

CAFAM presents an evening Carpet Concert:

MUSIC, DANCE and STORYTELLING

of CENTRAL ASIA and IRAN

with **Rowan Storm**
and Friends



in conjunction with the exhibit
Bold Abstractions: Textiles from Central Asia & Iran



6 May 2010

Craft and Folk Art Museum
Los Angeles, California

This program is made possible in part by
the support of the Farhang Foundation

 **FARHANG**
FOUNDATION

They for the Bold and Lovely One ply vigour like a bow: joyous, in front of songs they weave bright raiment for the Lord Divine.

Spinning the thread, follow the region's splendid light: guard thou the pathways well which wisdom hath prepared. Weave ye the knotless labour of the bards who sing: be Manu thou, and bring the Heavenly People forth.

Hymns of the Rig Veda, translated from Sanskrit by R. Griffith

Music, Dance and Storytelling of Central Asia and Iran *with Rowan Storm and Friends*

6 May 2010

Craft and Folk Art Museum (CAFAM)

Los Angeles, California

www.cafam.org

Travis Jarrell ~ dance

Carolyn Krueger ~ dance

Neil Siegel ~ tar

Tanya Merchant ~ dutar, doyra, voice

Rowan Storm ~ dayereh, daf, voice

with Sozanda chorus:


Ami Belli

Cecilia de Rico

Miranda Rondeau

Marguerite Kusuhara

Diana Fengler Shores



6 May 2010

Dear Friends,

With great pleasure we warmly welcome you to this evening's Carpet Concert journey, with enormous gratitude for the Craft and Folk Art Museum, the Farhang Foundation and many other supporters who have made this program possible. We love to share our passion for the cultures of Central Asia and Iran.

Through the threads of stunning textiles, we navigate on several levels through traditions, belief systems and languages of Central Asia, Iran and surrounding territories. Time-traveling to earlier periods, we trace archaic modes of communication over long distances, unplugged from the modern world. We step into cultural archetypes which have stamped the world's psyche and literature with indelible traces of humanistic philosophy. From the formality of contemplative, classical art music, we launch into boisterous celebration rooted in ancient, durable women's traditions still alive throughout the Middle East, Central Asia, and the Mediterranean. Patterns of textiles, music, dance, story and song together weave tales of magic and discovery.

We trust that you will discover a new, timeless perspective on the world through sitting with us, shoelessly, on the carpeted floor this evening. We invite you to sit back, relax, and fly with us on our Carpet Concert journey.

Safar bekheir!
Iyyi yolcoluklar!
Happy travels!
Rowan Storm

Program

Note: Please see explanatory notes below
Translations represent summaries of song lyrics



Part 1

Esimde ~ Nomad Song, Kyrgyzstan
~ Rowan Storm ~ frame drum and voice
When summer reached its peak on the hilly mountain,
We agreed to pick the flowers of this life together
I remember the days when we talked about this,
As the meaning of life grew deeper

Carpet of Dreams ~ Story from Afghanistan
~ Cecilia de Rico

Ayrılık Hasreti ~ Turkish Alevi Song
~ Neil Siegel ~ *saz*, Rowan Storm ~ frame drum and voice
I am tired from missing the Beloved
I am mourning like the nightingale
Who is separated from the rose
Dawn wind! Bring news from my Beloved!

The Paper Ship
~ Modern Persian Poetry by Nima Janmohammadi

Didane Yar ~ Traditional Song from Khorasan, Iran
~ Neil Siegel ~ *tar*, Rowan Storm ~ *dayereh* and voice
From sound of your voice, near and far
I am made fresh like a blossom
Ali the Lion, the King of mankind,
Makes our hearts happy when they were sad

Persian Music and Dance Suite
~ Neil Siegel ~ *tar*, Rowan Storm ~ *dayereh* and voice

Dastgah-e Nava
~ *Pishdaramad* ('introduction')
~ *Chaharmezrab* ('four strokes')
~ Instrumental *Gusheh*
~ *Zarbi* ('rhythmic piece' ~ originally a *tasnif* or song, meter in 5)

Dastgah-e Homayun ~ Shushtari

~ Vocal *Gusheh*

~ *Al Menneto Lelah* ~ *Tasnif* ("song") ~ poetry by Hafez (14th century)

Thank God that the door of the Wine Tavern is open!

This time the Wine is True Love, not just imaginary

Let us celebrate this Divine Love that inspires the king

To kiss the foot of the servant!

Dastgah-e Mahur

~ *Reng*

~ Classical Persian Dance ~ Carolyn Kreuger

Story of Tea

~ Travis Jarrell

Daf Solo

~ Rowan Storm

I n t e r m i s s i o n

Part 2



Uzbek Music and Dance Suite

~ Tanya Merchant ~ *dutor* and voice, Rowan Storm ~ *dayereh* and voice

~ *Mogulchai Navo* ~ *Shashmaqam* repertory ~ Sufi poetry by Munis

~ Classical Uzbek Dance ~ Carolyn Krueger

You have made me intoxicated from meeting you

Why do you make me suffer from the poison of separation?

How I long to quench my thirst from the heavenly spring of your kindness!

I learned that you found me deserving of the fire of your fury

~ Instrumental

~ *Qoshchinar* ~ Sufi poetry by Navoi (15th century)

A pair of Manzanita trees have grown together, winding around one another.

~ *Endi Sandek* ~ *Tanovar*

~ Classical Uzbek Dance ~ Travis Jarrell

Where are you, my dearest Beloved?

Having glimpsed your face in the roses of the garden,

I have become your slave.

