

Blueprint for **Data creation** on “Sufiana Mousiqi” of Kashmir under the Scheme, Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India, sanctioned under Sanction Letter No: 28-6/ICH-Scheme/26/2013-14/13635, Dated: 31st. March, 2014.

Sufiana Mousiqi
(The Endangered Classical Music of Kashmir)

Introduction

The region of Kashmir has its own distinct and well-organized regional classical music tradition along with other forms of folk music. The classical music of Kashmir is commonly known as Sufiana Mousiqi which dates back to the sultanate period (14th Century). It is a composed choral music in which four to twelve musicians sing and play together, led by a leader who plays on the Santoor. Instead of Ragas, the Maqams are used. The texts of the songs are mystical Sufi poems in Persian, Kashmiri and Urdu. It is performed to the accompaniment of Santoor, Saaz-e-Kashmir, Kashmiri Sehtar and Dokra (tabla). The history of Sufiana Mousiqi reveals that, it was at the peak during the reign of Sultan Zainul Abidin (Budshah) and his grandson Sultan Hassan Shah. Later on it was patronized by Mughals and Dogras. But because of the fall of princely states after 1947, Sufiana Mousiqi lost its royal patronage but was kept alive by the music lovers who would organize regular Sufiana Mousiqi mehfls at their respective homes. Afterwards it was popularized by Radio Kashmir and the State Cultural Academy but soon after the beginning of the turmoil in the valley, Sufiana Mousiqi was again deprived of patronage and despite various efforts by State Cultural Academy and Radio Kashmir, this glorious tradition is facing the threat of extinction owing to various reasons such as globalization, socio-economic and political factors and so on. The few surviving artists are finding it difficult to keep the tradition alive on their own. The decline of Sufiana Mousiqi is characterized by following symptoms:

- The number of competent musicians practicing this art form at present is very low. A very few artists are practicing this art at present. The leading musician and the torch bearer of Ramzan Joo gharana, Ustad Ghulam Mohammad Saaznawaz, expired recently and now there are only three Ustads left to carry forward this tradition and these include Ustads’ Yaqoob Sheikh, Mohammad Abdullah Saitari and Mohammad Ismail Bhat
- Over the years many Maqams and talas have been forgotten. At present there are not more than thirty to thirty five Maqams known to the musicians. The exact number will be known only after the documentation of these Maqams.
- Similar is the situation with talas. Only a few talas are commonly used at present which include Chapandaz, Hejaz, Yeka, Doyeka, Sehtala and Duroya. Many talas of the past like Mukhammas, Nimdor, and Chamber are out of practice.
- Saaz-e-Kashmir, the only bowed instrument capable of producing microtones (Shrutis) is counting its last days and is rarely seen in a performance.

- In the past there was a female dance performance, Hafiz Nagma, associated with the Sufiana Performance. But it is now out of practice.

Objectives

Against this backdrop, the project aims at creating data on Sufiana Mousiqi relating to its current situation and practice.

The project has the following specific goals:

- To Safeguard, promote and propagate the dying Sufiana Mousiqi to prevent its further extinction
- To raise awareness about this art form at local, national and international levels

Implementation

The project activities will involve the Principal Investigator interviewing the master musicians and everybody associated with the art form directly or indirectly to illicit the views and suggestions of different people related to the present situation and future actions to be taken for safeguarding the dying art.

In addition to this a database of the current practicing Sufiana artist and their music and musical instruments will be created that will help in the documentation of the art in future.

Moreover the photographs of past artists as well as present surviving artists including their musical instruments will be collected for preservation purpose.

Locale

Srinagar, Anantnag, Budgam.

Time Frame of the Project

The project will be completed in a period of six months from 01 April 2014 to 01-october-2014.

Conclusion

The outcome of the project will be data creation on Sufiana Mousiqi, its current situation and practice. The data created during the project implementation process will be submitted to the ICH division of Sangeet Natak Academy in the form of a project report. The study will thus help in creating awareness about the endangered art of Sufiana Mousiqi at national and international level. In particular it will help in the recognition of Sufiana Mousiqi as an endangered intangible cultural heritage of Kashmir by international organizations like UNESCO.

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Sufiana Mousiqi performance (Courtesy- Sangeet Natak Academy)



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State

Jammu and Kashmir

B. Name of the Element/Cultural Tradition (in English)

Sufiana Mousiqi

B.1. Name of the element in the language and script of the community Concerned, if applicable

Sufiana Mousiqi

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)

Sufiana Mousiqi has been in practice in Kashmir since the time of Sultan Zain-ul-Abidin (1420-70). It was initially patronized in the courts of Kings and Sultans belonging to different dynasties. After the subjugation of Kashmir by Pathans of Afghanistan in 1753 A.D., Sufiana Mousiqi was deprived of state patronage and began declining however it was protected by Sufi saints and spiritual people and also the elite class such as Rajas, Ameers and Zamindars. In 1846 Kashmir was subjugated by Dogras for a period of 100 years up to 1947. It was during the reign of Dogra ruler Maharaja Pratap Singh that Sufiana Musicians were called to the court again. It was during this time that many gharanas (Schools) of Sufiana Mousiqi came into being. After 1947, the era of Jagirdari System came to an end and as a result Sufiana Mousiqi was deprived of royal patronage; however it was kept alive by Sufis, Saints and spiritual music lovers who were very fond of this music right from its beginning. These people would frequently organize Sufiana Mousiqi mehfiles at Shrines and at their respective homes. Afterwards Radio Kashmir Srinagar and State Cultural Academy played a significant role in popularizing and propagating Sufiana Mousiqi. It was due to the efforts of these two

organizations that Sufiana Mousiqi, which was initially limited to the aristocracy only, became associated with the common masses.

At present the glorious tradition of Sufiana Mousiqi is battling for a survival and there are only four Gharanas (families) who are practising this art form. These are as follows:

1. Setari Gharana (District Anantnag)

This gharana is at present represented by Ustad Mohammad Abdullah Setari

2. Ramzan Joo Gharana (District Srinagar)

This Gharana is represented by Shabir Ahmad Saaznawaz.

3. Qaleenbaft Gharana (District Budgam)

This gharana is at present represented by Ustad Mohammad Yaqoob Sheikh

4. Kamal Bhat Gharana (District Budgam)

This Gharana is represented by Ustad Mohammad Ismail Bhat.

In addition to these gharanas, there are two Sufiana Instrument makers of Kashmir.

1. Ghulam Mohammad Zaz. He is now 70.

2. Mohammad Yusuf Sheikh of District Shopian, He is the only surviving Saaz-e-Kashmir maker at present.

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present

Prevalent in the three districts of Kashmir division of J&K .These districts include District Srinagar, District Budgam and District Anantnag.

E. Identification and definition of the element/cultural tradition of the India (Write "Yes" in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick 'others', specify the domain(s) in brackets.)

- i. (Yes) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (Yes) performing arts
- iii. (Yes) social practices, rituals and festive events
- iv. () knowledge and practices concerning nature and the universe
- v. () traditional craftsmanship
- vi. other(s) ()

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it

1. Sufiana Mousiqi is a composed choral music in which five to twelve musicians sing and play together on various instruments. Instead of raga, the Persian Maqams are sung. The principal scale is the diatonic major (Bilawal thaat of Hindustani music). Like Hindustani music system, it also follows the time theory for performing different Maqams. The Sufiana Mousiqi Kalam (text) is generally in Persian and Kashmiri by poets such as Hafiz, Saadi, Omar Khayyam, and Jallaludin Rumi of Persia and Rasul Mir, Gami, Sarfi, and Iqbal of Kashmir. Four instruments are used in the performance of Sufiana Mousiqi: the Santoor or trapezoidal zither, the Sehtar or long-necked lute, the now nearly extinct Saaz-e-Kashmir or Spike Fiddle, and the Dokra (tabla). In the past (before 1928), a female dance form namely Hafiz Nagma was associated with Sufiana performance. In this dance a female dancer, Hafiza, used to represent the meaning of the poem through various hand gestures and movements. However this dance form was later banned for its sensual appeal.

2. The basis of the melody of Sufiana Mousiqi is **Maqam**. The musician is free to invent and compose all variations and inner shades within the framework of the Maqam, just as the Indian musician does within the framework of a raga. Names of maqams have been drawn from indigenous as well as foreign music particularly Arabic and Persian music. Lalit, Asawari, Bilawal, Sarang, Malkauns, Basant Bahar, Bihag etc, have been drawn from Hindustani music. Araq, Hussaini, Navruz-e Saba, Ushaaq, Navruz-e Ajam, Navruz-e Arab, Bayat, Rahawi, Isfahan, Rast-e Farsi and so forth have been taken from Arabic and Persian musical systems.

3. The Tala system resembles the Tala system of Hindustani music as well as Persio-Arabic music. The names of Talas have been taken from

both the Indian and Persio-Arabic Music systems such as yaktala (Ek-Tala), Sehtal, Duroya, Chapandaz, Hejaz and Doyeka etc. It is important to mention here that presently Sufiana artists uses the bols of Hindustani Talas and not the original bols which were used earlier when Wasul (Dholak in its rudimentary form) was the accompanying instrument.

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

The bearers and practitioners of this art form are traditional musicians who belong to different families.

H. How are the knowledge and skills related to the element transmitted today?

Sufiana Mousiqi is traditionally performed by the Gurus or Ustads belonging to different schools called Gharanas. It is taught orally and face to face mode. The Ustads entirely belong to the male community. There are no female masters of Sufiana Mousiqi. However, recently some girls have also started learning and performing this art.

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?**

Sufiana Mousiqi has a deep relation with the Islamic religion. It forms an important component of Kashmiri society and culture. It has a deep relation with the Sufis and saints. It is an important part of Sufi festivals and is also performed by the traditional musicians on the Shrines of Sufi saints. The master musicians regularly perform Sufiana as a means of worship, on the occasion of religious ceremonies and Mehfiles.

- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.**

No

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition**

Sufiana Mousiqi is currently battling for a survival. Many of its elements are already lost. Very few people are presently practicing this art form. My project will help in creating social awareness about this dying art at local, national and international level. It will also help in the propagation, Promotion and Safeguarding of this art form.

- L. Information about the safeguarding measures that may protect or promote the element/cultural tradition**

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. () transmission, particularly through formal and non-formal education
- ii. (Yes) identification, documentation, research
- iii. () preservation, protection
- iv. () promotion, enhancement
- v. () revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

Till date no special measures have been taken by any Government or Non-Governmental agency for the promotion and propagation of Sufiana Mousiqi. Few decades back Jammu and Kashmir Academy of Art, Culture and Languages had started classes for Sufiana Mousiqi but due to the lack of interest on part of the students, these classes were discontinued. Radio Kashmir in the past played a major role in the propagation and promotion of Sufiana Mousiqi but nowadays Radio has also started neglecting this endangered art form.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

1. The number of competent musicians practicing this art form at present is very low. A very few artists are practicing this art now. The leading musician and the torch bearer of Ramzan Joo gharana, Ustad Ghulam Mohammad Saaznawaz, expired recently and now there are only a few Ustads left to carry forward this tradition and these include Ustads' Yaqoob Sheikh, Mohammad Abdullah Setari, Ustad Mohammad Ismail Bhat, Mohammad Khaleel Bhat, Mohammad Sultan Bhat and Ghulam Mohammad Bhat. In addition to these master artists, there are the sons and disciples of Late Ustad Ghulam Mohammad Saaznawaz and also few female artists learning under the feet of Ustad Yaqoob Sheikh. Among these masters, Ustad Mohammad Abdullah Setari is at the

last stage of his life. The few surviving artists are finding it difficult to keep the tradition alive on their own.

2. Over the years many Maqams and talas have been forgotten. Many Maqams disappeared with the master musicians like Ramzan Joo, Muhammad Abdullah Tibetbaqal and Qaleenbafat. Originally there were around fifty four maqams found in Sufiana Mousiqi at the time of the already mentioned Ustads but at present there are no more than thirty five to forty maqams in use. Radio has preserved many maqams but present day artists do not remember all the preserved Maqams. Ustad Yaqoob Sheikh claims that he can still sing all the Maqams. Similar is the situation of Talas. Only a few talas are commonly used at present which include Chapandaz, Hejaz, Yeka, Duyeka, Sehtala, and Duroya. The longest talas, Mukhammas, Nimdor and Chamber are out of practice.

3. The only bowed instrument, Saaz-e-Kashmir has fallen into disuse. It is rarely seen in a performance

4. In the past there was a dance performance, HAFIZ NAGMA, associated with the Sufiana performance. In this dance form, a female dancer known as Hafiza would represent the meaning of the song by means of the gestures and movements of her hand and feet. This dance form is now out of practice.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

The following safeguarding measures will certainly help in the protection and promotion of Sufiana Mousiqi.

- The first and foremost responsibility on part of the State

Government is to formulate a proper cultural Policy for the

promotion and Propagation of the Performing and Visual Arts of the State.

- The Central Government, through the Ministry of Culture, must provide study grants for taking up research in the field
- The another important responsibility on part of the Central Government is to grant fellowships to students and scholars working in the field of Sufiana Mousiqi thereby encroaching further research and investigation in the art.
- Training in Sufiana Mousiqi should be imparted in all the schools and colleges of Kashmir. Sufiana Mousiqi should be made a part of the curriculum in the educational institutions.
- The master musicians are running home based schools where they impart free training to their students. These schools include, Saaznawaz Sufiana Training Institute, Qaleenbaft Memorial Sufiana Music Institute, and Al-Khaliq Bazum. Ustad Mohammad Ismail Bhat is also providing training to at least 10 students at his home. These Ustads as well as learners must be provided with some monthly financial assistance during the entire training period so that these Ustads are able to retain their students for a longer period.
- There should be a provision of some financial assistance and maintenance grants to artists so that they can earn their livelihood and be able to pay full attention to the art form. Financial constraints should not hamper their progress and riyaz
- It is important on part of the J & K Academy of Art Culture and Languages and the University of Kashmir to organize workshops and seminars in various institutes and colleges of the state to provide knowledge and information regarding the art to the youngsters so that they

- Compulsory Art Appreciation courses should be introduced in the schools from primary stage onwards.
- A contributory pension scheme could be introduced for the master performing artists of the state.
- Encouraging Sufiana artists with state and national level awards. There should be a provision of an annual award by the state government for the upcoming and promising artists.
- Setting up of the branches of J & K academy of Art Culture and Languages in all the districts of J&K
- A branch of Central Sangeet Natak Academy could be opened in the State of Jammu and Kashmir to propagate the Performing and Visual Arts of the State.
- Frequent Sufiana Mousiqi programs and Mehfiles and also Seminars and Workshops should be organized by the J & K Academy of Art Culture and Languages and the University of Kashmir, in various schools and colleges to create awareness regarding the art and thus encouraging younger generation to value and appreciate the rich heritage of their composite culture, thereby encouraging them to learn this art.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

During the course of my Research on the subject, I was unconditionally helped by the musicians of all the gharanas. The musicians provided me all the required material and information necessary for the project. Some musicians accompanied me to the homes of master musicians and helped me in the location of some unknown artists.

