Music of Central Asia VOL.7

IN THE SHRINE OF THE HEART

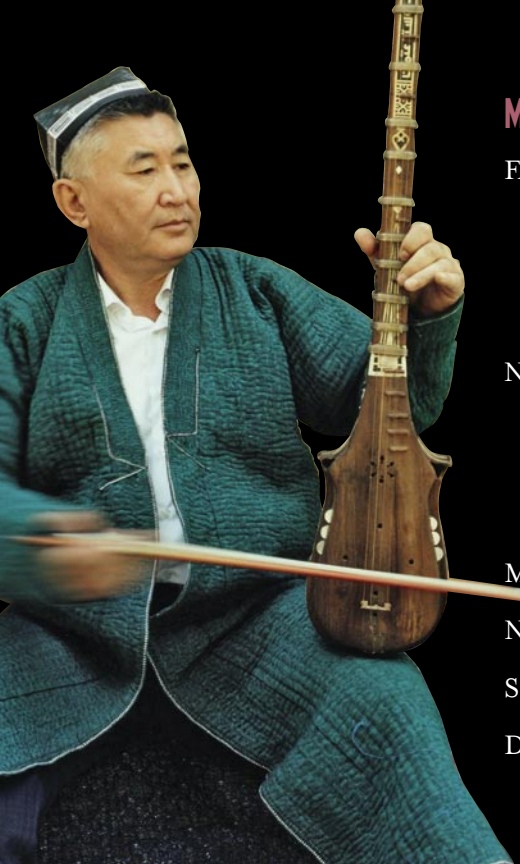
POPULAR CLASSICS *from* BUKHARA *and* BEYOND

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 repertories 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: www.akdn.org/music.

"The poetry of maqoms *is difficult....but if you just listen, it will* **NOURISH YOUR HEART**."

—Farhod Davletov



MUSICIANS

Farhod Davletov, vocal, *tar*
accompanied by:
Shuhrat Razzaqov, *dutar*
Habibulla Kurambaev, *doyra*
Murod Norkuziev, *ghijak*

Nodira Pirmatova, vocal, *dutar*
accompanied by:
Mirghiyos Mukhitdinov, *doyra*
Nabidjan Kadirov, violin
Mansurbek Vaisov, Kashgar *rubab*

Mahmudjon Tojibaev, vocal, *tar*

Nasiba Omonboeva, vocal

Sirojiddin Juraev, *dutar*

Dilbarjan Bekturdyeva, vocal, accordion (*saz*)

CD TRACKS

1. Galdir 5:42
2. Ranoni Gördim 4:41
3. Khosh Parda Suvora 5:05
4. Qushtar 4:02
5. Chargoh 6:42
6. Birallaim 5:23
7. Muqaddima 4:46
8. Torghay 1:46
9. Qoilman 3:55
10. Dilhiroj 6:42
11. Peshrev-i Dugoh 3:25
12. Feruz 9:26
13. Chopon 3:32
14. Ufor-i Iroq 2:48
15. Eh Dilbari Jononim 5:12

DVD

Music of Central Asia and the Aga Khan Music Initiative

In the Shrine of the Heart: Popular Classics from Bukhara and Beyond

Interactive Instrument Glossary

Map of Central Asia

Music of Central Asia Vol. 7
In the Shrine of the Heart: Popular Classics from Bukhara and Beyond

SFW CD 40526

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 up to 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.

INTRODUCTION *In the Shrine of the Heart: Popular Classics from Bukhara and Beyond*

"Our songs—they don't grow old!" exclaimed Nodira Pirmatova, the affable young alto from Tashkent, Uzbekistan, whose haunting performance of "Galdir" (Fool of God) opens *In the Shrine of the Heart*. "They're passed along from one generation to the next, and younger singers perform them as if they were new—with a different voice and fresh passion. When you listen to one of these classics, it's always as if you're hearing it for the first time."

The songs Nodira described with such ardor comprise an extensive repertoire of popular classic music created by generations of talented singer-songwriters. These songs, recorded in intimate performances by some of Uzbekistan's and Tajikistan's finest singers, are the focus of the present compilation.

In the early Soviet era, when Russian and European models of music and musical life were imported into Central Asia with the aim of "improving" local culture, Western musical terms and concepts were also appropriated. Among them was the concept of "composer," translated into Uzbek and Tajik by the neologisms *bastakor* (Uzbek and Tajik) and *ahangsoz* or *taronasoz* (Tajik). These terms were applied both to artists who wrote music using conventional Western notation and to traditional singer-songwriters

who composed orally and memorized their songs. Music produced by *bastakor*s has ranged in compositional form and style from indigenous/traditional to innovative/experimental, the latter typically melding European and local musical instruments and sensibilities to create various kinds of hybrid music. Diverse directions and tendencies in the art of *bastakor*s, called *bastakorlik*, continue to coexist in the music of Uzbekistan and Tajikistan.

