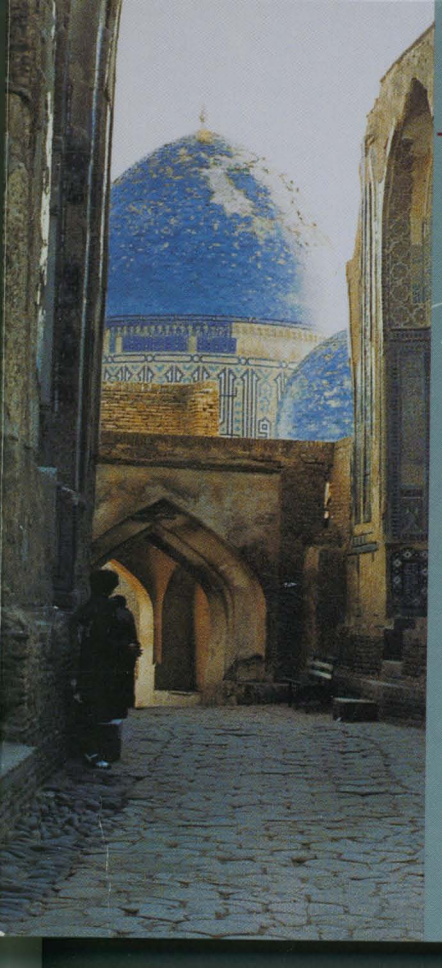

THE SILK ROAD

a Musical Caravan

What if Marco Polo had owned a tape recorder? And what if his epic travels across the heart of Asia had taken place not at the end of the 13th century, but at the beginning of the 21st? *The Silk Road: A Musical Caravan* presents a panoramic sweep of the vast and rich musical territory that an adventurous traveler like Polo might uncover in this vitally important region today. Produced in collaboration with The Silk Road Project, an international cultural initiative founded by renowned cellist Yo-Yo Ma, this 2-CD set presents traditional music from Afghanistan, China, Iran, Kazakhstan, Mongolia, Tajikistan, and other Central Eurasian nations and peoples. Most of these tracks were recorded on location and have never before been commercially available. **2 CDs, full color booklet, extensive notes including an introduction written by Silk Road Project Artistic Director Yo-Yo Ma. 47 tracks, 146 minutes.**

Smithsonian Folkways Recordings

the SILKROAD project inc.

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THE SILK ROAD *a Musical Caravan*

Smithsonian Folkways Recordings

THE SILK ROAD

a Musical Caravan

2 CD SET

SFW CD 40438

DISC ONE:

MASTERS & TRADITIONS

1 **Mahur** *(Iranian)* 3:07
2 **Fakhri Havasi** *(Azeri)* 3:48
3 **Balbyraun** *(Kazakh)* 1:23
4 **Dance of Tamir Agha** *(Armenian)* 2:27
5 **Dilkash** *(Azeri)* 3:36
6 **Uchun Dur** *(Uzbek/Tajik)* 4:17
7 **Choban Bayati** *(Azeri)* 1:49
8 **Mokhalef** *(Iranian)* 3:09
9 **Shushtari** *(Iranian)* 4:06
10 **Lullaby from Itsuki** *(Japanese)* 2:46
11 **Ker-Tolgoo** *(Kyrgyz)* 2:52
12 **Xiao Yue Er Gao** ("High Little Moon") *(Chinese)* 2:16
13 **Jiu Kuang** ("Wine Mad") *(Chinese)* 2:16
14 **Kharagay** ("The Pine Tree") *(Khakas)* 3:24
15 **Ilme** ("Hook") *(Kazakh)* 2:10
16 **The Gallop of Jonon Khar** *(Mongolian)* 2:15
17 **The Nightingale** *(Kyrgyz)* 1:57
18 **The River Herlen** *(Mongolian)* 4:00
19 **Nava** *(Uzbek)* 3:46
20 **Woy Bala** ("Hey, Kid") *(Uyghur)* 2:12
21 **Meskin II** *(Uzbek)* 2:41
22 **Ufar-e Bayat** *(Tajik/Uzbek/Bukharan Jewish)* 3:51
23 **Chabbiyat Tazi Marghul** *(Uyghur)* 3:25
24 **Shawm and Percussion Band** *(Chinese)* 2:49

The Silk Road:
A Musical Caravan
SFW CD 40438

DISC TWO:

MINSTRELS & LOVERS

I. The Nomadic Sound

1 **Jew's Harp Melody** *(Kazakh)* 1:45
2 **Khai** *(Khakas)* 2:07
3 **Tepen Kök** *(Kazakh from Mongolia)* 1:15
4 **Kögmen** *(Khakas)* 3:17
5 **Excerpt from Alpamish Epic** *(Uzbek)* 3:28
6 **Beyish Namasi** ("Melody of Paradise") *(Qaraqalpak)* 2:26
7 **Terme** *(Kazakh)* 3:35
8 **Lament** *(Turkmen from Iran)* 4:47
9 **Mashq-e Javanan** *(Tajik/Uzbek)* 2:45
10 **Kuu** *(Kyrgyz)* 1:17

II. Traditions of Festivity

11 **Sanam** *(Uyghur)* 4:34
12 **Charzarb** *(Tajik)* 3:49
13 **Mizghan-i Siyah** ("Black Eyelashes") *(Afghan/Tajik)* 3:24
14 **Love Song** *(Azeri from Iran)* 3:34
15 **Qara Olu** *(Kazakh)* 2:01

III. Spiritual Music

16 **Kertolghau** *(Kazakh)* 2:17
17 **Dargilik** *(Tajik)* 3:28
18 **Madh** *(Tajik)* 4:21
19 **Zikr** *(Uyghur)* 3:42
20 **Kyrgyz Wisdom Song** *(Kyrgyz)* 2:27
21 **Allah Madad** *(Iranian/Afghan)* 3:19
22 **Alevi Song** *(Turkish)* 4:01
23 **Sufi Hymn** *(Turkish)* 4:38

A Word from Yo-Yo Ma

ARTISTIC DIRECTOR,
THE SILK ROAD PROJECT

My own journey along the Silk Road began back in college, when I took some anthropology courses and got hooked. In the years since, as I've traveled and played the cello with quite a few different kinds of "bands," I've been struck by the way that diversity of cultural expression is so often the result of a reordering of the same basic elements.

As human culture-producers, we have much more that connects us than separates us, and of all the arts, music surely offers one of the most vital ways to feel the glow of connectedness—to loved ones and friends, community and nation. But what about connecting to strangers, and to cultures we consider alien, impenetrable, or even uncivilized? Might we also better understand them by listening to their music? In doing so, might we come to see, hear, and ultimately trust them in a more intimate and human way? My answer is a resounding "yes." If I'm familiar with your music, that's the beginning of a conversation, and now more than ever, we cannot afford not to know what other people are thinking and feeling—particularly in the vast and strategic regions of Inner Asia linked to the Silk Road.

These recordings offer a panoramic survey of music from nations and ethnic groups that have only recently entered the world of many Americans: Afghanistan, Kyrgyzstan, Uzbekistan; Uyghurs, Turkmens, Kazakhs, and Qaraqalpaks. Who knows where Khakasia is? The music of these places and peoples—as well as music from China, Japan, Armenia, and other Silk Road countries—tells an inspiring story about our common humanity.

While all of the music on these CDs represents authentic traditions rooted in the lives of communities, almost none of it is "pure." Look deeply enough into any tradition and you'll find elements of other traditions. Discovering what's shared, and what can be appropriated, refined, and restyled is the essential work of cultural exchange and innovation. As a crucible for cultural intermingling, the lands of the Silk Road, then and now, offer an unparalleled vantage point from which to understand the flow of expressive culture. The music on these discs, traditional and contemporary, kindred and diverse, illustrates the dazzling, sometimes daring results of musicians along the Silk Road getting connected—to their roots, their neighbors, and at some usually anonymous moment, to strangers.

Top: Young singers in the village of Margheb, Tajikistan. Middle: a morin khuur *player near Ulaanbaatar, Mongolia. Bottom: musicians in Uzbekistan's Ferghana Valley.*

The Silk Road: A Musical Caravan

JEAN DURING & TED LEVIN

What if Marco Polo had owned a tape recorder? And what if his epic travels along the Silk Road had taken place not at the end of the 13th century, but at the beginning of the 21st? Far-fetched conjectures to be sure, but our compilation, *The Silk Road: A Musical Caravan,* offers a glimpse of just the sort of rich musical life that an intrepid and curious traveler like Marco Polo might find in the lands of the Silk Road today.

WHICH SILK ROAD?