My full heart stands in my chest like a scarlet tulip,

Filled with the blood of unresting devotion to you.

Wherever you are, my Beloved, my heart is with you.

Story of the River

~ Rowan Storm

Arten Yo ~ Mongolian blessing song for many occasions, a blend of Shamanic and Buddhist traditions; drops of wine are offered to Heaven, Earth, Ancestors and the Spirits

~ Marguerite Kusuhara

When the golden cup is brimming, brothers are welcome (Sun)

When the silver cup is brimming, friends are welcome (Moon)

When the whole sheep is displayed, we welcome the father in law (Sacrifice)

Gadate Be Delame ~ Traditional Uzbek Saucer Dance

~ Carolyn Krueger ~ dance and percussion with tea-saucers and thimbles

~ Rowan Storm, **dayereh** and voice

I like your beautiful shape

I like your white face and your curly hair

I'd like to meet you, my beauty with gold earring

I'd like to look on you always

I'd like to give you a pot of tea when you are thirsty

O Noble Bukhara ~ Anonymous Poem

~ Travis Jarrell

O, my noble city of Bukhara,

Your blue domes shining in the moonlight,

You are the mother of my heart!

Sweeter than honey, more beautiful than precious jewels,

You are the end of every road, every journey.

Sozanda Celebration ~ Traditionally exclusive women's wedding celebration

~ Travis Jarrell and Carolyn Krueger ~ folkloric dance of Bukhara

~ Rowan Storm and **Sozanda** Chorus ~ **dayereh**, hand-clapping and voice

~ **Sozanda** women soothe and celebrate with the bride as she leaves her own family to become part of her husband's domain

~ Medley of dances, poems and songs, origin anonymous

Kelin Salom

~ The bride bows to Spirit, to all the guests, the saints, ancestors and grandmothers

Heaven and earth have become moist

One flower has become two
With respect, she called them her people
She gave seeds to the birds
A fine silk scarf on her head
Our butterfly lands on her eyebrows

Taralilalai

Between four rivers you put your wedding platform
I repeat once again, don't get your hem wet, be vigilant!
Your two eyes are bewitching
Why don't you ask after me?
Let your burning black eyes not see your sadness
Let your mother not see your sadness
Let your father not see your sadness
May your mother live to see your wedding
May everyone live to see your wedding!

Ghazalhon Zangbosi

Hoy, today beautiful girl, you are welcomed into a wonderful big flower garden!
Hoy, Gardener, open your garden! We have arrived to pay a visit!
Hoy, we have no business here regarding your flowers, we just came to see
Hoy, we just took one glance, and in that glance we saw a thousand beauties
Hoy, amongst all the beautiful ones, we fell in love with you!

Janam Ufar

My friend, your life is my life, my dear friend!
My friend, where are you? You know nothing about me.
I don't think you care about me, my friend, your life is my life

Yallajonim (variation of version learned from Tanya Merchant and her teachers in Uzbekistan)

I want to enter the garden
I want to pick flowers
I want to see my sweetheart everyday
You are the one who entered the garden

Carpet Concert

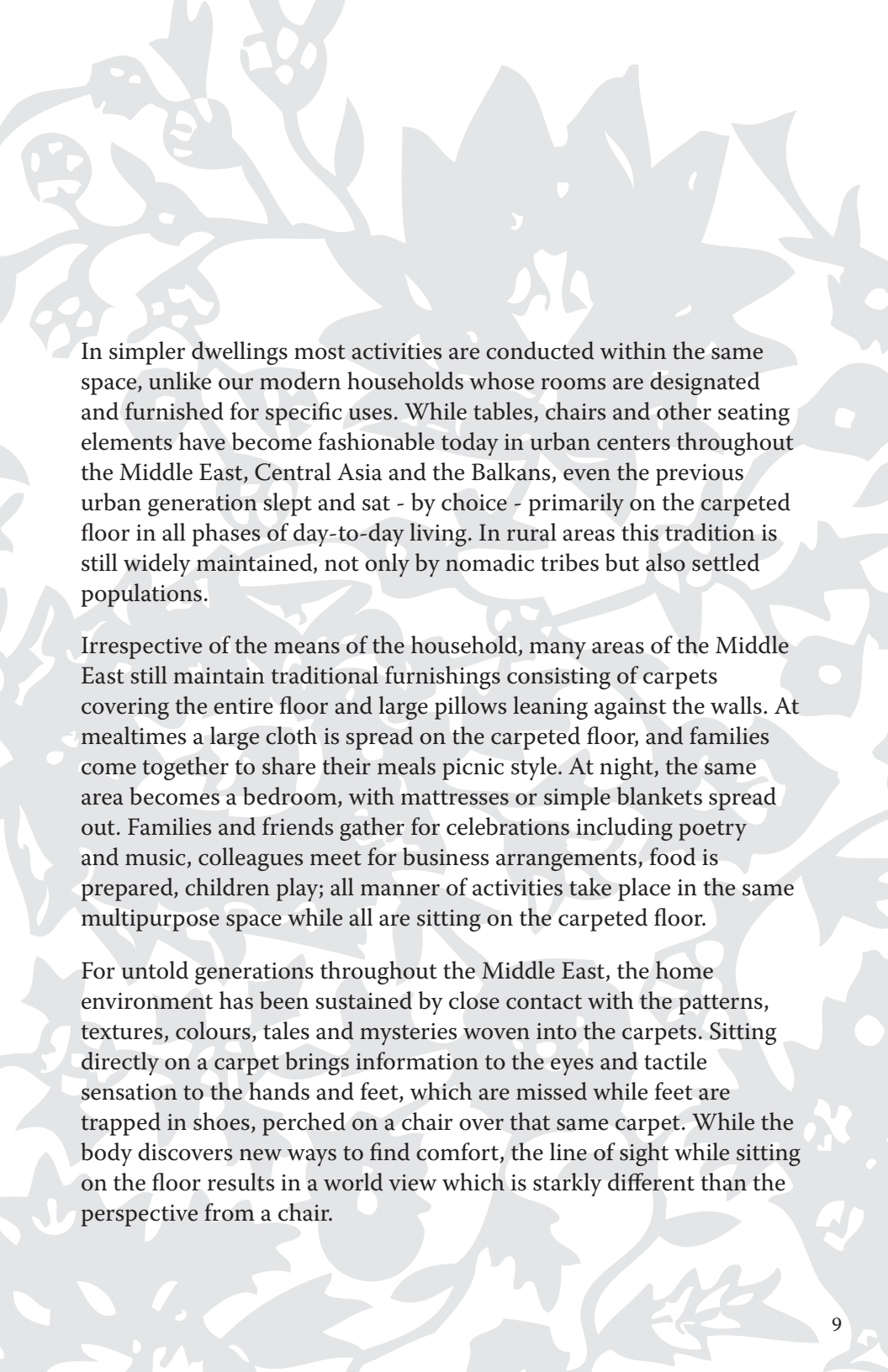
The name 'Carpet Concert' could have come only to the mind of someone who did not grow up in Eastern culture, since for thousands of years the implicit context for music and life in general has been distinguished by sitting on the floor. Without another frame of reference, the elements of our native environment are 'just the way things are'. Being creatures of habit, we cannot see the forest from the trees. As visitors in a foreign culture, we recognize some distinctions which are invisible for the locals, while other elements pass us by completely.

