A woman in traditional Central Asian attire, including a tall, pointed white hat with red and gold embroidery and a white robe with red and gold trim, is shown from the chest up. She is holding a stringed instrument, possibly a sazes or a similar Central Asian lute, and looking slightly to the right. The background is dark.

*Music of Central Asia* VOL.4

# BARDIC DIVAS

WOMEN'S VOICES

*in* CENTRAL ASIA



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>



*“Women can sing not  
only with delicacy,  
but with the **STRENGTH  
OF WARRIORS.**”*

—Fargana Qasimova

## CD TRACKS

1. SEN YAR GEDELI 2:43
2. GALMADI, GALMADI 2:27
3. BASTAU 2:07
4. TAALAILUU ELDIN BIR  
KYZY 2:23
5. AQSHOLPAN 2:10
6. KOTUSH 2:36
7. SHUNIDAM 6:04
8. HARMAN-DALI 2:29
9. ÖREN ZHYIRIK 2:10
10. AQ QUM 3:10
11. BULGUN 4:37
12. SARVINOZ 3:30
13. ZHONYP ALDY 2:58
14. CHABANDYN YRY 2:34
15. TALIM 2:59
16. DILA DUSHDÜ 3:28
17. NOLEYDI 8:18
18. KYZYL GÜL 2:41

## DVD

MUSIC OF CENTRAL ASIA  
AND THE AGA KHAN  
MUSIC INITIATIVE

BARDIC DIVAS:  
WOMEN'S VOICES  
IN CENTRAL ASIA

INTERACTIVE  
INSTRUMENT  
GLOSSARY

MAP OF  
CENTRAL ASIA

*Music of Central Asia Vol. 4  
Bardic Divas: Women's Voices  
in Central Asia*

SFW CD 40523

© © 2007 Smithsonian Folkways Recordings



## MUSICIANS

### AZERBAIJAN

LATIFE CHESHMELI  
vocal and *saz*

FARGANA QASIMOVA  
vocal

accompanied by:  
RAFAEL ASGAROV, *balaban*;  
RAUF ISLAMOVI, *kamancha*;  
ALI ASGAR MAMMADOV,  
*tar*; NATIQ SHIRINOV,  
percussion

### KALMYKIA

ERVENA ORGAEVA  
vocal and *dombra*

### KAZAKHSTAN

ULZHAN  
BAIBUSSYNOVA  
vocal and *dombra*

ARDAK ISSATAEVA  
vocal and *dombra*  
AIGUL ULKENBAEVA  
*dombra*

### KHOREZM (UZBEKISTAN)

DILBAR BEKTURDIEVA  
vocal, *garmon*,  
*dayra*, *qayraq*  
KOMILA MATTIEVA  
vocal and *tar*  
GOZAL MUMINOVA  
*dayra* and *dutar*

### KYRGYZSTAN

KENJEGUL KUBATOVA  
vocal and *komuz*

### QARAQALPAKSTAN

INJEGUL SABUROVA  
*ghirjek* (*ghijak*)  
ZIYADA SHERIPOVA  
vocal and *dutar*

### TAJIKISTAN

OZODA ASHUROVA  
vocal  
accompanied by:  
KAMALIDDIN HAMDAMOV,  
*tanbur*; MURAD JUMAEV,  
*dayra*; SIROJIDDIN  
JURAEV, *dutar*

## 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, 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.

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.



## BARDIC DIVAS *Women’s Voices in Central Asia*

**B**ardic Divas comprises an eclectic compilation of soloists and small ensembles whose repertoire represents the rich and diverse traditions of Central Asian bards. Some of these traditions are specific to female performers and have typically been performed within a social milieu restricted to women. Such music is exemplified by the lively, humorous songs from the repertoire of traditional female entertainers (*khalfas*) in the Khorezm region of Uzbekistan, performed on *Bardic Divas* by a young Khorezmi trio devoted to revitalizing the art of the *khalfa* (tracks 2 and 8). Other music on the CD represents genres or idioms once overwhelmingly the province of men. Examples include

Kazakh oral poetry whose performers, called *zhyrau*, sing in a raspy, guttural vocal style that evokes the legendary and magical world of epic heroes (tracks 3, 9, 15), or Kazakh lyrical songs performed in the style of 19th-century Kazakh troubadours known as *sal* or *seri* (tracks 10, 13).



---

The appropriation of male-dominated musical traditions by female musicians was spurred by the social policies of the Soviet era, which, throughout the vast territory of the USSR, strove to integrate women not only into the work force but into areas of the performing arts from which they had been excluded by local tradition. The effects of Soviet gender politics reverberated strongly in Central Asia, particularly in cities and towns, where, among indigenous populations, men and women typically occupied separate social space. Yet even before the establishment of Soviet power, maverick women challenged gender taboos in musical performance. Kazakh folklore has preserved the details of a famous singing contest (*aitys*) that took place around 1870 between Birzhan-sal, a

renowned male bard (see track 13), and a talented young female bard named Sara Tastanbekova. Birzhan-sal won the contest, but in taking on the famous singer and composer, Sara gained her own honored place in Kazakh music history. Her courageous example encouraged younger generations of Kazakh women to perform lyrical songs, and among these musical descendants is Ardak Issataeva, whose warm and willowy alto voice is featured on *Bardic Divas* (tracks 10, 13).

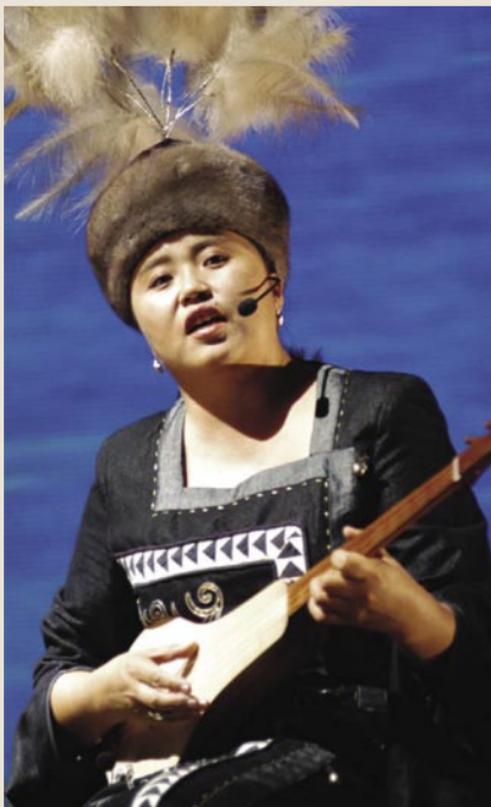
Broadly speaking, the music on the CD represents three different kinds of bardic expression within contemporary Central Asia, each related to different social groups. These include historically nomadic peoples (Kalmyks, Kazakhs, Kyrgyz), sedentarized nomads (Qaraqalpaks),

and historically sedentary groups (Azeris, Tajiks, Khorezmis—inhabitants of Khorezm, an administrative region in northwest Uzbekistan that was once a large territory identified with distinctive traditions of language, oral literature, and music).