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization)

that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity
- ii. Name and title of the contact person
- iii. Address
- iv. Telephone number
- v. E-mail
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

There is no Inventory, database, or data creation centre involved with Sufiana Mousiqi.

R. Principal published references or documentation available on the element/cultural tradition (Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Sufiana Mousiqi has been neglected the musicologists and scholars. A very few books have been written on the subject till date. The Principal literature available on the subject includes the following:

1. **Koshur Sargam**, (1964), 3. Volumes, by Sheikh Abdul Aziz
It contains the notation of the important Maqams in Kashmiri and Farsi language.
2. **Rumuz-e-Mousiqi** (1983), in Urdu, by Sheikh Abdul Aziz.
It is a very small booklet giving the brief description of Sufiana Mousiqi Maqams.
3. **"Sufiana Number"**
Jammu & Kashmir State Cultural Academy has compiled various articles written on Sufiana Mousiqi by different authors, and published the same in its Journal "Sheeraza" with the name "Sufiana Number".

Signature:

Name & Designation:

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Name of Institution (If applicable):

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Address:

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Sufiana Mousiqi

Introduction

The classical music of Kashmir is known as [Sufiana Mousiqi](#). It is an important component of the Kashmiri society and culture. It is a type of mystical music practiced traditionally by professional musicians belonging to different gharanas of Kashmir. This musical form has been fashioned over the centuries of its development by a synthesis of foreign as well as indigenous elements. It is a type of composed choral music in which five to twelve musicians, led by a leader, sing together to the accompaniment of Santoor, Saaz-e-Kashmir, Kashmiri Sehtar and Tabla. Instead of Raga, Persian Maqams are used. The texts of the songs are mystical Sufi poems in Persian and Kashmiri. This classical music genre took shape in the 15th at the time of Sultan Zain-ul-Abidin (1420-1470). It is the amalgam of the music of Central Asia, Persia, Turkey and India. It is generally believed that during the time of Sultan Zain-ul-Abidin, artists from Central Asia and Persia brought with them their art, music, musical instruments and culture and that resulted in the wonderful interaction with the local culture and in the course of time gave birth to what is known as Sufiana Mousiqi.

The word Sufiana has been derived from “Sufism”, meaning “mystical” and Mausiqi is the Urdu word for music. Therefore the phrase Sufiana Mausiqi means ‘mystical music’. Sufiana Mausiqi is so called because of the association of this musical form with the Sufis and the text used in it is mostly that of Sufi poets.

Historical Overview

There is no written source available that may trace the origin and history of the Kashmiri Sufiana Mousiqi. However the origin of Sufiana Mousiqi in Kashmir can be directly attributed to the advent of Islam and the establishment of Sultanate period in Kashmir in the 14th Century when [Lhachen Rgyalbu Ritichina](#) (Rinchina) adopted Islam in 1320 and assumed the title of Sultan Sadruddin. Rinchin’s Conversion to Islam was followed by the conversion of a large number of people into the new faith. After Islam was adopted in Kashmir, many well known Sufi missionaries visited Kashmir to spread the Islamic faith through their peaceful and lovable activities. In the year 1384, there was a huge turning point in the history of Islam in Kashmir when a well-organized Islamic mission arrived in Kashmir under the leadership of Syed Ali Hamdani, a great Sufi master and a widely travelled missionary. He was accompanied by about seven hundred followers, a majority of whom were great religious divines. The Kubravi Saint played an important role in Islamizing Kashmir.

The emergence of Islam and Sufism in Kashmir brought a revolutionary change in almost every aspect of life and culture in Kashmir. Sanskrit as an official language was replaced by Persian. Fine arts including music were also influenced by the foreign culture. As a result of the inception of Islam in Kashmir, the older musical traditions appeared in the new form due to the intercultural synthesis that took place between the indigenous music of Kashmir and the music of Persia, Central Asia and India. During the reign of Sultan Zain-ul-Abidin (1420-1470), a new musical genre was born due to the intercultural synthesis of the music of Kashmir, Persia, Central Asia, Turkistan and India, which is known as [Sufiana Mousiqi](#) and is regarded as the classical music of Kashmir. Sufiana Mousiqi is thus the amalgam of the music of Central Asia, Persia, Turkey and India.

The historical investigation of Sufiana Mousiqi reveals that it was at the peak during the reign of Sultans particularly Sultan Zainul Abidin (Budshah) (1420-70) and Chak rulers Hussain Shah Chak and Yusuf Shah Chak (1561-1586 A.D.) After the Sultans, this music was patronised by Mughals and Dogra Rulers. In fact it was during the reign of Dogras that Sufiana musicians were invited to courts. But after the Independence in 1947 and with the end of Jagirdari System, Sufiana Mousiqi was deprived of royal patronage and it began to decline. However this music survived in the Mehfilis of saints and music lovers. After that Radio Kashmir and Jammu and Kashmir Academy of Art Culture and Languages, also played their role in popularising Sufiana Mousiqi. However after the beginning of the turmoil in the valley during the early nineties, along with other things, music particularly Sufiana Mousiqi also suffered and it lost its lovers and listeners as well. At present this glorious tradition of the past is on a considerable decline, characterised by many symptoms. Its popularity is diminishing day by day. Many Talas and Maqams are already lost besides, Saaz-e-Kashmir; the only bow-instrument is counting its last days. Therefore, it is matter of serious concern to save and preserve this glorious tradition.

Sufiana Mousiqi-Structure and Style

Sufiana Mousiqi (earlier known as Saazandar Geawun) is a composed choral classical rendering in which five to twelve musicians sing and play together on various instruments. Instead of raga, the Persian Maqams are sung. The principal scale is the diatonic major (Bilawal thaat of Hindustani music). Like Hindustani music system, it also follows the time theory for performing different Maqams. The Sufiana Mousiqi Kalam (text) is generally in Persian and Kashmiri by poets such as Hafiz, Saadi, Omar Khayyam, and Jallaludin Rumi of Persia and Rasul Mir, Gami, Sarfi, and Iqbal of Kashmir. Four instruments are used in the performance of Sufiana Mousiqi: the Santoor or trapezoidal zither, the Sehtar or long-necked lute, the now nearly extinct Saaz-e-Kashmir or Spike Fiddle, and the Dokra (tabla). In the past (before 1928), a female dance form namely Hafiz Nagma was associated with Sufiana performance. In this dance a female dancer, Hafiza, used to represent the meaning of the poem through various hand gestures and movements. However this dance form was later banned for its sensual appeal.

The basis of the melody of Sufiana Mousiqi is *Maqam*. The musician is free to invent and compose all variations and inner shades within the framework of the Maqam, just as the Indian musician does within the framework of a raga. Names of maqams have been drawn from indigenous as well as foreign music particularly Arabic and Persian music. Lalit, Asawari, Bilawal, Sarang, Malkauns, Basant Bahar, Bihag etc, have been drawn from Hindustani music. Araq, Hussaini, Navruz-e Saba, Ushaaq, Navruz-e Ajam, Navruz-e Arab, Bayat, Rahawi, Isfahan, Rast-e Farsi and so forth have been taken from Arabic and Persian musical systems.

The Tala system resembles the Tala system of Hindustani music as well as Persio-Arabic music. The names of Talas have been taken from both the Indian and Persio-Arabic Music systems such as yaktala (Ek-Tala), Sehtal, Duroya, Chapandaz, Hejaz and Doyeka etc. It is important to mention here that presently Sufiana artists uses the bols of Hindustani Talas and not the original bols which were used earlier when Wasul (Dholak in its rudimentary form) was the accompanying instrument.

One of the most important features of Sufiana Mousiqi is that all the Maqams are sung in two saptaks only, Madhya Saptak and Tar Saptak. Mandra Saptak is not employed at all except the occasional use of Mandra Nishad in some maqams.

Sufiana Mousiqi -Performance

A Sufiana Mousiqi performance always begins with an instrumental prelude known as Shakal. It is like the Chalan or beginning Alaap of Hindustani music which is in slow movement and introduces the theme of the song. However unlike Hindustani Alaap, the Shakal is an instrumental rendition of the base (or Structure) of the Maqam. It usually lasts from half a minute to about two minutes. It is played by the leader of the ensemble usually on Santoor. Occasionally the artists may join him. The shakal is followed usually by a short poem, Nasr in which the couplets of Lalleshwari called Lalle-Vaakh are usually sung. The Nasr is sung without the rhythm and then after Nasr, begins the first poem (Bathe). In the piece little improvisation is involved. The form strictly follows the form of the poem. Each verse is set to a particular Maqam and is locked to the particular tala cycle. It is important to mention here that, the longest talas are played first followed by shorter talas. For instance if Tala Hejaz (14 Matras) is played first then the next Tala will be Yektala or Sehtala consisting of twelve matras and then Duyeka of eight matras and so on.

A piece is composed of two sections. The first, Zamin (Sthayi) corresponds to the first section of the text. It ends with the Sepurda (Sam or the first beat of the cycle), leading to the final Sa (Tara Shadaj). After a Waqf (Rest), it is instrumentally repeated as jawab (reply). Then again after Sepurda and Waqf follows the second part Nimwoj (Antara) corresponding to the second part of the text. The structure of the second part is similar to the first. After the first bathe or poem is finished, the leader initiates the next one that is usually in a different Tala. The performance of a single Maqam may last from ten minutes to an hour and a half and contain one to several poems but in the same Maqam.

Concept of Maqam in Sufiana Mousiqi

The principal concept in Sufiana Mousiqi is that of Maqam, a melodic mode and the counterpart of Indian Raga. There are basically twelve Principal Maqams such as Rast, Isfahan, Araq, Kuchak, Buzurg, Hijaz, Busilk, Ushaaq, Hussaini, Zangula, Nava, and Rahawi. These principal Maqams are broadly grouped into six families called Ahang which include Salmak, Dur Gardaniya, Navruz-e Asal, Kawisht, Mawisht and Shahnaz. From each individual Maqam two further Maqams are derived Known as Shobeh. From each shobeh two Gushe and from each Gushe are derived two Parde making the total number of modes or Maqams one hundred eighty. The present day Sufiana musicians don't distinguish between Maqams, Shobeh, Gusheh and Pardeh. They name all the modes as Maqams. Earlier there were a total of 54 Maqams used in Sufiana Mousiqi of Kashmir however at present only around thirty five to forty maqams are known to the existing master musicians. The rest have been forgotten over the years. Maqams like Ramkali, Bibhas, Bharavi, Jaijawanti, lachari, Sarang, Navruz-e Arab, lalit, Devgiri, Adana, Bihagada, Kanahara, Soorath, and Paraj are not commonly used by the current musicians. The following table shows the division of twelve principal Maqams into six Ahangs.

	AHANG	MAQAM
1	Salmak	Isfahan, Zangula
2	Dur Gardaniya	Ushaaq, Rast
3	Navruz-e Asal	Busilk, Hussaini
4	K	Hijaz, Nava
5	Mawisht	Kuchak, Araq
6	Shahnaz	Rahawi, Buzurg

The following table shows the 54 Maqams used traditionally with Sufiana Mousiqi. These Maqams are mentioned by Hafiz Ahmad Punjabi in his monumental work "Asli Musiqi".

Chargah	Ramkali	Bibhas	Bharavi	Devchandhar	Bilawal	Araq	Navruz-e Saba
Todi	Jinjoti	Hussaini	Sindhuri	Asavari	Jaijawanti	Lachari	Nawa
Sarang	Tilang	Ashiran	Navruz-e Ajam	Shahnaz	Navruz-Arab	Pehlvi	Bahar
Lalit	Dhanashree	Azal	Jangla	Udasi	Seri	Poorvi	Rast Kashmiri
Sehghah	Kohi	Gabri	Nat Kalyan	Kalyan	Panjgah	Rast Farsi	Dugah
Malhar	Nerez	Devgiri	Adana	Bihagada	Bihag	Kanahara	kahamaj
Bayat	Rahawi	Soorath	Sohni	Paraj	Kuri		

The twelve principal Maqam have been associated with Zodiac signs, voices of animals and therapeutical values. In Karamat-i-Mujra, a Persian text, the twelve principal Maqams are assigned to twelve astrological signs as follows:

- Rast is ascribed to Aries
- Isfahan to Taurus
- Araq to Gemini
- Kuchak to Cancer
- Bazorg to Leo
- Hejaz to Virgo
- Busalik to Libra
- Aasheq to Scorpio
- Hoseini to Sagittarius
- Zanguleh to Capricorn
- Nava to Aquarius
- Rahawi to Pisces

The twelve principal Maqams have been also associated with the voices of birds and animals

	Maqam	Voice
01	Araq	Cow
02	Hussaini	Horse
03	Nava	Bulbul
04	Busilk	Lion
05	Rahawi	Crow
06	Kuchak	New born baby
07	Rast	Elephant
08	Isfahan	Sheep
09	Hijaz	Frog
10	Buzurg	Chakur bird
11	Ushaaq	Cock
12	Zangula	Camel

Therapeutical characteristics of Maqams

Like the Hindustani ragas, maqams are also believed to be useful in treating various ailments & diseases. In Tarana-i- Saroor written in Persian by Daya Ram Khushdil, the description of the temperament and the therapeutical characteristics of different Maqams is given as follows:

- ❖ Rast is associated with Aries, fire, heat, and dryness and cures Hemiplegia (paralytic affliction of one side of the body) and the pains caused by cold, dry to the third degree.
- ❖ Isfahan from Taurus is air, cold, dry to the second degree. Diseases caused by dryness and heat are cured by it.
- ❖ Araq from Gemini is earth, heat, and moisture, and cures the afflictions of inflammation of the brain and contusions caused by excessive cold
- ❖ Kuchak from Cancer is cold and moist and cures pain in the ear and palpitation of the Heart caused by fever.
- ❖ Buzurg from Leo is fire, hot, and dry and cures intestinal diseases and contortions which have been caused by cold.
- ❖ Hejaz is from Virgo and is earth, cold and dry and cures colic, paralysis, and also pains caused by heat.
- ❖ Busalik is from Libra and is wind, hot, and moist and cures the pain of headaches caused by cold and helps sustain pregnancy.
- ❖ Aasheq is from Scorpio and is water, cold, and moist and cures afflictions of breathing caused by heat and dryness.
- ❖ Hoseini is from Sagittarius and is fire, dry, and hot and cures fever and feverish heat.
- ❖ Zanguleh is from Capricorn and is earth and cures the diseases of colic and paralysis and pain caused by heat.
- ❖ Nava is from Aquarius and is earth, dry, and hot and cures sciatica, hip goat, and chronic ulcers.
- ❖ Rahawi is from Pisces and is water, cold, and dry and cures diseases of the Kidneys and bladder and thirst caused by heat.