A 'Carpet Concert' could be defined simply as a musical event where people leave their shoes at the door and sit on the carpeted floor. Consistent with a lifestyle distinction functioning for many thousands of years, a clear line is drawn between the external world, and the interior, private world.

Regardless of the weather outside, in Eastern cultures people remove their shoes at the door before entering the living space. This gesture is such an integral part of their culture that its deeper significance is most often overshadowed by habit; it would simply be unthinkable to cross the threshold before removing one's shoes.

Returning home after a busy day outside, shoes carry dust and the energy of worldly concerns. By removing shoes before entering the private space, we not only maintain the cleanliness of the household, but also change gears internally. The gesture sends a signal to the human spirit that we are shifting to an attitude of vulnerability and receptivity, enabling deep renewal from the cares of the outer world within the sanctified inner environment.

The most practical reasons for the no-shoes policy are cleanliness, respect, and care for the floor, since in many parts of the world today the floor is where people sit and sleep. While floor coverings range from the simplest to the luxurious, for untold ages the most essential and treasured household furnishings have been the carpets, woven by hand primarily by women. Carpets are so highly prized that a woman's rank in traditional society is associated with her skill as a carpet weaver.



In simpler dwellings most activities are conducted within the same space, unlike our modern households whose rooms are designated and furnished for specific uses. While tables, chairs and other seating elements have become fashionable today in urban centers throughout the Middle East, Central Asia and the Balkans, even the previous urban generation slept and sat - by choice - primarily on the carpeted floor in all phases of day-to-day living. In rural areas this tradition is still widely maintained, not only by nomadic tribes but also settled populations.

Irrespective of the means of the household, many areas of the Middle East still maintain traditional furnishings consisting of carpets covering the entire floor and large pillows leaning against the walls. At mealtimes a large cloth is spread on the carpeted floor, and families come together to share their meals picnic style. At night, the same area becomes a bedroom, with mattresses or simple blankets spread out. Families and friends gather for celebrations including poetry and music, colleagues meet for business arrangements, food is prepared, children play; all manner of activities take place in the same multipurpose space while all are sitting on the carpeted floor.

For untold generations throughout the Middle East, the home environment has been sustained by close contact with the patterns, textures, colours, tales and mysteries woven into the carpets. Sitting directly on a carpet brings information to the eyes and tactile sensation to the hands and feet, which are missed while feet are trapped in shoes, perched on a chair over that same carpet. While the body discovers new ways to find comfort, the line of sight while sitting on the floor results in a world view which is starkly different than the perspective from a chair.



Central Asia, Iran and the Silk Road

The Achaemenid Persian Empire (550-330 BC) was the largest territory in ancient history united under one ruler, Cyrus the Great. On today's map, the territory was bounded by Turkey, Israel, Georgia, and the Indus River; Kazakhstan and Kyrgyzstan represent not only the eastern boundary of the Persian Empire, but also the eastern edge of contemporary Central Asia. Later Persian dynasties also ruled in Central Asia and particularly in Uzbekistan. Lasting from 224 to 651AD, the Sassanid Empire witnessed what is considered the height of Persian civilization, and was the last great Persian rule before the Muslim conquests began in the mid 7th century AD. The aristocratic culture of the Sassanids took root deeply in widespread territories including Central Asia, China, India, Africa and Western Europe. Many elements which unfolded during Persian Sassanian rule came

to be known later generally as Islamic aesthetics. With this in mind, to speak of Central Asian culture is to speak simultaneously of the broad and profound influence of early Iranian cultural distinctions and identity.

In fact, the impact of Iranian influence had begun in the area long before the time of Cyrus, and before the end of his reign at the hands of Alexander of Macedonia. The first inhabitants of Central Asia appear to have been nomadic tribes who spoke Iranian dialects, and were present throughout the vast region of the grassland steppes reaching from Europe to China as early as 2000 BC.