Social history and tradition have shaped the particular musical languages, genres, and performance styles of each of these groups, but in all cases, the art of bards is rooted in oral poetry, storytelling, lyrical song, and instrumental music with a strong narrative dimension. Nowadays bardic traditions might be called “performance art”—a combination of entertainment, social commentary, and personal philosophy delivered in an affecting and accessible musical language.

Among nomadic or historically

nomadic groups in Central Asia, bards almost always perform as soloists. Some are singer-reciters who typically accompany themselves on two-stringed, long-necked lutes with silk or gut strings, such as the *dombra* and *dutar* (certain epic tales are traditionally performed a cappella, for example, *Manas*, a monumental history of the Kyrgyz people). One of the most spectacular bardic voices in Central Asia belongs to Kenjagul Kubatova (tracks 4, 14, 18), whose performance of Kyrgyz songs from the early decades of the Soviet era reflects nostalgia for the official spirit of optimism of those times among many Kyrgyz. Other bards specialize in instrumental pieces (Kazakh *kui*, Kyrgyz *küü*) performed on long-necked lutes, fiddles, flutes, zithers, or jaw harps. Such performers



are represented on *Bardic Divas* by Aigul Ulkenbaeva, a virtuoso *dombra* player who teaches her instrument to conservatory students in Almaty, Kazakhstan. Still other bards mix vocal and instrumental music to provide a diverse program of entertainment. These traditional entertainers, known among Kazakhs and Kyrgyz as *aqyn*, have typically been men, but female *aqyns*, while uncommon, are not unknown. The physical challenges of nomadic life, communal herding chores, and the necessity of sharing living space in the circular felt-covered tents that provide nomads with sturdy yet portable housing enforced social contact between men and women and assured mixed audiences for social events. This tradition of shared work and social space has perhaps contributed to the significant present-day role of

female musicians in historically nomadic cultures. Nonetheless, women in these cultures remain barely evident in the most enduringly male-dominated performance arts, for example, that of the *manaschi*, or reciter of the Kyrgyz epic *Manas*.

In contrast to the diverse solo performance genres that characterize bardic music among nomadic or historically nomadic peoples, bardic traditions among sedentary-dwellers are frequently the domain of small ensembles. For example in Khorezm, reciters of epic tales such as “Harman-Dali” (track 8) are typically accompanied by an ensemble consisting of a *tar* (plucked long-necked lute), *ghijak* (spike fiddle), *bulaman* (oboe), and *dayra* (frame drum) in a “multimedia” style that alternates between narrative

verse, song, and instrumental episodes. Such ensembles are traditionally all-male, but the trio of young Khorezmi women that appears on *Bardic Divas* includes “Harman-Dali” in their repertory as a pointed reminder that gender boundaries in music are not impermeable, and that crossing them can lead to ebullient artistic results.

*Khalfa* music has a close analogue in Azeri *ashiq* (ash-UG) songs like those sung by Latife Cheshmeli (track 16) and Fargana Qasimova (track 17). Both singers live in Baku, Azerbaijan, and their refined vocal style reveals an urban sensibility. Azeri *ashiqs*—typically men—sing to the accompaniment of a *saz* (long-necked lute with metal strings), and in some regions in an ensemble with a *balaban* (oboe) and a percussion instrument. Fargana Qasimova’s

---

performance of “Noleydi” expands the accompanying ensemble to include *kamancha* (spike fiddle) and *tar* (plucked long-necked lute), creating a dark, burnished sound that evokes the classical Azeri *mugham* (see *Music of Central Asia, vol. 6: Alim and Fargana Qasimov: Spiritual Music from Azerbaijan*). Likewise, the urban Tajik lyrical song “Shunidam,” performed by Ozoda Ashurova, is accompanied in a classical style by a trio consisting of lutes (*tanbur* and *dutar*) and frame drum.

While pastoralists and sedentary-dwellers in Central Asia have been characterized by distinct patterns of culture, particular groups have long transitioned between these two ways of life. In some cases, sedentary societies have adopted nomadic pastoralism, and in others, pastoralists have become sedentarized. Among the latter are the

Qaraqalpaks, most of whom live in riverine settlements that line the Amu Darya, one of Central Asia’s major rivers, as it flows toward the desiccated Aral Sea. Qaraqalpak music is a mixture of nomadic elements, such as the solo performance of oral epic in a guttural, raspy voice, and influences that derive from sedentary cultures. These include strummed lutes with metal strings, and spike fiddles, called *ghirjek* in Qaraqalpak (a Turkic language similar to Kazakh) that may have evolved from bowed *rebabs* played in Persian and Arab lands. The combination of *dutar* (two-stringed long-necked lute) and *ghirjek* (a.k.a. *ghijak*) is also common among the neighboring Turkmen, who have long intermingled with sedentarized Iranian populations. Among Qaraqalpaks, the *ghirjek* is traditionally played by men,

---

but Injegul Saburova, who accompanies vocalist Ziyada Sheripova on the CD (tracks I and I2), persuaded her *ghirjek*-playing uncle to teach her the instrument because he had no male heirs.



For Kalmyks, as for Qaraqalpaks, nomadism is more a cultural memory than a contemporary way of life, and the galloping rhythms that Ervena Orgaeva strums on her *dombra* are a vestige of centuries past, when Kalmyk horsemen migrated across the Eurasian steppe from their ancestral lands in western Mongolia to the present-day Kalmyk homeland in the Lower Volga (tracks 6 and II). Yet even if the horse-inspired rhythms of Ervena’s songs are vestigial, the conviction and brio that characterize the performances on the CD render her music utterly contemporary. Indeed, the ability to make music and poetry, history and social critique, and humor and pathos come alive through performance is the essence of the bardic gift.

