

*Music of Central Asia* **VOL.2**

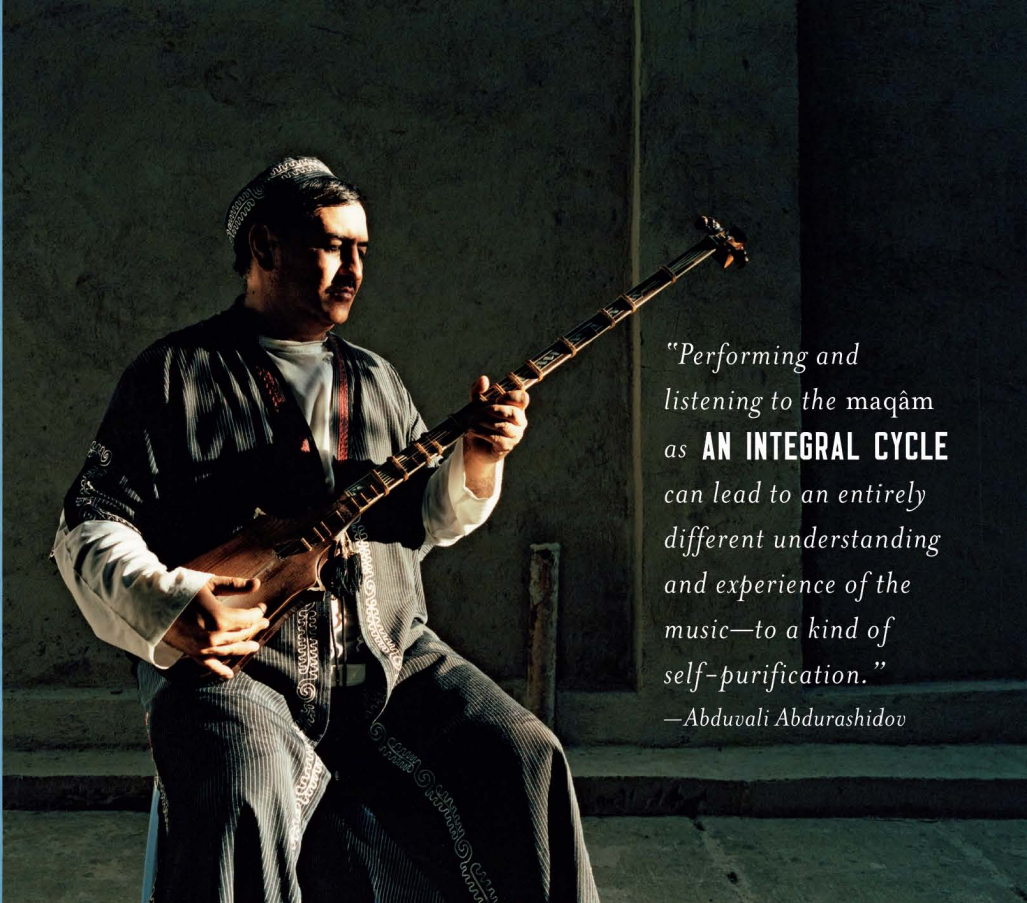
# INVISIBLE FACE OF THE BELOVED

CLASSICAL MUSIC *of the* **TAJIKS** *and* **UZBEKS**



Smithsonian Folkways

**MUSIC OF CENTRAL ASIA** is a co-production of the Aga Khan Music Initiative in Central Asia, a program of the Aga Khan Trust for Culture, and the Smithsonian Institution Center for Folklife and Cultural Heritage. The aim of the series, released worldwide by Smithsonian Folkways Recordings, is to present leading exponents of Central Asia's rich and diverse musical heritage to listeners outside the region. As a new generation of talented performers reinterprets this heritage — much of it ruptured or lost during the Soviet era — older traditions are reanimated and transformed. *Music of Central Asia* documents the work of musicians who represent both a mastery of their own tradition and a contemporary spirit of innovation expressed through new approaches to performance style, repertory, and technique. Each release includes a DVD with a documentary film on the featured performers as well as a map, musical instrument glossary, and short introduction to *Music of Central Asia* and the Aga Khan Music Initiative. These intimate, often poignant, musical portraits bring to life a group of remarkable artists whose creative achievements proclaim Central Asia's prominence on any musical map of the world. ~~~ **THE AGA KHAN MUSIC INITIATIVE IN CENTRAL ASIA** was created in 2000 by His Highness the Aga Khan to contribute to the preservation, documentation, and further development of Central Asia's musical heritage. The Music Initiative pursues its long-term goals both within its region of activity and worldwide. In Central Asia these goals include revitalizing important musical repertoires by helping tradition-bearers pass on their knowledge and craft; building sustainable cultural institutions that can eventually be maintained by local organizations and communities; and supporting artists who are developing new approaches to the performance of Central Asian music. Worldwide, the Music Initiative strives to increase knowledge about Central Asia's music and culture, particularly among students, and to nurture collaborations among musicians from different parts of Central Eurasia and beyond. For more information, see: <http://www.akdn.org/Music>



*“Performing and listening to the maqâm as **AN INTEGRAL CYCLE** can lead to an entirely different understanding and experience of the music—to a kind of self-purification.”*

