, trombonist Chad Bernstein playing conch shells, acoustic guitar, cajon, and Susnjar scraping and shaking the quijada (donkey's jawbone) in an up-tempo Festejo rhythm. This unusual, imaginative album is an excellent introduction to a highly skilled exotic blend of jazz and Afro-Peruvian music.

John McBeath

FOLK

Birds of the Moon

Miriam Lieberman

MGM

4 stars

DISTINGUISHING Sydneysider Miriam Lieberman from a veritable assembly line of local singer-songwriters is the fact she accompanies herself on kora as well as guitar. The 21-string West African harp adds distinctive colouring to her melodious, travel-inspired songs. On *Birds of the Moon*, her fourth album, Lieberman's kora works symbiotically with her associates, violinist Lara Goodridge and cellist Kate Adams.

Employing glissandos, her accompanists add subtle Indian flavouring to several tracks, most notably *Benta*, a traditional Guinean song that Lieberman, who has studied in West Africa, sings in language over a basic kora figure. In *Incantation*, her unusual instrument sounds closer to that of a Celtic harp. Kora intertwines sublimely with the other strings in the bluesy title track. It lends an apposite Mexican lilt to *Butterfly Boy* — given that song's geographic setting — without resorting to pastiche. Adopting a lower vocal register provides a nice contrast to preceding tracks, while the phrasing and tone brings to mind Joni Mitchell. Welcome vocal harmony bookends a poetic paean to the return of summer (*Summertime Again*): "Like a lover you warm my skin/ Open the window, I breathe you in". Encased in a catchy African rhythm, *Sweet the Rain* exudes similar sensuality.

Based on a drum 'n' bass groove, *Varanasi* has a more forbidding lyrical thrust. The combined production and multi-instrumental acumen of Josh Schuberth (Josh Pike, Alex Lloyd, Tim Freedman) adds value to Lieberman's finest album, one in which her beautiful voice is rightfully front of the mix.

Tony Hillier

POP

Bombs Away

Sheppard

Chugg Music/MGM

4 stars

THINGS have begun moving quickly for Brisbane's Sheppard. the band has just finished an Australian tour with Keith Urban. It has signed internationally to Decca Records and has heavy-hitting worldwide management courtesy of Scooter Braun, the man behind the rise of Justin Bieber. Its second single, *Geronimo*, topped the ARIA charts. So why all the fuss?

Well, there's something completely fresh yet classic about this six-piece band. Its songs are simple, bold statements that stand proudly on nothing but their infectious melodies, lush harmonies and