Unlike contemporary singer-songwriters in the West, who typically write both music and lyrics, either alone or with a collaborator, most *bastakor*s compose only melodies. For lyrics, they draw on a vast corpus of classical poetry—*ghazal*s, *rubo'iyot, mukhamma*s, and other forms of verse written in Persian and a variety of Turkic languages and dialects between the 10th and 20th centuries (*ghazal*s have also been written in Arabic, Urdu, and other languages, including English). Classical poems share a common system of verse meters, each with its own metrical pattern analogous, for example, to iambic pentameter or hexameter in English. The art of *bastakorlik* involves not only composing melodies but matching the metrical and rhythmic characteristics of melodies to the metrical pattern of lyrics. No less important in the choice of lyrics is the affect of a poem—the particular experience of feelings and emotion that the words produce. *Bastakor*s aim to move their listeners with the lyrical beauty and imagery of *ghazal*s and *rubo'iyot* written by famous poets. The typical theme is unrequited love and the pain of separation from a beloved. The heartrending passions and anxieties embodied in such poems can be

View of Ichan-Qala (Inner City) of Khiva

understood on one level as representing human feelings, but the poems can also be read as mystical allegories in which the figure of the beloved alludes to the invisible presence of the divine. By singing the texts of classical poems to newly composed melodies, *bastakor*s render the poems—and their lyrical affirmation of the value of faith, devotion, and humility—instantly contemporary.

Not all the songs on *In the Shrine of the Heart* feature classical lyrics set to new melodies. Old melodies may also be set to newly written lyrics. Traditional folk tunes offer a rich melodic source for poet-lyricists, and have been widely appropriated. During the Soviet era, particularly in the 1940s and 1950s, older songs were sanitized by replacing allegorical spiritual texts with poems whose content was unmistakably earthly and, in many cases, overtly patriotic. Some of these texts remain popular, particularly among older listeners.

While Soviet-era song lyrics commonly represented politically mandated bowdlerizations, older forms of lyrical spirituality did not entirely disappear. For example, a leading Uzbek poet of the 1920s and 1930s, Abdulhamit Chulpon, wrote the somber lines that Nodira Pirmatova sings to the melody of

"Galdir" (track 1), a popular folk song:

I was born with a dutar, *I'm an old fool of God.*
Together with my dutar, *I always burn with fire.*
I'm a friend of the unfortunate ones whose hearts suffer.
I get no pleasure from seeing those who are self-satisfied and don't know misfortune....
You won't free yourself from the fire of sorrow until you cry the tears of these strings....

Chulpon's literary activities led to his conviction for "nationalism" and his execution, in 1938, as an enemy of the people at the height of the Great Terror launched by Stalin. Beginning in the 1950s, Chulpon's reputation was restored, and his text for "Galdir" is often sung in place of the older folk lyrics.

The music of *bastakor*s is performed in a variety of regional styles and genres, in different languages and dialects, by female as well as male singers, and with different formations of instrumental accompaniment as well as a cappella. Instrumental versions of songs and short pieces composed specifically for a solo instrument are also part of the *bastakor* tradition, and are included in the performance styles surveyed on *In the Shrine of the Heart*.

These days, the best-known *bastakor* music in Uzbekistan is rooted in two distinct geo-cultural regions: Khorezm, in the northwest, and the Ferghana Valley, in the east. The proximity of the Ferghana Valley to Tashkent, Uzbekistan's capital and largest city, has led to a hybrid Ferghana-Tashkent musical style, masterfully represented on the CD by Nodira Pirmatova and Mahmudjon Tojibaev. Both Nodira and Mahmudjon sing energetic examples of *katta ashula*, a traditionally a cappella vocal genre closely identified with the Ferghana Valley that has served as a popular compositional medium for *bastakor*s (tracks 9 and 15). Once performed at gatherings of Sufis—adherents of a mystical tradition within Islam whose ritual practices frequently include music and chant that aim to help bring listeners closer to an experience of divine presence—*katta ashula* has in more recent times become popular in a secular context at outdoor festivities. In addition to "Galdir," sung traditionally by women, Nodira performs two pieces drawn from the classical art song suites known as *maqom*. *Maqom* traditions in Central Asia are regional variants of a broader domain of professional music cultivated in old urban centers of Islamic culture extending from North Africa to western China. "Ufor-i Iroq" (track 14) belongs to the Shashmaqom, associated with the city of Bukhara, and "Chargoh" (track 5) belongs to the so-called Tashkent-Ferghana *maqom*, a collection of small song cycles created by *bastakor*s whose names have been lost. Nodira, who is bilingual in Uzbek and Tajik (the eastern dialect of Persian spoken in Tajikistan), sings "Ufor-i Iroq" in Tajik.

Walls of the Ichan-Qala (Inner City), Khiva

Not far from Tashkent, astride the banks of the Syr Darya, the river

that meanders through the intensively cultivated Ferghana Valley westward to the Aral Sea, is the ancient city of Khujand, another traditional center of *bastakorlik*. One of Khujand's best-known *bastakor*s was Sodir Khan Baba Sharifov (d. 1933), who composed "Dilhiroj" (Tormented Heart) on a text of Hafez, the great 14th-century Persian poet whose lyrical verse has been set to music through the centuries by myriad composers and singers. On the CD, "Dilhiroj" (track 10) is passionately performed by Nasiba Omonboeva, who also hails from Khujand and, like Nodira, is bilingual in Tajik and Uzbek.

West of Tashkent, Khujand, and the Ferghana Valley, across the desolate sands of the Kara Kum Desert are the oasis cities of Khiva and Urgench—both principal cultural centers of Khorezm.