*—Abduvali Abdurashidov*

## MUSICIANS

### THE ACADEMY OF MAQÂM

ABDUVALI ABDURASHIDOV,  
Artistic Director and *sato*

OZODA ASHUROVA, vocal

JAMSHED ERGASHEV, vocal

KAMOLIDDIN KHAMDAMOV, *tanbur*  
and vocal

KHURSHED IBROHIMOV, vocal

MUROD JUMAEV, vocal and *doira*

SIROJIDDIN JURAEV, *dutar*

NASIBA OMONBOEVA, vocal

ZUMRAD SAMIJONOVA, vocal



## CD TRACKS

### MAQÂM-I RÂST:

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## DVD

*MUSIC OF CENTRAL ASIA  
AND THE AGA KHAN  
MUSIC INITIATIVE*

REVITALIZING  
SHASHMAQÂM:  
COURT MUSIC OF  
CENTRAL ASIA

INTERACTIVE INSTRUMENT  
GLOSSARY

MAP OF CENTRAL ASIA

*Music of Central Asia Vol. 2  
Invisible Face of the Beloved:  
Classical Music of the Tajiks and Uzbeks*

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## CENTRAL ASIAN MUSIC: *An Overview*

Central Asia is commonly understood to encompass the territory of six nations: Afghanistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan (see map). Yet patterns of settlement and cultural links that predate the establishment of current political boundaries argue for a broader definition of the region. For example, the Uyghurs, a Muslim, Turkic-speaking people whose traditional territory is in western China, have old cultural affinities with other Central Asian groups. The Turkmen, who comprise the titular ethnic group of Turkmenistan, are strongly represented in the Iranian region of Khorasan that flanks Turkmenistan to the southwest. Shia Isma'ili Muslims in mountainous Badakhshan, the eastern region of Tajikistan, share cultural and religious traditions with Isma'ilis living in the nearby Northern Territories of

Pakistan, Afghanistan, and western China, as well as in Khorasan and other parts of Iran.

Beyond Central Asia itself, diaspora communities created by recent emigration have spread cultural influences from the region far beyond its geographical borders. Some of Afghanistan's finest musicians were among the hundreds of thousands of Afghans who fled to Pakistan and later emigrated to the West following the Soviet invasion of their country in 1979 and the rise of the Taliban in the 1990s. Outstanding musicians were also among the tens of thousands of Central Asian ("Bukharan") Jews who left Uzbekistan and Tajikistan to resettle in New York City and Tel Aviv when the USSR opened its borders to Jewish emigration in the mid-1970s. Central Asian Jews long lived as a Persian-speaking minority population among their Muslim neighbors. Indeed,



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an overwhelming majority of Central Asia's Persian-speaking and Turkic-speaking population identifies itself with Islam, as an active religious practice, a cultural legacy, a worldview that informs everyday social life, or all of these. Excluded from this group are Russian-speaking Slavs and other non-Muslim immigrants who began to populate Central Asia after the tsarist conquests in the latter half of the 19th century and during the Soviet era accounted for half or more of the population of the region's major cities.

Central Asia's history has been shaped by its strategic position at the intersection of two great axes of civilization. One axis points southwest, toward the sophisticated urban culture of Iran. The other axis points northeast, to what has been called Turan—the nomadic world of the Inner Asian steppe, where pastoralists belonging to myriad Turkic and Mongolian clans created a succession of powerful steppe

empires. Iran vs. Turan, sedentary vs. nomadic, urbanite vs. steppe-dweller—in broad strokes, these contrasting pairs represent the distinctions of worldview and way of life that echo strongly in Central Asia's musical traditions despite centuries and millennia of intermingling among its diverse social groups.

In nomadic cultures, the consummate entertainer is the bard, and music is characterized by a strong narrative dimension. Epic tales as long as thirty times the length of Homer's *Iliad*, and instrumental pieces whose wordless melodies and rhythms relate beloved stories through a kind of musical onomatopoeia all reflect a nomadic sensibility. Traditional nomadic spirituality ascribes spiritual power to a range of natural phenomena and living creatures, and nomadic music and sound-making often serve as a means of representing and accessing the power of spirits.

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The music of sedentary-dwellers, by contrast, reflects the deep impact of Islam as a spiritual and cultural force. 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.

In the years following the Bolshevik Revolution of 1917, the Soviet Union tried to bring about fundamental transformations in the organization, transmission, and expression of indigenous culture among the inhabitants of its vast empire. Since the beginning of the post-Soviet period, musicians throughout Central Asia have sought to recover and

reanimate older musical traditions in response to growing interest in their cultural heritage, among both local inhabitants and outsiders. These traditions are firmly rooted in local musical practices, but none of them is "pure." Central Asia's long history of contact and exchange with other cultures continues to evolve in our own time. And as the musicians whose performances come alive on *Music of Central Asia* leave their own creative imprint on the region's musical legacy, there can be no doubt that authentic traditional music remains forever contemporary.

## INTRODUCTION: *The Academy of Maqâm*

The Academy of Maqâm takes its name from the venerable tradition of classical or court music that spans the core Muslim world from Casablanca, Morocco, to Kashgar in western China. The founding vision of the Academy belongs to Abduvali Abdurashidov, a Tajik musician and scholar who has brought new vitality to the performance of *maqâm* through a critical and historical study of its music and poetry. Established with support from the Aga Khan Music Initiative in Central Asia and located in Dushanbe, the capital of Tajikistan, Abdurashidov's academy models itself on an older ideal of Islamic learning in which the study of music is inseparable from the study of poetry, prosody, metaphysics, ethics, and aesthetics. The performers who join Abduvali Abdurashidov on this recording are all students in the Academy of Maqâm. Both

their raw talent and rigorous training are amply displayed in the vivid performance of Maqâm-i Râst that comprises the entire seventy-minute compact disc.