Time theory of Maqams

All the maqams and shobas are associated with particular times of the day. Like North Indian musicians, Sufiana musicians follow the time theory strictly.

Maqam	Time
Araq	Before sunrise
Asavari (Navruze-khara)	Noon
Ashiran	4:30 pm
Bayati	4:00 pm
Bahar (Ushaaq)	Evening
Chargah	Before sunrise

Dugah	Before sunrise
Dhanashree (Busilk)	5:00 pm
Gabri (Hesar)	6:00 pm-9:00 pm
Hussaini (Zarkash)	Sunrise Before noon
Jinjoti (Manj, Majari)	Sunrise until noon
Kalyan (Kuchak)	-
Khamacha (Isfahan)	4:00 am
Kuhi (Mubaraqa)	After sunset
Malhar (Nihuft)	10:00 pm
Nat Kalyan (Awaj)	11:00 pm
Navruz-e Saba	After sunrise
Nawa	2:00 pm
Pahlawi	Early evening or sunset
Purbi (Zalab)	Right after sunset
Rahawi (Bastanegar)	5:00 -6:00 pm
Rast (Rast Kashmiri)	Midnight
Rast-e Farsi (Panjgah)	11:00 pm
Shahnaz (Nihawand,Zengola)	Early evening
Sohni (Nishaporak)	Sunset
Tilang (Mahur)	4:00 pm
Udasi (Maghlab)	Shortly after sunset
Uzzal	Before sunset

Concept of Tala

The second most important concept in Sufiana Mousiqi is the Tala. It is similar to concepts of Dawr, Iqa's, Usul or Mizan in the Near Eastern music as well as tala of the Indian music system. Earlier a percussion instrument, [Wasul](#) was used to keep the rhythm by the Sufiana musicians but at present Hindustani Tabla has replaced Wasul which has become extinct. Sufiana musicians use the word dokra for Tabla. The bols of talas are different from the bols of Hindustani talas. Instead of Dha Dhin Tirkat, Dish, Tak, Tun. Taka, Takadish and so on are used. There is not much similarity between the Tala system of Sufiana Mousiqi and the talas of Hindustani music. The bols (words) of both the systems are different and also the playing technique. However the number of vibhags (bars), number of matras and division of matras are similar in most of the talas. Here is the brief description of some of the most common talas used in Sufiana Musiqi. Here × and 0 represent the Tali (clap) and khali (wave) respectively. Shaded portion in the table shows bar (vibhag).

- 1) **Ravani:** 2 + 2 =4 matras

This tala consists of four matras divided into two Vibhags. Its Tali is on the first matra and khali is on the third matra.

1	2	3	4
Dish	Tak	Dish	Tun
x		0	

2) **Turki zarb:** 2 + 3 = 5 matras

This Tala consists of five matras divided into two vibhags. Its Tali is on the first matra and khali on third matra.

1	2	3	4	5
Dish	Dish	Tun	Dish	Tun
x		0		

3) **Chapandaz:** 1+2+3 =6 matras

Chapandaz Tala is the most important and widely used Tala of present day Sufiana Mousiqi. This Tala corresponds to the Dadra Tala of Hindustani music system. This Tala is very close to Dadra Tala in the division of bols and the meter.

Tala Chapandaz consists of 6 matras divided into two vibhags. Its Tali is on first and second matra and its khali is on the fourth matra.

1	2	3	4	5	6
Dish	Dish	Tak	Dish	Dish	Tun
x	2		0		

4) **Fakhta zarb:** 3 +4 =7 matras

This Tala consists of seven matras divided into two vibhags. Its Tali is on first matra and khali on fourth matra. Hindustani Tala Rupak is close to Fakhta zarb Tala as both have the same number of matras but the number of vibhags is different in both.

1	2	3	4	5	6	7
Tun	Tun	Tak	Dish	Tun	Dish	Tun
x			0			

5) **Sehtal:** 3 +3+3+3=12 matras

This tala consists of twelve matras divided into four vibhags. Its Tali is on first, fourth and tenth matra and khali on seventh matra. Sehtal is close to the Char Tala of Hindustani music in the number of matras but the other aspects are different in both the Talas.

1	2	3	4	5	6	7	8	9	10	11	12
Dheem	Dha	Dha	Dheem	Dha	Dha	Dheem	Dha	Dha	Dha	-	Dha
x			2			0			3		

6) **Yaktala:** 4+4+4= 12 matras

This Tala consists of twelve matras divided into three vibhags. Its Tali is on the first and ninth matras and its khali is on fifth matra. This Tala resembles the Ek-Tala of Hindustani music so far as the number of matras is concerned. The other characteristics of both the Talas are different.

1	2	3	4	5	6	7	8	9	10	11	12
Dish	Tak	Dish	Tun	Tun	Tun	La	Ka	Ta	Ka	Dish	Tun
x				0				2			

7) **Hijaz:** 2+2+2+4+4 =14 matras

This tala consists of fourteen matras divided into five vibhags. Its tali's are on first, third, seventh and eleventh matras and its khali is on fifth matra. Hijaz Tala has the same number of matras as that of Adachautal of Hindustani music. This Tala is now rarely used by the Sufiana Ustads.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dish	Tak	Dish	Tun	Tun	Tun	Tak	Ta	Tak	Dish	Tun	Dish	Dish	Tun
x		2		0		3				4			

8) **Duroya:** 3+4+3+4 =14 matras

This tala consists of fourteen matras divided into four matras. Its tali's are on first, fourth and eleventh matras and its khali is on eight matra. This Tala is played in Langar Laya (medium tempo)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dish	Dish	Dish	Dish	Dish	Ta	Ka	Tak	Tun	It	Dish	Dish	Tak	Tun
x			2				0			3			

9) **Doyeka:** 4+4+4+4=16 matras

This tala consists of sixteen matras divided equally into four vibhags. Its Tali is on the first, fifth and thirteenth matras and its khali on ninth matra. The Sufiana musicians generally play this Tala in double tempo (Dogun Laya) which means that instead of sixteen, only eight matras are used. Like Chapandaz Tala, Doyeka is also most commonly used Tala of present day Sufiana Mousiqi.

1	2	3	4	5	6	7	8
x				2			
Dha	Dhim	Dha	Dha	Dha	Dhim	Dha	Dha
9	10	11	12	13	14	15	16
0				3			
Dha	Dhim	Dha	Dha	Dha	-	Dha	Tha

10) **Chamber:** 2+2+2+4+4+4+4 =22 matras

This tala consists of 22 matras divided into seven Vibhags. Its tali's are on first, third, seventh, eleventh, fifteenth, and nineteenth matra and its khali is on fifth matra.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
×	.	2	.	0	.	3	.	.	.	4	.	.	.	5	.	.	.	6	.	.	.

11) **Nimdor:** $8+4+4+4+4=24$ matras

This tala consists of twenty four matras divided into five vibhags. Its tali's are on first, ninth, seventeenth and twenty- first matras and its khali is on thirteenth matra. This Tala at present is not common and has almost forgotten by the present day artists.

1	2	3	4	5	6	7	8	9	10	11	12
Dish	Tak	Dish	Tun	Taka	Dish	Dish	Tun	Taka	Dish	Dish	Tun
x								2			
13	14	15	16	17	18	19	20	21	22	23	24
Tun	Tak	Tun	Tun	Tak	Dish	Tun	Tun	Dish	Dish	Tun	Tun
0				3				4			

12) **Dor-e- Khafif:** $4+4+4+4=16$ matra

This tala consists of sixteen matras divided equally into four vibhags. Its tali's are on the first, fifth and thirteenth matras and khali on ninth matra. It is as slow as Doyeka. This Tala which was one of the important Tala in the past is now not commonly used and is on the brink of extinction. Dor-e-Khafif is close to the Teen Tala of Hindustani Music System. Both the talas have same number of matras as well as Vibhags

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dish	Tak	Dish	Tun	Dish	Tak	Dish	Tun	Tun	Tak	Dish	Dish	Dish	Dish	Tun	Tun
x				2				0				3			

13 **Nim Saeel:** $4+4+4+4+2+2+4=24$ matras

This tala consists of twenty four matras. Its tali's are on first, fifth, ninth, thirteenth, seventeenth, nineteenth, and twenty- first matras and its khali on seventeenth matra. The bols of this tala are not known to the present day Sufiana musicians.

1	2	3	4	5	6	7	8	9	10	11	12
×	.	.	.	2	.	.	.	3	.	.	.
13	14	15	16	17	18	19	20	21	22	23	24
4	.	.	.	0	.	5	.	6	.	.	.

14) **Mukhammas:** $4+4=8+8+4+4=32$ matras

This tala consists of thirty-two matras divided into six matras. Its tali's are on first, ninth, seventeenth, twenty-fifth, and twenty-ninth matras and its khali on fifth matra. This Tala is not used at present therefore I was not able to find its bols.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----

×	.	.	.	0	.	.	.	2	.	.	.	.	.	.
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
3	.	.	.	.	.	.	.	4	.	.	.	5	.	.	.

At present all the above mentioned talas are not in use and the present day Sufiana artists do not have the knowledge of all these talas. The most commonly used talas at present are Chapandaz, Duroya, Yaktala, Doyeka, Ravani and Sehtal.

Note: Since in present day Sufiana Mousiqi Wasul as a rhythmic instrument has been replaced by Tabla, therefore the present day Sufiana musicians do not remember the bols of the talas. Instead they simply play the rhythmic structure on the tabla.

Musical Instruments used with Sufiana Mousiqi

In Kashmiri Sufiana Mousiqi usually four instruments are used- Santoor (struck instrument), Kashmiri Sehtar (plucked instrument), Saaz-e Kashmir (bowed Instrument) and Tabla (percussion instrument), among these four instruments, Santoor occupies the highest place and the player of this instrument feels proud for playing this instrument. It is the main instrument and played by the leader or Ustad of the ensemble. Before commencing a particular maqam, the leader of the group initiates the performance by playing an instrumental prelude on the Santoor known as Shakal.

Here is the brief description of the four instruments.

Santoor

The principal instrument associated with a Sufiana Mousiqi performance is the Santoor resembling the Santoor of Persia in structure.

The Santoor at present has two forms, one is played with Sufiana Mousiqi and the other modified form of the later is played with Hindustani classical music. Earlier Santoor was confined to the Sufiana Mousiqi and Kashmiri folk music but at present Hindustani classical music is also played on it.

Although the basic structure remains the same, the Sufiana Santoor differs from Hindustani classical Santoor in many ways.

The Santoor accompanying Sufiana Mousiqi has hundred strings in all which are stretched over 25 bridges, each bridge has four strings for each note, two of which are of steel and tuned to higher octave and the other two of copper or bronze and tuned to lower octave. The string starts with middle octave Shadaj (Sa) and goes up to Pancham (pa) of higher octave, thus making the range one-and-a-half octaves in total. The instrument is played on a small triangular shaped three-legged stand that keeps the instrument slanted, thus making it easier to reach the top strings. It is played with two wooden hammers known as *qalam*. The wood of Bhairav Kastha is used for making the strikers. The shape of the strikers has significance as they resemble a

snake. It is believed that the Kashmiri race is of the Naga jati and worshippers of Lord Shiva. The wood used in the making of the instrument is generally of mulberry (toont) tree.

Playing technique: The melody is played on the right hand portion of the strings running over the left row of bridges. However occasionally for improvisation, the left portion of the strings running over the right bridges is also played. The left portion of the strings running over the left set of bridges is usually neither tuned nor played. According to Jozef Pachoclyk, only Ghulam Mohammad Saaznawaz uses them, thus extending the range of the instrument considerably. The right portions of the right- bridge strings are never used. The Santoor is tuned diatonically, and in changing the maqams, usually only two strings are retuned those of Madhyam and Nishad.

Sehtar

The Kashmiri Sehtar is one of the earliest forms of modern contemporary Sitar. It is a relative of Persian instrument of the same name and substantially longer than the Persian Sehtar but smaller than Hindustani sitar. The Kashmiri Sehtar resembles the Persian tambour or Ud in shape and the Indian Veena in principle. It is an example of the fusion of Indo-Persian culture and civilization. The Kashmiri or Persian Sehtar is represented in Mughal paintings of the 12th to 16th centuries. The Kashmiri Sehtar is said to be the original model of Indian Sitar.

Kashmiri Sehtar is a long necked plucked lute, similar to Persian Sehtar which is specially meant for accompaniment purpose for Sufiana Musiqui unlike the Indian Sitar which is used as a solo instrument. It's Dand or fingerboard is 2 to 2½ inches wide. The number of strings has increased from 5 to 7. The Dand has frets of nylon threads which are fixed and immovable. It is for this reason that meend is not produced which is possible only in the case of movable frets. In Persian Sehtar the frets are adjustable as they are made of animal gut.

Playing technique

Only two strings (Baaj-ke-Taar) on the left side are stopped against the frets. The remaining are occasionally strummed as a drone in the rhythmic pattern. The two main playing strings are tuned to the Shadaj of Madhya saptak. The rest four strings are also tuned to the Shadaj of Madhya saptak but the fifth one is tuned to the Pancham of Madhya saptak. This string is made of brass or copper. All the other strings are made of Iron. In some instruments there are two additional drone (Chikari) strings which are tuned to the Madhya saptak Pancham and tar saptak Shadaj respectively. The tumba which is either made of wood or that of gourd is about one-third to one-fourth of the size of the tumba of Hindustani sitar.

Kashmiri Sehtar does not have its individuality identity as it is not played as a solo instrument but remains confined to Sufiana Musiqui as an accompaniment instrument. It is said that before the entry of Santoor in Sufiana ensemble, Sehtar and Saaz were the main instruments.

Saaz-e-Kashmir

Saaz or Saaz-e-Kashmir is the only bow instrument which provides the base drone of a maqam. It is a spiked-bowed lute which closely resembles the Persian Khamacha but like Sehtar, it has acquired some Indian modification. It has been in vogue in Kashmir for many centuries without any major modification and

it is perhaps for this reason that Kashmir's have named it Saaz-e-Kashmir meaning an instrument devised in Kashmir. It is played with a bow and it is the only instrument capable of producing microtones. But unfortunately at present this instrument is on the brink of extinction. There are hardly a couple of Saaz players at present. Earlier this instrument was considered very crucial for a Sufiana ensemble but now-a-days it is rarely seen.

Anatomy and playing technique

Saaz-e-Kashmir has a round resonator in the shape of a sliced globe. It is made of a soft wood, covered on the top with skin extending to a cylindrical fingerboard. It has three main strings made of gut and a set of 14 sympathetic strings attached to the pegs on both sides of the neck. The first main string is tuned to Mandra Sa, while the second one is tuned to Madhya Sa. The third one is not made use of as it is not touched by the bow. The instrument is played with a loose bow with the horse hairs extended on a leather thong. It is decorated with ivory work.