The cultural landscape of Central Asia has been unfolding over the millennia from many sources, particularly ancient, assimilated Iranian influences, as well as Turkish, Mongol, Chinese and Indian elements. The primary languages in Central Asia today are forms of Persian and Turkish, with the later introduction of Russian. Lasting from 1918 until 1991, Soviet control has had a profound influence in Central Asia.

Central Asia encompasses an enormous area stretching from the Caspian Sea in the west to central China in the east, and from Russia in the north to Afghanistan in the south. The core of Central Asia consists of the five former Soviet republics of Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan, with a total population of approximately 62 million. Surrounding areas are also often considered within the region of Central Asia, including parts of Siberia, Mongolia, north-eastern Iran and Northern India, etc.

Marguerite Kusuhara's extensive research in Inner Mongolia reveals many elements which until recently were also prominent in other areas of Central Asia. While vestiges of shamanism remain embedded in belief systems, religious practices and customs throughout surrounding territories, in Mongolia today such traditions are highly regarded and continue to evolve. Complex possession and healing ceremonies involving many elements including dance, music, song, costume, power objects, stories and drumming are currently being integrated with modern medical practice. To view Marguerite's documentaries of shamanic rituals, please see the video section on her website: www.gypsymagic.com.

Central Asia has been the vital corridor for East-West relations for millennia. The great geographic diversity of Central Asia includes high mountains and passes, vast deserts, and the vast, flat, treeless, grassy steppe areas which reach all the way from Europe to China. While this immense thoroughfare is not conducive for agriculture, the expanses of the steppe regions gave rise to nomadic horse peoples who have occupied the region for thousands of years. It is remarkable that dating from as early as 2000 BC, 'westerners' of European origin had reached areas of what is now western China. Extraordinarily well-preserved mummies, including their textiles, have been discovered in areas of the Taklamakan Desert, opening invaluable windows of understanding about the ancient world.

The domestication of the horse was developed in the Ukraine by 4000 BC, and the wheeled cart was unveiled by 3200 BC in the steppe region north of Black Sea and Caspian Sea. It is believed that trousers were invented during these early times to accommodate horseback riding. Linguistic evidence indicates that the spoked wheel was invented by early Iranians, and the earliest known spoked-wheel chariot dates from 2000 BC, found in the region of present-day Kazakhstan. The combination of horses and lightweight, spoked-wheel chariots ushered in a dramatic new period of mobility over enormous distances. Many loan-words were introduced into Chinese from Iranian languages, including words for chariot, spoked wheel, fortified posts, as well as *magus*, or priest-astrologer-healer, which is also the root of the English words 'magic' and 'magician'.

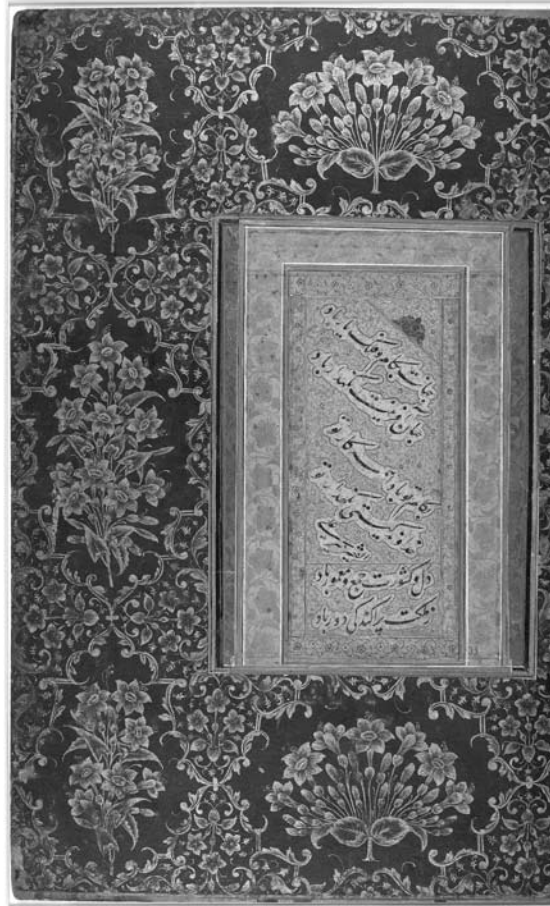
With Alexander's eastern conquests in the 4th century BC along these early nomadic boulevards, the network of trade routes known collectively today as the Silk Road underwent the first step of major expansion. While luxury goods including textiles, silk, ideas, religions, and countless other cultural dimensions have been exchanged over these areas for eons, the intellectual and artistic zenith of the Silk Road cultures emerged between the 8th and 16th centuries. Trade along these channels connected China, India, Central Asia and the Middle East with Africa, the Mediterranean and Europe. These interactions facilitated development of the great civilizations of Asia and Rome, and in many respects advanced the foundation of western culture.

The wealth created by this trade supported the creation of fabulous art in Central Asia, including textiles, painting, ceramics, architecture, poetry, music, and dance, concentrated particularly in the cities of Bukhara and Samarkand. Artistic inspiration has always arisen not only from faraway points along the trade routes, but also from urban culture in nearby Iran as well as local rural 'folk' traditions. Many examples of the artistic accomplishments of these civilizations survive to this day.