Maqâm-i Râst is one of the six *maqâms*, or suites, which constitute the systematically organized repertory of Central Asian classical music known as Shashmaqâm (six *maqâms*). In the Shashmaqâm, instrumental pieces, lyrical song, contemplative poetry, and dance are all bound together in a vast yet integrated artistic conception of great refinement and profound beauty. The roots of Shashmaqâm are linked most strongly with Samarkand and Bukhara—historically multicultural cities where performers and audiences have included Tajiks, Uzbeks, and Central Asian (Bukharan) Jews. Shashmaqâm performers were typically

Right: THE REGISTAN IN SAMARKAND



bilingual in Uzbek—a Turkic language—and Tajik—an eastern dialect of Persian—and sang poetic texts in both languages. During the Soviet era, however, the Shashmaqâm was cloned into two distinct repertoires—“Uzbek” Shashmaqâm, with exclusively Uzbek-language poetic texts, and “Tajik” Shashmaqâm, with exclusively Tajik-language poetic texts. In both Uzbekistan and Tajikistan, the local version of the Shashmaqâm came to serve as an important symbol of national cultural identity. This cultural symbolism has become still more significant in the post-Soviet era as the independent nations of Central Asia strive to define themselves socially and historically.

Suites or cycles consisting of instrumental and vocal music organized by melodic mode and meter are characteristic of all *maqâm* traditions, and the concept of the suite is one of great antiquity. The Shashmaqâm, however, is not mentioned in medieval or early modern literary sources,

and its origins remain a mystery. The dating of handwritten collections of song lyrics compiled by singers suggests that the Shashmaqâm began to assume a canonical form toward the end of the 18th century, and evolved into its present form around a hundred years ago. This form includes some 250 individual pieces divided into six constituent suites. Each suite is named after one of the traditional melodic modes of *maqâm* music: *buzruk*, *râst*, *nawâ*, *dugâh*, *segâh*, *irâq*. These melodic modes—each characterized by typical melodic motifs, intervals, and initial and final pitches—provide the basis for many, but not all, of the pieces in the six suites. Each suite also includes pieces in a secondary melodic mode, and modulations from one mode to another help to hold the attention of listeners through the juxtaposition of contrasting melody types. In *Maqâm-i Râst*, for example, the initial piece, *Sarakhbor* (from Arabic *khabar*, “news”), proceeds

through a series of short songs (*tarona*) to the subsequent piece, *Talqin*, whose title designates an asymmetrical “limping” rhythm (known in Turkish music as *aksak*). *Talqin* is set not in *râst*, like *Sarakhbor*, but in *ushshâq*, a mode whose “minor” sound contrasts with the “major” sound of *râst*.

Contrasts of mode are amplified by contrasts of rhythm and meter between one piece and the next. In a typical procedure, a single melody is subjected to different rhythmic and metrical treatments in successive pieces, creating a series of variations. In Western music, a similar procedure was used by Baroque-era composers—most famously, Johann Sebastian Bach—to compose suites whose rhythmic and metrical transformations assumed the form of popular dance genres: *allemande*, *courante*, *sarabande*, *gavotte*, *minuet*, *gigue*, and so on.

Performers of Shashmaqâm must command a variety of skills. They must have

a powerful voice that extends over a broad range; they must play the *tanbur*—the long-necked lute that singers traditionally used to accompany themselves; they must have a large repertoire of poetic texts from which to draw song lyrics; and most important, they must understand the principles of setting poetic texts to music. These principles are contained in the traditional system of prosody known as *aruz*.

The *aruz* system comprises a complex of quantitative meters, each with its own metric formula analogous, for example, to iambic pentameter or hexameter in English. Skilled performers understand how to accommodate the quantitative verse meter of a poetic text to the metric cycle (*usul*) and melodic rhythm of a particular musical genre. Syllables of verse are designated as long or short, and these long and short syllables are grouped into formulaic patterns, for example: U— — — U— — — U— — — U— — — (short—



long-long-long; short-long-long-long, etc). With the scansion established, metrical verse formulas can be set to musical phrases with corresponding long and short rhythmic values. The result is that in performance, poetic texts are rhythmically stylized, making comprehension difficult for listeners who do not already know the words. Shashmaqâm singers, however, have traditionally drawn on poetic texts that are well known to their listeners. Indeed, the lyrical expressiveness of the *maqâm* is first and foremost a means of conveying the sublime beauty and allegorical power of spiritual poetry. These texts belong to classical Islamic poets such as Hafiz, Jâmi, Nawâ'î, Hilâlî, Amiri, Bedil, Mashrab,

THE ACADEMY OF MAQÂM: *From left, standing:* NASIBA OMONBOEVA, ZUMRAD SAMIJONOVA, OZODA ASHUROVA, MUROD JUMAEV, KHURSHED IBROHIMOV, JAMSHED ERGASHEV, KAMOLIDDIN KHAMDAMOV; *seated:* SIROJIDDIN JURAEV, ABDUVALI ABDURASHIDOV

and others who wrote in Persian and in a literary form of Turkic known as Chagatay. The texts, composed in classical forms such as *ghazal*, *mukhammas*, *mustazâd*, and *rubâi*, are redolent with symbols drawn from Sufism, the mystical dimension of Islam. The most salient of these symbols is the figure of the beloved, which, while described in human form, alludes metaphorically and mystically to the invisible presence of the divine.

Many of the poetic texts sung by Abduvali Abdurashidov and his Academy of Maqâm belong to Hafiz, the great 14th-century Persian poet from Shiraz. The rich allegory, multiple levels of allusion, and sophisticated use of double entendre make Hafiz notoriously difficult to translate. English translations tend to reflect the literary sensibilities of their own time. The translations provided in these notes make no attempt to mirror the meters or rhyme scheme of the Persian but, rather, strive to remain as close as possible to the language





ABDUVALI ABDURASHIDOV PLAYING THE SATO

of the original text. The best known of the Hafiz poems included here are set to the melody of Sarakhbor-i Râst (track 2) and Nasr-i Ushshâq (track II). Both are available in many English translations, perhaps the most enduring of them the work of Gertrude Bell (cf. "The Glow of My Love's Red Cheek" and "Vain to Seek the Key to the Hidden" in *Hafiz, The Mystic Poets*, Skylight Paths Publishing, Woodstock VT, 2004).