Two compact discs can scarcely represent the wealth of music that exists along the Silk Road, or more accurately, Roads. The term "Silk Roads" was the brainchild of Baron Ferdinand von Richthofen, a 19th-century German geologist and explorer, and indeed, the trade routes that criss-crossed Eurasia from around 200 BCE to around 1500 CE were far from a single road. Multiple routes extended from China to Southeast Asia, Japan, the Indian subcontinent, and Africa. Yet for all its color, Richthofen's term is misleading. The Silk Roads were not exclusively a land route, but included many sea passages. These sea routes in time became faster and more reliable than overland trade, and gradually eclipsed it. Moreover, trans-Eurasian trade consisted of far more

than silk. Other luxury goods such as porcelain, glass, and jewelry were well represented. And as the present compact discs demonstrate, cultural exchange served as a constant companion to commercial trade.

Charting a "sound map" that shows how musical instruments, ideas, repertories, and styles migrated along the Silk Roads is a daunting task. Mindful of the challenge, we have focused our compilation on music linked to a single group of trade routes—the so-called northern Silk Road, which originated in Xi'an (formerly Chang'an), the capital of ancient China, and crossed Central Asia to the Mediterranean and the Black Sea. Indeed, about two-thirds of the music on the compact discs is drawn from the central portion of this route: northern Iran, Azerbaijan, the Central Asian "-stans" including Afghanistan, and the Xinjiang Uyghur Autonomous Region of northwestern China. Other selections represent more easterly, westerly, and northerly regions—Turkey, Armenia, central China, Japan, Mongolia, and the tiny south Siberian republic of Khakasia—that have provided important sources, destinations, and consanguinities for music linked to the central region. Our reasons for this emphasis are threefold: first, the Turco-Mongol and Persianate cultures of Central Asia and its geo-cultural extensions form a coherent musical realm. Second, the music of Central Asia remains less known in the West than music from other regions linked to the trade routes, such as India and the Middle East. Third, Smithsonian Folkways Recordings is releasing the present compilation in conjunction with the 2002 Smithsonian Folklife Festival whose theme is the Silk Road, and in particular, the northern Silk Road, with a major focus on Central Asia.

Most of the music on these discs has never been commercially released and is drawn from the personal archive of the two producers—the majority from the collection of Jean During. A few tracks have been licensed from small record companies; two tracks originally appeared on Folkways Records, the antecedent of Smithsonian Folkways.

THE CONUNDRUM OF CATEGORIES

The first of our two compact discs, "Masters and Traditions," brings together what is commonly called art music, court music, or classical music. The definitions of these categories invite dispute and refinement, but all share one core feature: they describe a musical art performed by professionals and most often appreciated by connoisseurs. By contrast, the second disc, "Minstrels and Lovers," features music whose orientation is toward a larger public. The term "lover" is used to designate several categories of musician in the local languages of Central and West Asia. First are amateurs *(havas-kâr, shawqi)*, who are passionate about music and practice their art without the necessity of earning an income from it. Second is the bard *(ashiq,* "amorous"), a

professional performer of oral poetry and lyrical song. Third is the mystic *('arif, darvish, majzub, qalandar)*, who is infused with spiritual love and makes music as a means of approaching transcendence. In this arena, at once Sufi, shamanistic, mystic, and spiritual, music has always played an essential role. Such music is typically transmitted orally and lacks the elaborate theories, erudite scholarship, and organized repertory that surround most of the music on "Masters and Traditions." "Minstrels and Lovers" is subdivided into three rubrics: The Nomadic Sound, Traditions of Festivity, and Spiritual Music. A jew's harp solo divides one section from the next.

The boundary between art music and popular music is of course porous. For example, in Iran and Azerbaijan, certain classical singers enjoy popularity not unlike that of Pavarotti in the West. Meanwhile, virtuoso performers of "popular" nomadic lute music in countries such as Kyrgyzstan and

Uzbekistan who once played to large crowds at traditional ceremonies and festivals have seen their audiences shrink as mass media encroaches on live entertainment. These days, their difficult art is appreciated mostly by enlightened amateurs.




"WORLD MUSIC" A MILLENNIUM AGO

It may well have been along the Silk Road that some of the first "world music" jam sessions took place. For both Europeans and Asians, the mesmerizing sound of exotic instruments must have had an appeal not unlike the visual allure of exotic textiles, ceramics, and glass. Innovative musicians and luthiers adapted unfamiliar instruments to perform local music while simultaneously introducing non-native rhythmic patterns, scales, and performance techniques. Before the Crusades, numerous instruments from the Middle East and Central Asia had already reached Europe: lutes, viols, oboes, zithers, drums, and other percussion. Following trade routes in both directions, many of these instruments also turned up in China, Japan, India, and Indonesia. For example, the Central Asian short-necked lute called *barbat* is the ancestor of the Middle Eastern *oud* and European lute as well as the Japanese *biwa* and Chinese *pipa*—an instrument that Chinese documents record as belonging to the "northern barbarians," which is to say, nomads. Turkic and Mongolian horsemen from Inner Asia were not only lutenists, but were probably the world's earliest fiddlers. Upright fiddles strung with horsehair strings, played with horsehair bows, and often

featuring a carved horse's head at the end of the neck have an archaic history among the nomadic peoples of Inner Asia and are closely linked to shamanism and spirit worship. Such instruments may have inspired the round-bodied spike fiddles played in West Asia *(kamanche, ghijak)* and Indonesia *(rebab)* and the carved fiddles of the Subcontinent *(sorud, sarinda, sarangi)*. Loud oboes called *surnai* in Central Asia became the *shahnai* in India, *suona* in China, and *zurna* in Anatolia. Central Asia in turn imported musical instruments from both East and West. For example, at the end of the 14th century, the great Islamic music theorist 'Abd al-Qadir Marâghi described the Mongolian *jatghân* (plucked zither) and European hurdy-gurdy in a work on musical instruments.

PASTORALISTS AND SEDENTARY DWELLERS

From this web of human connectedness two great axes emerge linking musical instruments, styles, performance practices, and repertories with fundamentally different patterns of culture and visions of the world. The first of these axes represents the culture of nomads, and the second, that of sedentary peoples. Nomadic and sedentary peoples have coexisted in Central Asia for millennia, and their relationship has not always been an easy one. In the 13th century, for example, Chinggis Khan's nomadic armies laid waste to Central Asia's cities, while in the 20th century, the Soviet Union, an empire built on the power of industry and agriculture, tried forcibly to sedentarize some of Inner Asia's last nomads. Yet despite periods of hostility, pastoralists and sedentary dwellers have both relied on an intricate commercial and cultural symbiosis that is one of the hallmarks of Inner Asian civilization.

In nomadic cultures, the preeminent musical figure is the bard: a solo performer of oral poetry who typically accompanies himself or herself—for women have played an important role in the Inner Asian bardic tradition—on a strummed lute with silk or gut strings (certain epics, most notably the Kyrgyz *Manas,* are traditionally chanted *a cappella)*. Nomadic cultures have also produced virtuosic instrumental repertories performed by soloists on strummed lutes, jew's harps,

flutes, fiddles, and zithers. The distinguishing feature of these repertories is their narrative quality: pieces typically tell stories by using a kind of musical onomatopeia, for example, the pounding of horse's hooves or the singing of birds, all represented through musical sound. Individual innovation is highly valued, and bards are performance artists who combine music with gesture, humor, and spontaneous improvisation to entertain their audience. One of the most intriguing aspects of nomadic music is rhythm, which tends toward asymmetry and is never expressed on percussion instruments (with the exception of the ritual drum used by shamans). Such rhythmic asymmetry may be an abstract representation of the natural rhythms of wind and flowing water, the shifting gait of a horse as it adjusts its pace to changes in terrain, or the loping of a camel—all central to the nomadic soundworld.

In sedentary cultures, by contrast, metrical drumming is a highly developed art. Reflecting perhaps the deep impact of Islam as a spiritual and cultural force among Central Asia's sedentary populations (in contrast to its relatively limited impact among nomads), the central artifact of musical performance is the elaboration and embellishment of words and texts by a beautiful voice. Singers are typically accompanied by small ensembles of mixed instruments that almost always include percussion. The beauty of the voice may also be represented symbolically by a solo instrument such as a plucked lute, violin, or flute, which reproduces the filigree embellishments and ornamentation characteristic of a great singer.

The 47 tracks that comprise this collection represent only a small sampling of the musical treasures that can still be found in the lands of the Silk Road. Notwithstanding the political ruptures that have all too frequently frayed and fractured connections among the region's inhabitants, the legacy of cross-cultural contact and the spirit of tradition remain strong. We hope that the music we have collected provides just the beginning of your own musical journey along the Silk Roads of today and tomorrow.

Masters and Traditions

1

Mahur *(Iranian)*
Dariush Safvat, *santur*; Bruno Caillat, *zarb*
(Recorded by Radio France, Paris, 1988)

The *santur* is a form of hammered dulcimer, or struck zither, with ancient roots in Iran. Dariush Safvat is one of the last representatives of the old style of Persian *santur* playing, characterized by its sharp sound and subtle ornamentation. In this selection, he improvises during a concert in the Persian melodic mode Mahur, whose pitches correspond to the notes of the Western major scale. As is traditional, Safvat performs with the *zarb*, a goblet-shaped drum played by French percussionist Bruno Caillat, a virtuoso on this instrument.