View of Khiva

Among the ancient and medieval place names associated with Central and West Asia—Sogdia, Bactria, Scythia, Khazaria, Khorezm—Khorezm alone survives as a modern cultural entity. Once a large territory that covered parts of present-day Uzbekistan, Turkmenistan, and the so-called Sovereign Republic of Qaraqalpakstan within Uzbekistan, Khorezm presently constitutes an administrative region of the Republic of Uzbekistan.

Khorezmians have long been identified with distinctive traditions of language and oral literature (Khorezmi is a dialect of Uzbek), festivity and celebration, music and dance. Perhaps it is the extremes of the region's continental climate—harsh winters and scorching-hot summers—that have molded the Khorezmian temperament and, with it, the extroverted and powerfully intense forms of traditional art for which Khiva and Khorezm are renowned among Central Asians.

One of Khorezm's best-known connoisseurs of music and poetry was the long-reigning ruler of the Khorezm Khanate, Said Muhammad Rahim Khan, popularly known as Feruz II, whose reign extended from 1864 to 1910. Feruz wrote poetry, played the *dutar* and *tanbur*, and loved classical music. His verse provides the lyrics of "Muqaddima," the stately classical song performed by Farhod Davletov, a vivacious singer who is one of Khorezm's finest performers of *maqom* (track 7). Farhod also performs another popular Khorezmian classic, "Feruz" (track 12), which enshrines the Khan's name in the title.

In "Khosh Parda Suvora" (track 3) Farhod illustrates a genre of spiritual song unique to Khorezm. *Suvora*s, like *maqom*s, are song cycles composed by *bastakor*s of the past whose identities are no longer known. Poets have fared better—partly, perhaps, because in the classical *ghazal*, authors customarily included their name in the penultimate line. Some *bastakor*s, however, have composed songs based on lyrics of unknown provenance. An example is the popular song performed by Farhod Davletov, "Ranoni Gördim" (I Saw Rano) (track

2), composed by Khorezmian *bastakor* Komiljon Ataniyazov (1917–1975).

Dilbarjan Bekturdyeva illustrates still another form of Khorezmian vocal art: songs traditionally sung by and for women by female performers called *khalfa*s. In Khorezm, the term *khalfa* (from Arabic *khalifa*, rendered in English as "caliph," literally "deputy," "vicegerent," or "apprentice"), refers to women who perform religious, ceremonial, and musical functions for other women at occasions such as bridal showers, engagement parties, celebrations of childbirth, and weddings. Dilbarjan sings a song popular among *khalfa*s and their female audiences, "Birallaim" (My Only God), composed by Ojiza *khalfa* (1901–1951) (track 6).

In both Khorezm and the Tashkent–Ferghana Valley region, instrumental music has developed alongside vocal music as a compositional and performance art. Some singers are also outstanding instrumentalists, but instrumental music has attracted its own cadre of virtuosic specialists who arrange and perform instrumental versions of songs, or compose pieces specifically for their instrument. Foremost among such innovators are composer-performers on the Uzbek-Tajik *dutar*, one of many varieties of two-stringed long-necked lutes that exist throughout Central Asia. The *dutar*'s simplicity of construction belies the complexity of its performance techniques. These techniques are amply demonstrated by the *dutar* virtuosos on this CD, Shuhrat Razzaqov, from Khorezm, and Sirojiddin Juraev, who plays in the tradition of the Ferghana–Tashkent

style. Solo *dutar* pieces performed by both men serve as interludes between longer vocal melodies. *Dutar* also appears together with *tar* and *doyra* in a quartet that plays "Peshrev-i Dugoh" (track 11), a lively instrumental prelude from the Khorezmian *maqom* repertoire.

The popular classic songs composed by *bastakor*s of the 19th and 20th centuries remain a respected if increasingly marginalized element of musical life in Uzbekistan and Tajikistan in our own time. Even in lighter genres, the classical lyrical style of *bastakor*s cannot compete against the juggernaut of contemporary pop modeled on Russian, European, and American bands, and of singer-songwriters who compose their own melodies and lyrics in standard pop formats and perform them to the accompaniment of amplified instruments liberally processed with digital effects. Yet Nodira Pirmatova's paean to old songs and their abiding rejuvenation by younger singers offers reason to hope that the old popular classics will not disappear. Mahmudjon Tojibaev underscored Nodira's optimism: "Globalization of course acts on tradition," said Mahmudjon in a wide-ranging discussion that followed the recording session for *In the Shrine of the Heart*. "But a lot of young people are studying at the conservatory [in Tashkent] in the traditional singing department. In Communist times, you could count on your fingers the number of people who studied traditional music. Now there's a large contingent, and among them are some fine musicians. If they continue to find inspiration, I firmly believe that our traditions will not die."