## TRACK NOTES



### 1 SEN YAR GEDELI (Since you left)

TEXT: excerpt from the epic tale "Ashiq Gharib"  
MUSIC: traditional  
INJEGUL SABUROVA, *ghirjek*; ZIYADA SHERIPOVA,  
*dutar* and vocal

In this romantic epic, Ashiq Gharib, a bard from a poor family, falls in love with a princess, the daughter of the Khorezm Shah, and joins a crowd of better-heeled pretenders vying for the princess's favor. Gharib, who can offer only his poetry, expresses his passion in song:

*My soul is in pain, your face is in my thoughts,  
I haven't been happy even for a moment,  
my beloved, since you left,  
My body is trembling, my soul is in sadness,  
I haven't had any joy since you left.*

*Since you left, my mother has been dazed,  
her belongings all ruined,  
The beautiful one's bosom weeps;  
I haven't had any pleasure since you left.*

With her refined, richly ornamented delivery, singer and *dutar* player Ziyada Sheripova has created a personal and distinctive style—now emulated by younger women in Qaraqalpakstan—within a performance genre that was traditionally the purview of men.

Injegul Saburova is one of the few Qaraqalpak women who play the *ghirjek* (spike fiddle). She learned the instrument from an uncle who, having no sons, broke with tradition and took her as his pupil.



### 2 GALMADI, GALMADI (He didn't come)

TEXT AND MUSIC: unattributed  
DILBAR BEKTURDIEVA, *garmon*, *dayra*, *qayraq*, vocal;  
KOMILA MATTIEVA, *tar* and vocal; GOZAL  
MUMINOVA, *dayra*

The three young performers of the popular romantic song "Galmadi, Galmadi," all from the culturally distinct region of Khorezm, exemplify the art of the *khalfa*. *Khalfas* are women literate in Arabic who perform a variety of religious, ceremonial,

and musical functions for other women. *Khalfa*-entertainers usually perform in groups of 3–4 under the direction of a head *khalfa*. In older song and dance traditions, *khalfas* performed only to the accompaniment of percussion instruments: a small frame drum (*daf*), a bracelet of small bells

From left: DILBAR  
BEKTURDIEVA, GOZAL  
MUMINOVA, KOMILA  
MATTIEVA



worn around the wrist of a dancer (*zang*), flat stone or metal clackers (*qayraq*), and plates held in each hand on which the *khalfa* tapped out a rhythm with thimbles worn on the fingers. During the 20th century, *khalfa* ensembles began adding a small button accordion (*garmon*), and nowadays, it has become an essential element of the *khalfa* sound.

*Day and night I keep an eye out for him,  
But he doesn't come, he doesn't come,  
why doesn't he come?  
I take a handkerchief in my hand and sob,  
But he doesn't come, he doesn't come,  
why doesn't he come?*



### 3 BASTAU (Introduction)

COMPOSER: ZHIENBAI-ZHYRAU (1864–1929)  
ULZHAN BAIBUSSYNOVA, vocal and *dombra*

“Bastau” is from the repertory of Kazakh bards, called *zhyrau*, who use a raspy, guttural vocal timbre to perform various genres of oral poetry, accompanying themselves on the *dombra*, a two-stringed, long-necked lute. Each *zhyrau* had a *bastau* that he sang before the performance of longer poems (*dastan* or *zhyr*) to summon inspiration and build a rapport with listeners. Ulzhan Baibussynova learned this *bastau* from Bidas Rustembekov, a well-known *zhyrau* who lives in the vicinity of Qyzylorda, in central Kazakhstan. Bidas Rustembekov learned it from his father, Rustembek-zhyrau who learned it from his own father, Zhienbai-zhyrau, the composer of the *bastau*.

*Zhyraus* have traditionally been men, and Ulzhan Baibussynova is one of a small number of Kazakh women to publicly perform the *zhyrau*'s repertory of both short and long epic poems. Her inspiration was an older female *zhyrau* named Shamshat-opa. “We listened to Shamshat-opa on the radio, and watched her sing at weddings, and on holidays,” Ulzhan recounted. “Girls my age all wanted to be like Shamshat-opa. She came to our house several times, and I went to her myself when I was older. She was born in 1929, and died just a few years ago. We learned from her not only how to sing, but how a female *zhyrau* should behave: what kind of emotions and character she should have. She was very wise, but also strict and austere. She didn't allow herself anything extra—even to smile. Nowadays

*zhyraulik*—the art of the *zhyrau*—is becoming popular among a younger generation of girls, and I'm the one they look to for guidance.”

*Speak, my tongue, speak  
When your soul is whole.  
Until I warm up,  
My voice won't sound like a bell.  
Even a true racehorse won't jump  
If it isn't ready for the races.  
Now there are a lot of singers  
And many beautiful songs and words,  
Like a great herd of grazing sheep.  
So speak, my tongue,  
Like a real racehorse  
With its mouth wide open.  
Be joyful, my tongue, be joyful  
While my sweet soul is whole.*



## TAALAILUU ELDIR BIR KYZY

*(The girl of happy people)*

LYRICS AND MUSIC: MYSQAL ÖMÜQANOVA  
(1915–1976)

KENJEGUL KUBATOVA, vocal and *komuz*



KENJEGUL KUBATOVA

Kenjegul Kubatova grew up among herders in the mountainous north of Kyrgyzstan, and later moved to the capital city of Bishkek, where she studied vocal music at

the National Conservatory. Her vocal style and repertoire reflect the strong

influence of Mysqal Ömüqanova, a popular female singer of the Soviet era. Kenjegul is a member of the Kyrgyz ensemble Tengir-Too, whose neotraditional performances of Kyrgyz vocal and instrumental music comprise volume I of *Music of Central Asia*.