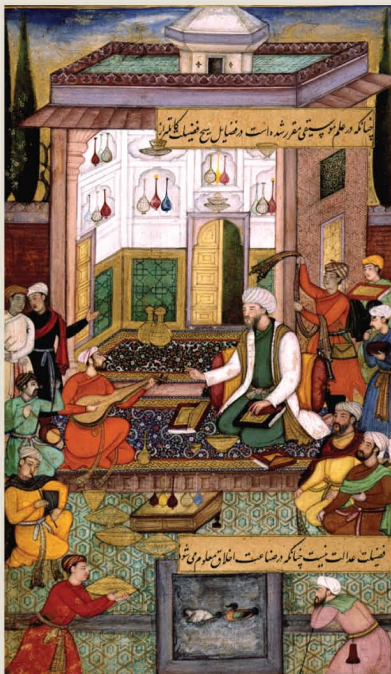
*A Word from ABDUVALI ABDURASHIDOV, Founder and Director of the Academy of Maqâm*

These days, no one in Tajikistan needs to be convinced of the extraordinary importance of Shashmaqâm—the classical music heritage of the Tajiks. Much of the credit for this should go to the President of Tajikistan, Emomali Sharifovich Rakhmonov. His understanding, vision, and decisiveness in creating a new approach to the Shashmaqâm have energized our society at the beginning of the 21st century. At a time when the Shashmaqâm seemed to be fading, the President took sensible and timely steps to provide support. He funded new artistic and educational organizations, created a special "Day of Shashmaqâm," and mandated the organization of children's studios throughout the country devoted to the study of Shashmaqâm.

Like other forms of classical music in the East, Shashmaqâm was traditionally taught and learned through a system of "master-disciple" (*ustod-shogird*) oral pedagogy. The master-disciple system not only facilitated the transmission of knowledge and experience but also provided a framework for musical creativity and evolution. Beginning in the late 1920s, however, Soviet cultural strategists introduced European musical forms and genres into Central Asia—symphony, opera, ballet, oratorio—together with a system of music education in which students learned music from notation, rather than by ear. The Soviet Union's official cultural establishment viewed this new musical life as a promising substitute for "backward" indigenous music. Now we understand that this model was misguided. Classical music from Asia and Europe both have their own unique qualities, their own self-contained worlds of thought and feeling. And how

fortunate are those who have a place in their soul for *maqâm* as well as Mozart!

The erosion of the traditional master-disciple system had an adverse effect on our classical music, and it was the idea of reanimating this system in a contemporary setting that inspired me to found the Academy of Maqâm. I observed that in Iran, India, Azerbaijan, and other Asian nations, many master musicians have their own schools, and students are free to choose whichever school best suits them. I wanted to create a school where students would learn not only to perform *maqâms* of the past but to master the principles and techniques that would allow them to compose new *maqâm* music. In the Academy, I emphasize that the seeds of musical creativity and evolution are contained in the knowledge passed on to us by our musical forebears. A fundamental aspect of the Academy's curriculum is the study of *maqâm* as a musical cycle or suite. I learned from my own experience that performing



and listening to the *maqâm* as an integral cycle can lead to an entirely different understanding and experience of the music—to a kind of self-purification. You cannot get that experience simply by listening to individual pieces extracted from the cycle, which is how *maqâm* is mostly performed these days.

Today we live in the 21st century. Much has changed, but traditions more than a thousand years old continue to thrill and delight us. They reflect the variety of the world and enrich our ability to transmit to one another our most beautiful and precious feelings and thoughts, while filling us with optimism and hope for the future. The art of Shashmaqâm has emerged on the world stage and is enjoyed by listeners in many countries of Europe, North America, and Asia. The Academy of Maqâm is proud to contribute to the preservation, development, and dissemination of this remarkable art.

A MUSICALE, FROM THE COLLECTION OF PRINCE AND PRINCESS SADRUDDIN AGA KHAN

## TRACK NOTES



### SOLO ON THE SATO

Abduvali Abdurashidov, *sato*

The *sato* is essentially a *tanbur*—a long-necked lute with raised frets—played with a bow. Abduvali Abdurashidov learned the instrument from the great Uzbek master, Turgun Alimatov, who revived it at the beginning of the 1950s after a period when Soviet culture authorities discouraged the performance of “court music” such as the Shashmaqâm. It was Abdurashidov’s idea to substitute this brief introduction for the lengthy instrumental section that opens Maqâm-i Râst in conventional performance versions of the suite. “The *sato* helps to tune the singers, both spiritually and musically,” says Abdurashidov. “Not only does it provide the mode and starting pitch of the vocal part, but it sets a mood and creates an ambiance for what will follow.”



### SARAKHBOR-I RÂST

(Hafiz, c. 1320–1389)

In this well-known *ghazal*, Hafiz elaborates on the classic Sufi-inspired metaphor in which wine and intoxication serve as symbols of spiritual ecstasy and love of the divine. Set to music in Sarakhbor-i Râst, successive couplets are sung in a continuously developing melody that ascends to a culmination, known as *awdj* (“zenith”). Following the culmination, the final two couplets descend toward the starting point.