THE ARTISTS *(In Their Own Words)*

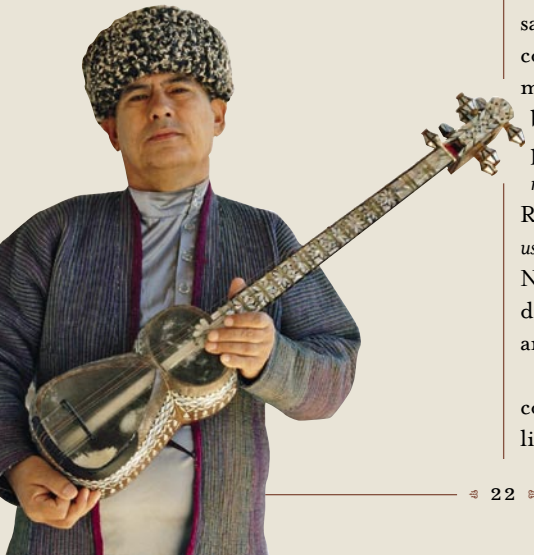
The following autobiographical sketches are drawn from interviews and conversations that took place during the recording session for In the Shrine of the Heart. *Themes that recur are the importance of early exposure to traditional music, the crucial nurturing role of teachers, and a commitment to serving the calling of musician with moral rectitude and a sense of higher purpose beyond the advancement of one's own career.*

Nodira Pirmatova

"I'm the youngest of seven children—six girls and a boy—and we all have a passion and talent for music. We didn't go to music schools; everything we learned was at home. My father was my first teacher. He didn't study music formally, but he's a good singer, and we always had musical guests and visitors—singers, instrumentalists, and devotees of traditional music. Later I went to a music college in Khujand, and then to the conservatory in Tashkent. For vocal music, my *ustad* was Saodat Qabulova, originally from Margilan, a city in the Ferghana Valley. She taught me about breath control, poetic rhythm, clear speech. Ensemble singing was taught by the great *ustad* from Andijan, Fattahhon Mamadaliev. And I was very lucky to be able to spend time with Halima Nasyrova. She was one of the greatest female traditional singers. She used to sing in the opera as well. When you say "*ustad*," it doesn't just mean a music teacher. They teach you more than that: how to love music, how to understand and feel it, how to appreciate local culture and its human qualities. I miss my *ustad*s. I am grateful to them for what they gave me, and the best way to show my appreciation is to sing the songs they transmitted to me. First and foremost they wanted their disciples to be honest people. Our music is a type of music that demands honesty and cleanliness. They used to say that we have to respect the spirits of our *ustad*s when we sing, so we should be clean in our deeds."

Farhod Davletov

"My mother's father was a mullah and a musician. When I was a kid, we often went to his place, and I grew up surrounded by music. I think that music should be transmitted through blood.



I didn't study music at a university or conservatory, but I was very interested, and went to see some *ustad*s. Then in 1980 I went to Tashkent to study in the Institute of Culture, and stayed there five years. In 1985 I took part in the state *maqom* contest, and won it. The same year, I won another prestigious competition. It was a turning point for me. I had always liked traditional music, but after winning the awards, I began paying more attention to classics, and *maqom*s. And I became a disciple of Ruzimet Jumaniyazov. He was a great *ustad*, and I learned a lot from him. Now I have many disciples myself. They discover me from recordings and come and ask me to teach them.

"Among young people in our country, pop music is very popular. I like pop music myself, and listen to it with musical pleasure. There are some good singers in pop, but they shouldn't forget about our own songs. These songs, especially *maqom*s, have an educational value, if you're able to listen attentively. They teach how to respect elders, how to be more concentrated, and not waste time. The poetry of *maqom*s is difficult. It's from high-level, sophisticated poets, but if you just listen, it will nourish your heart, and give you peace and confidence. It's not about religion, but about belief. When someone is praying beautifully, you are touched, and it can even bring tears to your eyes. Singing is the same. When it comes from the heart, it will move listeners. And when there are understanding listeners, singers have much more pleasure and inspiration, and the music turns out well."

Mahmudjon Tojibaev

"I was born in the village of Qairaghach, in Kuva Region of the Ferghana Valley. It wasn't different from other villages, except that there were very talented musicians in our neighborhood. My mother's father was a well-known singer in the Ferghana Valley. He didn't consider singing a profession, but he used to sing religious songs, accompanying himself on the *tanbur*. He had disciples, and one of them, Eganberdi Mamatov, became my teacher. I liked his way of singing, and I started getting closer to him. I used to go to his place and help with housework just to be able to hear him sing. He was not indifferent to me, and used to take me with him to various weddings where he was performing. Though he considered himself an amateur singer, I now realize that his talent

was actually greater than any present-day professional musician.

"My father was good at horsemanship, and once, when I was four years old, he won a radio set. We didn't have electricity—the radio worked on batteries—and on that radio I first heard the voice of Jurakhon Sultanov, Kamiljon Otaniazov, Mahmudjon Uzakov. I would listen to the radio, and when these masters came on and sang, I felt as if I'd entered another world. Other children didn't have the same reaction, but I was touched, and that was the beginning of my desire to become a musician. Later I came to Tashkent to study at the conservatory, and after graduation, I was invited to work in the Shashmaqom Ensemble of the State Radio, and I've worked there for 16 years. In 2000, I was invited to teach at the Uzbekistan State Conservatory, and since then, I've taught singing in the department of traditional music.

"After 1991, when our doors opened to the world, all of world music came to us—Chinese, Iranian, Turkish, European. Everyone welcomes these new sounds and influences warmly, but after the initial excitement, people began to understand that, while they recognize the value of these other musics, the music they most cherish is their own."