2

Fakhri Havasi *(Azeri)*
Edalat Nasibov, *saz*
(Recorded by J. During, Baku, Azerbaijan, 1997)

Edalat Nasibov is a living legend in Azerbaijan whose improvisational style on the *saz*, a long-necked lute which exists in many forms in West Asia, is based on the vocal repertory of the Azeri bards, called *ashiq*. Strumming on the *saz*, Nasibov imitates the delicate inflections of the *ashiq's* voice. He can play the same melody a dozen times, each time with new inspiration and a different effect.

Edalat Nasibov

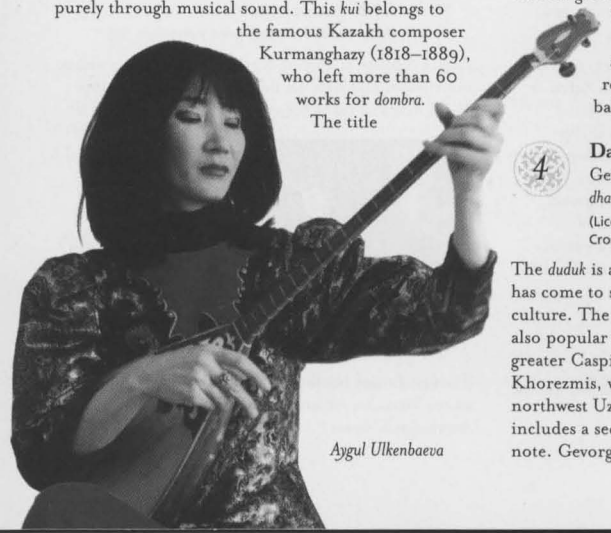
Though Edalat Nasibov has never released recordings in the West, his cassettes can be found in any Azerbaijani bazaar.

3 Balbyraun *(Kazakh)*

Aygul Ulkenbaeva, *dombra*

(Recorded by Saida Elemanova, Almaty, Kazakhstan, 1998)

In the hands of Aygul Ulkenbaeva, who began her musical studies at the age of five, the two-stringed *dombra* projects a virtuoso technique. Here she plays a form of instrumental solo known as *kui*, which means "frame of mind" or "mood." *Kui* is program music: that is, the piece tells a story or recounts a legend purely through musical sound. This *kui* belongs to the famous Kazakh composer Kurmanghazy (1818–1889), who left more than 60 works for *dombra*. The title has several possible derivations. Literally, *balbyraun* means "honey fingers," while a closely related word, *balburaun*, means "honey tuning"—namely, a piece in a sweet melodic mode. A third explanation, probably apocryphal, ascribes the title to an event in the life of the composer. Fighting against injustice under the czars, Kurmanghazy was frequently put in prison or exiled. Once while he was in prison, a general by the name of Braun organized a ball, and on this occasion ordered that Kurmanghazy be summoned to entertain his guests. At the moment that Kurmanghazy left his cell, the inspiration for this melody suddenly came to him. When people asked him the name of the melody, he replied, "the melody inspired by Braun's ball," or *balbyraun*.



Aygul Ulkenbaeva

4 Dance of Tamir Agha *(Armenian)*

Gevorg Dabaghian, *duduk*; Grigor Takushian, *dham duduk*; Kamo Khatchuaturian, *dhol*

(Licensed from *Armenia Anthology*, Traditional Crossroads CD 4311)

The *duduk* is a type of clarinet whose plangent sound has come to symbolize Armenia's traditional musical culture. The same instrument, known as *balaban*, is also popular among Turkic-speaking peoples in the greater Caspian region, in particular, Azeris and Khorezmis, who live in the Khorezm region of northwest Uzbekistan. A typical performance always includes a second *duduk* that holds a steady drone note. Gevorg Dabaghian, the soloist, is a professor of *duduk* at the Komitas State Conservatory in Yerevan. "Dance of Tamir Agha," a male-only ritual dance from the Moks region near Lake Van, is from a recording of the Shoghaken Ensemble, a group which Dabaghian founded in 1991 to recreate the authentic sound of Armenian folk music.

5 Dilkash *(Azeri)*

Elshan Mansurov, *kamanche*

(Recorded by J. During, Baku, Azerbaijan, 1997; used courtesy of Buda Records, from *Azerbaidjan: le kamanche d'Elshan Mansurov*)

"Dilkash" is the name of a *mugham*, one of the collection of melodic modes, each with its own emotional character, that are the basis of the classical Azeri repertory. Azeri classical music is a close relative of the Iranian classical repertory called *dastgah*. The soft nostalgia of "Dilkash" is particularly well suited to the expression of romantic passion. Here Mansurov improvises on the *kamanche*, a "spike fiddle" whose neck extends through the instrument's spherical, skin-covered resonating chamber, and protrudes from the base in the form of a spike. In "Dilkash," Mansurov plays in a deep, meditative style rare for Azeri music, which tends to be more extroverted. Born in 1963, Elshan Mansurov achieved renown from an early age performing with his brother, *tar* player Malik (track 7). The Mansurov brothers are known for their sensitive accompaniment of the great Azerbaijani vocalist, Alim Qasimov.

6 Uchun Dur *(Uzbek/Tajik)*

Jurabek Nabiev, vocal; Shuhrat Nabiev, vocal and *tanbur*; Shavkat Nabiev, *ghijak*; Abdurahim Hamidov, *dutar*

(Recorded by J. During, Tashkent, Uzbekistan, 2002)

Jurabek Nabiev represents a synthesis of two great Central Asian vocal traditions: the elaborate courtly classical style of Bukhara and the lighter style of Ferghana-Tashkent. Nabiev, considered one of the most accomplished living masters of classical vocal music, is equally at home singing in Uzbek and Tajik. In this piece, he evokes an old tradition of duet singing in unison—here with his son, Shuhrat, who also plays *tanbur*. The song, on a poem of Fuzuli, is one of Nabiev's many compositions that describe amorous passion aroused by a beautiful woman's charms. The evocation of her beauty has a double meaning, and can be understood as a reference to Divine attributes.

Jurabek Nabiev

7 **Choban Bayati** *(Azeri)*
Malik Mansurov, *tar;* Mahmud Salah, *daf*
(Recorded by J. During, Baku, Azerbaijan, 1997)

This brief excerpt from a longer recording illustrates the musical genre called *pishro*—an improvisation on a rhythmic theme, in this case in the melodic mode *(mugham)* Choban Bayati. *Choban* means "shepherd," and suggests a popular origin for the *mugham*. By turns following the rhythm and moving away from it, the *tar*—a skin-topped lute with multiple sympathetic strings—traces a subtle counterpoint with the *daf*, a frame drum. A high level of mastery is required to sustain the ambiguous relationship between melody and rhythm on the two instruments.

8 **Mokhalef** *(Iranian)*
Hoseyn Qavami, vocal; Ali Tajvidi, violin
(Recorded by Radio Tehran; first released in 1966 as *Classical Music of Iran: Dastgah Systems,* Folkways 8831 and 8832; reissued as Smithsonian Folkways 40039, 1991)

Hoseyn Qavami (also known as Fakhte'i) was a great Iranian classical vocalist. Ali Tajvidi provides a fine accompaniment on the violin. Between the 1940s and 1970s, violin was very popular in Iranian classical music, but during the past two decades it has almost disappeared in favor of the *kamanche* (cf. track 5). The scale of Mokhalef—a melodic mode which is subsidiary to Segah, one of the 12 large collections of traditional musical items *(dastgah)* in Persian classical music—contains several three-quarter-tone intervals. Scales with intervals of a three-quarter tone create a clear musical boundary between the Middle East, where they dominate, and Central Asia, where they are rare. Hoseyn Qavami sings lyrical verse from the 19th-century poet Neshat Esfahani:

Because of your words, my complaints were begun
What a joy to discover secrets in the proximity of the initiated ones
The courtyard of my Beloved is like the sacred circle around the Kaaba
Where one can pray from any direction.

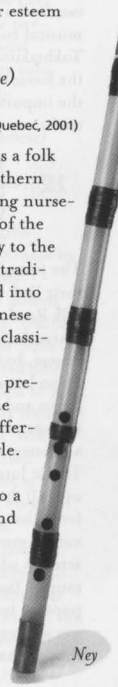
9 **Shushtari** *(Iranian)*
Hasan Kasa'i, *ney*
(Recorded by Radio Tehran; first released in 1966 as *Classical Music of Iran: Dastgah Systems,* Folkways 8831 and 8832; reissued as Smithsonian Folkways 40039, 1991)

Instruments called *ney* or *nai* include endblown and sideblown flutes. The endblown *ney* of Turkey and Iran is made from the stem of a reed plant. About a century ago, the performance technique of Iranian *ney* players was transformed by a master musician inspired by the *ney* playing of Turkic peoples. In the Turkic technique, the end of the flute is placed not on the lips, as in the Middle East, but wedged between two upper teeth, which makes for a particularly strong and warm sound (this technique is also used by the Kazakh performer on track 3 of "Minstrels and Lovers"). The "wedge" technique was perfected by Hasan Kasa'i, whose name was synonymous with the *ney* in Iran for 50 years. This excerpt, from the melodic mode Shushtari—a section of *dastgah* Homayun—is a masterpiece of free improvisation, a genre that Iranians hold in higher esteem than any fixed composition.