One of the most important cultural wellsprings in Central Asia for both musical traditions and also textile production is the fabled city of Bukhara, which was an ethnic melting pot from ancient times. When Cyrus the Great freed the Jewish slaves of Babylon in 540 BC, they were able to return to Jerusalem.

While many groups remained in the area, destinations of other migrations included areas of Central Asia. Bukhara was a well-established oasis settlement when Alexander came through on his way to India in 330-329 BC. Along with other cities in the region, Bukhara's tolerance in religious matters constituted a refuge for diverse communities. While Islam is the primary religious orientation today, at various times, Jews, Zoroastrians, Nestorian Christians, Buddhists,

Hindus, Moslems as well as shamans and members of local cults have interacted with one another in the urban landscape, and also within the diverse musical and textile traditions. Sufism remains an active practice throughout Central Asia and surrounding areas.



Textiles and Music in Central Asia

It is well documented that in ancient Bukhara and Samarkand, every man, woman and child sang and played musical instruments. Every conceivable rite of passage would be celebrated with music, dance, recitations of poetry and stories, and often improvised dramatic performances. Today these celebrations continue, led for the most part by professional women entertainers.

It is no surprise that the textile arts of such a vibrant culture would embody this deep musicality in pattern, colour and texture. The rich ikat fabrics of the textiles on display developed over time and reached their peak in the 19th century, absorbing many elements from urban centers as well as the dynamic aesthetic of the steppe nomads.

In our ready-to-wear culture it is difficult to conceive that from the time cloth became common in 4000 BC until the beginning of the Industrial Revolution in the early 18th century, textile production was the most important industry, occupying more than half the human labour hours.

Silk fabric production began in Central Asia with silk threads imported from China in the first millennium BC. The ability to create silk independently arose through a legendary tale of a Chinese princess in the 7th century AD who smuggled silk cocoons in her hair when she was given in marriage to a nomad ruler in the west. The first record of the export of textiles from Central Asia dates from the 4th century BC, and is found in the wall-reliefs of Persepolis in southern Iran.

Textile production was the major industry of the early Islamic world. For almost 2,000 years until the late 19th century, textiles were the principal commodity in Central Asian trade, and local textile workshops constituted the primary industry. In Islamic society, textiles in many forms have been treasured as great bounty throughout the centuries, and have been used to pay taxes and tribute. With grand ceremony, lavish gifts of robes of honour were awarded by rulers to those favoured at court as well as foreign dignitaries.

Before the introduction of the recording device in the early 20th century, the actual sound of earlier music is open to speculation. It

seems implicit that Shamanistic practices have been in existence in the areas including Mongolia, Anatolia, Iran and Central Asia for thousands of years. There is much evidence that spoken language had fully evolved by 40,000 years ago. Throughout the world, rhythmic labour, particularly weaving in Central Asia, has been accompanied by song in our knowable history; therefore it is reasonable to assume that we have been singing and creating rhythm for just as long in many contexts, including work, ritual, and celebration.

Ranging from the raw power of shamanism to the refinements of urban art music, many kinds of musical expression have surely arisen and disappeared into the sands over the millennia in Central Asia, Iran and surrounding areas. While each region today is grounded in its own unique distinctions of music and dance (as well as textile and carpet patterns etc), a central theme which unites these practices is the profound sense of service to the community at large.

The emphasis of virtually all art forms within eastern cultures is the substantial transmission of the tradition which had been put forth by earlier masters, while at the same time adding inevitable, personalized touches. While professional musicians and dancers make their living through performances, deeper than the monetary reward lies a solemn responsibility for leading their audiences into a direct experience of the moral, healing and spiritual power of music and poetry. Irregardless of specific religious affiliation, profound reverence for the Divine, for family relations and for community is implied if not directly addressed during performances of dance and music. Fame and wealth may come, but is rarely held as an end in itself; rather it is regarded as the by-product of a life of public service.

This sense of humility in relation to artistic expression is no doubt linked to earlier widespread reverence for metaphysical treatises primarily from tenth-century philosopher-scientists of the Islamic world such as Al Farabi and Ibn Sina. Drawing on writings of Aristotle, Pythagoras and other classical Greek philosophers as well as early Indian texts elucidating the nature of music as a science, the early Islamic period ushered in a new level of understanding about the healing powers of music through its scientific understanding and application.



Shashmaqam and Sozanda

Partially due to a fundamentalist interpretation of Islam during the 19th century in Central Asia, and partially since many other professions were closed to them, the principal performers of the Bukharan music and dance traditions have long been Jews, whose presence in the region dates from ancient times. While most of the great artists of these traditions have now emigrated to Israel and the United States, each of our dancers, Carolyn Krueger and Travis Jarrell, has studied and performed in Bukhara and Tashkent with legendary dance ensembles of families with many generations of mastery in the art of Uzbek dance. Music ensembles and dancers in Central Asia and Iran have been traditionally composed of both Muslim and Jewish musicians, as well as individuals from other religious backgrounds.

Two notable and very different styles of music which have gone through many transformations over the centuries in Bukhara are the *Shashmaqam* and *Sozanda* traditions. Both names are derived from Persian language, with slightly different pronunciation and meaning in the Central Asian context.

Shashmaqam (meaning ‘six *maqams*’ or ‘scales’) is one of several related art music traditions from the Islamic world, including the Iranian *dastgah* system (please see section about classical Persian music), Ottoman *makam*, and Azerbaijani and Afghani *maqam*. Each of these systems might be summarized as a compilation of melodic and rhythmic material rooted in primarily Persian classical poetry, reflecting deep spirituality (please see section about classical Persian poetry). While these elevated musical traditions have developed in distinct ways with many other influences, significant aspects of each style evolved from the early foundation of Iranian culture. The profound, widespread influence of classical Persian music, poetry and culture cannot be overemphasized (please see sections about classical Persian music and poetry).