Dilbarjan Bekturdyeva

"It's thanks to my father that I became interested in music. He's a musician and singer, and I think music was transmitted to me through his blood. At music school and music college, I studied *dutar*. I took up the art of *khalfas*—*khalfachilik*—as a hobby. Nobody guided me in singing that style, but I listened to Ojiza *khalfa*, whom we younger *khalfa*s consider our *ustad*. She was blind, but she trained a lot of *khalfa* singers and taught them songs. Now I teach *dutar* and vocal music at Urgench State University. My life is busy—I teach from morning until late afternoon, and then perform at weddings in the evening. I love music and singing, and if I go even a day or two without singing, it feels strange. Though pop music has a big influence nowadays, traditional music won't be forgotten. Our people still love listening to traditional

music, and something that has lived through so many centuries will live long."

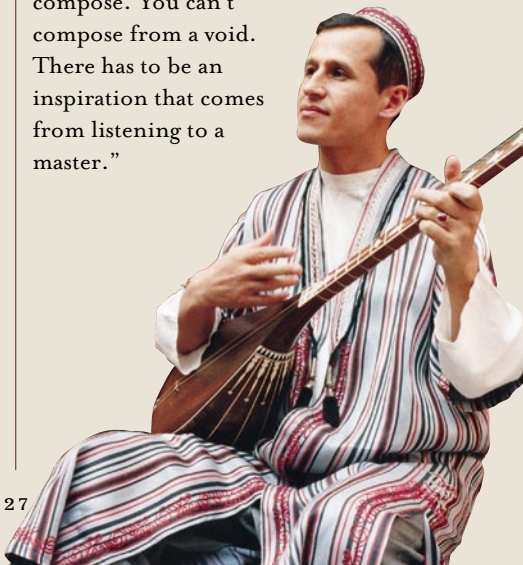
Nasiba Omonboeva

"I was born in Khujand, in Soghd Region. My father and mother are workers. There were never musicians in our family, but my brother and I were interested in music, and we went to music school. After finishing school, I went on to music college and university, where my *ustad* was Jurabek Nabiev, a famous singer. He taught me a lot about Shashmaqom. Later I went to Dushanbe and studied Shashmaqom with Abduvali Abdurashidov at the Academy of Maqom [an intensive four-year program sponsored by the Aga Khan Music Initiative devoted to historically informed Shashmaqom performance]. I sing Shashmaqom in the Ferghana style,

since I'm from there and studied there. In the Ferghana style, you feel freer. The *maqom*s are short, but they express a lot of passion and emotional pain. Bukharan *maqoms* have less feeling but more rules—you shouldn't depart from the mode, you can't break the rhythm, you have to stay within the *aruz* (verse meters), and so on. In the Ferghana style, you're free to break these rules."

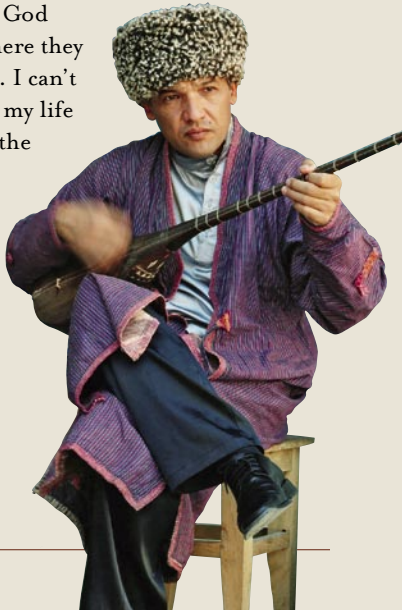
Sirojiddin Juraev

"Both my father and grandfather played the *dutar*, and my first *ustad* was my father. When I was a very little boy, my father sent me to the local music school. Later I studied at the music college in Khujand and at Khujand University, where my *ustad* was Sultonali Khudaiberdiev, and after that, at the Academy of Maqom, in Dushanbe, where my *ustad* was Abduvali Abdurashidov. I listen a lot to old recordings of the great *ustad*s, for example, Mirzaqurbon Soliev, Komiljon Jaborrov, Turgun Alimatov. When I listen to their records and hear something I really like, I try to learn those tunes. These *ustad*s represented the Ferghana Valley style, so what I play is close to that. I was born there, grew up there, and am a child of that environment. Now I teach *dutar* in the National Conservatory in Dushanbe. When I feel inspired, I also compose my own music on the *dutar*. If you listen a lot to old records that are inspiring, there should be some impulse to compose. You can't compose from a void. There has to be an inspiration that comes from listening to a master."



Shuhrat Razzaqov

"I didn't have a formal music education, but my father was interested in music, and in my house there was a *rubab* and a *dutar*. When my father came home from work, he would play a little. When he left the house to go to work, my brothers and I would take his *dutar* and try to play it, and that's how I got involved in music. Later, I studied *dutar* at the conservatory. I'm obsessed with this instrument. I don't know why, but its sound is always in my mind. I'm always thinking of it even when I'm sleeping or walking. It's said that *dutar* is the mother instrument of music and *tanbur* is the father. You can play all kinds of music on the *dutar*—*maqom*, folk, epic poems, women's music. I don't compose, but each performance is in itself an improvisation and a work of art. You wake up in the morning and you spend the whole day with the *dutar*. You change the strings, clean it, tune it—I can tune for hours and hours. There are endless discoveries with this instrument. Only you and God know where they will lead. I can't imagine my life without the *dutar*."