*The dark-necked one with the white forehead,  
The dreamy beauty,  
Attracts a person  
Through her devotion to her work.  
Zuuraqan, the beet-digger,  
The beauty of the Kyrgyz people.*

*She dug up the Ala-Too Mountains,  
She ploughed up the black earth,  
She has a giant heart,  
And a shovel of white steel.  
The “duck” of today’s people  
Is famous all around the world.*



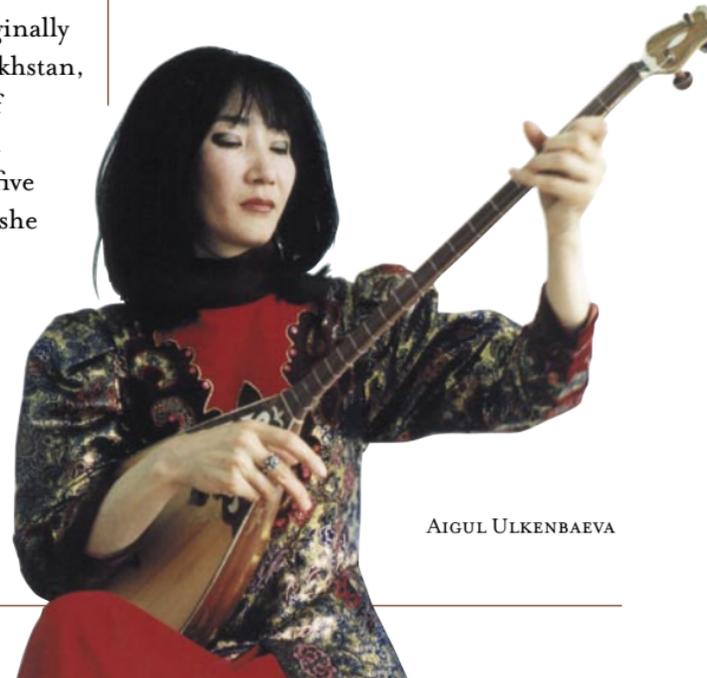
## AQSHOLPAN *(Lovely Sholpan)*

MUSIC: traditional  
AIGUL ULKENBAEVA, *dombra*

Aigul Ulkenbaeva is a virtuoso performer on the Kazakh *dombra*, a two-stringed, long-necked lute. Originally from Atyrau, in the west of Kazakhstan, an area with a strong tradition of instrumental music, Aigul began learning the *dombra* at the age of five and gave her first concerts when she was seven. She now teaches at the Conservatory in Almaty.

This short composition exemplifies a musical genre known as *kui* (or, among the Kyrgyz, as *küü*), whose distinguishing feature is that it tells a story, describes an

event, or portrays a particular person purely through instrumental music. “Aqsholpan” tells the story of a young *dombra* player named Mamen. One day Mamen came to a small settlement (*aul*) where a wedding was taking place.



AIGUL ULKENBAEVA

Sholpan, the only daughter of the local nobleman, was being given in marriage. She was known as an outstanding *dombra* player, and many people admired her mastery. Sitting on the *shymyldyk* (special place for the bride, surrounded on all sides by expensive silks), Sholpan turned to her fellow *aul*-dwellers. "My dear friends, now the day of my wedding has come. Play me a new *kui* and let it become a farewell piece before our separation." Trying to outdo one another, a stream of *dombra* players performed their *kuis*, but not a single one touched the young bride's heart. Frustrated, Sholpan exclaimed, "What a pity that no one can convey my emotions upon parting!" At that moment, Mamen, until then unnoticed by the crowd, stood up and spoke to Sholpan: "Give me your *dombra* and I'll perform

a *kui* for you." The crowd laughed at the audacity of the unknown guest.

"Listen, you impostor. What are you trying to do, make a fool of yourself so that we kick you out of the *aul*?"

Sholpan interrupted, "Let him show his art. But if you don't like the *kui*, then do with him what you will," and with that, she gave Mamen her *dombra*. Mamen took the *dombra* and played an unknown *kui*. Amazed at his mastery and with great admiration for the *kui*, people asked, "Who are you, dear man?"

"I am Mamen."

"So before us is the great *kuishi* Mamen from Kamys-Samara," exclaimed Sholpan, inviting him to come to the place of honor (*tor*). The *kui* that Mamen dedicated to Sholpan has become known as "Aqsholpan" (lovely [literally "white"] Sholpan).

## 6 KOTUSH

TEXT AND MUSIC: unattributed  
ERVENA ORGAEVA, vocal and *dombra*

In the 17th century, clans from the west of Mongolia migrated across Central Eurasia to the region of the Lower Volga, north of the Caspian Sea, and voluntarily became part of the Russian Empire. This ethnic community became known as the Kalmyks. In modern-day Kalmykia, the older generation still remembers and preserves traditional musical genres of Central Asian origin: long songs (*ut dun*) and the heroic epic *Jangar*. The most popular songs, however, are those performed for festivity and dancing to the accompaniment of the *dombra*. The melodies of Kalmyk dance songs are energetic, and the instrumental



ERVENA ORGAEVA

refrains between sung couplets can be quite long. Song lyrics often speak of actual events and were dedicated to relatives, friends, and fellow villagers. The heroines of the songs performed by Ervena Orgaeva are young girls of marriageable age. “Kotush” (the name of a girl) tells about a young beauty with an independent character.

Ervena Orgaeva grew up in Kalmykia, where her paternal grandfather was a well-known *jangarchi*, or reciter of the *Jangar* epic, and her maternal grandfather, a fine singer and songwriter. Ervena says that her ability and desire to sing her native songs is a natural and inseparable part of her life, memory, and heritage.

*The new calico dress with the wide fluttering hem  
Ensnares the legs.*

*Mother's daughter Kotush, barely grown up,  
Takes delight in her new clothes and hairbob.*

*With a neck made from pine, the dombra,  
so it is said,*

*Rings out from the doors of the wooden barn.  
Mother's dark-faced daughter Kotush  
Is hiding behind the doors of the wooden barn.*

*With seven frets, the dombra, so they say,  
Rings out from the very center of Khoton.  
Playful and fidgety, mother's daughter Kotush,  
Saying that she liked him, followed after him.*



## SHUNIDAM (I heard)

TEXT: AMINJON SHUKUHI (1923–1979)

MUSIC: ZIOYDULLO SHAHIDI (1914–1985)

OZODA ASHUROVA, vocal; KAMALIDDIN

HAMDAMOV, *tanbur*; MURAD JUMAEV, *dayra*;

SIROJIDDIN JURAEV, *dutar*



OZODA ASHUROVA

“Shunidam” was composed by one of Tajikistan’s best-known composers and made popular by the great female vocalist, Barno Is’hakova (1927–2001). Ozoda Ashurova, who performs the song on this CD, is a young singer known for her interpretations of Tajik-Uzbek classical art song. As a member of the Dushanbe, Tajikistan-based Academy of Maqâm, she is featured on volume 2 of *Music of Central Asia: Invisible Face of the Beloved*.