10 **Lullaby from Itsuki** *(Japanese)*
Kojiro Umezaki, *shakuhachi*
(Recorded by Kojiro Umezaki, Montreal, Quebec, 2001)

"Lullaby from Itsuki" *("Itsuki no Komoriuta")* is a folk melody from Kumamoto Prefecture in southern Japan. With lyrics, it is the lament of a young nursemaid sent away to be employed by a family of the noble class. Ironically, it is sung as a lullaby to the infant she nurses. Recognized as a favorite traditional melody in Japan, it has been adapted into the repertory of many other genres of Japanese music, for example, as presented here in a classical interpretation on the *shakuhachi.*

The *shakuhachi* and *ney* (illustrated in the preceding track) share a similar timbre, or tone color, while each instrument has quite a different performance technique and musical style. The *shakuhachi* player searches not only for sounds that are pure and "beautiful," but to a greater or lesser degree introduces the sound of breath, thus enlarging the expressive palette of the instrument. The reed flute's ability to amplify the sound of breath—the wellspring of life and spirit—probably explains the fact that from North Africa to Japan, mastery of bamboo or reed flutes is



Ney

GLOSSARY OF INSTRUMENTS

Balaban So-called among Turkic-speakers in the Caspian region, a double-reed woodwind, the same instrument as the *duduk.*

Barbat Short-necked lute of ancient Central Asian origin that is the ancestor of the Arabic *oud,* Chinese *pipa,* and other contemporary lutes.

Chatkhan Plucked zither with each string running across an individual movable bridge, used in Altai region of south Siberia and Mongolia (also known as *chadagan, jatghan, yatga).*

Daf Small frame drum with jingles used to accompany both popular and classical music in Azerbaijan.

Daira Frame drum similar to a *daf,* with jingles, commonly played by both men and women among settled populations in Uzbekistan and Tajikistan.

Dambura 2-stringed fretless lute played by Tajiks and Afghans.

Dhol Large, 2-headed wooden barrel drum used in Armenian folk music.

Dombra Short, long-necked non-fretted lute with a pear-shaped body played by bards in Kazakhstan and Uzbekistan. In Tajikistan called *dombrek* or *dutarche.* Also, a long-necked Kazakh lute.

GLOSSARY CONTINUES ON PAGE 20

always a spiritual vocation. For example, the *shakuhachi*'s historical association with Zen Buddhism is analogous to the *ney*'s link to Sufism.

Kojiro Umezaki received traditional instruction on the *shakuhachi* while growing up in Japan and later earned a degree in electro-acoustic music from Dartmouth College. He presently lives in Montreal and teaches in the Music Department at McGill University.

11 **Ker-Tolgoo** *(Kyrgyz)*
Samara Tokhtakunova, *komuz*
(Recorded by J. During, Bishkek, Kyrgyzstan, 2000)

Samara Tokhtakunova

This solo instrumental piece exemplifies the genre known as *kuu* (cognate with Kazakh *kui*, cf. track 3). "Ker-Tolgoo" was composed by Niyazaaly, a composer who lived a century ago. The title refers to the rhythmically even canter of a horse. The complexity of the melody is partly a result of the structure of the instrument. The *komuz* has three strings which can be tuned in at least eight different ways in order to obtain particular acoustic effects with minimal effort. The same concept exists far to the west in the small Anatolian three-string lute called *cùra* (pronounced "djura"). The correspondence between the two instruments illustrates a certain unity in the musical culture of Turkic peoples. Samara Tokhtakunova (b. 1945), one of the finest masters of the *komuz* in contemporary Kyrgyzstan, exemplifies the important role of women in the instrumental traditions of nomadic music.

12 **Xiao Yue Er Gao**
("High Little Moon") *(Chinese)*
Wu Man, *pipa*
(Recorded by T. Levin, Villecroze, France, 2001)

The *pipa* offers a musical illustration of China's historic link with Inner Asia, which was both a result of Silk Road commerce and of contact with nomadic marauders. The *pipa* may have come to China by both routes, but in any event is the descendant of Central Asian lutes that were carried both east to China and Japan and west to the Middle East and Europe. Thus the *pipa* is not only a cousin of the Japanese *biwa*, but a relative of the Arabic *oud* and European lute. Like Turkic lutes, it is not played with a plectrum, but with all the fingers. The spirit of this music is not far from that of the Kazakh *kui* and Kyrgyz *kuu*: short, autonomous pieces of a descriptive or narrative character in which improvisation is reduced to a minimum. *"Xiao Yue Er Gao"* ("High Little Moon") is a popular tune for *pipa* from the Shanghai area that was written down toward the end of the 19th century, though the tune itself is very likely older. Wu Man, one of the world's premier *pipa* virtuosos, graduated from Beijing Central Conservatory and now lives near Boston, Massachusetts. Her worldwide performance career encompasses both traditional Chinese music and a range of contemporary solo, ensemble, and orchestral repertory for *pipa*.

13 **Jiu Kuang** ("Wine Mad") *(Chinese)*
Yao Bingyan, *guqin*
(Licensed from The Music Research Institute of The Chinese Academy of Arts, Beijing, China)

The *guqin*, a zither with seven silk strings, is the instrument par excellence of the learned Chinese in a tradition leading back to Confucius himself. Charged with symbolism, the *guqin* holds an almost sacred status in Chinese musical philosophy. Unlike most of the music in this compilation whose transmission has been exclusively through oral tradition, compositions for *guqin* have long been notated in a tablature form in handbooks as well as orally transmitted from teacher to student. *"Jiu Kuang"* ("Wine Mad") disappeared from the orally transmitted repertory but was brilliantly reconstituted from a 15th-century handbook by one of the most eminent contemporary masters, the late Yao Bingyan (1920–1983) of Shanghai. Yao's interpretation features triple rhythm, which is otherwise unknown in *guqin* music. This particular triple rhythm expresses the lurching of a drunk person, and at the end of the piece, an ascending glissando humorously represents the sound of vomiting.

14 **Kharagay** ("The Pine Tree") *(Khakas)*
(arrangement by Alexander Bapa and Vyacheslav Kuchenov)
Sabjilar: Svetlana Chebodaev, vocal and percussion; Vyacheslav Kuchenov, *chatkhan* and vocal; Sergei Charkhov, *chatkhan* and vocal
(Recorded by Turne-Studio, Moscow, Russia, 1999; licensed from *Syr Chome*, Pure Nature Music CD PNM-003)

The sparkling, harp-like sounds in this arrangement of a Khakas folk song come from the *chatkhan*, a plucked zither whose 7–12 strings run over individual, movable bridges made from sheep knucklebones. Like fiddles, lutes, and oboes, zithers comprise an extended family of musical instruments found across Eurasia in a variety of local forms. Plucked zithers like the *chatkhan* (closely related to the Tuvan *chadagan* and Mongolian *yatga)* that are rooted in nomadic cultures may have developed from ancient Chinese models such as the *qin* and *zheng*, or may represent an independent development. A plucked zither called *kantele* has ancient roots in Finland, perhaps showing an old musical connection between the peoples of northern Eurasia.

According to the members of Sabjilar, a young folk ensemble from Khakasia, *"Kharagay"* comes from the Kyzyl people, a subgroup of the Khakas. The text tells the story of a man and his wife who fled on skis from the Red Army during the Bolshevik Revolution. The man understood that the soldiers would hunt them down by following their tracks in the snow, and

to ensure that his wife survived, hid her in a pine tree. He skied away and, indeed, the Red soldiers found and killed him. His wife survived, and composed this song.

15 **Ilme** ("Hook") *(Kazakh)*
Aygul Ulkenbaeva, *dombra*
(Recorded by Saida Elemanova, Almaty, Kazakhstan, 1998)

The name of this well-known *kui* comes from the finger technique used to perform it: the player "hooks" the strings with the fingers of the right hand by plucking up on them rather than strumming down in the usual style of *dombra* performance.

16 **The Gallop of Jonon Khar** *(Mongolian)*
Baterdene, *morin khuur*
(Recorded by Joel Gordon and Ted Levin, Ulaanbaatar, Mongolia, 2000)

"The Gallop of Jonon Khar" ("Black Jonon") is probably Mongolia's best-known example of *tatlaga*, a genre of instrumental music sometimes accompanied by dance that tells a story through melody, rhythm, and timbre (tone quality). This *tatlaga* tells of the origin of the horsehead fiddle. In the musical story, a herder, Khökhöö Namjil, was given a magical winged horse. Herding his sheep by day, he mounted his winged horse by night and flew to a distant place to meet his beloved. A woman became jealous of Khökhöö Namjil and arranged

GLOSSARY OF INSTRUMENTS

Duduk Wooden clarinet with a soft, reedy tone often regarded as the national instrument of Armenia. *Dham duduk* refers to a second *duduk* used to provide a steady drone pitch.

