INVISIBLE FACE OF THE BELOVED
CLASSICAL MUSIC of the TAJIKS and UZBEKS

Music of Central Asia VOL. 2

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

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

—Abduwali Abdurashidov
MUSICIANS
THE ACADEMY OF MADĀM
Abduvali Abdurashidov,
Artistic Director and sato
Ozoda Alishurova, vocal
Jamshed Ergashev, vocal
Kamoliddin Khadmamov, tanbur
and vocal
Khurshed Ibrohimov, vocal
Murod Jamaev, vocal and doira
Siroqiddin Juraev, dutar
Nasiba Omonboeva, vocal
Zumrad Samjonova, vocal

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DVD
Music of Central Asia and the Aga Khan Music Initiative
Revitalizing Shashmaqâm: Court Music of Central Asia
Interactive Instrumental Glossary
Map of Central Asia

Music of Central Asia Vol. 2
Invisible Face of the Beloved: Classical Music of the Tajiks and Uzbeks
SFW CD 48521 © 2006 Smithsonian Folkways Recordings
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’i’il Muslims in mountainous Badakhshan, the eastern region of Tajikistan, share cultural and religious traditions with Isma’i’ils 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.
INTRODUCTION: The Academy of Maqâm

The Academy of Maqâm takes its name from the venerable tradition of classical or court music that spans the core Muslim world from Casablanca, Morocco, to Kashgar in western China. The founding vision of the Academy belongs to Abduvali Abdurashidov, a Tajik musician and scholar who has brought new vitality to the performance of maqâm through a critical and historical study of its music and poetry. Established with support from the Aga Khan Music Initiative in Central Asia and located in Dushanbe, the capital of Tajikistan, Abdurashidov’s academy models itself on an older ideal of Islamic learning in which the study of music is inseparable from the study of poetry, prosody, metaphysics, ethics, and aesthetics. The performers who join Abduvali Abdurashidov on this recording are all students in the Academy of Maqâm. Both their raw talent and rigorous training are amply displayed in the vivid performance of Maqâm–1 Râst that comprises the entire seventy-minute compact disc.

Maqâm–1 Râst is one of the six maqâms, or suites, which constitute the systematically organized repertory of Central Asian classical music known as Shashmaqâm (six maqâms). In the Shashmaqâm, instrumental pieces, lyrical song, contemplative poetry, and dance are all bound together in a vast yet integrated artistic conception of great refinement and profound beauty. The roots of Shashmaqâm are linked most strongly with Samarkand and Bukhara—historically multicultural cities where performers and audiences have included Tajiks, Uzbeks, and Central Asian (Bukharan) Jews. Shashmaqâm performers were typically
bilingual in Uzbek—a Turkic language—and Tajik—an eastern dialect of Persian—and sang poetic texts in both languages. During the Soviet era, however, the Shashmaqam was cloned into two distinct repertories—“Uzbek” Shashmaqam, with exclusively Uzbek-language poetic texts, and “Tajik” Shashmaqam, with exclusively Tajik-language poetic texts. In both Uzbekistan and Tajikistan, the local version of the Shashmaqam came to serve as an important symbol of national cultural identity. This cultural symbolism has become still more significant in the post–Soviet era as the independent nations of Central Asia strive to define themselves socially and historically.

Suites or cycles consisting of instrumental and vocal music organized by melodic mode and meter are characteristic of all maqam traditions, and the concept of the suite is one of great antiquity. The Shashmaqam, however, is not mentioned in medieval or early modern literary sources, and its origins remain a mystery. The dating of handwritten collections of song lyrics compiled by singers suggests that the Shashmaqam began to assume a canonical form toward the end of the 18th century, and evolved into its present form around a hundred years ago. This form includes some 250 individual pieces divided into six constituent suites. Each suite is named after one of the traditional melodic modes of maqam music: buzyuk, rast, nazd, dughah, segah, irag. These melodic modes—each characterized by typical melodic motifs, intervals, and initial and final pitches—provide the basis for many, but not all, of the pieces in the six suites. Each suite also includes pieces in a secondary melodic mode, and modulations from one mode to another help to hold the attention of listeners through the juxtaposition of contrasting melody types. In Maqam-i Rast, for example, the initial piece, Sarakhor (from Arabic khobar, “news”), proceeds through a series of short songs (tarona) to the subsequent piece, Talqin, whose title designates an asymmetrical “limping” rhythm (known in Turkish music as akok). Talqin is set not in rast, like Sarakhor, but in ushbaq, a mode whose “minor” sound contrasts with the “major” sound of rast.