The *Shashmaqam* repertory consists of instrumental compositions and art songs which are sung both in Tajik and Uzbek languages, dialects of Persian and Turkish. Flourishing in the courts of Uzbekistan from the late 18th century to mid-20th century, sophisticated literary standards together with complex melodies and rhythms meant that *Shashmaqam* evolved as an aristocratic urban music for educated

audiences. Under the cultural programming of the Soviets, in the 1960's *Shashmaqam* began a period of revival, and today many young people are again embracing this legacy.

In contrast to the formal nature of classical *Shashmaqam*, professional female entertainers such as the Bukharan *Sozanda* (pronounced *SozanDA*) are an integral part of Central Asian culture. While the role of the *Sozanda* women is primarily secular, in other areas of Central Asia in the Islamic context, young women musicians who entertain other women at weddings and other events may in their later years become guides for women's spirituality and religious education. Women have long been revered as powerful shamans and healers. Throughout many stages of history in these areas, male practitioners of the sacred have imitated and dressed like women in an attempt to assimilate more spiritual power. While the role of the *Sozanda* women is primarily secular, in other areas of Central Asia in the Islamic context, young women musicians who entertain other women at weddings and other events may in their later years become guides for women's spirituality and religious education. It is likely that similar traditions have been prominent throughout the history of Iran and surrounding areas.

The root of the Persian word *sazandeh* is *saz*, which means 'instrument', and is related to the verb *sakhtan*, to build (please see section about Instruments). In Persian language, *sazandeh* has several meanings, including 'instrumentalist'. With these derivations, *Sozanda* in the Bukharan context could refer to anyone who plays an instrument, or who sings and plays an instrument simultaneously. In more specific terms, *Sozanda* refers to a woman who sings and also plays frame drum. The role of the woman *Sozanda* is to provide entertainment for the innumerable rites of passage and other occasions in Uzbek culture. This might include soothing the sorrows associated with some rites of passage, such as the wedding celebration, when the bride leaves her own family for the uncertainties of her husband's domain.

While in recent times such strict gender separation has eased, traditionally the *Sozanda* performs in all-female groups for exclusively female audiences, with one woman leading call-and-response singing, frame drumming, dance, poetry recitation and story-telling. While the frame drum is the primary instrument, other percussion includes hand-clapping, saucers and thimbles, tea-cups, *kairak* (stones), etc.

The *Sozanda* repertory is drawn mostly from anonymous sources, and is structured to provide extended periods of entertainment. A performance might last as long as eight hours, with each woman taking a short break individually while the remainder of the ensemble continues.

The lead *Sozanda* must master the mood of the audience in order to guide the proceedings to the appropriate emotional level through spontaneous choices of song and cadence, normally beginning with slow, extended melodies and rhythms, leading to higher levels of intensity. She acts as Mistress of Ceremonies, giving blessings for the appropriate person(s), and inviting guests to approach and confer their blessings.

Notable in this context is an Arabic term meaning ‘happiness’, used in reference to male or female musicians in several contexts within the Islamic sphere, depending on language and cultural orientation. In the Arabic context, *mutrib* is a complimentary term and refers to the ability of a musician to stimulate a sense of happiness and well-being in the listener. In contrast, within the contemporary Iranian sphere, *motreb* refers to ‘entertainer’ with somewhat derogatory associations. Under Soviet rule, the stigma attached to women performers became relaxed; however, women performers are still considered suspect and of questionable morality.

The *Sozanda* as well as other female entertainers in the area are undoubtedly modern-day reflections of a truly ancient, continuous women’s tradition from the Middle East, extending throughout the Mediterranean and beyond. Most likely these professions evolved from pre-Islamic Arab and Persian court entertainers known as *qiyān*, slave-girl singers, dancers, musicians, courtesans and cupbearers. Even older roots of this enduring tradition appear to be connected with the archaic lineage of the frame drum in the hands of women as spiritual leaders and healers. Archaeological evidence dating from at least 5,000 years ago from the Sumerian and Egyptian cultures indicates that the frame drum is one of the earliest instruments, used in the ancient world primarily by women in ritual settings. While state-sanctioned, monumental artworks represent formal practices, it is inevitable that the frame drum has been in use for untold eons in countless other settings, ranging from the sacred to the secular, including celebrations of all kinds. The type of frame drum played in Central Asia, Iran and Azerbaijan is related to the grain sieve, since while playing and

shaking the drum, the small rings mounted around the inside of the frame create a sound similar to the sifting of grain. Since gathering and sifting grain has been associated with women's work from time immemorial, it is reasonable to assume that this type of frame drum was a natural, archaic outgrowth of this work (please see section about Instruments). With a legacy of unknowable eons, throughout the Middle East today women continue to gather together regularly to share in female companionship, including singing, dancing and playing frame drums.

Classical Persian Music

While the mysticism of Persian classical music is rooted in the poetry, the foundational theory and repertory of the music itself is known as the *radif*, a complex system called *dastgah* which was organized and codified in the second half of the 19th century, collected from much older musical repertory throughout Iran by two brothers, Mirza Abdollah and Mirza Hossein Gholi. Along with Western classical music, Persian music draws from many sources including music and songs associated with specific occupations.