Dutar Designates different kinds of 2-stringed long-necked fretted lutes among Uzbeks, Tajiks, Turkmens, Qaraqalpaks, Uyghurs and other groups.

Ghijak Round-bodied spike fiddle with 3 or 4 metal strings and a short, fretless neck used by Uzbeks, Tajiks, Turkmens and Qaraqalpaks.

Guqin Shallow, long wooden zither with 7 silk or silk-wrapped metal strings regarded as the instrument par excellence of Chinese sages (pronounced "guchin").

Kamanche Spike fiddle, identical to a *ghijak*, important in Iranian and Azeri classical music and in the popular music of Iran.

Komuz Kyrgyz 3-stringed fretless lute used as a virtuosic solo instrument and to accompany lyrical songs.

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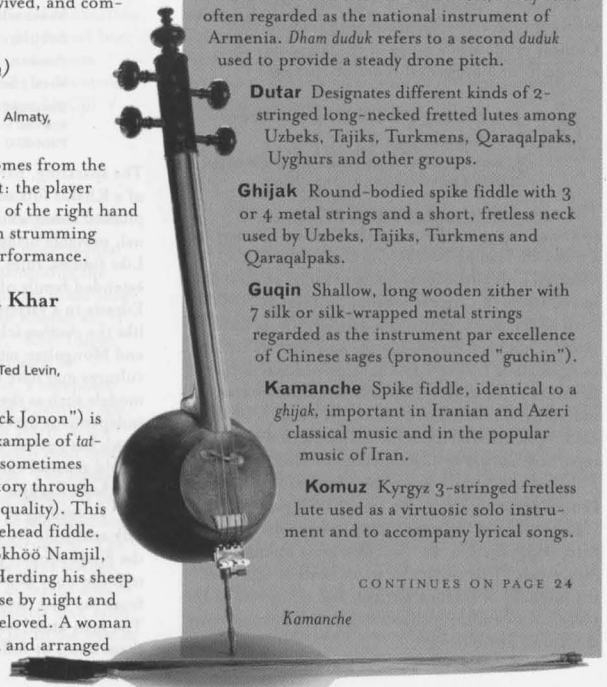


Kamanche

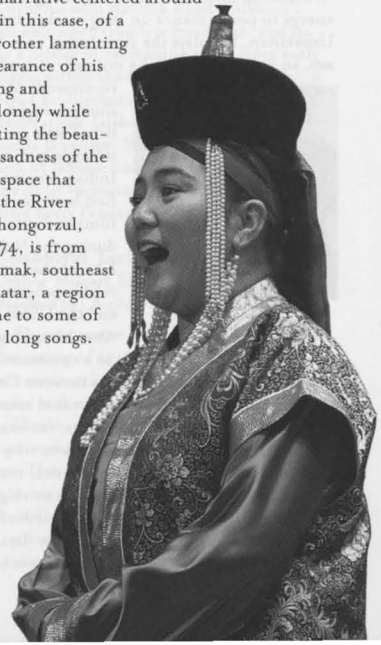
for someone to cut off its wings. The horse fell and died, and from its bones and skin, the grieving herder created a fiddle on which he played songs about his horse. This is one of those songs.

17 **The Nightingale** *(Kyrgyz)*
Ruslan Jumabaev, *komuz*
(Recorded by J. During, Narin, Kyrgyzstan, 2000)

In both the poetry and music of Central Asia, the nightingale is a recurring image, and the Kyrgyz solo instrumental genre *kuu* offers the perfect medium for creating a sound portrait of its voice. Here, Ruslan Jumabaev reproduces the sound of the nightingale with its typical free rhythm in a *kuu* that is not so much virtuosic as descriptive or "philosophical." The concept of music as a descriptive art represents a rupture with the cultures of the Middle East, where music's highest aspirations are toward abstraction and transcendence. By contrast, nomadic musics like the Kyrgyz *kuu* and Kazakh *kui* open toward China—a different cultural and spiritual world that is geographically quite close.

18 **The River Herlen** *(Mongolian)*
Khongorzul, vocal; Baterdene, *morin khuur*
(Recorded by Joel Gordon and Ted Levin, Ulaanbaatar, Mongolia, 2000)

It is difficult to imagine a music that more strongly evokes the acoustical conditions in which it is meant to be performed than the Mongolian long song *(urtyn duu)*. Long songs are so called not because they are long, but because each syllable of text is extended for a long duration. For example, the text of this four-minute song includes only ten words: *Kherlengiin bariya gej akh mini khuukhii khukhrun kharagdana bilee zee.* Impossible to translate literally, the text conveys a miniature narrative centered around an image—in this case, of a younger brother lamenting the disappearance of his older sibling and becoming lonely while contemplating the beauty-turned-sadness of the wide open space that surrounds the River Herlen. Khongorzul, born in 1974, is from Khentii Aimak, southeast of Ulaanbaatar, a region that is home to some of the longest long songs.



Khongorzul

19 **Nava** *(Uzbek)*
Turgun Alimatov, *sato*
(Recorded by J. During, Tashkent, Uzbekistan, 2001)

Turgun Alimatov (b. 1922) is a startlingly original "traditional innovator" who has brought new creative energy to performance on long-necked lutes in Uzbekistan. He plays the *dutar, tanbur,* and, here, the *sato,* an instrument that he not only revived, but also re-created. Alimatov's slurred, highly embellished style on the *sato* is strongly reminiscent of Indian music, which he first heard in Indian films and over the radio during the Nehru-Khrushchev era of close relations between India and the USSR. Alimatov views his own appropriation of Indian melodic style as a continuation of the long history of cultural contact between Central Asia and the Subcontinent. He has created many free arrangements of traditional pieces, for example, this (somewhat abridged) version of Nava, one of the six main melodic modes in Uzbek classical music *(Shash maqam)*. The signature of his style is an elegant, laconic miniaturization in which melodic form is reduced to its essential outline. These days, the sonority of Alimatov's *tanbur* and *sato* have become symbols of Uzbek spirituality.


Turgun Alimatov

20 **Woy Bala** ("Hey, Kid") *(Uyghur)*
Nur Mahammat Tursun, *satar*
(Recorded by Rachel Harris, Urumqi, Xinjiang Autonomous Uyghur Region, China, 2001)

The *satar* is a bowed lute with an extremely long neck that is much prized among the Uyghurs, who were probably its inventors. Variants can be found in Turkey *(yaylı tanbur)* and in Uzbekistan *(sato* – cf. track 19). The acoustic richness of its timbre comes from 10 or 12 sympathetic strings which are not bowed, but are tuned to reinforce the resonance of a particular melodic mode. It is very possible that the principle of sympathetic strings, so common in India, was discovered by the Uyghurs, who, unlike most other Turkic-speaking peoples of Central Asia, have long been urbanites. Nur Mahammat Tursun lives in Urumqi, the capital of China's Xinjiang Autonomous Uyghur Region, where he is known as an outstanding performer on the *satar* and *tanbur.*


Nur Mahammat Tursun

21 **Meskin II** *(Uzbek)*
Abdurahim Hamidov, *dutar;* Shuhrat Razzaqov, *tanbur*
(Recorded by J. During, Tashkent, Uzbekistan, 1988)

Uzbeks have high respect for the master-disciple relationship. The master, they say, is more important than one's own father. This idea is sometimes reflected in musical forms. In "Meskin II," one of several variants of a traditional melody from the Ferghana region of Uzbekistan, Abdurahim Hamidov plays the *dutar,* a two-stringed lute, in perfect unison with the *tanbur,* a bronze-stringed long-necked lute played by his close disciple, Shuhrat Razzaqov. Subtle ornaments are mirrored on both instruments—plucked with a metal plectrum on the *tanbur,* and strummed on the *dutar.*

22 **Ufar-e Bayat**
(Tajik/Uzbek/Bukharan Jewish)
Barno Is'hakova, vocal; Rama Narkalaev, *ghijak;* Sultanali Khudaberdiev, *dutar;* Zakirjan Yunusov, *tanbur*
(Recorded by J. During, Dushanbe, Tajikistan, 1991)

Barno Is'hakova (1927–2001) was in her time the greatest classical female vocalist of Central Asia. Born in Tashkent to a Jewish family from Samarkand, Barno Is'hakova grew up in a musical milieu which encouraged her innate talent. Music lovers in Central Asia have remarked that before her, women sang classical music like men. Barno Is'hakova developed a style that was specifically female in its softness and refinement, perhaps reflecting an ancient tradition of seduction in court music.