TRACK NOTES

1 Galdir *(Fool of God)*

Text: Abdulhamit Chulpon (d. 1938)
Music: Unattributed
Nodira Pirmatova, vocal and *dutar*

Unattributed traditional lyrics for this popular folk song from the Ferghana Valley describe a woman's anxiety about an inattentive suitor. By contrast, Chulpon's new lyrics, written in 1923, can be read as representing the voice of its male author or, alternatively, the personified voice of the sad melody itself.

I was born with a dutar, *I'm an old fool of God.*
Together with my dutar, *I always burn with fire.*
I'm a friend of the unfortunate ones whose hearts suffer.
I get no pleasure from seeing those who are self-satisfied and don't know misfortune.
Every melody of my instrument pours forth sorrow.
You won't free yourself from the fire of sorrow until you cry the tears of these strings.
Sufferers like me are fools of God,
And for that reason they gave me the name "fool of God."

2 Ranoni Gördim *(I Saw Rano)*

Text: Unattributed
Music: Komiljon Ataniyazov (1917–1975)
Farhod Davletov, vocal and *tar*, accompanied by
Shuhrat Razzaqov, *dutar*
Habibulla Kurambaev, *doyra*
Murod Norkuziev, *ghijak*

Komiljon Ataniyazov was one of Khorezm's best-known *bastakors*—the composer of dozens of songs that remain popular throughout Uzbekistan today. "Ranoni Gördim" is known to any Uzbek of the older generation.

Let me describe the essence of the beloved one,
On that day, I saw Rano.
Dreaming about meeting her,
On that day, I saw Rano,
With the black eyebrows.
I saw her, I saw her, what did I see?
I saw a deer on the hills and mountains,
On that day, I saw Rano.

3 Khosh Parda Suvora

Text: *Mukhammas* of Komil Avaz (contemporary) on a *ghazal* of Ogahiy (1809–1874)
Music: Unattributed
Farhod Davletov, vocal and *tar*

Suvora is a genre of Khorezmian art song that is often linked together with other *suvoras* to form a song cycle, or suite. The text sung by Farhod Davletov represents a form of literary appropriation in which a poet adds three verse lines to the couplets of another poet's *ghazal* to create the five-line stanzas that form a *mukhammas*.

Since you are in love, don't you need a quiet moment at dawn?
Since you are grieving, don't you need laughter?
Since you are becoming impassioned, don't you need your honor?

Since you are a lover, oh heart, don't you need your soul?
Since you are being consumed by flames, don't you need your naked body?

4 Qushtar *(Double Strings)*

Music: Unattributed; performance version of Kuzikhon Madrahimov (1888–1954)
Sirojiddin Juraev, *dutar*

This virtuosic composition for solo *dutar* shows off an unusual technique that involves simultaneously fretting and plucking the strings with the left hand while tapping the deck of the instrument lightly with the right hand to mark a beat. The two strings of the *dutar* are tuned in unison, rather than in the customary fourth or fifth. For aspiring *dutar* players of the Ferghana-Tashkent school, mastery of "Qushtar" is considered *de rigueur*.

5 Chargoh

Text: Hafez (d. 1389)
Music: Unattributed
Nodira Pirmatova, vocal and *dutar*

"Chargoh" is from a small song cycle that represents the cultivated vocal tradition of the Ferghana Valley. Accompanying herself on *dutar*, Nodira sings a *ghazal* of Hafez translated from the original Persian into Uzbek.

Thanks to the radiance of your face, my life is like an eternal spring.
Come, come, from looking at your face, even the tulips become golden.
The one who drank the wine of your lips is no longer fearful of death.
My soul has been struck by the lightning of sorrow and pain, and the tears that I cry are like a waterfall.
The forces of darkness attack from all sides; life without your love is senseless.
Hafez, speak pearls of wisdom to the world.
The words you have written will remain with us.

6 Birallaim *(My Only God)*

Text and music: Ojiza Onabibi qori Otajonova (1901–1951)
Dilbarjan Bekturdyeva, vocal and accordion
Habibulla Kurambaev, *doyra*

This spiritual song is part of the standard repertoire of *khalfa*s, the Khorezmian female singers, musicians, and dancers who traditionally perform religious, ceremonial, and musical functions for other women, typically in groups of three or four; they accompany themselves on a small accordion called *saz* in Khorezm (Russian: *garmon*), frame drum, and *qairoq*—stone and metal clappers. Here, Dilbarjan sings alone, accompanying herself on accordion. Habibulla Kurambaev plays the frame drum.

I suffer when I can't see You once a day.
I become a beggar, I burn.
I am wandering on my own in the garden.
I sacrifice myself for You, my beloved.
The next day I dreamed that I was unconscious, mad.
My curse will come one day, oh God.
I sacrifice myself for You, my beloved.

7 Muqaddima *(Introduction)*

Text: Feruz (1844–1910)
Music: Unattributed
Farhod Davletov, vocal and *tar*, accompanied by
Shuhrat Razzaqov, *dutar*
Habibulla Kurambaev, *doyra*
Murod Norkuziev, *ghijak*

This classic song belongs to the Khorezm *maqom*—a collection of song cycles and instrumental suites that comprise an analogue and closely related variant of the Shashmaqom, rooted in the city of Bukhara. "Muqaddima" is in the song cycle of *maqom* Segah, a melodic type that exists in a variety of forms throughout Central Asia and the Middle East. Farhod sings "Muqaddima" to lyrics by Feruz Khan, the ruler of the Khivan Khanate, who was himself a musician and poet, and a patron of the arts.