The *radif* is composed of approximately 400 brief, mostly non-metrical melodic phrases known as *gusheh* (a word meaning 'corner'), each with a name and an average duration of one or two minutes. These *gushehs* are classified into 12 modal affinities, and together as the integrated whole of the *radif*, share some characteristics with the modal art music of India, Turkey and the Arab world. Since music in these areas has a direct relationship with ancient musical practices whose intervals are more closely related to the proportions of the natural harmonic series, none of these related families of music can be played accurately with the tempered scale of the piano.

The establishment of the 12-equal-step tempered scale in 18th century Europe was a brilliant innovation which introduced many significant benefits, including a standard for tuning which made it possible for musicians and orchestras from different areas to play together, as well as the creation of various forms of harmony. Singers with varying vocal ranges could be accommodated, as pitches in the tempered scale can be easily transposed. Along with such conveniences, however, it is notable that a great deal of the essential, archetypal geometry consistent with

patterns of growth in nature, and which to a large degree is still present in Eastern music, has been lost in most of Western music.

In contrast to the Western approach to art which typically promotes the expression of the 'self' of the artist, within Persian and Eastern cultures generally, the artist strives to become a vessel through which the elements of the ancient art form are manifested. Within these parameters, individual expression emerges.

The ancient manner of music education in Iran involves a one-to-one apprenticeship and transmission between Master and student. While the first music lesson for most instruments in Western culture usually involves learning to read music, the emphasis in Persian music - and in Persian culture generally - is memorization. The Master plays a phrase, or *gusheh*, which the student attempts to internalize and duplicate until it is mastered. While in recent years the music education system in Iran has become increasingly dependent on written music, the goal remains to commit the repertory of the *radif* to memory.

Memorization promotes a deeply personal attitude and performance of music. While musicians in the Western symphony orchestra rely on exterior music notation during performances, Persian musicians rely on their own integration of the substance of the music.

The first major accomplishment in attaining mastery of classical Persian music is the memorization of the entire *radif*, which depending on the mood of the musician, could occupy between five and six hours to play in its entirety. Over the many years required to memorize the exact melodies and cadence of each *gusheh*, emotions begin to emerge in personal interpretation and improvisation, within the parameters of the *radif*.

The practice of internalizing poetry as well as the *radif* bestows the Persian musician with a profound, impersonal resource from which to draw for personal expression. Traditionally, the Master of classical Persian music does not know in advance what he or she will perform in a concert. In a flash of inspiration, a poem comes to mind and heart, and related elements of the *radif* emerge. At the heart of the music is the mysticism of the poetry, which drives the improvisation in response to the circumstances of the moment, including the emotion and idea of the performer, mood of the audience, the weather, time of day, etc.

Classical Persian Poetry

The spiritual foundation of classical Persian music - and to a great extent of all Persian culture - is poetry. It is difficult for those of us who grew up in Western culture to grasp the profound, majestic position of honour which is occupied by poetry in Iranian society. This passion for poetry is not confined to the highly educated; even less-educated and illiterate Iranians can often recite lengthy works of favourite poets from memory. A traditional gathering of Iranians most often includes the joyful narration of their evocative, beloved poetry.

A primary reason for the ultimate significance of poetry in Iranian culture is that its rhythm and content provide nourishment for every moment of every day. For any circumstance in which an Iranian might find him or herself, an appropriate line of poetry can soothe, enlighten, teach, guide, encourage, inspire, stimulate or motivate.

The basic nature of classical Persian poetry is profoundly humanitarian and spiritual. Intimately associated with Sufism, poetry in the Iranian sphere can be described as a means for spiritual sustenance and growth. Believed to be much older than Islam's conquest of Iran in the 7th century AD, Sufism is recognized as the embodiment of its mystical dimension. The essence of the Sufi path, and a primary theme of Persian poetry, is the struggle to transcend attachment to the material world and the individual selfhood, in order to reach the direct experience of Unity with the Divine. Sufism leads the way beyond outer appearances, and strives to purify the heart of everything other than Divine Love, known in Persian poetry as the Friend or the Beloved.

Love stories within the realm of human experience set the stage for the Love Affair with the Divine. Persian mystical poetry attempts to express the inexpressible through the use of allegory. A fundamental theme is the pain of separation from the Beloved, and longing for reunion. The seeker of Truth calls on the giver of wine to bring a deep cup, and to fill it with the means to ease this pain. In Persian poetry the Winebearer is another metaphor for Divine Love, and Wine represents spiritual understanding. Drinking deeply of this Wine not only soothes the sadness of disconnection, but makes possible the selfless, enraptured state of Reunion with the Divine.



Instruments

Tar

The *tar* is a stringed instrument carved out of mulberry wood with a thin animal skin membrane for its face, producing a remarkable sonority. With six strings grouped in pairs, the *tar* is played using a metal or ox-horn pick, and is considered one of the most difficult instruments to master, requiring a very high level of dexterity. While variations are found in Iran, Turkey, Azerbaijan, Armenia, Uzbekistan and Tajikistan, the *tar* is a uniquely Iranian instrument, evolving into its present form towards the end of the nineteenth century from much older instruments. The word *tar* means 'string' in Persian language, and the names for both the instruments 'guitar' and 'sitar' are derived from the Persian word *tar*.

Dutor

Dutor (Uzbek/Tajik/Uyghur pronunciation), *dutar* (Afghan), and *dotar* (Iranian) are regional variations of the Persian word meaning 'two strings', and represent variations of a two-stringed long-necked lute found throughout north-eastern Iran, Central Asia, Afghanistan, the Middle East and western China. The first mention of the *dutor/dotar* in the literature of the area dates from the 16th century, but is likely much older. The *dutor* is used for folk music as well as the Tajik/Uzbek genre of classical music known as the *Shashmaqam* (please see section about *Shashmaqam* and *Sozanda*). Along with the frame drum, the *dutor* is considered appropriate in Uzbekistan for women to play, since the sound is delicate and the strings are made from silk.