Wasul/Tabla/Dokra

For maintaining rhythm, Sufiana musicians traditionally used **Wasul**, a double shaped barrel drum similar to the Dholak but without paste applied on its sides. Wasul was later on replaced with **Dokra** similar to **Hindustani Tabla** but bigger in size than normal Hindustani tabla. The Bayan of the Dokra was totally different from the Baayan of Hindustani tabla. It was of the shape of Mridanga kept vertically. Dokra was later replaced with simple Hindustani Tabla which is today the only percussion instrument. Some Sufiana musicians still call tabla as Dokra. The right hand drum of tabla pair is called as **Zir** and the left hand drum is called the **Bam**. Tabla has been found to be more convenient, easier and a suitable instrument as compared to Wasul.

Sufiana Mousiqi Vs Hindustani music-A Comparison

- ❖ Maqam of Sufiana Mousiqi is equivalent to the Raga of Hindustani music system. The names of various maqams have been borrowed from Hindustani music system such as Bihag, Asavari, Bahar, Malhar, Sarang, Todi, Ramkali, Bilawal, Paraj, Soorath, Gori, Adana, Behrvi etc.
- ❖ There are some Maqams which are similar to the ragas in the use of notes. For example Isfahan is similar to khamaj. Kuchak is another Maqam that is similar to Kalyan of Hindustani music. Same Swaras are used in both. They have some relation but are not totally similar.
- ❖ There are some talas which are similar to Hindustani Talas in structure. For example Doyeka is known as teen Tala in Hindustani music; Chapandaz is similar to Dadra; yaktala is same in both. The meter of Chapandaz tala and Doyeka tala are similar to the Dadra and Teen Tala of Hindustani music. The yaktala consist of 12 matras in both the systems.
- ❖ Earlier Sufiana Musicians used the following names for swaras to differentiate them from Hindustani music. But nowadays they simply use the Hindustani names for the swaras.

Sufiana Music Names	Hindustani Music Names
Sur bandh	Shadaj (Sa)
Godnuik bandh	Rishab (Re)
Doyum bandh	Gandhar (Ga)

Triyam Bhand	Madhyam (Ma)
Chorem bandh	Pancham (Pa)
Paanchem bandh	Dhaivat (Dha)
Shiyam bandh	Nishad (Ni)
Sheh bandh	Tar Shadaj (Sa)

- ❖ Similar to the concept of Fixed Swaras in Hindustani music, Sufiana musicians consider Sur bandh (Sa) and Chotha Bandh (Pa) as Achal (Fixed) swaras.
- ❖ The beginning of a Maqam is initiated with an instrumental prelude known as Shakal in Sufiana Mousiqi which is again similar to the beginning of a raga with Alaap in Hindustani music. The difference lies in that the Shakal is played by the leader of the ensemble with the accompaniment of Tabla while as in Hindustani music System the beginning Alaap is done without the accompaniment of a rhythmic instrument such as Tabla.
- ❖ Asthai and Antra of Hindustani music are respectively known as Zamin and Nimwoj in Sufiana Mousiqi.
- ❖ In contrast to Hindustani music there is no use of the graces such as zamzama, murkhi, gamak etc. in Kashmiri Sufiana Mousiqi.
- ❖ In Hindustani music the Asthai and antra consists of one couplet each. In Sufiana Mousiqi the asthai like Hindustani music consists of one couplet but the antra consists of more than one couplet.
- ❖ In Hindustani music swaras gets more importance than bols or words. In Sufiana Mousiqi, words are more important than the swaras. It is for this reason that a Maqam usually does not employ Mandra saptak swaras so that the words are pronounced clearly.
- ❖ Vilambit laya of Hindustani music is known as Langer in Sufiana Mousiqi.
- ❖ Like the Hindustani music system, the Sufiana musicians strictly follow the time theory of Maqams.
- ❖ Like the Hindustani music system the Maqams are also said to be useful in treating various ailments and diseases. For instance Kuchak is useful for the treatment of Heart diseases, Busilk for headache and so on. Similarly in the case of Hindustani music various ragas are said to be having therapeutic characteristics. For instance, stomach-related disorders are said to be cured with some Hindustani Ragas such as Deepak (acidity), Gunkali and Jaunpuri (constipation) and Malkauns or Hindolam (intestinal gas and for controlling fevers)
- ❖ Unlike Hindustani music, Sufiana is always sung in chorus. The musicians are both vocalists as well as instrumentalists. They sing a particular Maqam in unison to the accompaniment of Santoor, Sehtar, Saaz and Tabla
- ❖ Like Hindustani music, Gharana system also exists in Sufiana Mousiqi. There are four existing Gharanas of Sufiana Mousiqi which include Ramzan joo Gharana, Kamal Bhat Gharana, Qaleenbaft Gharana, and Setari Gharana.

Gharanas of Sufiana Mousiqi

Like Indian classical music, the concept of gharana also exists in Sufiana Mousiqi. In the past there were a number of Gharanas of Sufiana Mousiqi. These gharanas were spread across the length and breadth of Kashmir valley. But nowadays there are only three districts in Kashmir where Sufiana music is practiced. These include district Budgam, district Anantnag and district Srinagar. In the past some fifty years ago, there were many prominent Sufiana musicians belonging to the other districts such as Kupwara, Baramullah, Shopian, Kulgam, Pulwama etc. But unfortunately Sufiana Mousiqi is now not practiced in these districts. Although Sufiana Mousiqi has been mostly associated with Muslim musicians, however, in the past, when Sufiana Mousiqi was at peak, this art was also practiced by some Kashmiri Pandit families. There were two prominent Pandit Gharanas of Sufiana Mousiqi one at Sopore and other at Srinagar. The gharana at Sopore was represented by Pandit Shankar Nath Sopori. Pandit Shankar Nath Sopori used to present Sufiana Mousiqi on Kashmiri Sehtar. His son Samsar Chand, grandfather of pandit Bhajan Sopori, was also a good Sufiana musician and used to play Sufiana Santoor and Wasul. Pandit Bhajan Sopori has also a good knowledge of Sufiana Mousiqi. Many of the Kashmiri ghazals composed by him are based on Sufiana Maqams. The other prominent Pandit Sufiana Mousiqi gharana of Kashmir was the gharana of Pandit Khera kak Munshi. Khera kak was one of the leading Sufiana musicians of Kashmir and it is said that there were regular Sufiana Mousiqi Mehfiles organized at his home.

There are only four Gharanas of Sufiana Mousiqi existing in Kashmir at present. The prominent Sufiana Gharana is [Ramzan joo Gharana](#). This is the oldest and the main Gharana. It is like the Gwalior Gharana of Hindustani music as all the other Sufiana Gharanas trace their ancestry to this Gharana. The other prominent Gharanas are [Oaleenbafat Gharana](#), [Kamal Bhat Gharana](#) and [Setari Gharana](#). In addition to these Gharanas there is also the Gharana of Ustad Mohammad Abdullah Tibetbaqal. However the representative of this Gharana, Adil Tibetbaqal is presently representing the Indian Classical Music and not Sufiana Mousiqi.

Here is the brief discussion of present day existing Sufiana Gharanas and their master musicians.

Ramzan Joo Gharana

The most prominent Sufiana Gharana of Kashmir is Ramzan joo gharana located in the heart of Srinagar District of Kashmir. This gharana is known by the name of its leading musician, Ustad Ramzan Joo (1881-1971). The last leading musician of this gharana was Ustad Ghulam Mohammad Saaznawaz who died recently in February 2014. This is the oldest and the main Sufiana Mousiqi Gharana. It is like the Gwalior Gharana of Hindustani music as all the other Sufiana Gharanas trace their ancestry to this Gharana. The present Khalifa of this gharana is Shabir Ahmad Saaznawaz, the elder son of late Ustad Ghulam Mohammad Saaznawaz. There are currently four prominent musicians of this gharana, Shabir Ahmad Saaznawaz,

Mushtaq Ahmad Saaznawaz, Rafiq Ahmad Saaznawaz (sons of Ghulam Mohammad Saaznawaz) and Manzoor-ul-Haq Majboor (disciple of Ghulam Mohammad Saaznawaz).

Here is the brief info about some of the prominent musicians of Ramzan Joo gharana.

Ustad Ramzan Joo



Ustad Ramzan joo, son of Ustad Wazir Joo was born in 1881 in Kaka Soth, Jamallata, Srinagar, and Kashmir. He is regarded as the founder of Ramzan Joo Gharana. Born in the family of musicians, he is said to have acquired this art form from his ancestors. He is said to have learnt the art of Sufiana Mousiqi from Ustads, Wazir Joo and Ustad Abdullah Shah who were top Sufiana artists. Ramzan Joo as is believed would always participate in spiritual gatherings and getting in touch with other highly acclaimed singers and artists benefitted him to learn and master the art of singing especially Sufiana Mousiqi. His motivation, as is said, was his love for Sufiana Mousiqi and its spirituality and any financial interest has been of no consequence. He was relentless in his effort to carry on with promoting this art which he did with great success and imparted training and whatever he had learnt to younger generation. He was employed by Radio Kashmir in 1955 and initially received a B class status. It goes to his credit that he was best at playing Santoor but was adept in playing Sitar as well. He also performed in the programs organized by State Cultural Academy and received Robe of Honor from the same department. His students, notably, include Ustad Ghulam Muhammad Saaz Nawaz, Abdul Gani Saaz Nawaz and Ghulam Ahmed Saaz Nawaz. Ustad Ramzan Joo died on 7th December, 1971 and left behind his son Ustad Ghulam Muhammad Saaznawaz who represented the gharana till February 2014.

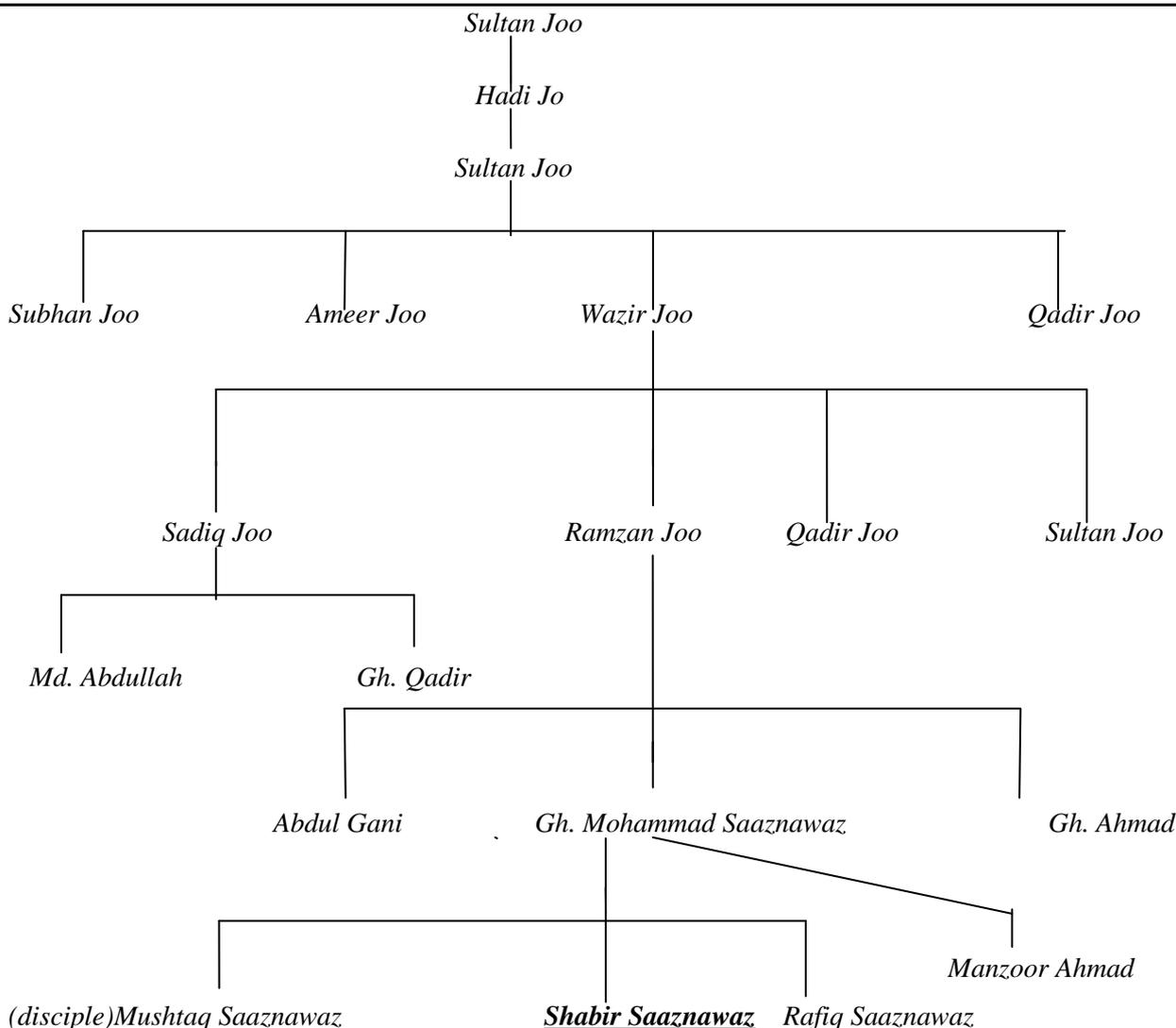
Ustad Ghulam Mohammad Saaznawaz



Ustad Ghulam Muhammad Saaznawaz, the leading musician of Ramzan joo Gharana, was born at Danamazar Safakadal Srinagar Kashmir in 1940. He is the son and disciple of legendry music maestro Ustad Ramzan Joo. Ustad Saaznawaz took his initial training in the art of Sufiana Mousiqi at the age of 6, from his father Ustad Ramzan Joo and his uncle Sidiq Joo. Saaznawaz attained fame at an early stage as he his father and uncle were the great musicians of the time. Saaznawaz is among the few artists, who could play many musical instruments such as Santoor, Kashmiri Sehtar, Saaz-e-Kashmir, Madham and Tabla. Saaznawaz knew most of the maqams and could sing in difficult talas. As told by Ustad Muhammad Yaqoob Sheikh, Saaznawaz had a great control over Laykari. During my interaction with Saaznawaz, the Ustad claimed that he was the only musician of his time who can play the difficult talas such as Nimdor, Nimsakeel, and Mukhammas with ease but doesn't play them publicly. Saaznawaz was the staff artist at Radio Kashmir Srinagar and retired a few years ago as a top grade artist. He has performed all over India and aboard as well. Saaznawaz has been honored by many appreciations and awards by State as well as central Government. The prominent of these include Sangeet

Natak Akademi Award (1999), Tulsi Award by Madhya Pradesh Government, and SaMaPa Sher-e-Kashmir Sheikh Muhammad Award, “Sanad” appreciation by Sadiq memorial committee. Saaznawaz was also awarded as “Man of the year 2001” by American biographical institute (ABI). Recently in 2013, Ustad Saaznawaz was honored by prestigious Padmashree Award by the Government of India for his contribution to Sufiana Mousiqi. Ustad Ghulam Mohammad Saaznawaz passed away on 13 April 2013 and he is at present survived by his three sons, Mushtaq, Shabir and Rafiq who are also established artists.