Unveiling your face, oh rose, turn my gathering into a garden,
Dishevel your hair like clouds around the sun of your face.
Taking a cup in your hands and drinking rose-colored wine,
Put a smile on your lips, which torment my soul.
Adorning your eyelashes with surma*, and your face with powder,*
Make them the envy of the tulip and the narcissus.
Let boxwood burn with jealousy from seeing you,
Make your walk as tender as a tree in the wind.
If your beloved comes to your feast out of politeness, oh Feruz,
Then sacrifice your dear life to her steps.

8 Torghay *(Lark)*

Music: Unattributed
Shuhrat Razzaqov, *dutar*

According to Uzbek *dutar* master Abdurahim Hamidov, "Torghay" is the work of an unknown arranger who created the present variant of the piece for *dutar* from an earlier version sung by performers of epic poetry to the accompaniment of the Uzbek *dombra*, a small two-stringed lute (not to be confused with the larger Kazakh *dombra*). Such performers, called *bakhshi*s, recite in a low, guttural timbre that calls to mind the "throat-singing" of Tuvan and Mongolian pastoralists. Uzbek *bakhshi*s use guttural timbre not only to recite epics but to imitate the sounds of birds—among them, the lark. The arranger of "Torghay" transformed this

vocal imitation into an instrumental piece. Shuhrat Razzaqov learned his *dutar* version of "Torghay" from the playing of Zokirjon Obidov.

9 Qoilman *(I Am Enchanted)*

Text: Muqimiy (1850–1903)
Music: Hamroqulqori Turaqulov (1872–1943)
Mahmudjon Tojibaev, vocal

"Qoilman" is an example of the a cappella and unmetered vocal genre called *katta ashula* ("great" or "big" song) that is a signature musical style of the Ferghana Valley. *Katta ashula* is frequently performed by two or three singers, who trade off verses or couplets in a form of veiled competition to demonstrate superior vocal and interpretive skills. In Soviet Uzbekistan, *katta ashula* was codified as a strictly artistic practice, although in pre-Soviet times, it was linked to the practice of Sufi *zikr* in the Ferghana Valley. Indeed, its elaborate, melismatic melody brings to mind the sound of religious cantillation.

Oh beloved, I am enchanted by your deer-like eyes,
I am enchanted by the ruby color of your lips, red like a flower bud.
The dark night brightens when you lift the veil from your face,
I am enchanted by your incredible moonlike face.
With each breath, Muqimiy sacrifices his soul to you a hundred times, but he doesn't know your name.
Like a gazelle following your jasmined trail, I am enchanted by your radiance.

10 Dilhiroj
(Tormented Heart)

Text: Hafez (d. 1389)
Music: Sodir Khan Baba Sharifov (1851–1933)
Nasiba Omonboeva, vocal
Sirojiddin Juraev, *dutar*

"Dilhiroj" ("*dilkharosh*" in literary Tajik) was composed by Sodir Khan Baba Sharifov, a renowned singer and composer from Khujand, in the north of present-day Tajikistan, whose life spanned the late 19th and early 20th centuries. Sodir Khan set his melody to a poem of Hafez, the great 14th-century Persian poet from Shiraz. Though more typically performed by male singers, "Dilhiroj" is one of Nasiba Omonboeva's favorite songs.

Last night I saw that angels knocked on the door of a wine shop.
They kneaded Adam's clay and formed a cup.
The purest of the pure heavenly angels
Drank intoxicating wine with me as I sat on the side of the road.
The heavens could not sustain the burden of that trust
And cast their lots for me, crazy from love.
The well of love in the departed one's heart flushed with blood
Like the birthmark that adorns the face of the beloved.
No one has unveiled the face of thought like Hafez.
Others only created fancy hairdos of puns.

11 Peshrev-i Dugoh

Music: Unattributed
Farhod Davletov, *tar*; Shuhrat Razzaqov, *dutar*; Murod Norkuziev, *ghijak*; Habibulla Kurambaev, *doyra*

An instrumental prelude from the Khorezm *maqom* suite Dugoh is here performed by a small ensemble. A half-dozen or more such instrumental pieces are included in each Khorezm *maqom* suite.

12 Feruz

Text: Ogahiy (1809–1874)
Music: Unattributed
Farhod Davletov, vocal and *tar*, accompanied by Shuhrat Razzaqov, *dutar*; Murod Norkuziev, *ghijak*; Habibulla Kurambaev, *doyra*

The title of this classic song from Khorezm shows the reverence that local musicians feel for Feruz Khan, the music- and poetry-loving ruler of the

Khivan Khanate from 1864 to 1910. Feruz's own poetry is sometimes sung to the melody, but for this performance, Farhod chose lyrics by the Khorezmian poet Ogahiy.

Your musk-black eyebrows arched over hangman-like eyes,
Summon a crowd to my execution.
Admire her slender figure and face,
If you've never seen roses grafted onto boxwood.
With every minute, her cockiness, elegance, and flirting threaten to kill me,
Oh, how can so much misfortune befall one human being!