*Wine-bearer, brighten our cup with the light of wine,  
Songstress, say what we accomplished that was longed  
for in this world!*

*O, he who knows not our eternal enjoyment of wine,  
In the winecup, we saw reflected the face of the beloved!*

*Eternal is the one in whose heart lives love,  
Our eternal existence is written in the Book of the World.*

*How much coquetry from the shapely beauties  
Would it take to arouse our cypress-figured one?*

*O, wind, if you pass through the friendly blossoms,  
Don't fail to give our message to the beloved.*

*Intoxication is good in the eye of our beloved,  
And so our fate was dedicated to intoxication.*

*A tulip stole my heart away like a cypress tree,  
O, bird of fortune, when, at last, will we tame you?*

*Hafiz, scatter the seeds of tears from your eyes,  
May the bird of fate be lured by that bait.*

*Soqî, ba nuri boda baraf rûz jomi mo,  
Mutrib, bigû, ki kori jahon shud ba komi mo.*

*Mo dar piyâla aksi ruxi yâr didayem,  
Ey bexabar zi lazzati shurbi mudomi mo!*

*Hargiz namirad on, ki dilash zinda shud ba ishq,  
Sabt ast bar jaridayi olam davomi mo.*

*Chandon buvad karashmavu nozi sihiqadon  
K-oyad ba jilva sarvi sanavbarxiromi mo.*

*Ey bod, agar ba gulshani ahbob bigzari,  
Zinhor arza deh bari jonon payâmi mo.*

*Masti ba chashmi shohidi dilbandi mo xush ast,  
Z-on rû supurdaand ba masti zimomi mo.*

*Bigrift hamchu lola dilam dar havoyi sarv,  
Ey murghi baxt, kay shavi oxir tu romi mo?*

*Hofiz, zi dida donqay ashke hamefishon,  
Boshad, ki murghi vasl kunad qasdi domi mo.*

*Left: ABDUVALI ABDURASHIDOV AND OZODA ASHUROVA*



## TARONA 1

(Anonymous)

In the Shashmaqâm, *taronas* are short songs that provide a melodic and rhythmic transition between the principal vocal pieces of each suite. Typically they are folk songs with unattributed texts that do not follow the rigid metrical rules of the *aruz* system. This set of five *taronas* (tracks 3–7) begins with a song set in the melodic mode and metric cycle (*usul*) of the preceding piece, *Sarakhbor-i Râst*, and concludes with a song that introduces the rhythmic cycle of the subsequent piece, *Talqin-i Ushshâq*.

*Without you, there's no pleasure from watching a  
garden flower,  
Without you, the chalice of the heart is filled with blood.*

*Just as your face is like the moon shining on the world,  
Your light eternally illuminates my heart.*

*You said that you'll be my guest this evening,  
O, dearest one, what a way to speak!  
The dagger of your eyelashes pierced my heart  
I'm grateful for your kindness, I've attained happiness.*

*Sayri guli bogh be tu harom ast,*

*Be labi la'lat xun dili jom ast.*

*Ç-on ki ruxi tust mohi jahontob,  
Ravshanii dil az tu mudom ast.*

*Guftayî: "mehmon meshavam imshab,"  
Jon ba fidoyat, in chi kalom ast?!  
Xanjari mijgon bar jigaram zad,  
Shukr, az in lutf baxt ba kom ast.*

Right: JAMSHED ERGASHEV AND KAMOLIDDIN KHAMDAMOV





## TARONA 2

(Anonymous)

*I'm intoxicated, my heart is broken, and I've lost my mind,  
The moon embraced by a halo cast a shadow on my head.*

*Her face scarlet from wine, her lips the color of rubies,  
Her sandalwood-colored countenance, embraced by shame.*

*The belligerent, unaffectionate, sulky moon-face,  
The naughty one with the scented hair in a flower-decked dress.*

*Mast bar saram omad, ofati dilu hushe,  
Soya bar saram afkand mohi holaoghûshe.*

*Oraze zi may gulgun, lab ba rang yâqute,  
Chehra sandalirange, bo hayâ hamoghûshe.*

*Žudjangi kam mehre, dersulhi mahrûye,  
Shûxi anbarinmûye, joma gulqabopûshe.*



## TARONA 3

(Anonymous)

*Come to the land of beauty and devotion, O Canaanite moon!  
Come, shining sun, I'm a vagrant pilgrim!*

*Step into my hut out of generosity, like a healer,  
I'm afflicted by love, O, my beauty, you're the remedy of  
my pain, come!*

*Since you left, you flower-gowned one, my hut's become  
home to sorrow,  
Come like the soul into the land of the flesh, O, hidden  
moon, come!*

*I became the diver in the sea of the heart, yet I failed to  
find pearls,  
My solitude becomes oppressive, O moon, even if you hide, come!*

*Dar kishvari husnu vafò, ey mohi kan'onî biyâ!  
Man zarrayi sargashtaam, xurshedi tobonî, biyâ!*

*Hamchun shifobaxsh az karam þo neh ba sûyi kulbaam,  
Bemoram az ishq, ey sanam, bar dard darmonî, biyâ!*

*Tu raftî, ey gulpirahan, shud kulbaambaytulhazan,*

*Chun jon daro dar mulki tan, ey moh, pinhonî biyâ!*

*Ghavvosi bahri dil shudam, gavhar nayâmad bar kafam,*

*Tang ast xilvatxonaam, ey moh, pinhonî biyâ!*



## TARONA 4

(Anonymous)

*To whom shall I go? With whom shall I be?  
My heart is yearning to get away from here.*

*I'd rather see you than your coquetry  
Expose your face, come to the meadow.*

*My heart has become a stack of fire,  
From both eyes, my bloody tears formed a river.*

*Peshi kî ravam? Nazdi kî shavam?  
Azbaski dilam xohad biravam.*

*Vasli tu zi nozu ishva avlo,  
Rûyat binamo, biyâ ba sahero.*

*Otash ba daruni sina xirman,  
Xunobayi har du dida daryâ.*



## TARONA 5

(Anonymous)

*The garden of the beloved's heart is a stain on the enemy's heart.  
Why should I abandon you, whose manner is so graceful.  
Secret oglings that conquer the heart are one side of the coin,  
Death agonies of passionate lovers are the other side.*