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

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

The arud system comprises a complex of quantitative meters, each with its own metric formula analogous, for example, to iambic pentameter or hexameter in English. Skilled performers understand how to accommodate the quantitative verse meter of a poetic text to the metric cycle (wali) and melodic rhythm of a particular musical genre. Syllables of verse are designated as long or short, and these long and short syllables are grouped into formulaic patterns, for example: U— _ _ _ U— _ _ _ U— _ _ _ U— _ _ _ (short-
long-long-long; short-long-long-long, etc.). With the scanion established, metrical verse formulas can be set to musical phrases with corresponding long and short rhythmic values. The result is that in performance, poetic texts are rhythmically stylized, making comprehension difficult for listeners who do not already know the words. Shashmaqâm singers, however, have traditionally drawn on poetic texts that are well known to their listeners. Indeed, the lyrical expressiveness of the maqâm is first and foremost a means of conveying the sublime beauty and allegorical power of spiritual poetry. These texts belong to classical Islamic poets such as Hafiz, Jâmi, Nawâ’i, Hilâlî, Amîrî, Bedîl, Mashrab, and others who wrote in Persian and in a literary form of Turkic known as Chagatay. The texts, composed in classical forms such as ghezel, mukhamma, mustaqâd, and rubâi, are redolent with symbols drawn from Sufism, the mystical dimension of Islam. The most salient of these symbols is the figure of the beloved, which, while described in human form, alludes metaphorically and mystically to the invisible presence of the divine.

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

ABDURASHIDOV, Founder and Director

of the Academy of Maqâm

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

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

The erosion of the traditional master–disciple system had an adverse effect on our classical music, and it was the idea of reanimating this system in a contemporary setting that inspired me to found the Academy of Maqâm. I observed that in Iran, India, Azerbaijan, and other Asian nations, many master musicians have their own schools, and students are free to choose whichever school best suits them. I wanted to create a school where students would learn not only to perform maqâms of the past but to master the principles and techniques that would allow them to compose new maqâm music. In the Academy, I emphasize that the seeds of musical creativity and evolution are contained in the knowledge passed on to us by our musical forebears. A fundamental aspect of the Academy’s curriculum is the study of maqâm as a musical cycle or suite. I learned from my own experience that performing
and listening to the maqâm as an integral cycle can lead to an entirely different understanding and experience of the music—to a kind of self-purification. You cannot get that experience simply by listening to individual pieces extracted from the cycle, which is how maqâm is mostly performed these days.

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

A Musicale, from the collection of Prince and Princess Sadrudin Aga Khan

**TRACK NOTES**

1. **SOLO ON THE SATO**
Abduvali Abdurashidov, sato

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

2. **SARAKHBOR-I RÄST**
(Hafiz, c. 1320–1389)

In this well-known ghazal, Hafiz elaborates on the classic Sufi-inspired metaphor in which wine and intoxication serve as symbols of spiritual ecstasy and love of the divine. Set to music in Sarakhbor-i Râst, successive couplets are sung in a continuously developing melody that ascends to a culmination, known as *aandi* (“zenith”). Following the culmination, the final two couplets descend toward the starting point.
Wine-bearer, brighten our cup with the light of wine, 
Songstress, say what we accomplished that was longed for in this world!

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

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

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

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

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

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

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

Soqí, ba nuri boda barafraz jomi mo, 
Murtib, bigá, ki kori jahon shud ba komi mo.