*I heard that you were angry with me,  
That's strange, but let me know now,  
What did I do to turn your heart away from me,  
Making you disregard your promise?*

*Don't be angry at me if I did something wrong,  
Listen to me even just a little bit,  
I will never, never  
Forget you.*



## HARMAN-DALI

TEXT AND MUSIC: traditional  
KOMILA MATTIEVA, vocal and *tar*; GOZAL  
MUMINOVA, *dutar*; DILBAR BEKTURDIEVA, *dayra*

“Harman-Dali” is one tale from the vast epic cycle *Görogkli* (“The Blind Man’s Son”), known throughout western Central Asia and the Caucasus. Performers of *Görogkli* have overwhelmingly been men, but Komila Mattieva, who lives in Urgench, in the northwest of Uzbekistan, represents the cutting edge of a new generation of young women who are appropriating traditionally male performance genres. In the tale, Harman-Dali, a beautiful but cruel princess, seeks a husband who is a better singer than she. She challenges *Görogkli*, a fine singer as well as a fierce soldier, to a singing



From left: KOMILA MATTIEVA, GOZAL MUMINOVA,  
DILBAR BEKTURDIEVA

contest. *Görogkli* impresses her, but loses. With the aim of vindicating himself, *Görogkli* takes singing lessons from a master *ashiq*. The *ashiq* has a dream in which he sees Harman-Dali, falls in love with her, and vows to marry her himself. After beating her

in a singing contest, however, the *ashiq* decides to betroth her to another pupil. *Görogkli* visits Harman-Dali after her marriage, and spends a promised night with her. The brief segment of the epic sung here tells of how Harman-Dali gives gold to an old woman to deliver a letter to *Görogkli* inviting him to come to her.

*To the young Görogkli from Chandibil  
Go, grandmother, and bring the news.  
He’s from the clan of the begs [noble  
landowners],  
Go, grandmother, bring the news.*

*Let my wish come true,  
Because I believe in God.  
Give him 100 more gold coins,  
Go, grandmother, bring the news.*



## ÖREN ZHYIRIK (The best racehorse)

COMPOSER: ZHIENBAI-ZHYRAU  
ULZHAN BAIBUSSYNOVA, vocal and *dombra*

This is an example of didactic verse by a famous Kazakh *zhyrau* (epic singer). Performer Ulzhan Baibussynova said of this poem, “In traditional culture, people liked to listen to didactic verse because it helped them deal with their own inner questions. Only after hearing a *zhyrau* sing such a poem would they ask for a *dastan*, which was more entertaining. These didactic songs show once again the strong connection of music to moral philosophy and popular religion in Central Asia.”

*If you release a racehorse from a high place,  
it won’t go backward even the length of  
a finger,*

*If you make a lad happy, he'll never run away.  
A real man will understand my words,  
Because each of my words is like a golden  
heritage.*

*The distance between good and evil is as great as  
The distance between heaven and earth.  
Envy always accompanies good people,  
Bad people never know the happiness that was  
given to them by God.*

*If a person is given wealth and happiness, he can  
use it however he wishes.*

*If he knows how, he can enjoy all of it.  
A mountain goat protects the mountain rocks,  
What's the good of wealth if he can't extend his  
hand to someone who needs it?  
The most precious stones never disintegrate,  
Don't ever ask how many teeth a horse has or how  
old a person is.*

*A good person will always be useful to his people,  
Or one can live, thinking only of oneself.*



## AQ QUM (White sand)

TEXT AND MUSIC: unattributed  
ARDAK ISSATAEVA, vocal and *dombra*

This poignant melody, sung in a refined, bel canto style and accompanied by a *dombra* that is both strummed and plucked, exemplifies the tradition of Kazakh lyrical song (*änshilik*). Lyrical song is a professional vocal genre that reached its fullest development among the historically nomadic Kazakhs in the late 19th and early 20th centuries. Its performers were itinerant bards—typically men—who were highly respected and honored guests in any Kazakh settlement. Female performers were not unknown, however, and during the Soviet era became increasingly common.



These days it is more typical to hear lyrical songs performed by women than men. Ardak Issataeva (b. 1976) was born in Jambul Region, in southern Kazakhstan, and graduated from the Conservatory in Almaty, where she now teaches lyrical song.

*In Aq Qum there's a girl by the name of Inġär,  
Her words are sweeter than sugar and honey.  
You should see [that beauty] with your own eyes,  
I'll tell you in my song about this real person.*

*You're like the pupils of my eyes that bring me  
sunlight,  
The joy of my soul in my life.  
You don't leave my thoughts for a second,  
With what kind of sorcery do you torment me?*

ARDAK ISSATAEVA

## II BULGUN

MUSIC AND TEXT: unattributed  
ERVENA ORGAEVA, vocal and *dombra*

Like “Kotush,” (track 6), “Bulgun” is a Kalmyk dance song about a beautiful young girl. The lyrics tell of how long and persistently a young man named Erentsen pursued Bulgun, how she resisted his entreaties, and in the end, how he won her over and the entire village gathered for a noisy wedding.

*A polished table made from a sprawling tree is at  
a predetermined place.*

*The beautiful girl Bulgun attracts everyone’s interest.  
On gold-covered paper with a good feather pen  
she wrote,*

*With a good feather pen she wrote decisively.*

*The girl Bulgun with the beautiful face  
Critically scrutinized the local suitors.*

*Critically scrutinizing the local suitors,  
Only the boy Erentsen was left in the running.*

*Erentsen, whom she refused, said persuasively,  
“What a clear night.*

*Let’s go for a walk  
In the cool evening air.”*

*In October, by agreement,  
The people gathered to celebrate.  
At the wedding of the splendid Bulgun,  
They feasted and whooped it up.*

## 12 SARVINOZ (Cypress)

TEXT: KALILA DAVLATNAZAROV (1952–)  
MUSIC: unattributed [traditional melody “Sarvinoz Kui”]  
INJEGUL SABUROVA, *ghirjek*; ZIYADA SHERIPOVA,  
*dutar* and vocal

These lyrics by contemporary  
Qaraqalpak poet and bard Kalila  
Davlatnazarov are set to a traditional

melody, “Cypress.” The tree’s tall  
and slender form serves as a common  
metaphor for beauty, both human  
and divine.