Ramzan Joo Gharana Lineage Tree



Present Practitioners' of Ramzan Joo Gharana

1. Shabir Ahmad Saaznawaz



Shabir Ahmad Saaznawaz is the son of Ustad Ghulam Mohammad Saaznawaz. Shabir Ahmad Saaznawaz is the resident of Danamazar Safakadal Srinagar Kashmir. He has received early training in Sufiana Mousiqi from illustrious father Ustad Ghulam Mohammad Saaznawaz. Shabir Ahmad Saaznawaz received rigorous training in tabla and vocal from his father and gained an ample

experience in Sufiana Mousiqi. Shabir Ahmad Saaznawaz is the first in his gharana after his father who attained grade-A in Sufiana Mousiqi from all India radio in the year 1995. He is the recipient of the prestigious “Ustad Bismillah Khan Yuva Purskar” by Central Sangeet Natak Academy. Shabir Ahmad Saaznawaz has participated in a number of music concerts organized by All India radio, Doordarshan, J&K Academy of Art, Culture & Languages, in and out of the state. Shabir Ahmad Saaznawaz has sung in various musical features of national network and also sung in various cassette formats. Shabir Ahmad Saaznawaz is adept in various difficult talas such as Mukhammas, Nimdor and Nimsakeel.

Shabir Ahmad Saaznawaz has produced musical programmes of six episodes for Doordarshan Kendra Srinagar. He is imparting training in the art of Sufiana Mousiqi at “Saaznawaz Sufiana training institute”. Shabir Saaznawaz is the present Khalifa of Ramzan Joo Gharana. He is presently working as instructor (Santoor) in the institute of music and fine arts Srinagar.

2. Mushtaq Ahmad Saaznawaz



Mushtaq Ahmad Saaznawaz is the son of Ustad Ghulam Mohammad Saaznawaz. Mushtaq Ahmad Saaznawaz was born in the year 1962 at Danamazar Safakadal Srinagar Kashmir. He received early training from his father Ustad Ghulam Mohammad Saaznawaz and gained an ample experience in playing all the instruments used in Sufiana Mousiqi especially “Saz-e-Kashmir” which is the only drone instrument used in Sufiana Mousiqi.

Mushtaq Saaznawaz is specialist in playing Saz-e-Kashmir. He attained grade “A” in the field of Sufiana Mousiqi in the year 2000 through the Music audition board of New Delhi. Mushtaq Ahmad Saaznawaz has participated in various musical programs organized by Doordarshan Kendra Srinagar, All India radio, J&K Academy of Art Culture and Languages, Sangeet Natak Academy New Delhi and Department of Information in and out of the state. He has also sung in various cassette formats and also in the CD “Vijdan” released by the Department of Information Srinagar. Mushtaq Ahmad Saaznawaz has produced musical programmes of five episodes for Doordarshan Kendra Srinagar. He is also imparting training in Sufiana Mousiqi along with his brother Shabir Saaznawaz at “Saaznawaz Sufiana Training Institute” in order to keep this art alive. He is presently working as a staff artist in the department of information.

3. Manzoor-ul-Haq Majboor



Manzoor-ul-Haq Majboor is the son of legendary Poet, writer, actor, director and folklorist, late Ghulam Ali Majboor, the founder and Secretary of “National Bhand Theatre Association” and “Kashmir Folk Theatre Association”. Manzoor was born on 10-01-1986 at Hanji Gund Wathoara in the famous ‘Mahagunee Gharana’ of Kashmiri

folk theatre. At the age of eight years, Manzoor started doing folk theatre as a child artist with his legendary father and Guru. Then at the age of 14 years Manzoor started learning Sufiana Mousiqi from Ustad Mohammad Khaleel Bhat of Kamal Bhat Gharana. From the later Ustad, Manzoor learnt playing Sufiana Mousiqi on Santoor and Sehtar for about four years. After seeing the dedication and hard work of his son, Ghulam Ali Majboor took Manzoor-ul-Huq to the legendary Sufiana musician, Late Ustad Ghulam Mohammad Saaznawaz of Ramzan Joo Gharana and requested the Ustad to impart advanced training to his son in Sufiana Mousiqi. Ghulam Mohammad Saaznawaz taught the young Manzoor-ul-Haq various intricacies of his art and provided him advanced training in Sufiana Santoor, Sehtar and Tabla. Manzoor also learnt Saaz-e-Kashmir from Mushtaq Ahmad Saaznawaz, elder son of Ghulam Mohammad Saaznawaz.

Manzoor is well adept in playing Santoor and Saaz-e-Kashmir, the later being is main instrument. Manzoor also plays Sufiana Mousiqi occasionally on Surnai. He knows all the important talas of Sufiana Mousiqi such as Duroya, Chapandaz, Ravani, Sehtala, Yeka, Doyeka and Hijaz. Besides he has a good command on various common Maqams of Sufiana Mousiqi.

In 2008, Manzoor-ul-Huq passed B-grade in Sufiana Mousiqi from the Music Audition Board of Radio Kashmir Srinagar.

In the year 2002, Manzoor-ul-Haq was awarded certificate of appreciation, by the National Bhand Theatre Wathoora Kashmir, for his contribution and hard work as a Santoor Player.

Manzoor Huq has participated and performed in various festivals of India such as Delhi Republic Day, Bhopal, Orissa, Himachal Pradesh, Indore and J & K.

For his contribution towards the Sufiana Mousiqi of Kashmir, Manzoor-ul-Haq was awarded with the prestigious "[*Ustad Bismillah Khan Yuva Puruskar*](#)" by the Central Sangeet Natak Academy New Delhi, in the year 2010.

Manzoor-ul-Haq is currently learning Sufiana Mousiqi from Shabir Ahmad Saaznawaz and Mushtaq Ahmad Saaznawaz. Besides he also teaches Sufiana Mousiqi to a number of his students at his home.

4. Mohammad Rafiq Saaznawaz



Mohammad Rafiq Saaznawaz is the youngest son of Ustad Ghulam Mohammad Saaznawaz. Mohammad Rafiq Saaznawaz is learning Sufiana Mousiqi under the guidance of his brothers, Shabir Ahmad Saaznawaz and Mushtaq Ahmad Saaznawaz. He is capable of playing Tabla and Santoor. He has been approved by music audition board of New Delhi as a B-Grade Artist.

List of Students taking training in "Saaznawaz Sufiana Training Institute", Srinagar

1. Manzoor-ul-Huq Majboor (B-Grade)
2. Mohammad Rafiq Saaznawaz (B-Grade)
3. Muneer Ahmad Shalla (B-grade)
4. Qaiser Mushtaq Saaznawaz (B-Grade Tabla)
5. Nazir Ahmad Haji (B-Grade)
6. Mohammad Ramzan Lone (B-Grade)

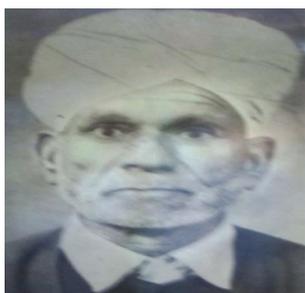
7. Rayees Rashid (Learning Sehtar under Saaznawaz Institute of Sufiana Mousiqi and from Manzoor-ul-Haq Majboor)
8. Bilal Ahmad (Learning Tabla under Saaznawaz Institute of Sufiana Mousiqi and also from Manzoor-ul-Haq Majboor)
9. Mohammad Tahir (Learning Saaz from Saaznawaz Institute of Sufiana Mousiqi and also from Manzoor-ul-Haq)
10. Mohammad younis (Learning Saaz from Saaznawaz Institute of Sufiana Mousiqi and also from Manzoor-ul-Haq)
11. Sohail Farooq (Learning Santoor under the tutelage of Manzoor-ul-Haq).

Setari Gharana

The only surviving gharana of South Kashmir is the Setari gharana. This gharana is known for Setar players. The most well known musician of this gharana was Ustad Abdul Khaliq Shah Setari. It is generally believed that the later was so adept in playing Sehtar that he earned the name Setari, the name with which his family is still recognized. While interviewing Ustad Mohammad Abdullah Shah Setari at his home, I found that not only the family of the later is known by the name Setari but the entire local community uses the sir name Setari and the entire Mohalla (clan) is therefore known as Setari Mohalla. This gharana is presently represented by Ustad Mohammad Abdullah Shah Setari.

Here is the brief information of the most prominent musician and founder of Setari gharana.

Ustad Abdul Khaliq Setari (Khalla Sahib)



Abdul Khaliq Setari, Son of Khawja Abdul Gaffar is regarded as the founder of Setari Gharana. He was born at Bijbihara, Islamabad in 1904. He belonged to a family of Sufiana musicians. He received his initial training from his father and also learnt from his brothers Ghulam Muhammad Saitari and Sannaullah. He was a very good player of Sehtar and Tabla. He was such a great Sehtar player that he earned the name Sehtari and his family is still recognized with this name.

Abdul Khaliq has given a number of programmes on Radio. While he played Sehtar, his son, Muhammad Abdullah Saitari would accompany him on tabla.

Abdul Khaliq extensively travelled the length and breadth of the country and received laurels from one and all. He was awarded Certificate of appreciation from Bhopal Academy. Although illiterate, he had a great command on Persian language and it is said that his command on Persian was so good that he was always mistaken to be an Iranian.

One unique quality of Abdul khaliq was that he used to strike all the strings of Sehtar while playing the instrument which is contrary to the common practice of playing only first two strings of the Sehtar.

Guru Shishya Parampara of North Zone Cultural Centre Patiala. The Ustad is presently running a home based school “Al-Khaliq Sufiana Bazum, Bijbehara” where he is imparting training to the his disciples. He is the present Khalifa of Setari Gharana.

2. Showkat Jan Setari



Showkat Jan Setari son of Mohammad Abdullah Shah Setari was born at Setari Mohallah Bijbehara Anantnag district of South Kashmir. He received initial training in Sufiana Mousiqi from his grandfather late Ustad Abdul Khaliq Shah Setari at the age of eight years. Later on he continued learning under his father, Ustad Mohammad Abdullah Setari.

Showkat Jan is B-High graded artist in Sufiana Sehtar. He has performed in various musical concerts organized by State Cultural Academy, Doordarshan and Radio Kashmir Srinagar. Moreover Showkat has also got the opportunity to accompany the leading Ustads like, Ustad Ghulam Mohammad Qaleenbaft, Ustad Khaliq Setari, Ustad Sheikh Abdul Aziz, Ustad Ghulam Mohammad Saaznawaz, and Ustad Mohammad Yaqoob Sheikh.

List of Students taking training in the school, “Al-Khaliq Sufiana Bazum” Bijbehara, under the tutelage of Ustad Mohammad Abdullah Setari

1. Showkat Jan Setari (B-high grade Sehtar)
2. Altaf Hussain Setari (B-grade Sehtar)
3. Mohammad Amin Kakroo (B-grade Tabla)
4. Muzamil Showkat Jan Setari (B-grade Tabla)
5. Abdul Hamid Akhoon (B-grade Tabla)
6. Rezvi Showkat Shah Setari (under learning process)
7. Abdul Hamid Gattoo (under learning process)

Qaleenbaft Gharana

One of the most prominent gharanas of District Budgam is Qaleenbaft Gharana. The gharana is named after the most renowned musician of the gharana, Ustad Ghulam Mohammad Qaleenbaft. It is also an offshoot Gharana of Ramzan Joo Gharana. The founder of this Gharana, Ustad Qaleenbaft was the disciple of Ustad Sultan Joo and Ustad Ramzan Joo, the two stalwarts of Ramzan Joo Gharana. But Ustad Qaleenbaft later developed his own style and founded a separate Gharana. The gharana is presently represented by Ustad Mohammad Yaqoob Sheikh, grandson and disciple of late Ustad Qaleenbaft. Ustad Yaqoob Sheikh is the most active Sufiana artist today. He is the first and only Ustad who taught Sufiana Mousiqi to female artists. The Ustad is currently running an Institute at his home by the name “Qaleenbaft Memorial Institute of Sufiana Mousiqi”. Here he is imparting free training in the traditional guru-shishya parampara to about twenty students.

Here is the brief info about some of the most prominent musicians of Qaleenbaft gharana.

Ustad Ghulam Mohammad Qaleenbafat



Ustad Ghulam Muhammad Qaleenbafat, son of Muhammad Siddique was born in 1909 at Khanakah-e-Maula, Srinagar. He belongs to the elite group of singers and musicians. Since from his childhood he used to participate in Sufiana Mousiqi Mehfiles and thus gathered interest in the art. He received his initial training in the art of Sufiana Mousiqi from Ustad Sultan Joo (brother of Ramzan joo) and then from ustad Khalla joo (Khaliq Joo) who in turn was the disciple of Abdullah Shah. He also learnt Tabla from Ustad Ramzan Joo. He had a unique style of singing. He served Radio Kashmir Srinagar from 1949 to 1971. He also imparted music lessons to girl students at Women's college Srinagar. Later on he was employed by Culture Academy Srinagar to impart Sufiana music lessons to the students.

Qaleenbafat has performed throughout the length and breadth of the country and also aboard and received many awards including the prestigious Sangeet Natak Akademi Award for his life time contribution to Sufiana Mousiqi. He died in 1996 at age of 90 years and his disciples include Muhammad Yaqoob Sheikh (grandson), Sheikh Abdul Aziz, Mushtaq Ahmad and Shakeel Ahmad Lala.