The cultivation of the classical repertory known as *Shash maqam,* to which the present selection belongs, is closely identified with Bukhara, a city that is itself all but synonymous with the Silk Road. Bukhara's caravanserais welcomed travelers from afar, and its bazaars were a center of mercantile trade from early times. Presently within the borders of Uzbekistan, it has long been a multiethnic and multilingual city whose residents speak Tajik—a dialect of Persian—and Uzbek, a Turkic language. While the *Shash maqam* rests on a tradition of Islamic poetics, music, and music theory, many of its important performers, like Barno Is'hakova, have been Persian-speaking Jews.

23 **Chabbiyat Tazi Marghul** *(Uyghur)*
Uyghur Muqam Ensemble
(Recorded by J. During, Hong Kong, 1988)

The Uyghur Onniki *muqam* is a monumental musical repertory consisting of 12 suites *(muqams)* whose individual movements total some 360 distinct compositions. A *marghul* is the instrumental "double" of a vocal piece. That is, it follows the same rhythm but at a faster tempo and in a lighter tone with frequent modulations. This *marghul* is the first in a series of such pieces in *muqam* Chabbiyat (Chap Bayat). The performance reflects a new trend toward larger ensembles, with themes and motives dispersed among the various instruments. Uyghur *marghul* is melodically

eclectic: in two or three phrases, melodies cover a wide range of modal styles, shifting, for example, from a five-note Chinese scale to a seven-note Middle Eastern or Indian one in rhythmic cycles of the purest Arab or Persian idiom, all the while maintaining a Uyghur intonation. A listener has the impression that all the traditions of the Silk Road are summed up in this exuberant composition.

24 Shawm and Percussion Band from Southern Liaoning *(Chinese)*

Gongxiao Dasha Ensemble (2 shawms, *sheng*, drum, cymbals, gongs)

(Recorded by Francois Picard, Dalian, Liaoning Province, China, 1994; produced by Chantal and Jean-Luc Larguier, le Jardin des Poiriers, in co-production with the Culture Bureau of the city of Dalian. Used by permission)

Conical shawms with a flared metal bell called *suona*, derived from Persian *zurna* or *surnay*, may have first appeared in East Asia in a mural painting in the Yungang caves in the Northern Wei period (386–534). Around the 15th century, they started to become common among the Han Chinese and assumed a central place in celebrations of life-cycle and calendar events. One of the most admired styles is in northeast China, where this track was recorded during a New Year celebration at Wafangdian, Dalian municipality, Liaoning Province. Two shawms accompanied by a *sheng* (free-reed mouth organ), drum, cymbals, and gongs repeat simple tunes with continuous variation in an excerpt from a suite of short melodies. The musicians belong to the Gongxiao Dasha Ensemble, whose eponymous patron is a large department store chain.

GLOSSARY OF INSTRUMENTS

Morin khuur Mongolian trapezoid-bodied 2-stringed fiddle with horse's head carved into the wooden scroll at the end of the neck.

Ney Most commonly an endblown flute made from reed; also a sideblown flute made from reed, wood, gourd, or metal and played almost everywhere in Asia, often under local names.

Pipa Chinese short-necked plucked lute.

Qaval Frame drum used in folk music in Badakhshan and Azerbaijan.

Qylqobyz Upright fiddle with 2 horsehair strings rooted in the nomadic culture of Kazakh, Kyrgyz, and Qaraqalpak herders, strongly identified with shamanism and spirit worship. (Also: *qylqoyak*).

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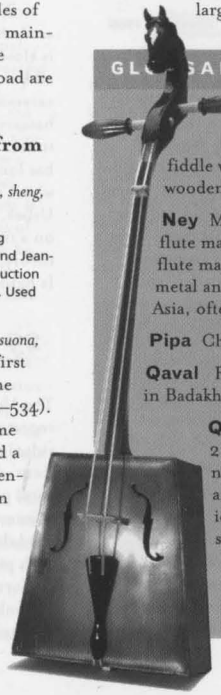


Morin khuur

Minstrels and Lovers

I. The Nomadic Sound

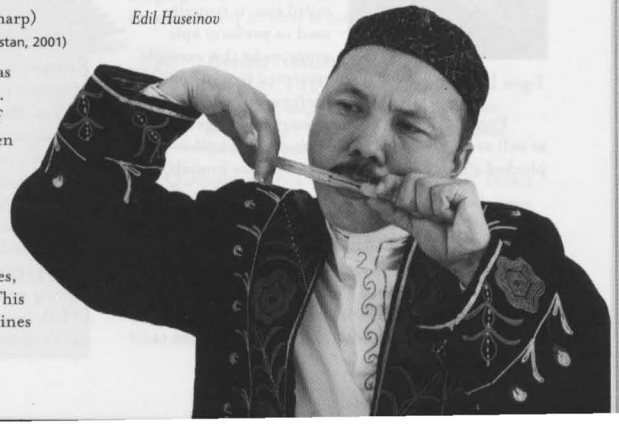
This section surveys nomad musical aesthetics in Inner Asia. The following tracks from "Masters and Traditions" also fall within the category of "nomadic sound": 3, 11, 14–18.

1 Jew's Harp Melody *(Kazakh)*

Edil Huseinov, *shang-qobyz* (jew's harp)

(Recorded by J. During, Almaty, Kazakhstan, 2001)

Jew's harps—commonly played by women as well as men—are widespread in Inner Asia. These days, most instruments are made of metal, but softer and more delicate wooden jew's harps survive in some regions. Edil Huseinov (b. 1955) grew up in Atyrau, in the southwest of Kazakhstan, where the culture of nomads is still strong. Trained as a composer, he became interested in archaic Kazakh instruments and vocal styles, and has devoted himself to their revival. This virtuoso composition for jew's harp combines several different performance techniques. At the end, Huseinov throws in a breath of *khai*—the ultra-low guttural style of throat-singing that has been forgotten in Kazakhstan but is still practiced among Kazakhs in Mongolia, as well as in the Altai region to the north of Kazakhstan.



Edil Huseinov

2 Khai *(Khakas)*

Evgeni Ulugbashev, vocal and *chatkhan*
(Recorded by J. During, Almaty, Kazakhstan, 1994)

The Khakas are a Turkic people, once nomadic but now sedentarized, whose traditional territory lies in the Altai Region of south Siberia. Their eponymous republic, Khakasia, is now part of the Russian Federation. Like other Altai Turks, the Khakas have a rich musical tradition that includes throat-singing, epic songs, and instrumental music. Khakas throat-singing, called *khai,* is typically used to perform epic songs, as in this example excerpted from a longer performance.

Evgeni Ulugbashev

Evgeni Ulugbashev is a remarkable singer of *khai* as well as an excellent performer on the *chatkhan*—the plucked zither on which he accompanies himself.

3 Tepen Kök *(Kazakh from Mongolia)*

Kelek Kumaqay-olu, *sybyzghy*
(Recorded in Almaty, Kazakhstan, 1999)

Endblown reed or wood flutes called *sybyzghy, tsuur, kurai,* and other cognate names are found among pastoralists all the way from the Ural Mountains to Mongolia. The traditional performance technique involves blowing into the open-ended flute while simultaneously producing an accompanying vocal drone in a low register. The resulting polyphony evokes the sound of throat-singing, the technique in which a single vocalist produces both drone and melody by selectively amplifying harmonics naturally present in the voice. The two parallel traditions—throat-singing and flute with vocal drone—typically exist in one and the same region. A curious anomaly is the presence of the flute with vocal drone in Rajasthan, India, which suggests a centuries-old musical connection between two highly distinctive cultures.

4 Kögmen *(Khakas)*

Sabjilar: Slava Kuchenov, Sergei Charkov, Anna Burnakova
(Recorded by T. Levin, Abakan, Khakasia, 2000)

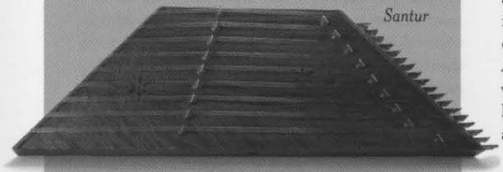
Kögmen is the old Khakas name for the Sayan Mountains, Khakasia's most visible topographic feature. Herders who live near the mountains go to special sacred sites, usually in passes between two summits, to leave offerings to the spirit of that place, to pray, and to ask for good fortune. This song, written by Slava Kuchenov, is just such a paean, and exemplifies the herders' respect for nature and the spirit world. Sabjilar was formed in 1998 with the goal of revitalizing Khakas traditional music. Their stirring new compositions and tasteful arrangements of folk songs offer a model of neo-traditionalism at once innovative and authentic.

GLOSSARY OF INSTRUMENTS

Rawap Uyghur long-necked lute without sympathetic strings, similar to *rubab*.

Rubab Fretless lute, always with sympathetic strings, played in southern Tajikistan and Afghanistan.

Santur Iranian struck zither with a flat, trapezoid-shaped body normally strung with 18 courses of metal strings in groups of 4.



Santur

Satar Long-necked, bowed lute with sympathetic strings used in Uyghur music; also, a small strummed lute played by mountain dwellers in Tajikistan.

Sato Uzbek bowed *tanbur,* or long-necked lute.