*I lament about my sadness, I tell my story  
in the pain of my sorrow,  
This world is faithless, what can I sing?  
Better not to show what I’m holding inside,  
I have a wish in my heart to sing,  
burning with passion.*

*Loneliness is bad, conversation is good,  
Fruit is sweet, leaves are bitter.  
Good qualities are beautiful ornaments of the world,  
I am indebted to them.*

*Those who are rich hire a boat to cross to the  
other side,  
The common people remain on the bank, crying.  
Oh Creator, let the rulers and elders have a  
conscience,*



From left: INJEGUL SABUROVA, ZIYADA SHERIPOVA

*The land of my people is like a poor beggar.*

*My happiness was broken, I told all my sadness,  
My offended soul has expressed everything.  
My eyes were in tears for the nation that gave  
birth to me,  
I have a sorrow called soul inside of me.*



### ZHONYP ALDY (Carved, polished)

COMPOSER: BIRZHAN-SAL QOZHAGULULY  
(1834–1897)

ARDAK ISSATAEVA, vocal and *dombra*

The Kazakh lyrical song “Zhonyp Aldy” was composed by Birzhan-sal, one of the best-known figures of 19th-century Kazakh music. *Sal* is an honorific title bestowed on bardic singer-songwriters who were not only masters of their art but chivalrous and charismatic celebrities analogous, perhaps, to the troubadours of medieval Europe. Unlike folksongs, whose titles are conventional, and are typically taken from the first line of the text, lyrical songs were always named by their composers, and these titles remain a part of the performance tradition. An explanation of the title “Zhonyp Aldy”

unfolds in the text, and conveys the idea that as unique, fully formed works of art, lyrical songs must be carefully carved, or polished.

*The name of my song is “Zhonyp Aldy,”  
Like a beauty who cut out the most beautiful part  
of a young tree,  
From youth, I’ve sung this song with great love,  
And that’s why this song remains in my memory  
without any changes.*

*Who doesn’t love a beautiful song,  
striving upward,  
Brushing against the string of the soul of your  
artistry and beauty?  
Being a support for the spirit and food for  
the mind,  
It excites the soul and opens it to bliss.*



### CHABANDYN YRY (Shepherd’s song)

TEXT AND MUSIC: ASHYRAALY AYTALIEV (1927–)  
KENJEGUL KUBATOVA, vocal and *komuz*

*From Arpa’s high lake,  
From Aqsay’s cool heights  
I impatiently write a letter of greeting  
Since I can’t forget my beloved.*

*I am the owner of countless sheep,  
I follow them, grazing on the hills.  
You are studying now  
In the big city where people are educated.*



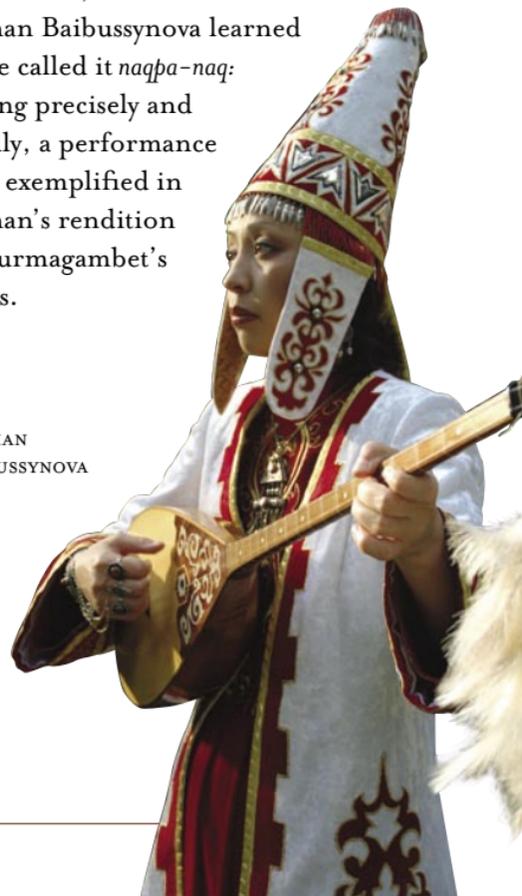
### TALIM (Didactic song)

TEXT: TURMAGAMBET (1882–1939)  
MUSIC: ZHIENBAI-ZHYRAU  
ULZHAN BAIBUSSYNOVA, vocal and *dombra*

When the Kazakh epic singer Zhienbai-zhyrau taught this piece to his son,

Rustembek, from whom Ulzhan Baibussynova learned it, he called it *naqpa-naq*: to sing precisely and loudly, a performance style exemplified in Ulzhan’s rendition of Turmagambet’s lyrics.

ULZHAN  
BAIBUSSYNOVA



Turmagambet was a well-known Kazakh poet who, at the turn of the 19th century, studied in the great *medresehs* (religious colleges) of Bukhara, the city known as “the cupola of Islam.” He is the author of many compositions in various genres of Kazakh oral poetry: *terme*, *tolghau*, *qisaa*, *dastan*. One of his major works is a translation of Firdausi’s *Shahname* (“The Book of Kings”) from Persian to Kazakh. “Talim” is an example of a didactic *terme*.

*If a younger person calls you a brother,  
You can say that he’s your soul.  
If a woman takes care of her husband,  
You can call her a princess.  
Girls and boys who are like tulips,  
You can call the most beautiful in the world.  
The voices of animals born in the spring  
Are like the most beautiful song on earth.*

*The water that you drink when you’re  
really thirsty  
Becomes tasty like the sweetest honey.  
A man who is born with deep thoughts,  
You can call him a wise man.  
He who is born to a bad relative,  
You can call him an evil person.  
The most interesting moment of infants  
Is when they are just beginning to speak.  
The most interesting moment for a sharpshooter  
Is when he hits his target squarely.  
The most interesting moment in your life  
Is when your soul doesn’t leave you.  
Tasty food is interesting  
Before you eat it.  
The best racehorse is most interesting  
After a race when it’s drenched with sweat.  
These didactic words I tell you  
Like the great, wise Luqpan.*



## DILA DUSHDÜ (Everybody is talking)

TEXT: ASHIQ MÜRAT NIYAZLI (1936–2004)  
MUSIC: traditional *saz* melody “Kövrat dubeydi”  
LATIFE CHESHMELI, vocal and *saz*

Latife Cheshmeli is a representative of the *ashiq* tradition of Azerbaijan. *Ashiq* music arose in the 15th–16th centuries as Turkic epic singing merged with Islamic mystical poetry in the musical environment of the Caucasus. The philosophical impulse that catalyzed the tradition was Sufism, the mystical dimension of Islam whose adherents seek union with God through the path of love (thus the title “*ashiq*,” which means “lover” or “in love”).