Sheikh Abdul Aziz



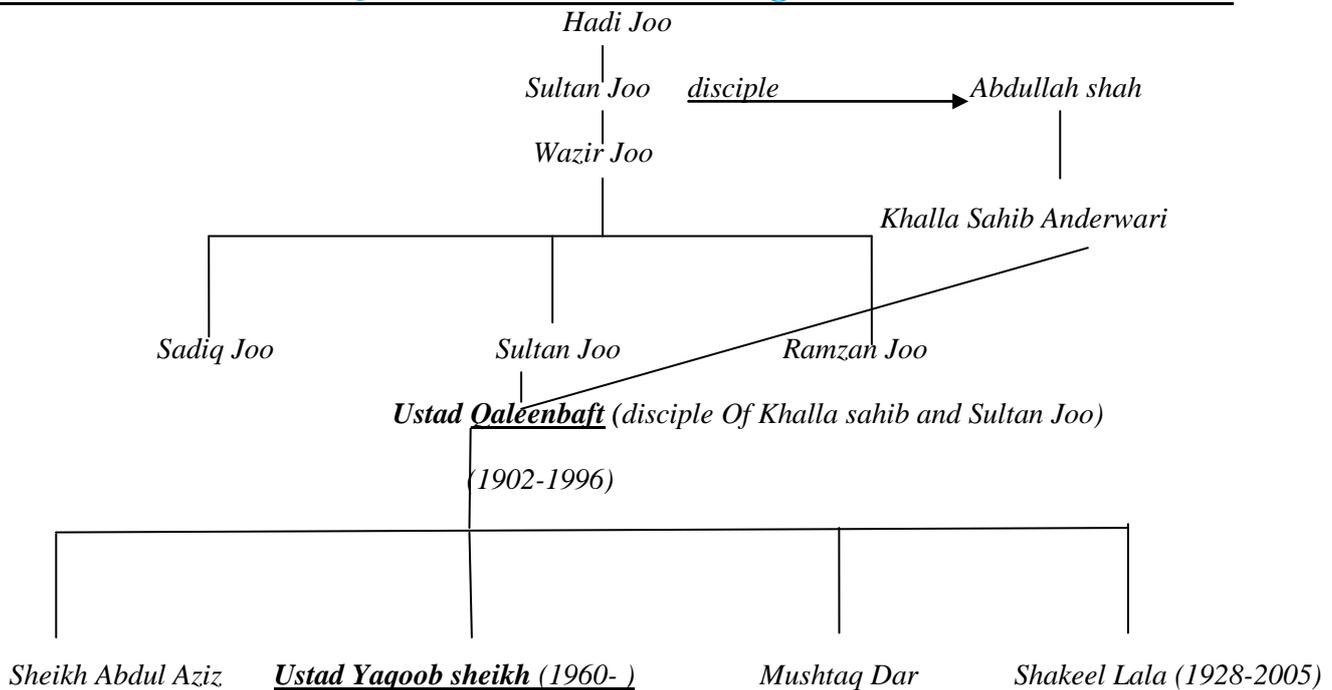
Sheikh Abdul Aziz, son of Sheikh Abdul Karim, was born at Gaw Kadal, Srinagar on 15th of March, 1928. He received initial in Sufiana Mousiqi from Ustad Ghulam Muhammad Qaleenbafat and then learned under the guidance of Ustad Muhammad Siddique, Muhammad Abdullah Tibetbaqal and Maulana Shamsuddin Hairat Kamili. Although did not belong to the family of musicians but with his dedication and hard work, he attained perfection in the art of singing and playing Santoor and Sehtar. He is said to be of the opinion that Dholak (an Indian musical instrument) is better than Tabla as it coincides with Sufiana Mousiqi. He had a good control on Laya and Tala. His greatest contribution in Sufiana Mousiqi is his book Kashur Sargam. This book is has been published in three volumes by J & K Cultural Academy in 1964. The book contains the notation of the existing maqams in Bhatkhande System of notation. The importance of this monumental work lies in the fact that each Maqam has been notated in different talas.

Another important publication of Sheikh Abdul Aziz is his Ramuz-e- Mousiqi (secrets of music) which is a small text book on Sufiana Mousiqi.

Sheikh Abdul Aziz served the Institute of Music and Fine Arts for over a decade. Afterwards he joined Radio Kashmir and served there till his retirement. During his early days in Radio Kashmir, Sheikh Abdul Aziz used to present a number of programmes on Sufiana Mousiqi and also would play Sehtar with other

players. Sheikh has an honor to deliver extension lectures, on Sufiana music, at Mary Land, a university in the United States of America. Sheikh Abdul Aziz left this world on 2nd December, 2005.

Qaleenbaft Gharana Lineage Tree



Note: Ustad Mohammad Yaqoob Sheikh is the Disciple of Ustad Qaleenbaft. He has also learnt from Ustad Kamal Bhat and Sheikh Abdul Aziz)

Present Practitioners of Qaleenbaft Gharana

Ustad Muhammad Yaqoob Sheikh



Ustad Muhammad Yaqoob Sheikh, son of Sheikh Abdul Ahad, is the torch bearer and Khalifa of Qaleenbafat Gharana. He is one of the leading artists of Present day Sufiana Mousiqi. He was born on 10th April, 1960 at Bona Shah, Kralpora, district Budgam.

Yaqoob received his initial training at the age of seven from his maternal grandfather, the legendary Ustad Qaleenbafat. He also received training in Sufiana Mousiqi from great maestros- Ustad Kamal Bhat & Ustad Sheikh Abdul Aziz. He is adept in playing Santoor, Sitar, Tabla, and Saaz but is generally plays Santoor.

Yaqoob achieved top grade in year 2012 from the Music Audition Board, All India Radio, and New Delhi and at present is employed at Radio Kashmir Srinagar as Staff Artist.

Yaqoob is having the great honor to perform in seventeen European & African countries such as Paris, England, Switzerland, Holland, Germany, Italy, and Tunis Algeria and Libya. He also represented his

country at Holland Festival organized by Wielsand Eggromont International centre of RASA Netherlands Holland in 1999.

Yaqoob has performed in all the metropolitan cities of India and have achieved appreciation and applause from both the listeners and critics. Some of the important festivals where the later Ustad has performed include, Brihadeshi Sangeet Mohotsav organized by Sangeet Natak Akademi and Jahan-e-Khusru festival Delhi, organized by film maker, Muzaffar Ali.

One of the important contributions of Yaqoob Sheikh, towards promoting and preserving Sufiana Mousiqi, is the establishment of “Qaleenbafat Memorial Sufiana Music Institute” at Bonishah Kralpora. The institute is running since 1996 and is dedicated to the guru and maternal grandfather of Yaqoob. The institute has produced many students including two groups of girl musicians who have performed in both public and radio. This unique achievement of Yaqoob has been appreciated by one and all. One of the unique features of Yaqoob’s training is to teach students with the notation of the Maqams. Yaqoob has also composed music for many TV serials and Tele-films. He is striving hard for the promotion, propagation and preservation of the dying art of Sufiana Mousiqi.

List of Students taking training in Qaleenbaft Memorial Institute of Sufiana Mousiqi, under the tutelage of Ustad Yaqoob Sheikh

1. Mohammad Yusuf Beg (B-grade Sehtar)
2. Sheikh Tariq Ahmad (B-grade)
3. Hilal Ahmad Malik (B-grade)
4. Mohammad Altaf Wani (B-grade)
5. Shakeel Ahmad Lala (B-grade)
6. Shabeena Akhtar, Female Artist (B-grade)
7. Rashada Akhtar, Female Artist (B-grade)
8. Sami Jan, Female Artist (B-grade)
9. Shazia Shafi, Female Artist (B-grade)
10. Fouzia Rasool, Female Artist (B-grade)
11. Irfana Yousf, Female Artist
12. Rehana yousf, Female Artist
13. Manzoor Ahmad Dar
14. Nazir Ahmad

Kamal Bhat Gharana

One of the prominent gharanas of District Budgam Kashmir is Kamal Bhat gharana. This gharana is the gharana of Bhands and is named after top most musician of the gharana, Ustad Kamal Bhat. The gharana is presently represented by Ustad Mohammad Ismail Bhat of Wathoora.

Here is the brief info about the leading musician and founder of this gharana.

Ustad Kamal Bhat



Ustad Kamal Joo Bhat son of Muhammad Jamal Bhat is regarded as the founder of Kamal Bhat Gharana. He was born in 1913 at Wathoora, Tchodur, district Budgam Kashmir. Since childhood he was fond of Sufiana Mousiqi. He inherited the art of Sufiana Mousiqi from his father Muhammad Kamal Bhat and his cousin Qadir Bhat. He learnt Sehtar from Ramzan Rather (popularly known by the name, Ramzan Maagun) of Yetchgam, Kashmir. He began his career singing at private Mehfiles. Although he was illiterate but it is said that he had a huge memory and was at ease in translating Persian poetry. Although he knew the art of playing Sehtar, Tabla and Surnai, but he was actually known for playing Sehtar and used to lead the ensemble with Sehtar rather than Santoor which distinguishes him from rest of the maestros.

Ustad Kamal Bhat and his Family were professional musicians. He was very proficient in playing the following Talas- Nimdor, Mukhammas, Saeel, Nim Saeel, Hijaz, Dor-e-Khafif, Duroya, Yeka, Doyeka, Sehtal, Chapandaz, and Ravani and so on.

Kamal Bhat neither played Santoor nor Saaz-e-Kashmir, but he used to present “Lalle Vakhan”, the poetry of famous poetess Lalla Arifa and the (shurkh) spiritual poetry of Hazrat Sheikh Nooruddin Wali, wonderfully in a heart touching feel. He had taken the training in pronouncing correctly the Lalle Vakhan and Shurkh from Jia Lal Bhat of Lalgam Budgam and Haji Jallaludin of Charar Sheriff. If any day Kamal Bhat would not go to the house of Jia Lal Bhat then Jia Lal Bhat would himself visit the house of Kamal Bhat on his horse.

It is said that poet of Kashmir, Mehjoor used to participate in the Mehfiles of Kamal Bhat. He is especially known for playing difficult Maqam, Kanhara on Sehtar that would make people ecstatic. Kamal Bhat was the first Artists to get a job in Radio Kashmir. He was employed by Radio Kashmir in 1948 on permanent basis and involved himself with programs organized and conducted by State Cultural Academy. Kamal Bhat was also proficient in dancing. After retirement from Radio, he was employed by Cultural Academy as a

teacher in charge of Sufiana Mousiqi. He died in late 1980's at the age of 100 years. Notably, two of his students are Abdul Gani Bhat and Abdul Gani Namtahali.

Abdul Gani Namtahali

One of the leading disciples of Ustad Kamal Bhat was Abdul Gani Namtahali son of Abdul Salaam Ganai. He was born in 1925 at Namtahal Tchodur, district Budgam, Kashmir.

Abdul Gani Namtahali is particularly known in the field of Kashmiri folk music but he was also a very well known figure in Sufiana Mousiqi. He took active part in the cultural movement that started after 1947. He used to play Sarangi as well as Rabab. He took training in Sufiana Mousiqi from Ustad Kamal Bhat. He also learnt Sufiana Mousiqi from Sheikh Abdul Aziz. He used to participate in the Mehfiles of Sheikh Abdul Aziz and used to accompany the later on Tabla.

Namtahali has sung a song in the style of Sufiana in film Habba Khatoon, in Maqam Bahar:

“Tu Azman, Wasl Azman, Eid Azman, Nav Bahar Azman

Dil Azman, Dosti Azman, Wafa Azman, Qarar Azman

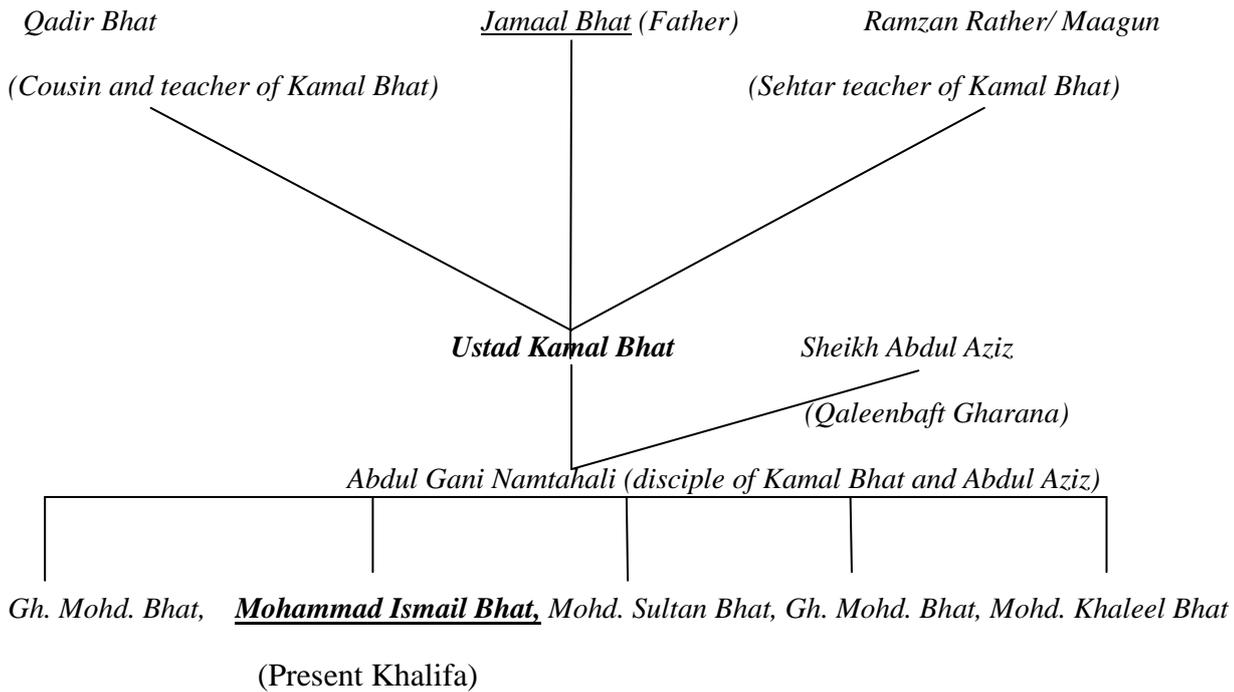
Anan-i-Anjaman Va Aflaq Darqaf Kaam-e Dil Haasil

Moi Azman, Sagar Azman, Door Azman, Roozgar Azman”.

Namtahali was employed by Radio Kashmir in 1960. In addition to this he took active part in state politics and was elected to the Legislative Assembly from 1967 to 1972. He was such a fond of Sufiana Music, that whenever he used to visit Jammu, as a Member of Assembly, he used to take his Kashmiri Sehtar with him.

Till the recent past Namtahali would organize Sufiana Mehfil at the Shrine of Ahmad Sahab, every week. He left this world in December, 2001 and is at present represented by his two sons Ghulam Nabi Namtahali and Abdul Rashid Namtahali who are also practicing Sufiana artists.

Kamal Bhat Gharana Lineage tree



Present Practitioners of Kamal Bhat Gharana

1. Ustad Mohammad Ismail Bhat



Ustad Mohammad Ismail Bhat is one of the leading masters of present day Sufiana Mousiqi. He is the present Khalifa of kamal Bhat gharana. Mohammad Ismail Bhat has learnt the art of Sufiana Mousiqi from his guru Late Ustad Abdul Gani Namtahali. He has passed his hey days with those great Sufiana Mousiqi Ustads like Ustad Mohammad Abdullah Tibetbaqal, Ustad kamal Bhat, Ustad Sadaf Baht, Ustad Amir Bhat, and Ustad Sabir Bhat.