Mo dar piyála aksi rux yár didayem, 
Ýy bexabar zí laçáti shurbí mudomi mo!

Hargí namírad on, ki dilash zinda shud ba ishq, 
Sahb ast bar jordayí olam davomi mo.

Chandon bucad karashmu novi xigadon 
K-oyad ba jiwa sarri sanawbarxíro mó.

Ýy bod, agar ba gurbíni ahob bigári, 
Zínhor arçak deh bari jone payami mo.

Mastí balashno shohí dilbandí mo xush ast, 
Ýz-on rú supurdandí ba mastí zímosí mo.

Bigrífí hamechtu tala dilam dar hovayí sari, 
Ýy murgíhí xázi, kay shahí asir to rímo mó?

Hafic, zí dida donayí askée hamefishon, 
Boshad, ki murgíhí xal kund qádí domí mo.

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

Without you, there’s no pleasure from watching a garden flower,
Without you, the chalice of the heart is filled with blood.
Just as your face is like the moon shining on the world,
Your light eternally illuminates my heart.
You said that you’ll be my guest this evening,
O, dearest one, what a way to speak!
The dagger of your eyelashes pierced my heart
I’m grateful for your kindness, I’ve attained happiness.

Sayrî gulî boğh be tu barom ast,
Be labî la’lat sun dîl jom ast.
Zûn ki rust tust mohi jahontob,
Rashtanî dîl az tu mudom ast.
Gûfjûz: “mehmon meshawam imshab,”
Jon ba fidqat, in zhi kolom ast?!
Xanjiri mûgen bar jigarâm zod,
Shûkr, az in lutf bart ba kom ast.
**Tarona 2**

(Anonymous)

I’m intoxicated, my heart is broken, and I’ve lost my mind. The moon embraced by a halo cast a shadow on my head. Her face scarlet from wine, her lips the color of rubies. Her sandalwood-colored countenance, embraced by shame. The belligerent, unaffectionate, sulky moon-face. The naughty one with the scented hair in a flower-decked dress.


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**Tarona 3**

(Anonymous)

Come to the land of beauty and devotion, O Canaanite moon! Come, shining sun, I’m a vagrant pilgrim! Step into my hut out of generosity, like a healer, I’m afflicted by love, O, my beauty, you’re the remedy of my pain, come! Since you left, you flower—degraded one, my hut’s become home to sorrow, Come like the soul into the land of the flesh, O, hidden moon, come! I became the dicer in the sea of the heart, yet I failed to find pearls, My solitude becomes oppressive, O moon, even if you hide, come!

Dar kishoéri hünkuru safî, ey mohi kan’oni biya! Man zaraghi sargashlam, surkedih toboni, biya! Hamchun shofobûsh az karam po neh ba sîyû kulbom, Bemor am az ihy, ey sanam, bar dord darmoni, biya! Tu rafti, ey gulpirahan, shad kulbomboytulhacen, Chun jon daro dar mulki ton, ey moh, şîhoni biya! Ghassosi bahri dil shudam, gashar nayîmîd bar kafem, Tang ast silvazxonaam, ey moh, şîhoni biya!

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**Tarona 4**

(Anonymous)

To whom shall I go? With whom shall I be? My heart is yearning to get away from here. I’d rather see you than your coquetry.Expose your face, come to the meadow. My heart has become a stack of fire, From both eyes, my bloody tears formed a river.


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**Tarona 5**

(Anonymous)

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

Doghî dîl dushman ast bagi dîl dast. Dil az tu chara kanam, ki sulghi tu nakast. Dil burdani ghamahayi şîhun yek sâ, Jon dodani oshiqonu shayda yek sast. Man turo sadqa.
Ushshâq is the principal secondary melodic mode in the Râst cycle. Ushshâq immediately establishes a contrast with râst by emphasizing a different pitch—re instead of do, which is the modal nucleus of râst. The asymmetrical “limping” meter designated by the term talqin (typically notated as 3/4 + 3/8) is also known among musicians as zarb–ilâng. “Ilâng” is the same word that became attached to the name of Timur, the 14th-century conqueror, who was popularly known as Timurlang, or Timur the Lame, on account of his limp. The text is by Husayni (a.k.a. Amir Husayn Fârîrî Sodot), a prolific poet who lived and worked in present-day Afghanistan, and died in the city of Herat in 1318 or 1319.