*May I die for you.*

*Doghi dili dushman ast boghi dili dûst.  
Dil az tu charo kanam, ki xulqi tu nakûst.  
Dil burdani ghamzahoyi pinhon yak sû,  
Jon dodani oshiqoni shaydo yak sûst.*

*Man turo sadqa.*



## TALQIN-I USHSHÂQ

(Husayni)

*Ushshâq* is the principal secondary melodic mode in the *Râst* cycle. *Ushshâq* immediately establishes a contrast with *râst* by emphasizing a different pitch—*re* instead of *do*, which is the modal nucleus of *râst*. The asymmetrical “limping” meter designated by the term *talqin* (typically notated as  $3/4 + 3/8$ ) is also known among musicians as *zarb-i lang*. “Lang” is the same word that became attached to the name of Timur, the 14th-century conqueror, who was popularly known as Timurlang, or Timur the lame, on account of his limp. The text is by Husayni (a.k.a. Amir Husayn Fahrii Sodot), a prolific poet who lived and worked in present-day Afghanistan, and died in the city of Herat in 1318 or 1319.

*Last night, that heart-conquering moon passed along the stream,  
Her beauty was passed from the stream to the garden,  
from the garden to the flower, and from the flower,  
it was passed through color and scent.*

*Blushing from embarrassment, she looks like a red flower,  
Whose shyness penetrated clothes, body, and bed.*

*From the pistachio-like lips of the flower-faced one,  
The heart was passed by the smile, the smile was passed by  
the lips, and the lips began a conversation.*

*Dûsh on mah az labi jû bo qadi diljû guzasht,  
Jû zi gulshan, gulshan az gul, gul zi rangû bû  
guzasht.*

*Nori bûstonro zi sharmi on qadi gulgun livost,  
Joma az tan, tan zi bistar, bistar az pahlû guzasht.*

*Gulruxonro dar havoyi pistayi xandoni û,  
Dil zi xanda, xanda az lab, lab zi guftugû guzasht.*

Left: SIROJIDDIN JURAEV AND ZUMRAD SAMIJONOVA

When the carrier pigeon realized how far away you were,  
The letter was passed by the feather [pen], the feather [pen]  
was held by the arm.

Last night you danced coquettishly at the feast of friends,  
Your dance stirred the drummer, flutist, and singer to ecstasy.

When the coiffeur saw your elegance and beauty,  
She chose cotton ribbons and combs for your hair.

Husayni wanted to see a moon-faced one,  
The desire to search was inspired by the heart,  
the heart stirred movement, and the legs moved.



## SUPORISH TALQIN-I USHSHÂQ

(Anonymous)

The term *suporish* (“handing over,” “deliverance”) designates a short section whose musical function is to transition from one melodic mode or musical meter to another—in this case from the limping meter of *talqin* to the angular 6/4 time of *nasr*.

O friend, O friend,  
The garden of the beloved’s heart is a stain on the  
enemy’s heart.

Why should I abandon you, whose manner is so graceful?  
May I die for you.

Duriyi rohi tu chun fahmid murghi nomabar,  
Noma az par, par zi shahpar, shahpar az bozu  
guzasht.

Dûsh dar bazmi harifon dast afshondi ba noz,  
Daf zi mutrib, mutrib az nay, nay zi hoyu hu guzasht.

Did chun mashshota husnu zebu oroyi turo,  
Ghoza az kaf, kaf zi shona, shona az gesû guzasht.

Mahvashero to Husayni xost binad jilvaghar,  
Po zi junbish, junbish az dil, dil zi justujû guzasht.

Hai dût-hai dût,  
Doghi dili dushman ast boghi dili dût.

Dil az tu charo kanam, ki xulqi tu nakûst.  
Man turo sadqa.



## TARONA

(Anonymous)

This brief *tarona* provides an ingenious melodic transition to the important piece that follows, *Nasr-i Ushshâq*. Preserving the rhythmic shape of the initial melodic motif, it all but imperceptibly shifts to the melodic idiom of *ushshâq* in the third line of the poem and, at the end, transitions smoothly to the starting pitch of *Nasr-i Ushshâq*.

Give a lesson of eloquence to the flower-faced ones,  
So that a record of you may remain in the tradition of  
heart-stealers.

You deserve to be surrounded by the tulip-faced ones,  
You are the sun, and you deserve the dawn.

Bideh zi darsi takallum ba gulruxon sabaqe,  
Bimonad az tu dar oyini dilbaron nasage.

Sazad, ki lolaruxon anjuman ba tu girand,  
Tu oftobivu loiq buvad turo shafaqe.



## NASR-I USHSHÂQ

(Hafiz)

*Nasr-i Ushshâq* sets to music one of Hafiz’s most famous poems. Rendered in song, such texts meld the limpid beauty of powerful voices with the wisdom and spiritual teaching of an eloquent sage. In the poem, Hafiz refers to the Musalla Gardens and Ruknabad River of his native Shiraz, and to the tale of Yusuf and Zulaikha, which appears in different versions in the Old Testament (Genesis 39) and in Sûra 12 of the Koran. In the Koranic version, the

female companions of Zulaikha, the wife of Potiphar, cut their hands with knives after being overwhelmed by the beauty of Zulaikha's beloved, Yusuf. Mystical interpretations view the story allegorically, as a representation of the power of divine beauty revealed in human form.