Ustad Mohammad Ismail Bhat is adept in playing all the instruments of Sufiana Mousiqi but his main instrument is Santoor. He has performed in and outside of the country in various festivals and programmes. Mohammad Ismail Bhat has been also selected as a guru by the North Zone Cultural Centre, Patiala. He is presently providing training to about 15 students under guru-shishya parampara. About five students of Ismail Bhat are working as music teachers in different institutions of Kashmir. Ustad Mohammad Ismail Bhat has got many awards in Sufiana Mousiqi. He is an approved B-High grade artist of the All India Radio.

2. Ustad Mohammad Khaleel Bhat



Ustad Mohammad Khaleel Bhat aged 78 is one of the leading Sufiana musicians, belonging to the Kamal Bhat Gharana. He has learnt Sufiana Mousiqi from the legendary Ustad Late Mohammad Abdullah Tibet Baqal and also from Late Ustad Abdul Gani Namtahali. Mohammad Khaleel is adept in playing Santoor and Sehtar. Besides he is also a famous Qawwali singer of Kashmir. He is a B-high graded artist in Sufiana Mousiqi as well as Qawwali.

3. Ghulam Mohammad Bhat



Ghulam Mohammad Bhat (B-grade in Tabla and Sehtar) is the disciple of Mohammad Khaleel Bhat and Abdul Gani Namtahali. He plays Sehtar and Tabla in the group of Ustad Mohammad Ismail Bhat.

4. Mohammad Sultan Bhat

Mohammad Sultan Bhat son of Nadir Bhat and grandson of Ustad Kamal Bhat is a good Sehtar player, belonging to Kamal Bhat Gharana. He has learnt Sufiana Mousiqi from his father Nadir Bhat and his grandfather Kamal Bhat. He is adept in playing Sufiana Sehtar and is a graded artist in the same.

5. Ghulam Mohammad Bhat

Ghulam Mohammad Bhat is B-grade in Saaz-e-Kashmir. He plays Saaz-e-Kashmir in the group of Ustad Mohd Ismail Bhat.

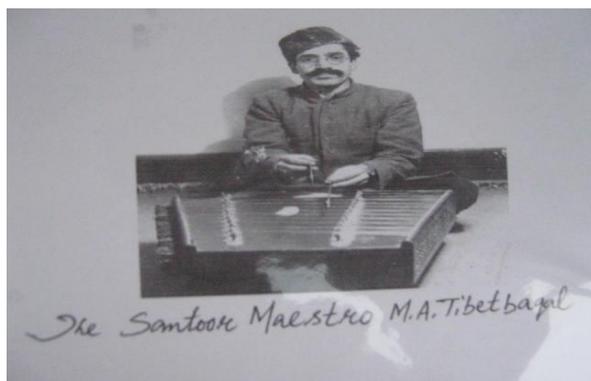
List of Students learning Under Ustad Mohammad Ismail Bhat:

1. Zahoor Ahmad (Santoor, Saaz-e-Kashmir, Sehtar)
2. Mohammad Younis (B-grade tabla, Sehtar)
3. Noor Mohammad Bhat (Saaz-e-Kashmir, Santoor)
4. Zahoor Ahmad (Santoor, Tabla, Sehtar)
5. Hilal Ahmad (Santoor, Tabla, Sehtar)
6. Arafat (Tabla, Sehtar)
7. Aijaz (Sehtar, Tabla)
8. Bilal Ahmad (Saaz-e- Kashmir)
9. Tariq Ahmad (Santoor), {He is the son of Ustad Mohammad Ismail Bhat}
10. Muneer Ahmad

In addition to these Gharanas, there is also the Gharana of legendary Sufiana musician, Muhammad Abdulla Tibet Baqal. The Gharana of Tibetbaqal doesn't come under the definition of Gharanas because it is well known fact that Ustad Tibet Baqal had not taken any formal lessons in Sufiana Mousiqi but had himself learnt this art by participating in the Mehfiles of great Ustads and by his imagination, dedication and hard work. Although this appears a little exaggeration because it is not easy to learn any art just by watching or listening without knowing the basic intricacies of the art. But it is an established fact that the said Ustad was

not linked to one particular Gharana but had learnt the various intricacies of this art by participating in the Mehfiles of great Ustads such as Ramzan Joo, Sidh Joo, and Rahim Shah. In one Radio interview Ustad Tibetbaqal said that he had learnt various talas from his friend Gani Joo. One of the famous and well known disciples of Ustad Tibetbaqal is Santoor maestro, Pundit Shiv Kumar Sharma but the maestro plays Hindustani classical music and not Kashmiri classical music. The gharana of Tibetbaqal is represented by his grandson, Adil Tibetbaqal. The later also practices Indian classical music rather than Sufiana Mousiqi. Therefore it is wise to discuss Ustad Tibetbaqal separately without attaching him to any gharana.

Ustad Muhammad Abdullah Tibetbaqal



One of the greatest musicians Sufiana Mousiqi has ever produced is Muhammad Abdullah Tibetbaqal. Gifted with a beautiful voice, he had a vast knowledge and command over different maqams and Talas. Tibetbaqal Son of Khawja Abdul Gani was born at Ali Kadal, Srinagar on 14th July 1914. For so many generations, his family had business relations with Ladakh, Tibet, Yaqand and so on. It is for this reason they were known as Botawani. According to Adil

Tibetbaqal (grandson of Tibetbaqal), their family had nothing to do with music, instead they were businessmen dealing with the business of Pashmina Shawls and Apricot.

Ustad Tibet Baqal got his initial education from a local Madrasa where he was taught Quran, Arabic and Farsi by Maqbool Sahib Rajuri Kadal. At the same time Tibetbaqal started helping his father in business and used to accompany his father to Ladakh and other places for business purposes. As a result of this Tibetbaqal became an expert of Ladakhi language.

Since from his childhood, Tibetbaqal was gifted with a beautiful voice. He regularly recited Naats in Madrasa and later when he joined school, he used to read prayer in morning assembly. It was in these institutions that he got name and fame for due to his beautiful voice. He was invited in religious functions to recite Quran and Naat. A large gathering used to be present there to watch him. It was during these functions that he got introduced to famous personalities and began participating in the Mehfiles of peers and Faqeers. It was from here that he became fond of Sama. Since already famous for his voice quality, he was at times asked to present Sufiana Mousiqi. Gradually his interest developed and he began participating in Sufiana Mehfiles regularly. He got an opportunity to learn and understand many things from stalwarts of Sufiana Mousiqi, Ustad Ramzan Joo and Ustad Gani Joo, while regularly participating in their Mehfiles for a long period.

Gradually Tibet Baqal's fame increased but his family, due to their interest in business, vehemently opposed their son's interest in music. However Tibetbaqal remained firm and adamant to fulfill his ambition. He

continued doing riyaz for hours without the knowledge of his parents and as a result of his dedication and hard work he mastered the instruments of Santoor, Saaz and Wasul. According to Muhammad Ashraf Tak, it was due to his family's opposition and discouragement that Tibetbaqal was not able to receive proper training in Sufiana Mousiqi. In 1948, when Radio Kashmir was commissioned, it organized a meeting to encourage local artists of Kashmir. Sadar-ud-Din Mujahid, the host, urged some of the talented artists like Muhammad Abdullah Tibetbaqal, Muhammad Sultan Sitar Nawaz, Peer Nizam-ud-Din and Ghulam Qadir Langoo, to join Radio, a new medium of Communication. Tibet Baqal, earlier refused, but later on the insistence of Mujahid, joined radio as a staff artist. Radio Kashmir gave him the name Tibet Baqal, which means Businessman of Tibet. In this way, Muhammad Abdullah Butwooni, came to be known as Mohammad Abdullah Tibet Baqal.

It was during his service in Radio that he further increased his knowledge of music and became one of the greatest exponents of Sufiana Mousiqi. Tibet Baqal also became expert in playing Harmonium along with Santoor, Saaz, and Wasul. His unique and melodious voice earned him a huge fan following. Along with Sufiana Mousiqi, he was also an expert in Chakri. Tibet Baqal was a versatile musician who along with Sufiana Mousiqi was also known for his Naats, Qiraat, Salam, Durood Khwani and so on.

According to Muhammad Ashraf Tak and also Aadil Tibet Baqal, Ustad Tibet Baqal also participated in the Dramas telecasted from Radio. He regularly featured in the Radio Feature "Zona Dab" in which he performed the role of "Khouj Saab".

Ustad Tibet Baqal was strict follower of Islam and offered prayers at their proper times. He also served as Imam in Uqab Masjid, of Emporium Garden, Srinagar. On the occasion of Friday prayer, people used to come from distant places to listen his lecture. He always used to perform Sufiana Mousiqi after proper ablution.

Tibet Baqal's outstanding contribution to Sufiana Mousiqi is that he gave a new dimension to it. His style and presentation differed tremendously from that of his contemporary artists. It is because of the unique character and style of the Tibet Baqal that I decided to discuss him separately without putting him under any Gharana.

One of the big fans of Tibet Baqal was former Prime Minister Jawaharlal Nehru. Whenever he visited Kashmir, he would search Tibet Baqal and Listen Sufiana Mousiqi from him for hours.

Tibet Baqal was an erudite scholar of Persian and Arabic. "He has sung the verses of Lalded, Nundrishi, Abdur-ur-Rehman Jami, Moulana Rumi, Habibullah Nausheri and Omar Khayam.

Ustad Tibet Baqal had a huge fan following among both the elite as well as common masses. It is said that his concerts were attended by Sheikh Muhammad Abdullah, Bakshi Ghulam Muhammad and Maulana

Farooq. Tibet Baqal was invited by many countries to perform Sufiana Mousiqi but he later refused because he had an allergy with air travel.

Tibet Baqal is the first Kashmiri Musician who was awarded with the prestigious Sangeet Natak Akademi award in year 1974 for his outstanding contribution to the art of Sufiana Mousiqi. He was also awarded by J&K Cultural Academy with “Khalat-i- Faakhra” award.

Ustad Tibet Baqal finally left this world on 3rd January, 1982. He was not able to produce any established Sufiana artist due to his busy life schedule. Pundit Shiv Kumar Sharma, Santoor maestro took his initial lessons in Santoor from Ustad Tibet Baqal. At present his grandson Adil Tibet Baqal is carrying forward his legacy.

Sufiana Mousiqi-Current Practice and Future Prospects

At present Sufiana Mousiqi is battling for a survival. It is declining day by day. There are only a few people still striving hard to protect this glorious musical tradition. The dying state of Sufiana Mousiqi is indicated by following symptoms:

Decreasing number of competent musicians

The number of competent musicians practicing this art form at present is very low. During the research it was found that only a handful of musicians are practicing this art now. Among the Ustads, Mohammad Yaqoob Sheikh, Muhammad Abdullah Saitari and Mohammad Ismail Bhat are actively involved in the continuation of this art form. But these masters are not able to attract many disciples because people do not want their children waste precious time in learning an art which does not provide economic security and earning opportunity. Besides these master musicians, the sons and disciples of Late Ustad Saaznawaz are also struggling to keep this tradition alive. Other gharana artists have either given up this art or have embraced folk music which is progressing day and night.

Loss of Originality

During my interaction with different Ustads and other persons, it was found that due to the lack of incentives and other reasons Sufiana artists have forgotten the original elements. Over the many years, the originality is lost and the present day artists just remember around sixty to seventy percent original Sufiana practice. For example it was found during my discussion with one of the Ustads that present day practicing musicians do not remember the original bols of talas. Tabla players just play the rhythmic structure without knowing which bols they play. One reason for this deviation from originality is that Sufiana Mousiqi was originally accompanied by Wasul which was like the Dholak, without any paste applied on its sides. It was capable of producing the open bols such as Dish Tak Tun, Takadish and so on, which are the original bols of the talas of Sufiana Mousiqi. Later on Sufiana Ustads replaced Wasul with tabla. The reason for this replacement was that, since Dholak is considered a folk instrument, the musicians would feel their art inferior in comparison to Hindustani classical music and thus to make their art at par with the Hindustani classical music, they

adopted tabla as an accompaniment instrument. Now since tabla is not capable of producing open bols like as mentioned before, therefore the artists of the time started playing just the rhythmic structure without caring for the bols.

Similar is the case with Maqams. Only the master musician is capable of singing a Maqam in its original form.

Maqams and Talas have been forgotten

Over the years many Maqams and talas have been forgotten. Many Maqams disappeared with the master musicians like Ramzan Joo, Muhammad Abdullah Tibetbaqal and Qaleenbafat. Originally there were around fifty four maqams found in Sufiana Mousiqi at the time of the already mentioned Ustads but at present there are no more than thirty five to forty maqams in use. Radio has preserved many maqams but present day artists do not remember all the preserved Maqams. Ustad Yaqoob Sheikh claims that he can still sing all the Maqams.

Similar is the situation of Talas. Only a few talas are commonly used at present which include Chapandaz, Hejaz, Yeka, Duyeka, Sehtala, and Duroya. The longest talas, Mukhammas, Nimdor and Chamber are out of practice.

Saaz-e-Kashmir has fallen into disuse

The only bowed instrument, Saaz-e-Kashmir has fallen into disuse. It is rarely seen in a performance. Ustad Yaqoob Sheikh still continuously uses this instrument in his performances. Besides, this instrument is also played by Mushtaq Ahmad Saaznawaz, son of late Ghulam Mohammad Saaznawaz. The Saaz-e-Kashmir used by Mushtaq Saaznawaz is the only surviving instrument in their family which as per the words of Saaznawaz is three hundred years old. I also found three numbers of the same instrument at Ustad Yaqoob Sheikh's home. Manzoor-ul-Haq also has a two Saaz-e-Kashmir at his home. Manzoor-ul-Haq, Ghulam Mohammad Bhat and Mushtaq Ahmad Saaznawaz are the present day players of this instrument. I was fortunate enough to take photographs of these surviving instruments and the same are attached with this report. The instrument is therefore on the brink of extinction and its disappearance from the Sufiana ensemble is a serious concern because it is the only instrument capable of producing microtones (shrutis).

Hafiz Nagma has become extinct

In the past there was a dance performance, HAFIZ NAGMA, associated with the Sufiana performance. In this dance form, a female dancer known as Hafiza would represent the meaning of the song by means of the gestures and movements of her hand and feet. Mohammad Ishaq Khan, in his work, History of Srinagar, gives the following description of the Hafizas.

“The Hafizas were professional dancers who had to undergo severe training under skilled masters. The orchestra accompanying them was invariably of the Sufiana Kalam type- Santoor, Saaz-e-Kashmir, Sitar and Tabla. They sang Kashmiri and Persian couplets and ghazals, explaining the meaning with appropriate gestures and the movement of hands, feet and eyes. Swaying the body at each step half-way around to the

left or right and dress of Hafizas was identical with those of the classical dancers of northern India—"a tight fitting short blouse and a skirt of enormous width which was worn gathered tightly about the waist. A dupatta of flimsy gauze-like silk was draped about her head and shoulders. She wore the traditional Kashmiri jewellery, large Kundlas or earrings, talraz, balis and necklaces"

Mohammad Ishaq Khan further says "it was the usual practice to see only two Hafizas taking part in a show. The dance would commence with music, the Hafizas would move in a semi-circle with short steps gliding effortlessly across the floor. The movement of the feet required great agility and long practice. The nautch girls also brought into play their eyes as much as any other part of the body which required skilful muscle control so as to give expression to various moods and emotions."