Saz Long-necked fretted lute with metal strings identified with the *ashiqs* of Turkey and Azerbaijan. Also called *choghur*.

Shakuhachi Japanese endblown flute made from the base of a bamboo stalk.

GLOSSARY CONTINUES ON PAGE 31

5 Excerpt from Alpamish Epic *(Uzbek)*

Jaule Bakhshi, vocal and *dombra*
(Recorded by J. During, Tashkent, Uzbekistan, 1997)

Originally a nomadic people, the Uzbeks gradually settled in towns and villages. Some groups such as the Barlas and Qongrats, who live in the south of Uzbekistan, remained faithful to their ancient culture. The nomadic flavor of their music is evident in the bardic vocal style that is close to that of the Kazakhs and Qaraqalpaks farther to the north. Jaule Bakhshi is a well-known bard *(bakhshi)* from the Qarshi region of Qashqadarya. Here he sings an episode from Alpamish, one of the great heroic epics *(dastan),* in which the hero expresses the pain of exile and his longing to return to his home in beautiful Baysun, an ancient city in what is now southern Uzbekistan.

6 Beyish Namasi ("Melody of Paradise") *(Qaraqalpak)*

Qalbeke Uzaqbergenova, vocal and *dutar*
(Recorded by J. During, Kegeli, Qaraqalpakstan, Uzbekistan, 2000)

The Qaraqalpaks are a traditionally nomadic Turkic group whose territory—now called Qaraqalpakstan—lies in the northwest of Uzbekistan, near the Aral Sea. The Qaraqalpaks have several styles of bardic performance, one of which is shared with Turkmens, their neighbors to the south. In this style, bards accompany themselves on the *dutar,* a two-stringed lute, and are often joined by the spike fiddle *(ghijak).*

Qaraqalpaks, however, do not use the guttural vocal timbre of the *bakhshi*, which perhaps explains why the profession of bard is widely open to women. Qalbeke Uzaqbergenova is an accomplished minstrel who has received several awards in competitions. *"Beyish Namasi"* is an excerpt from the epic *Gharib Ashiq* ("The Poor Lover").

Terme *(Kazakh)*
Almas Almatov, vocal and *dombra*
(Recorded by J. During, London, England, 1997)

Almas Almatov (b. 1951) is one of the greatest living Kazakh epic singers, called *zhyrau* (literally, "singer of tales"). *Zhyraus* are thought to acquire their gift in a miraculous way, for example, through dreams, and in the past, the *zhyrau* was simultaneously an historian, poet, entertainer, healer, and keeper of collective memory. Almatov sustained this tradition during the Soviet period, when many aspects of traditional culture, particularly those connected to spirituality, were discouraged or forbidden. In his native Qyzl-Orda, in southern Kazakhstan, he has been active as a teacher, and has transmitted his art to many disciples, including women. Recently, he opened a department of epic performance at the local university, where epic singing is once again being taught in the traditional manner, through oral transmission. This song constitutes a veritable course in Khazakh mores: how youth should behave, how the powerful should listen to the advice of the wise, what are the obligations of the fortunate, and so on.

Lament *(Turkmen from Iran)*
Dordi Torik, vocal and *dutar;* Rahman Qilich Yomudi, *ghijak*
(Recorded by J. During, Dehat-e Yomudli, Iran, 1980)

This Turkmen lament demonstrates the intersection of a Turkic musical style with that of Khorasan, in northeastern Iran. The melody develops in a manner reminiscent of Middle Eastern modes, but the "hiccuping" vocal ornaments identify the style as distinctly nomadic. At the same time, the use of two instruments is an anomaly in the bardic tradition, where the norm is solo performers accompanying themselves on a single instrument (the only other exception is Qaraqalpak bards, who also perform duets). In the text, the poet evokes the difficulties of his personal fate *(javr o jafa)* and wishes for a glimpse of his beloved.

This song was recorded in northern Iran, home to a large community of Turkmen. The Iranian Turkmen share the same traditions as their brethren in Turkmenistan while benefitting from the broader freedom of expression found in Iran. Since the time of this recording (1980), Dordi Torik has received state recognition for his musicianship and is the recipient of the government's highest prize for musical achievement.

Mashq-e Javanan *(Tajik/Uzbek)*
Sirajoddin Juraev, *dutar*
(Recorded by J. During, Khojand, Tajikistan, 2001)

This young virtuoso of the *dutar* has composed a brilliant piece inspired by traditional songs of Khojand (Tajikistan), his place of origin. While untraditional in the sense that the melody does not adhere to *maqam* scales, the rhythm and style reflect the nomadic character of the *dutar*.

Kuu *(Kyrgyz)*
Nurlanbek Nishanov, *temir qobyz* (metal jew's harp)
(Recorded by J. During, Bishkek, Kyrgyzstan, 2000)

In this brief jew's harp interlude, Kyrgyz musician Nurlanbek Nishanov reproduces the melodic line of the *kuu* with the precision of a stringed instrument. Nishanov is an innovative musician who is constantly pushing the limits of traditional forms and performance traditions. In Bishkek, Kyrgyzstan, he organized the Muras Ensemble, which is experimenting with tastefully folklorized versions of traditionally solo repertories—much like Sabjilar in nearby Khakasia (cf. track 4).

II. Traditions of Festivity

In many traditions there is not a clear division between classical or "high culture" music, as it is sometimes called in the West, and popular or light genres. For example, in Turkey, Iran, and the Arab world, distinctions between highbrow music and traditional popular music are more like those in the West, while in Central Asia, the same artist can excel in both genres and pass from one to the other in the course of an evening. Among nomads, all musical genres may have the same hierarchical status. In such conditions, musicians who play in cafes, at weddings or festivals, for dancing, and to accompany storytelling are respected no less than those who play more serious genres, and the social and rhetorical skills of the musician-entertainer are greatly admired.

Sanam *(Uyghur)*
Abdurashid Nadirev, vocal and *dutar;* Abdughani Tukhtiev, *tanbur*
(Recorded by J. During, Bishkek, Kyrgyzstan, 2000)

Sanam is a Uyghur musical genre consisting of a continuous suite of dance pieces that progressively increase in tempo. The *sanam* is quite popular all over Xinjiang, and each city or area develops its own characteristic suite while following the same structure. This *sanam* is from the Ili Valley, in the north of the Uyghur territory. The musicians are now members of the large Uyghur diaspora in Central Asia.

12 **Charzarb** *(Tajik)*
Abdullah Nazriev, vocal and *satar;* with his sons, Isma'il, *dombra,* and Davlat, *tar*
(Recorded by J. During, Dushanbe, Tajikistan, 1992)

A *charzarb* is a piece in four sections, each with a different tempo. This *charzarb* belongs to the tradition that Tajiks call *kuhestani* ("from the mountain"), to distinguish it from music from the plains, namely *maqam*. More specifically, the piece is from Qala-i Khum, known as the "Gate of the Pamir." Composed in the 1940s by Aka Sharif Juraev in the style of Bukharan wedding songs, it became popular as a masterpiece of Tajik folklore. Different couplets allude to the charms of a sweet and pretty dark-skinned girl. Abdullah Nazriev, now retired, is one of the best known bards of his generation in southern Tajikistan.

13 **Mizghan-i Siyah** ("Black Eyelashes") *(Afghan/Tajik)*
Muhammud Rahim Takhary, vocal, *dambura;* Faqir Muhammad, *rubab;* Bahauddin, *tanbur;* Malang Nejrabi, *zirbaghali*
(Recorded by Jan van Belle, Mazar-i Sharif, Afghanistan, 1996. Licensed from *Shirin Dahani—Sweet Lips: Music of North Afghanistan/The Ensemble of Rahim Takhari,* Pan Records CD 2089)

"Mizghan-i Siyah" is a popular love song from the north of Afghanistan that is often heard at weddings and in teahouses. The text rests on a classical poetic comparison between the black eyelashes of a beautiful girl and the power of an army, a Turkish archer, and so on. The poetic form is a *dubayti* (two lines linked together) with repetitions of the lines separated by instrumental interludes. It is sung in Tajik, the language spoken by much of the population in northern Afghanistan, where Mazar-i Sharif is the largest city.

14 **Love Song** *(Azeri from Iran)*
Asheq Hasan, vocal and *saz;* Sohrab, *balaban;* Ibrahim, *qaval*
(Recorded by J. During, Tabriz, Iran, 1980)

Asheq Hasan (right)

Asheq Hasan, a great Azeri bard from Tabriz, in northwestern Iran, sings a *ghazal* (traditional Persian poetic form long ago adopted by poets composing in Turkic languages), accompanying himself on the *saz* (long-necked lute) and joined by *qaval* (frame drum) and *balaban* (clarinet). The social role of the Azeri *ashiqs* is similar to that of Central Asian bards (cf. tracks 5, 6, 7), but their musical style is quite different. Azeri trios like this one, consisting of vocal/lute, percussion, and a wind instrument, have an urban sensibility with rhythmic references to art music and its system of melodic modes (which Azeri bards call *hava* rather than *maqam).* In Central Asia, however, the bard, almost always performing as a soloist, is a quintessentially rural phenomenon.