The art of the *ashiq* was first open only to men, but since the 18th century, maverick women have taken up the *saz* and competed in the improvised



LATIFE CHESHMELI

poetry contests (*deyishme*) that are the test of an *ashiq*’s worth. While female singers have always had an important place at weddings and other life-cycle ceremonies, the role of *ashiq* brought women out of all-female gatherings and into a performance genre that commanded great respect and a wide

audience. Though some conservative families have objected to their daughters performing in public, female *ashiqs* have generally been well accepted in Azerbaijan, a country proud of its long history of women musicians and poets. Nowadays, women are among those at the forefront of efforts to preserve and continue the *ashiq* tradition.

Latife Cheshmeli grew up with a great love for *ashiq* music. Although her father forbade her to learn the *saz*, after her marriage, Latife's husband encouraged her to study with a master, and today she is a popular professional *ashiq* with constant engagements at weddings and festivals. Beloved especially for her rich, expressive voice, Latife colors her songs with a powerful vocal intensity that enters into dialogue with the graceful sound of the *saz*, which

she plays herself. Asked why she became an *ashiq*, Latife credits her love for the *saz*. "The sound of the *saz* is like a mother's lullaby," she says. "I can't understand people who do not love the *saz*."

*Oh beautiful one, your glances, your glances,  
Have become a legend that everybody is  
talking about.*

*The pupils of your eyes sent out a path,  
They struck my eyes, my darling, they struck my eyes.*

*It was a morning that turned into an evening,  
an evening,*

*I understood something deep in my heart.*

*I was a moth who knowingly fell into the candle  
In order to burn, my life, in order to burn.*

*I am Niyazli the faithful, the faithful,  
I am the companion of pain, the salesman  
of sorrow.*

*My wounds, which have been reopened, oh  
my darling,*

*Now hurt as if they had been struck with a poker,  
my life, struck with a poker.*

## 17 NOLEYDI (What if)

TEXT: unattributed folksong, and *ghazal* by SEYYID  
EZIM SHIRVANI (1835–1888)

MUSIC: unattributed

FARGANA QASIMOVA, vocal; accompanied by RAFAEL  
ASGAROV, *balaban*; RAUF ISLAMOVI, *kamancha*;  
ALI ASGAR MAMMADOV, *tar*; NATIQ SHIRINOV,  
percussion

This two-part piece begins with a folk *bayati*, a graceful seven-syllable verse form characteristic of Azerbaijani oral tradition. The last line transitions to the melodic style and rhythm of classical *mugham*, where the singer's improvised vocals lead the music in a new and emotionally more intense direction. The lyrics of the *mugham* are, as is traditional, a *ghazal* taken from classical written verse. Although the words of the two sections

come from different sources, they are artfully combined: the folksong's description of the beautiful gardens in the Miyina quarter of the city of Tabriz (Iran) foreshadows the paradisiacal rose garden (*gūlzar*) of the *ghazal*.

*What if...*

*I am in love when she awakes,  
When she burns, I burn for her.  
I wait beside your pillow, Lady,  
I pray that she will awake.*

(Refrain)

*What if, my love, what if...  
I had jet black hair.  
Even if everyone found me ugly,  
I would be beautiful to my love.*

[A place called] Miyina is in Tabriz,  
The rose is still a bud.  
Sing, my nightingale, sing,  
Perhaps my love will awake.



FARGANA QASIMOVA

*What do I need with that beautiful rose garden,  
when you are my rose garden,  
My rosebud, my cypress, my flower, my garden,  
my spring.*

*Sometimes you take away my soul; sometimes you  
give my soul to me,  
So who are you, my God-given beloved? You are  
my tar [plucked lute].*

*Even if I die of love for you, do not come to me,  
Let the others not know that you are my love.*

*You know I am poor Seyyid—alone, miserable,  
abandoned.*

*You are my treasure, my ruler, my refuge—you  
are everything to me.*

Fargana Qasimova is a young Azerbaijani performer known for her interpretation of *mugham*, the Azerbaijani form of the transnational classical *maqâm* tradition. Trained by

her father, renowned vocalist Alim Qasimov, she follows his tradition of daring, experimental vocals that challenge and transcend the conservative *mugham* genre. Fargana still considers herself to be her father's *shagird* (apprentice), and father and daughter usually sing together, trading verses in a lyrical musical dialogue (Alim and Fargana Qasimov are featured in volume 6 of *Music of Central Asia: Spiritual Music of Azerbaijan*). Their close artistic relationship is evident even in this solo piece, where Fargana's father can be heard in the background, praising her singing. However, Fargana's richly expressive voice and ability to combine intensely passionate vocals with precise and graceful musical timing are uniquely her own.



## KYZYL GUL (Red flower)

TEXT: OSMONQUL BÖLÖBALAEV (1888–1967)  
MUSIC: unattributed  
KENJEGUL KUBATOVA, voice and *komuz*

*You're a beautiful red flower,  
I'm a nightingale who sings for you,  
If you're a light burning at night,  
I'm a moth circling around you,  
I want to alight on your petals,  
listen once in a while to what the  
nightingale is singing,  
Live with joy in your young years,  
so that you won't have any sadness.  
If you were a boat on the ocean,  
I'd be the helmsman who steered it,  
But I fear that no sooner would I take the wheel  
than a storm would carry us away.*

## INSTRUMENT GLOSSARY



### DAF

Frame drum, also called *qaval*, widely used in Azerbaijani folk music as well as in the classical *mugham*. Fish, goat skin, or, nowadays, plastic provides the playing surface. Jingling metal rings are sometimes attached to the inside of the frame.



### DAYRA

A frame drum with jingles, commonly played by both men and women among sedentary populations in Central Asia.

### DOMBRA

A name for various types of pear-shaped, long-necked lutes typically strung with two gut or silk strings. The Kazakh *dombra* is most commonly strummed, but may also be plucked. The Kalmyk *dombra* has a larger body and produces a louder sound.