*If a Turkish girl from Shiraz conquered my heart,  
For her single mole I'd give her Samarkand and Bukhara.*

*Wine-bearer, give me the dregs of the wine that you  
can't find in heaven,  
Where Ruknabad's waters flow not, and the garden  
pathways of Musalla are empty.*

*Woe! These havoc-stirring coquettish beauties  
Stole patience from my heart, like Turks plundering booty.*

*The beauty of the beloved is free from want of our  
deficient love,  
A beautiful face needs neither paint nor lotion,  
birthmarks nor streaks!*

*From the radiant face of Yusuf, I understood  
That love could bring Zulaikha from behind the curtain  
of chastity.*

*Follow the exhortations, dear one, for fortunate youth  
Prefer the counsel of a wise elder more than life itself.*

*Agar on turki sherozi ba dast orad dili moro,  
Ba xoli hinduyash baxsham Samarqand Buxororo.*

*Bideh soqî, mayi boqî, ki dar jannat nahohî yâft,*

*Kanori obi Ruknobodu gulgashti Musalloro.*

*Fighon, k-in lûliyâni shûxi shirinkori shahroshûb,  
Chunon burdand sabr az dil, ki turkon xoni  
yaghmoro.*

*Ûi ishqî notamomi mo jamoli yâr mustaghni,*

*Ba obu rangi xolu xat chî hojat rûyi zeboro!*

*Man az on husni rûza'zun, ki Yusuf dosht donistam,  
Ki ishq az pardayi ismat burun orad Zulayxoro.*

*Nasihat gûsh kun, jono, ki az jon dûstar dorand,  
Javononi sa'odatmand pandi piri donoro.*

*Better to tell stories of musicians and wine than search  
for the secrets of the world,  
Because no one has solved or will solve the essence  
of this enigma.*

*You recited a ghazal as if polishing jewels;  
come and continue reciting, Hafiz,  
So that bowing before your poetry,  
even the sky will present you a necklace of the Pleiades.*



## TARONA 1 (Anonymous)

*The morning breeze blew, and I fear it disturbed her,  
And that the movement of scented curls would wake her.*

*If at night that flower-dressed beauty falls asleep in the meadow,  
The nightingale, intoxicated from singing, would wake her.*

*How beautiful it is when the forlorn sees the face of his  
beloved,*

*And embraces the beloved with the hands  
in which he's holding his head.*

*Hadis az mutribu may gûyu rozi dahr kamtar jû,  
Ki kas nakshudu nakshoyad ba hikmat in  
mu'ammoro.*

*Ghazal guftivu dur suftî, biyâvu xush bixon, Hofiz,*

*Ki bar nazmi tu afshonad falak iqdi Surayyâro.*

*Omad nasimi subhdam, tarsam, ki ozorash kunad,  
Tahrîki zulfi anbarin az xob bedorash kunad.*

*Shab on buti gulpirahan xobad chu dar sahnî chaman,  
Bulbul shavad masti suxan v-az nola hushyârash  
kunad.*

*Xush on, ki hijrondidaye binad jamoli yâri xud,*

*Daste, ki bar sar mezanad, bar gardani yârash  
kunad.*





## TARONA 2

(Anonymous)

This *tarona* concludes with a poetic line taken from the end of the subsequent piece, *Nawroz-i Sabo*, for which it serves as a brief musical introduction (*daromad*). The *daromad* is marked by a change in musical rhythm that prepares listeners for what is to follow.

*Try to sit with learned people,  
Or sit with a delicate, elegant beauty.*

*Hearken, if these two are not possible,  
Come sit with us in the tavern.*

(*Daromad-i Sabo*)

*The music of Venus makes the Messiah dance.*

*Sa'ye kunu bo mardumi dono binishin,  
Yâ bo sanami latifu ra'no binishin.*

*Ç-in har du agar ba tu muyassar nashavad,  
Dar xonqyi xammor tu bo mo binishin.*

*Samo'i Zühra ba raqs ovarad Masihoro.*



## NAWROZ-I SABO

(Hafiz)

Sabo is the name of a subsidiary melodic mode that, like *ushshâq*, occurs in the Râst cycle of the Shashmaqâm (a melodic mode named *saba* is found in Ottoman and Arabic classical music but bears no resemblance to the present mode). Academy of Maqâm director Abduvali Abdurshidov notes that the *ghazal* of Hafiz that provides the text was well known

Right: KAMOLIDDIN KHAMDAMOV AND MUROD JUMAEV



among Tajik-speaking Central Asians, not only in cities but in the most remote villages. "Many people knew these texts from memory," said Abdurashidov, "and often recited them at social gatherings devoted to veneration of the great poets."

*O breeze of dawn, be kind and convey that graceful gazelle  
That makes us wander in the mountains and deserts.*

*Why does the sweet-seller, may he have a long life,  
Not act kindly toward the sweet-singing parrots?*

*Did pride in your beauty really not allow you, O flower,  
To ask after the love-mad nightingale?*

*With beauty and good temper, one catches everyone's attention,  
One cannot catch a wise bird with snares and lures.*

*If you sit with your beloved and enjoy wine,  
Remember the rivals who also enjoyed wine!*

*I don't know why there isn't even a hint of amity  
From that black-eyed moon-faced cypress-figured beauty.*

*There's no reproach for your beauty, except that  
on your beautiful face,  
There's no trace of love and fidelity.*

*How amazing, if, from Hafiz's words,  
The song of Venus in the sky made the Messiah dance.*

*Sabo, ba lutf bigū on ghizoli ra'noro,  
Ki sar ba kūhu biyābon tu dodayī moro.*

*Shakarfurūsh, ki umrash daroz bod, charo,  
Tafaqqude nakunad tūtiyi shakarxono?*

*Ghururi husnat ijozat magar nadod, ey gul,  
Ki pūrsishe nakunī andalebi shaydoro?*

*Ba husnu xulq tavon kard saydi ahli nazar,  
Ba domu dona nagirand murghi donoro.*

*Chu bo habib nishinivu boda paymoyī,  
Ba yād or harifoni boda paymoro!*

*Nadonam az chi sabab rangi oshnoyī nest,  
Sihiqadoni siyahchashmi mohsimoro?*

*Juz in qadar natavon guft dar jamoli tu ayb,*

*Ki vaz'i mehru vafō nest rūyi zeboro.*

*Dar osmon chī ajab, gar zi guftayi Hofiz,  
Samo'i Zūhra ba raqs ovarad Masihoro.*



## TALQINCHA-I SABO

(Hafiz)

This song exemplifies the cyclic principle of the Shashmaqām by transforming the meter of the preceding piece, Navroz-i Sabo, while preserving its melodic mode. The text for this short song is a *rubai* (*roba'i*) or quatrain, with an aaba rhyme scheme, rather than the *ghazal* form used in the longer songs. The use of different poetic genres in the Shashmaqām demonstrated singers' mastery of prosody and text-setting.