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

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

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

Dugh on mah az labi jâ bo qadi diljâ guasht,
Jâ bo gulsan, gulsan az gul, gul bo rangû bû guasht.

Nori bûstonro zî sharîm az qodi guliqan livost,
Foma az tan, ten bîtmar, bîtmar az pähû guasht.

Gulrosonro dar husejî şîsteyi xandoni û,
Dîl zî xandu, xandu az lab, lab zî guftuqî guasht.

Left: Sirojiddin Juraev and Zumrad Samujonova
Suporish Talqin-1 Ushshaq
(Anonymous)

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

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

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

Tarona
(Anonymous)

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

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

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

Nasr-i Ushshaq
(Hafiz)

Nasr-i Ushshaq sets to music one of Hafiz’s most famous poems. Rendered in song, such texts meld the limpid beauty of powerful voices with the wisdom and spiritual teaching of an eloquent sage. In the poem, Hafiz refers to the Masalla Gardens and Ruknabad River of his native Shiraz, and to the tale of Yusuf and Zulaikha, which appears in different versions in the Old Testament (Genesis 39) and in Sura 12 of the Koran. In the Koranic version, the
female companions of Zulaikha, the wife of Potiphar, cut their hands with knives after being overwhelmed by the beauty of Zulaikha’s beloved, Yusuf. Mystical interpretations view the story allegorically, as a representation of divine beauty revealed in human form.

If a Turkish girl from Shiraz conquered my heart,
For her single mole I’d give her Sahmarand and Bukhara.
Wine-bearer, give me the drops of the wine that you
can’t find in heaven,
Where Ruknabad’s waters flow not, and the garden
pathways of Musalla are empty.
Wee! These havoc-stirring coquetish beauties
Stole patience from my heart, like Turks plundering booty.
The beauty of the beloved is free from want of our
deficient love.
A beautiful face needs neither paint nor lotion,
birthmarks nor streaks!
From the radiant face of Yusuf, I understood
That love could bring Zulaikha from behind the curtain
of chastity.
Follow the exhortations, dear one, for fortunate youth
Prefer the counsel of a wise elder more than life itself.

Better to tell stories of musicians and wine than search
for the secrets of the world.
Because no one has solved or will solve the essence
of this enigma.
You recited a ghazal as if polishing jewels;
come and continue reciting, Hafiz.
So that having before your poetry,
even the sky will present you a necklace of the Pleiades.

TARONA 1
(Anonymous)

The morning breeze blew, and I fear it disturbed her,
And that the movement of scented curls would wake her.
If at night that flower-dressed beauty falls asleep in the meadow,
The nightingale, intoxicated from singing, would wake her.
How beautiful it is when the forlorn sees the face of his
beloved,
And embraces the beloved with the hands
in which he’s holding his head.

Hedis az mutribu muʃ gıyı ruçi dahr hamı̇t jı̇, ٌ
Ki kas naksıha naksııadı ba hıkımat in
mu’omoro.
Ghazal gıyı̇sı dur sıfı̇t, bıyı̇şı̇ zı̇xı̇ hı̇sxı̇n, Hafiz.
Ki bar nazımi tu afını̇nadı fı̇lahı̇ qıdi̇ Şı̇rāyı̇rı̇o.
This toruna concludes with a poetic line taken from the end of the subsequent piece, Nawroz-i Sabo, for which it serves as a brief musical introduction (daromad). The daromad is marked by a change in musical rhythm that prepares listeners for what is to follow.

Try to sit with learned people, 
Or sit with a delicate, elegant beauty. 
Hearken, if these two are not possible, 
Come sit with us in the tavern.

( Daromad-i Sabo )

The music of Venus makes the Messiah dance.