### DUTAR

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



### GARMON

A small accordion played in the Caucasus and by female entertainers (*khalfas*) in the Khorezm region of northwest Uzbekistan.

### GHIJAK

Round-bodied spike fiddle with three or four metal strings and a short, fretless neck used by Uzbeks, Tajiks, Turkmen, and Qaraqalpaks. Also known as *ghirjek* among Qaraqalpaks.



## KOMUZ

The main folk instrument of the Kyrgyz—a three-stringed, fretless, long-necked lute, typically made from apricot wood, nut wood, or juniper. Playing techniques include plucking, strumming, and striking strings with the fingernails, as well as the use of stylized hand and arm gestures, which add an additional narrative component to the *komuz*'s typically programmatic repertoire.



## SAZ

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



## 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.



## BIBLIOGRAPHY

Doubleday, Veronica. 2006. *Three Women of Herat*. London: Taurus Parke.

Fathi, Habiba. 2004. *Femmes d'autorité dans l'Asie centrale contemporaine*. Paris: Maisonneuve & Larose.

Kunanbay, Alma. 2002. "Kazakh Music," in *The Garland Encyclopedia of World Music*, vol. 6, "The Middle East," pp. 949–964. New York and London: Routledge.

Levin, Theodore. 1996. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)*. Bloomington: Indiana University Press.

———, with Valentina Süzükei. 2006. *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*. Bloomington: Indiana University Press.

Naroditskaya, Inna. 2000. "Azerbaijani Female Musicians: Women's Voices Defying and Defining the Culture." *Ethnomusicology*, vol. 44 (2), pp. 234–256.

Senarslan, Anna Oldfield. 2004. "Ashug Pari Majlisi: Women Performers of Legend and Folk Poetry." *Azerbaijan International*, vol. 12 (4). ([www.azer.com](http://www.azer.com))

Youssefzadeh, Ameneh. 2002. *Les bardes du Khorassan Iranien: le bakhshi et son répertoire*. Leuven and Paris: Peeters.

Zeranska-Kominek, Slawomira, with Arnold Lebeuf. 1997. *The Tale of Crazy Harman: The Musician and the Concept of Music in the Türkmen Epic Tale, Harman Däli*. Warsaw: Dialog.

## DISCOGRAPHY

*Alim and Fargana Qasimov: Spiritual Music of Azerbaijan*. 2007. Smithsonian Folkways 40525 (*Music of Central Asia*, vol. 6).

*Iran: Bards of Khorassan*. 1998. Ocora/Radio France 560136.

*The Silk Road: A Musical Caravan*. 2002. Smithsonian Folkways 34038 (2 CDs).

*Songs from the Steppes: Kazakh Music Today*. 2005. Topic Records 929.

*Tengir-Too: Mountain Music from Kyrgyzstan*. 2005. Smithsonian Folkways 40520 (*Music of Central Asia*, vol. 1).

*Turkmenistan: Songs of Bakhshi Women*. 1995. Inedit/Auvidis W260064.

*Uzbekistan: Music of Khorezm*. 1996. Auvidis/UNESCO D8269.

*Women's Love and Life: Female Folklore from Azerbaijan*. 1996. Pan Records 2028CD.

---

## CREDITS

Produced by Theodore Levin and Joel Gordon  
Series executive producers: Theodore Levin and  
Fairouz Nishanova

Recording engineer: Joel Gordon

Photography: Katherine Vincent, Sebastien  
Schutysler, Theodore Levin, Gary Otte,  
p.14 © pidz

Videography: Saodat Ismailova and Carlos Casas  
Videography post-production: Marc Benaïche  
and Mondomix (Paris)

Booklet notes: Theodore Levin, Anna Senarslan,  
Ghilyana Dordjueva

Translation consultants: Ulzhan Baibussynova,  
Alexander Djumaev, Ghilyana Dordjueva,  
Saodat Ismailova, Anna Senarslan

Map: Nathalie Hericourt

Recorded at Kyrgyz National TV and Radio  
Broadcasting Corporation (2004), Azerbaijan  
Film Studios (2005), Cargo Studio, Paris  
(2005), Kazakh Film (2006)

*The producers gratefully thank:* Ulzhan Baibussynova,  
Ghilyana Dordjueva, Alma Kunanbay, Sergei  
Lobanov, and Anna Senarslan.

## AGA KHAN MUSIC INITIATIVE IN CENTRAL ASIA (AKMICA)

Director: Fairouz R. Nishanova

Senior project consultant: Theodore Levin  
Regional coordinator, Central Asia: Alexander  
Djumaev

## SMITHSONIAN FOLKWAYS

Production supervised by Daniel Sheehy and  
D. A. Sonneborn

Sound supervision and mastering by Pete  
Reiniger

Production managed by Mary Monseur  
Editorial assistance by Carla Borden  
Design and layout by Sonya Cohen Cramer

*Additional Smithsonian Folkways staff:* Lauren Becker,  
fulfillment; Richard James Burgess, director  
of marketing and sales; Lee Michael Demsey,  
fulfillment; Betty Derbyshire, financial operations  
manager; Toby Dodds, technology manager; Mark  
Gustafson, marketing and radio promotions;  
Helen Lindsay, customer service; Keisha Martin,  
manufacturing coordinator; Margot Nassau,  
licensing and royalties; Jeff Place, archivist; Amy  
Schriefer, program assistant; Ronnie Simpkins,  
audio specialist; John Smith, sales and marketing;  
Stephanie Smith, archivist.

SMITHSONIAN FOLKWAYS RECORDINGS is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document "people's music," spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

Smithsonian Folkways recordings are available at record stores. Smithsonian Folkways Recordings, Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

### Smithsonian Folkways Recordings Mail Order

MRC 520

Washington, DC 20560-0520

Phone: (800) 410-9815 or 888 FOLKWAYS (orders only)

Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings, go to: [www.folkways.si.edu](http://www.folkways.si.edu). Please send comments, questions, and catalogue requests to [mailorder@si.edu](mailto:mailorder@si.edu).



AGA KHAN TRUST FOR CULTURE



Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage | MRC 520  
Smithsonian Institution | Washington DC 20560-0520 | [www.folkways.si.edu](http://www.folkways.si.edu)  
SFW CD 40523 © 2007 Smithsonian Folkways Recordings