13 Chopon *(Shepherd)*

Music: Attributed to Dorip *dutarchi* (d. 1920s)
Sirojiddin Juraev, *dutar*

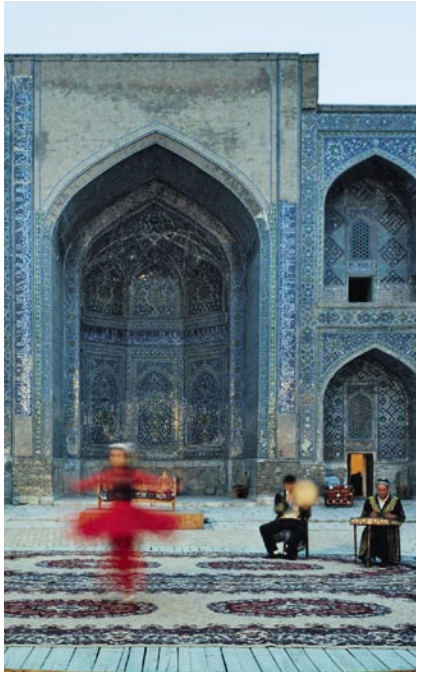
The attribution of "Chopon" to Dorip *dutarchi*—Dorip the *dutar* player—comes from *dutar* player Abdurahim Hamidov. Dorip lived in Andijan, a major city in the Ferghana Valley, and his memorable composition has been passed down from one *dutar* player to the next. Sirojiddin created his version from the playing of a well-known *bastakor* and instrumentalist, Kamiljon Djabbarov.

14 Ufor-i Iroq

Text: Hajji Husaini Kangurti (1880–1916)
Music: Unattributed
Nodira Pirmatova, vocal
Mansurbek Vaisov, Kashgar *rubab*

Ufor is a dance genre that is represented in a stylized form in the classical Shashmaqom repertoire. This small jewel of a song is from the sixth suite of the Shashmaqom, and is sung in Tajik Persian in the soft and refined style associated with the great Bukharan Jewish singer Barno Is'hakova (1927–2001), whom Nodira Pirmatova considers one of her teachers, even though they never had a formal *ustad-shagird* (master-disciple) relationship.

Why did my mischievous beloved one walk by without glancing at me?



She didn't sit and didn't listen to a single one of my moans.

Having stolen my heart, soul, and faith, her face blushing with embarrassment,
She walked among the crowd with head high and hid herself.

How, Hajji, can I not cry and moan like a flute, from the grief of separation,
If longing for the beloved fells me, like a reed cut down to make a flute?

15 Eh Dilbari Jononim
(Oh, My Charming Beloved)

Text: Miskin (1880–1937)
Music: Unattributed
Nodira Pirmatova, vocal

In another example of *katta ashula*, the a cappella vocal genre that is musically emblematic of the Ferghana Valley, the "beloved" in the title can refer to a woman, a man, or to the Divine.

Oh, my heart-stealing beauty, don't overdo your coquetry.
With your hundreds of torments, don't destroy me.
With your intoxicated eyes, taking out the sabre of your eyebrows,
Making all kinds of signs, don't send me to my death.
With your beauty, oh my love, don't make me too love-crazed,
Drinking wine with a rival, don't torment my heart. (literally, "don't make a kebab out of my liver")
Giving your lips as alms, be nice to Miskin,
When he comes to your door, don't ignore him.

INSTRUMENT GLOSSARY

Doyra

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

Dutar

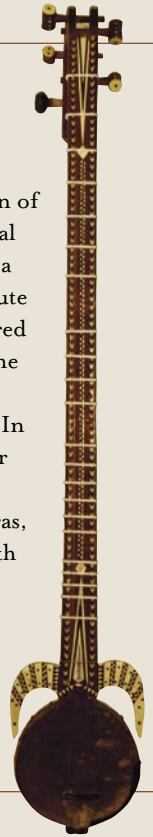
Designates different kinds of two-stringed long-necked fretted lutes among Uzbeks, Tajiks, Turkmen, Qaraqalpaks, Uyghurs, and other groups. Used as an accompanying instrument in contemporary performances of Shashmaqom.

Ghijak

A 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.

Kashgar Rubab

An Uzbek appropriation of one of the many regional forms of Uyghur *rawap*, a plucked, long-necked lute with a membrane-covered resonating chamber. The Uzbek version has five strings, and fixed frets. In Uzbekistan, the Kashgar *rubab* was a mainstay of Soviet-era folk orchestras, and is still produced with frets set to the Western equally tempered scale.

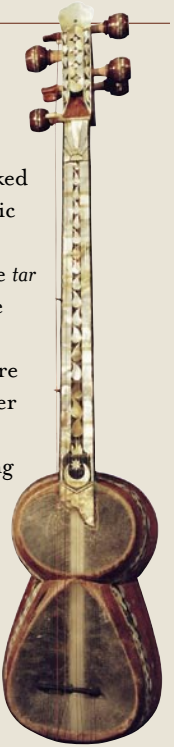


Saz (accordion)

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

Tar

A double-chested plucked lute used in urban music from the Caucasus and Iran. In Azerbaijan, the *tar* is widely considered the national instrument. Iranian and Azeri *tars* are distinguished by number of strings, quantity and position of frets, playing position, and type of plectrum. The skin-like cover of the resonating chamber is traditionally made from the pericardial membrane that englobes a cow heart.



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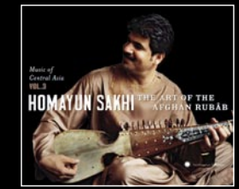

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