Saz

The word *saz* is the generic term for 'instrument' in Persian language. In rural Turkey the term *saz*, also known as *baghlama*, refers to the favourite long-necked lute which exists in several sizes, and is used primarily for regional music. In contrast to the skin-faced *tar* with Iranian cultural roots, wood-faced long-necked lutes such as the *saz* originate with the Turkic peoples of Central Asia. (Please see section about *Shashmaqam* and *Sozanda*.)



Dayereh, Doyra, Daf

Dayereh and *doyra* are variations of the Arabic word meaning 'circle', and refer to variations of frame drums found in many areas of the Middle East and Balkans. Along with the *daf*, in Iran and Central Asia these frame drums are members of a large family whose members have rings mounted around the interior of their frames. The *doyra* is the Uzbek version, and the *dayereh* is Iranian; both are traditional women's instruments.

The Iranian or Kurdish *daf* is another, larger version of the frame drum with the addition of rings, originally a dervish ritual instrument. Variations are found primarily in Iran, Iraq, Turkey and Central Asia. Due to the similarity of sounds produced by the metal rings while the instruments are shaken, it is likely that the *dayereh*, *doyra* and *daf* are related to the grain sieve. (Please see section about *Shashmaqam* and *Sozanda*.)

For thousands of years, animal skins and wooden frames have been the customary materials for the frame drum. Recent innovations with composite materials, developed by Remo Drum Company, have revolutionized the world of drumming, including frame drums. The *dayerehs* which are played in today's performance are updated versions designed by Rowan Storm and are handcrafted by Cooperman Drum Company.

Musicians and Dancers

Travis Jarrell was invited to Bukhara, Uzbekistan in 1992 to live and perform with Mohy-Sitora Folklore Ensemble, and to study classical Uzbek dance in Tashkent with the acclaimed Akilov family. Travis' dance background includes extensive Western classical and modern training, North Indian Kathak, and Middle-Eastern dance. Her solo concerts in the US and Europe encompass dance styles and folklore of Uzbek and Middle-Eastern traditions, as well as her own original works.



Carolyn Krueger has performed Central Asian dance across the US, in Uzbekistan, and on Persian and Uzbek Television. Her passion for Uzbek dance has taken her three times to Uzbekistan where she lived, studied and performed in Tashkent with People's Artist of Uzbekistan, Viloyat Akilova, under two ArtsLink grants. She is the Artistic Director of Gulistan Dance Theater and holds BA and MA degrees in Dance from UCI and UCLA.
www.gulistandance.com



Neil Siegel studied Persian classical music with the late Ostâd Morteza Varzi, and Turkish classical music with Ergun Tamer and Fuat Turkelman. Neil has performed in venues ranging from the Edinburgh Festival, to Samarkand's prestigious 'Sharq Taronalari' festival, in New York with the Dalai Lama, in many major cities of Europe and United States, and in Los Angeles' own Dorothy Chandler Pavilion. Neil is also a prominent scientist and engineer.



Tanya Merchant is an ethnomusicologist who focuses on Central Asia. Her primary instrument is the dutar, which she studied in Tashkent, Uzbekistan. Currently an assistant professor at UC Santa Cruz, Tanya directs UCSC's Eurasian Ensemble, the only Central Asian performing ensemble for students in a North American university. She received her Ph.D. from UCLA and has published articles in *Popular Music in Society*, *Cahiers de Musiques Traditionnelles*, and *Image and Narrative*.



Rowan Storm is recognized internationally for her performances of traditional percussion and singing in collaboration with many great masters of Middle Eastern music, including the legendary Mohammad Reza Lotfi. Her venues include Istanbul's Reşit Rey Concert Hall and New York's Lincoln Center. Rowan presents Carpet Concerts and her unique Frame Drum workshops worldwide with her signature frame drum, the Rowan Storm Dayereh, manufactured by Cooperman Company. www.rowanstorm.com



Sozanda Chorus



Marguerite Kusahara is a multi-faceted singer and dancer who holds an MA in anthropology from Cal State Fullerton. Marguerite has received the prestigious ISTOR award for extensive research in Inner Mongolia, and her videos and articles have been published in many journals in several countries.
www.gypsymagic.com



Miranda Rondeau: Singer, frame drum artist, teacher and creator of online resources for 'Women Frame Drumming.' Her chanting is an intuitive form of spontaneous vocalization that is devotional and invoking in nature, contributing a unique style to the community of frame drumming.
www.myspace.com/mirandarondeau



Diana Fengler Shores is a producer, director, frame drum percussionist, healing artist and educator. For the past 25 years Diana has worked in multimedia TV & film production, advertising and marketing. Diana has studied and performed with several master percussionists including Layne Redmond and Glen Velez.



Cecilia De Rico is an actress, singer and voice coach from Sweden who trains actors in self-empowerment through appropriate alignment with the voice. She studied voice with the Greek master voice coach Mirka Yemendzakis and in 2005 opened her own studio in Los Angeles, De Rico Voice.
www.dericovoice.com



Dr. Ami Belli is from the Philippines, and is a physician and frame drummer dedicated to investigating the interface between music and healing. As the International Health Rhythms Liaison between art and science for Remo Drum Company, Ami is developing hands-on programs which promote health and wellness through drumming.
www.remo.com

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