Sa‘je kunu bo mordumi dono biniskin, 
Yâ bo sanami latifu ra‘no biniskin.
č-in haq du ago rs tu mâyassar nahebatad, 
Dar sanayi sammor tu bo mo biniskin.

Samo‘i Zöhra bo raqi ovorad Mahshoro.

Nawroz-i Sabo

(Hafiz)

Sabo is the name of a subsidiary melodic mode that, like ustâd, occurs in the Rast cycle of the Shasmqâm (a melodic mode named Sub is found in Ottoman and Arabic classical music but bears no resemblance to the present mode). Academy of Maqâm director Abdulvâli Abdurshidov notes that the ghazal of Hafiz that provides the text was well known.
among Tajik-speaking Central Asians, not only in cities but in the most remote villages. “Many people knew these texts from memory,” said Abdurashidov, “and often recited them at social gatherings devoted to veneration of the great poets.”

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

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

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

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

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

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

There’s no reproach for your beauty, except that
On your beautiful face,
There’s no trace of love and fidelity.

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

Sabo, ba haf bifig on ghizoli ra’seva,
Ki sar ba kaha hizdon tu dodoyi moro.
Shakarifulursh, ki umrah daraz bod, choro,
Tafaqqade nakunad tatiyi shakurono?

Ghursuri hunsat ijoqat magur nadoed, gy qol,
Ki pusirse nakun andelesi saydoro?
Ba hunsu zulq tavon kard saydi ahi nazer,
Ba domu dona nagirand murgi donoro.

Chu hokh nishnica boda paymogi,
Bo yado or harfoni boda paymora!
Nadonam az, chi sabab range avshayi nest,
Sihqadoni siyaxshashi mohisimoro?

Jui, in qadar nataxon guft dar jamoli tu qiy,
Ki ca’z i mehra sufo nest riyo zeboro.
Dar asmon chi ajah, gar zi gufla Hafic,
Samozi ‘Zohra ba req vaqarad Masihoro.

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

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

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

Ruye ki firag az tu duram sozad,
V–az hajri razi tu nosabaram sozad.
Gar chashm bu siiy digore boq kurnam,
Hooqi namaki humi tu karam sozad.

Man bundaji on kasam, ki shaqoe dorad,
Bar gardani zd ji ishy tasoe dorad.
Tu lojzoti ishy oshi qay doni?
In buda kaw xarad, ki oshaq dorad.
**First Suporish**  
(Bedil, d. 1721)

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

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

Hama zohro mahri kori diland,  
Hama pardao pardalori diland.

**Ufor-i Ushshāq**  
(Anonymous, 1787–1822)

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

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

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

To nshod an simtan lab bar labi joni sharkab,  
Kord rashki â dili purani oshïro kabab.

Har kujo mashshota bar gëşqi on mah shona zad.  
Rûhïyä joni maro aftod chandin pechuteb.

**Final Suporish**  
(Anonymous)

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

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

Hafiz, zî dîda donayi ashe kamefishon,  
Boshad, ki murghi vast kumad qadî domi mo.

Xondarya la lâsh ba hangami tebâllum shud padid  
Z-an dahomi benishon yek nukta kardom intesib.

Oshiqnro beqarorî mefçayad râyi û.  
Her kujo xurshed boshad, qorra doraq iztirob.

Az saydï araj û oshiqon jonz medshand,  
Xush âz on soot, ki a zaybas barandozad niqob.

Muxûm xunî dilu sad nola insho mekunam,  
Boda nashod bar kujo on shâz bo changu rubob.

Kordosm sad bor âz:  
La lâsh savoli büsyê.  
Az labi jonbashî û yek bor nashindam jazob.

Der tamanoyyi visoli û razon kardom, Amir,  
Sûzi gardun koroshojî dujyî mustaheb.
**Doira**
A frame drum with jingles, commonly played by both men and women among sedentary populations in Central Asia. In Shashmaqam, articulates the characteristic metric cycle (saal) of each instrumental and vocal genre.

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

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

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


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