*The day when separation divides you from me,  
I'll be impatient from not seeing your face.  
If I look in another direction,  
Let your beauty blind me.*

*I am a slave of the one who is in love,  
And carries on his neck the fetters of love.  
How could you know about the taste of love and loving?  
Only the one who has interest drinks this wine.*

*Rūze ki firoq az tu duram sozad,  
V-az hajri ruxi tu nosaburam sozad.  
Gar chashm ba sūyi digare boz kunam,  
Haqqi namaki husni tu kūram sozad.*

*Man bandayi on kasam, ki shavqe dorad,  
Bar gardani xud zi ishq tavqe dorad.  
Tu lazrati ishq oshiqi kay doni?  
In boda kase xūrad, ki zavqe dorad.*



## FIRST SUPORISH

(Bedil, d. 1721)

The *suporish* marks what Abduvali Abdurashidov describes as a “first ending” to the cycle—a point of possible repose. The valedictory gesture is brief, however, as the cycle continues into a lively finale.

*All instruments are destroyers of the heart,  
All melodies are melodies of the heart.*

*Hama sozho mahvi kori diland,  
Hama pardaho pardadori diland.*



## UFOR-I USHSHÂQ

(Amir, 1787–1822)

Ufor is dance music, and in performances of the *Shashmaqâm*, it is common for a dancer to join the musicians for this final song. With the Ufor, *Maqâm-i Rast* has gone full circle, “from prayer to dance,” in the words of one performer. The *ghazal* is by Amir Muhammad Umar-Khan, who was not only a poet but the ruler of the Kokand Khanate, a feudal city-state whose territory encompassed parts of present-day Uzbekistan, Tajikistan, and Kyrgyzstan.

*As the silvery beauty touched the wineglass to her lips,  
The bleeding heart of the lover was burned like kebab from  
jealousy.*

*To nihod on simtan lab bar labi jomi sharob,  
Kard rashki û dili puxuni oshiqro kabob.*

*Each time the servant combs the plaits of this moon,  
The thread of my soul writhes from jealousy.*

*Har kujo mashshota bar gesûyi on mah shona zad,  
Rishtayi joni maro aftod chandin pechutob.*

*When her lips opened to a smile as she spoke,  
From that silent mouth, I understood one thing.*

*Her face increases the impatience of the suitors,  
Where the sun shines, everything becomes agitated.*

*Dreaming of her figure, lovers give up the ghost,  
What a beautiful moment when she doffs her veil.*

*I'm suffering and singing hundreds of laments,  
Wherever that naughty beauty drinks wine, with  
chang [harp] and rubab [lute].*

*Hundreds of times I asked her lips for a kiss,  
But from her life-giving lips I didn't receive a single answer.*

*Amir, in longing for union with her, I have sent  
Caravans of amazing prayers to the heavens.*

*Xandayi la'lash ba hangomi takallum shud padid  
Z-on dahoni benishon yak nukta kardam intixob.*

*Oshiqonro beqarori mefazoyad rûyi û,  
Har kujo xurshed boshad, zarra dorad ixtirob.*

*Az xayâli orazi û oshiqon jon medihand,  
Xush az on soat, ki az rûyash barandozad niqob.*

*Mexûram xuni dilu sad nola insho mekunam,  
Boda nûshad har kujo on shûx bo changu rubob.*

*Kardaam sad bor az la'lash savoli bûsaye,  
Az labi jonbaxshi û yak bor nashnidam javob.*

*Dar tamannoyi visoli û ravon kardam, Amir,  
Sûyi gardun korvonhoi duoyi mustajob.*



## FINAL SUPORISH

(Anonymous)

As if closing the circle, this final *suporish* returns to the beginning of the entire cycle, borrowing the last couplet of the *ghazal* by Hafiz that opens *Sarakhbor-i Râst*.

*Hafiz, scatter the seeds of tears from your eyes,  
May the bird of fate be lured by that bait.*

*Hofiz, zi dida donayi ashke hamefishon,  
Boshad, ki murghi vasl kunad qasdi domi mo.*

## INSTRUMENT GLOSSARY

### DOIRA

A frame drum with jingles, commonly played by both men and women among sedentary populations in Central Asia. In Shashmaqām, articulates the characteristic metric cycle (*usul*) of each instrumental and vocal genre.



### DUTAR

Designates different kinds of two-stringed long-necked fretted lutes among Uzbeks, Tajiks, Turkmen, Qaraqalpaks, Uyghurs, and other groups. Used as accompanying instrument in contemporary performances of Shashmaqām.



### SATO

Bowed *tanbur*, or long-necked lute, now rare, played by performers of Tajik-Uzbek and Uyghur classical music. The *sato* has five strings of which one is bowed and the others serve as drones. The body of the instrument is typically made from mulberry wood, while nutwood or peach wood is used for the neck.



### TANBUR

Long-necked plucked lute with raised frets used in Uzbek-Tajik and Uyghur classical music traditions. The fundamental accompanying instrument for vocal performances of Shashmaqām. One string is plucked, while the others serve as drones.



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