15 **Qara Olu** *(Kazakh/Mongol)*
Edil Huseinov, *shang qobyz* (jew's harp)
(Recorded by J. During, Almaty, Kazakhstan, 2001)

A large Kazakh community has lived in the west of Mongolia since the 18th century, where they maintain Kazakh musical traditions while incorporating Mongolian influences. Here Edil Huseinov plays a Kazakh-Mongol piece on the jew's harp.

Frame drums

GLOSSARY OF INSTRUMENTS

Shang-qobyz Metal jew's harp widespread among nomadic peoples of Inner Asia.

Sheng Chinese mouth organ with reed or metal pipes.

Suona Chinese double-reed shawm derived from Persian *zurna* or *surnay*.

Sybyzghy Endblown reed or wood flute often played with an accompanying vocal drone, rooted in Inner Asian nomadic culture.

Tanbur Long-necked plucked lute with raised frets and sympathetic strings used in Uzbek/Tajik and Uyghur classical music traditions. The Afghani variant has sympathetic strings.

Tar Double-chested skin-topped plucked lute with multiple sympathetic strings used in urban music from the Caucasus and in Iranian classical music. The Iranian version has no sympathetic strings.

Temir-qobyz Kyrgyz name for metal jew's harp.

Zarb Also known as *dombak;* a goblet-shaped ceramic or wooden drum which is the standard percussion instrument for Iranian classical music.

Zirbaghali Goblet-shaped drum similar to a *zarb* but rounder in shape, played in northern Afghanistan and Badakhshan.

III. Spiritual Music

While ritual music is linked to the practice of a specific religious rite or ceremony, spiritual music refers to an expression of love or longing not for other humans, but for the other world and for the Divine. In Central Asia, such music is often called "philosophical," and takes on a lyrical character. In the traditional culture of Central and West Asia, the sacred and the profane intermingle in the rhythms of daily life, and so it is not surprising that popular songs may have a religious or mystical flavor, while Sufi songs can become very popular (cf. tracks 20 and 21).

Kertolghau *(Kazakh)*
Sayan Aqmoldaev, *qylqobyz*
(Recorded by Saida Elemanova, Almaty, Kazakhstan, 1998)

The *qylqobyz*, a fiddle with two horsehair strings that was often played by shamans, was thought to represent the voice of spirits. These days, the *qylqobyz* is still considered a sacred instrument that brings to a family the protection and *barakat* (good fate or fortune) of the ancestor who played it. Some *qylqobyz* players do not let anyone else touch their instrument. Indeed, *qylqobyz* players are distinguished from other musicians by a special temperament, as if they were connected to another dimension. This *kui* is the work of Ykhlas (1843–1916), an important *qylqobyz* player who composed many *kuis*.

Dargilik *(Tajik)*
Khodapanah Berdov, *satar*; Karakhan Karakhanov, *tanbur*; Mahingul Nazarshaheva, vocal
Ensemble members from Khorog, *rubab, qaval*
(Recorded by J. During, Khorog, Tajikistan, 1991)

Like many mountainous areas, Badakhshan, the southeastern region of Tajikistan dominated by the Pamirs, has its own distinct musical traditions. One of those is the genre represented on this track, called Dargilik, performed here by a vocalist accompanied by a typical ensemble of Badakhshani instruments. Dargilik is a kind of spiritual song based on poetic couplets that express the pain and hope of human destiny.

Madh *(Tajik)*
T. Soltan Qalebov and S. Tawarov, vocal and *rubab*
(Recorded by J. During, Sardem, Badakhshan, Tajikistan, 1991)

Madh is a devotional song of praise sung to the Prophet and to the Imams. This example comes from the Isma'ilis of Badakhshan, in southern Tajikistan, and is expressed for the "Family of the Prophet" *(Ahl al Bayt)* and particularly for the first Shia Imam, Ali. It progressively takes the form of a *zikr*, a litany leading to spiritual ecstasy. The performers are father and son, both learned religious men from the Isma'ili tradition.

Zikr *(Uyghur)*
Naqshbandi Afaqi Brotherhood
(Recorded by J. During, Xinjiang, China, 1988)

Zikr ("remembrance") is a ritual practice particular to Sufis, although in Central Asia, forms of *zikr* are also practiced by shamans and by groups of non-Sufi Muslims. The effects of *zikr* can range from simple devotion to a forceful means of reaching ecstasy. The intense and protracted form illustrated in this recording (the séance of which it is an excerpt lasted two hours) is uniquely practiced by dervishes, who are believers committed to a spiritual and ascetic path under the direction of a guide, or, in certain cases, of a great saint from the past. This group belongs to the Naqshbandi Afaqi brotherhood, a branch of the Naqshbandiyya that has integrated elements of ritual taken from other Sufi brotherhoods such as the Yasaviyya, notably the practice of "loud *zikr*." This genre is now rare in Central Asia, partly because the principal Central Asian Sufi brotherhood, the Naqshbandiyya, practices only silent (or mental) *zikr* and does not use music, and partly because during the Soviet era, Sufi brotherhoods were strongly repressed. Here, the dervishes utter sacred words with rhythmic breathing while a group of singers chants mystic songs. The long and syncopated rhythm created by humming and the forceful inhalation and exhalation of breath—often with mouth closed—may bear traces of archaic Turkic vocal styles still found in Siberia.

Kyrgyz Wisdom Song *(Kyrgyz)*
Akil Sekebaev, vocal and *komuz*
(Recorded by J. During, Tamga, Kyrgyzstan, 2000)

Among Central Asian nomads, spirituality is expressed as much in ancient pre-Islamic forms (shamanism, animism, wisdom and morality tales) as in Muslim monotheism. Muslim faith, however, is well anchored in Kyrgyz culture, as this song shows. Though not intended for ritual purposes, it expresses a Sufi sensibility by offering moral wisdom and through the repetition of sacred words at the end of each couplet: "Everything to be done should be done in youth; there's no point in repenting when you're old; In truth [there is no divinity] but God, Muhammad is the prophet of God."

Allah Madad *(Iranian/Afghan)*
Abdollah Sarvar Ahmadi, *dutar*; M. Salar Ahmadi, vocal
(Recorded by J. During, Torbat-e jam, Iran, 1980)

Like the previous track, this song is religious but not connected to a particular ritual. It is popular on both sides of the border between Iran and Afghanistan because of its moving description of the famous 15th-century saint Ahmad-e Jami, whose beautiful shrine in Torbat-e jam is visited by many pilgrims. The chorus says "O God, help! O Ahmad-e Jami, help!"

22 **Alevi Song** *(Turkish)*
Ashiq Faizullah Chinar, vocal and *saz*
(From archives of Irene Melikoff, Strasbourg, France, 1975)

Alevism originated as a pure mystical movement on the periphery of Islam and evolved into the belief system of an extensive community in Turkey. Alevis can be considered imamists because of their profound devotion to the 12 Shia Imams. Following ancestral bardic traditions, the Alevis cultivated a rich repertory of poems and songs for performance at ritual meetings as well as in secular environments. Ashiq Faizullah Chinar (d. 1983) was in his time the greatest Alevi bard, though he led a very humble life. Alevi bards are numerous, but Chinar's warm, deep, and stirring voice remains unique, and conveys the full meaning of the word *ashiq:* lover. This poem of Dervish Kemal (20th century) makes allusion to the supernatural power of Imam Ali: "By his breath, our Lord put fire into the sun; so what is this spiritual state, O Lord?"

23 **Sufi Hymn** *(Turkish)*
Jarrahi Dervishes and others
(Recorded by J. During, Konya, Turkey, 1982)

Like silk and spices, Muslim spirituality traveled across Asia, carried by Sufis and itinerant dervishes. Under the Ottomans, Istanbul became a meeting place of Sufis traveling from east to west. Different Sufi brotherhoods each had their own prayer houses *(khanegah* or *tekke)* that served the function of a spiritual embassy: a member of the Qaderi or Naqshbandi brotherhood arriving from India could meet his confreres from the same order arriving from Kashgar or Samarkand. Together they engaged in communal prayer, chanting, and singing.

In Turkish, spiritual songs like this one are called *ilahi* and can be performed alone or, as in this case, within a *zikr*—the devotional and ritualized technique practiced by Sufis that may lead to ecstatic states. At the end, a singer improvises a mystic song while the dervishes continue with the *zikr* (literally "remembrance"). This rare recording of a spontaneous *zikr* session at a private gathering is enriched by the participation of excellent musicians. The dervishes of four different Sufi brotherhoods sing, dance, and informally make the *zikr* together. The first song is devotional, with a refrain dedicated to one of the early *sheykhs* of the brotherhood. The second song is a lyric sonnet that evokes the charisma of the saint (or the Prophet) with metaphors borrowed from the vocabulary of profane love: "The Beloved brings with him scents of amber and basil."

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