It is said that Hafiza was an integral part of Sufiana Performances as late as 1920 but after 1920 this dance form started declining rapidly. There were many causes which led to its decline. Some say that it was due to the growing popularity of film music and dance. Others say it was banned due to its sensual appeal. Ishaq Khan says "with the growth of vulgar tastes owing to the advent of the cinema and theatre in Srinagar women ceased to get into this profession. Morality is also said to have become lax among the nautch girls. This deprived the Hafizas of the patronage of the better class people of Srinagar, who used to engage them on occasions of festivals and marriages." Mohammad Ishaq Khan's statement is also backed by Mr. Mehrajuddin, former Additional Secretary of Jammu and Kashmir Academy of Art Culture and Languages who believes that Hafizas were initially respected in the society but later some Ustads started illegal relations with the Hafizas, which gave bad name to the spiritual genre of Sufiana Mousiqi and henceforth resulted in loss of its patronage and therefore decline.

Causes of decline

There are various factors responsible for the decline of Sufiana Mousiqi. The Kashmir conflict & political and economic instability of the region over the last couple of decades are principal causes. The other causes are:

- The decrease of contacts with Central Asia and Iran has resulted in the decrease in the knowledge of Farsi language. Therefore common masses are not able to understand the text of a particular Maqam which is generally in Farsi language.
- The loss of Patronage is one of the main causes of the decline of Sufiana Mousiqi. Prior to the independence in 1947, Sufiana Mousiqi was patronized by such enlightened rulers like Sultan Zainul-Abdin (1420-70), Sultan Hassan Shah (1472-84) and Sultan Yusuf Shah Chak (1580). It was then patronized by the Mughals and Maharajas particularly Dogras who associated Sufiana Mousiqi with their courts. However after the abolition of princely states after 1947, Sufiana Mousiqi lost its patronage. Although it survived in the Mehfiles of music lovers and saints and also was popularized by Radio Kashmir and State Cultural Academy, but it was not able to overcome the loss it suffered due to the loss of royal patronage.

- Globalization is one of the major causes of decreasing appreciation of traditional musical genres like Sufiana Kalam. The influence of popular music especially rock and pop music due to mushrooming of Fm stations in India has made the youth to forget value their own cultural heritage as they are attracted by these catchy and glamorous musical genres.
- The low economic incentive is another reason. At present musicians provide little or no encouragement to their children to take music as a career. This is perhaps because of the realization that traditional musicians do not earn a sound source of income and due to their meager economic position
- Unwillingness of some a few artists to share their knowledge with the researchers like me free of cost. Some artists demand huge amount for just an interview. This is a grave concern because the persons who are seriously concerned about the future of this dying art form ultimately lose interest in the subject due to the mean attitude of these artists who value money over and above all the things.
- The lack of knowledge, interest, appreciation of Sufiana Musiqui by Indian musicologists and musicians who consider it a folk music
- Earlier Sufiana Musiqui was patronized by private patrons who used to organize Sufiana Mehfiles in their homes where close family friends and relatives would gather to enjoy the music for long hours ,but the present volatile situation in the valley has resulted in the end of these Mehfiles
- The migration of Kashmiri Pundit musicians (who were once the great patrons and also good performers of Sufiana Musiqui) to other parts of the country and their adaptation to Hindustani classical music has also provided a serious blow to the music of Kashmir in general and Sufiana Musiqui in particular.
- The musicians themselves are responsible for its decline. There were some Ustads in the past that would hide this art from others. As told by Mr. Mehrajuddin, there were some Ustads who avoided teaching this art even to the sons of their daughters, fearing that the art will be transferred to other family.
- Government is also responsible towards the decline of Sufiana Mousiqi. As found from the present study the State government does not have a proper policy towards the promotion and propagation of performing arts in general and traditional music in particular. In last couple of years a number of Sufi artists from across the country and also from Pakistan were invited to perform here, but same is not the case with our own traditional musical forms. Instead of wasting public money on foreign artists, the same amount should have been spent on our own music and musical functions. The Sufiana artists hardly get a chance to present their music in various government sponsored functions. The government can reserve funds for organizing training programmes for school and college children in our traditional performing arts like Sufiana Mousiqi and also support seminars and workshops dedicated to Sufiana Mousiqi but it is not doing so.

Preservation of Sufiana Mousiqi

During this study various people were interviewed to know their views and suggestions about the promotion and preservation of Sufiana Mousiqi. Here is the discussion of the views expressed by some of the important persons associated with this art directly or indirectly.

- **Suggestions of Ustad Ghulam Mohammad Saaznawaz**

“To preserve an art various things are required. The first and foremost duty is of the state government to preserve this art. The first thing needed is the financial help from the Government. Government must provide scholarships to the aspiring students who are interested in learning this art. Since time is changing and it is not possible for the musicians to impart free training these days keeping in view the increasing financial burden due to increasing prices. Second thing is that if a student sacrifices his time and energy in learning this art, he should have the possibility of employment after learning the art. If the government can help financially we will be able to impart training to the interested students. I many a times asked the government for help in this regard but unfortunately the Government is not taking any interest. The central government is doing its job but unfortunately our local government is not paying heed.”

- **Suggestions of Ustad Yaqoob Sheikh, Representative of Qaleenbaft Gharana**

“First of all there must be financial security and potential of income. Government is not taking interest. Earlier during the period of Sher-e-Kashmir (Sheikh Mohammad Abdullah), Afzal Beg Sahib and Sadiq Sahib, Sufiana Mousiqi was introduced in woman’s college Srinagar, and woman’s college Nawakadal. And during the time of Beg sahib, classes were started for training students in Sufiana Mousiqi. Scholarship was given to the students. Monthly rupees Seventy five were given to Village students and sixty were given to city students. Classes were conducted in Tagore Hall. Among these students, Showkat, Amin Kakroo, Nisar Hajam, Mushtaq Ahmad and me came out as prominent students. Government must again take interest. Sufiana Mousiqi as a subject should be introduced in schools and colleges, Academy should start classes. Earlier in 1977 classes were started in Tagore hall. Sufiana Mousiqi if introduced in colleges, will provide economic incentives to Sufiana Artists, facilities should be provided to gharana artists like me and Saaznawaz, for running our institutes.”

- **Suggestions of Pt. Bhajan Sopori, Santoor Maestro and Music Composer**

“There should be a proper coaching arrangement for children interested in learning Sufiana Mousiqi. Children can be trained only if they feel secure. There should be job security and sources of earning for them after learning Sufiana Mousiqi. Social awareness has to be created so that people can understand and appreciate this art and can then adopt it and after adopting it, there should be regular programs so that there can be regular income for the artists. If there are no earning incentives then, no child will be interested in learning this art and this art cannot be propagated further. Therefore first of all social awareness programs could be started so that people can understand and appreciate this art. After that government should take the responsibility of creating job opportunities for the learners of this art. Otherwise people will not be able to learn Sufiana Mousiqi if the support and encouragement of Government is not there.”

- **Suggestions of Mr. Mehrajuddin, former Additional Secretary, Jammu and Kashmir Academy of Art Culture and Languages**

“Government does not have a conception regarding Sufiana Mousiqi. People say Sufiana Mousiqi will die. But I say it will not die rather it has the potential to live. If you really want to save Sufiana Mousiqi, there is

a need to associate young educated persons with this art. However mere involvement will not solve the problem, until and unless there is scope for income. There urgent is need to train youth and during training, Government should give them 3000 to 5000 per month as scholarship so that, they develop interest towards this art. Then teach them proper syllabus and then conduct exams. In four or five years, they will be fully trained. If we are able to produce one artist, one institute will be established. Unfortunately Government is not interested. We saw the reign of Sheikh Abdullah, Sadiq Sahib, and Mir Qasim, everybody used to tell we will do our best for Sufiana Mousiqi, but nobody practically did anything. It needs to be revived afresh. For example Institute of Music and Fine Arts, is already functioning, adjust just five students there and pay them handsomely. After passing from the institute there should be job security for them and they should not feel insecure. Also start Sufiana Mousiqi classes at higher secondary level. If only hundred students are trained every year that will produce one thousand artists in a period of ten year.”

Recommendations

From the study it is evident that Sufiana Mousiqi is on the brink of extinction and sincere and serious efforts are needed to save this glorious tradition from further decline and extinction. Here are some recommendations drawn from the study to save this dying art.

- The first and foremost responsibility on part of the State Government is to formulate a proper cultural Policy for the promotion and Propagation of the Performing and Visual Arts of the State.
- The Central Government, through the Ministry of Culture, must provide study grants for taking up research in the field
- The another important responsibility on part of the Central Government is to grant fellowships to students and scholars working in the field of Sufiana Mousiqi thereby encroaching further research and investigation in the art.
- Training in Sufiana Mousiqi should be imparted in all the schools and colleges of Kashmir. Sufiana Mousiqi should be made a part of the curriculum in the educational institutions.
- The master musicians are running home based schools where they impart free training to their students. These schools include, Saaznawaz Sufiana Training Institute, Qaleenbaft Memorial Sufiana Music Institute, and Al-Khaliq Bazum. Ustad Mohammad Ismail Bhat is also proving training to at least 10 students at his home. These Ustads as well as learners must be provided with some monthly financial assistance during the entire training period so that these Ustads are able to retain their students for a longer period.
- There should be a provision of some financial assistance and maintenance grants to artists so that they can earn their livelihood and be able to pay full attention to the art form. Financial constraints should not hamper their progress and riyaz

- It is important on part of the J & K Academy of Art Culture and Languages and the University of Kashmir to organize workshops and seminars in various institutes and colleges of the state to provide knowledge and information regarding the art to the youngsters so that they
- Compulsory Art Appreciation courses should be introduced in the schools from primary stage onwards.
- A contributory pension scheme could be introduced for the master performing artists of the state.
- Encouraging Sufiana artists with state and national level awards. There should be a provision of an annual award by the state government for the upcoming and promising artists.
- Setting up of the branches of J & K academy of Art Culture and Languages in all the districts of J&K
- A branch of Central Sangeet Natak Academy could be opened in the State of Jammu and Kashmir to propagate the Performing and Visual Arts of the State.
- Frequent Sufiana Mousiqi programs and Mehfiles and also Seminars and Workshops should be organized by the J & K Academy of Art Culture and Languages and the University of Kashmir, in various schools and colleges to create awareness regarding the art and thus encouraging younger generation to value and appreciate the rich heritage of their composite culture, thereby encouraging them to learn this art.

Current Practice of Sufiana Mousiqi

Database of Current established Sufiana Mousiqi Practitioners

Name of gharana	Practicing Musicians
Ramzan Joo Gharana	Shabir Ahmad Saaznawaz (Khalifa), Mushtaq Ahmad Saaznawaz, Rafeeq Ahmad Saaznawaz, Manzoor-ul-Haq Majboor, Qaiser Mushtaq Saaznawaz.
Setari Gharana	Ustad Mohammad Abdullah Setari (Khalifa), Showkat Jan Setari,
Kamal Bhat Gharana	Ustad Mohammad Ismail Bhat, Ustad Mohammad Khaleel Bhat, Ghulam Mohammad Bhat, Ustad Mohammad Sultan Bhat, Ghulam Mohammad Bhat
Qaleenbaft Gharana	Ustad Mohammad Yaqoob Sheikh (Khalifa),

National Award Winning Sufiana Musicians

Name of Musician	Award Received
Ustad Mohammad Abdullah Tibetbaqal	Sangeet Natak Academy Award (1974)
Ustad Ghulam Mohammad Qaleenbaft	Sangeet Natak Academy Award (1982)
Ustad Ghulam Mohammad Saaznawaz	Sangeet Natak Academy Award (1999), Padmashree (2013)
Shabir Ahmad Saaznawaz	Ustad Bismillah Khan Yuva Puruskar (2008)
Manzoor-ul-Haq Majboor	Ustad Bismillah Khan Yuva Puruskar (2010)

All India Radio grade of current leading Sufiana Musicians

Ustad Mohammad Abdullah Setari	Top Grade
Ustad Mohammad Yaqoob Sheikh	Top Grade
Shabir Ahmad Saaznawaz	A- Grade
Mushtaq Ahmad Saaznawaz	A-Grade
Ustad Mohammad Ismail Bhat	B-High
Ustad Mohammad Khaleel Bhat	B-High
Showkat Jan Setari	B-High

Commonly used Talas in current Sufiana Mousiqi

Yekatala	Duyeka	Sehtala
Chapandaz	Duroya	Dor-e-Khafif
Ravani	Total=07	

Surviving Maqams of Sufiana Mousiqi

Chargah	Ramkali	Bilawal	Araq	Navruz-e Saba	Todi	Jinjoti	Hussaini	Sindhuri
Asavari	Lachari	Nava	Sarang	Tilang	Ashiran	Shahnaz	Navruz-e Arab	Pehlvi
Bahar	Dhanashree	Azal	jangla	Udasi	Poorvi	Rast Kashmiri	Sehgah	Kohi
Gabri	Nat Kalyan	Kalyan	Panjgah	Rast Farsi	Dugah	Malhar	Nerez	Bihagada
Bihag	Khamaj	Bayat	Rahawi	Soorath	Sohni	Paraj	Kuri	Total=44

Note: Ustad Mohammad Yaqoob sheikh claims that he knows all the 54 traditional Maqams

APPENDIX 2.A

Interview with Ustad Saaznawaz, Representative of Ramzan Joo Gharana (Zaina kadal, Srinagar | March 29 2012)

Here is the text transcription of the interview which was carried out by the researcher while visiting the home of Ustad Ghulam Muhammad Saaznawaz on 29th March 2012.

Q: Sufiana Mousiqi is declining day by day. Many Maqams are already lost, Saaz- Kashmir is now rarely used, and Wasul has already become extinct. So my first question is how can we prevent Sufiana Mousiqi from further decline?

A: To preserve an art various things are required. The first and foremost duty is of the state government to preserve this art. The first thing needed is the financial help from the Government. Government must provide scholarships to the aspiring students who are interested in learning this art. Since time is changing and it is not possible for the musicians to impart free training these days keeping in view the increasing financial burden due to increasing prices. Second thing is that if a student scarifies his time and energy in learning this art, he should have the possibility of employment after learning the art. If the government can help financially we will be able to impart training to the interested students. I many a times asked for the government help in this regard but unfortunately the government is not taking any interest. The central government is doing its job but unfortunately our local government is not paying any heed.

Q: What are the efforts from your side in protecting and preserving this art?

A: I have passed on my art to my sons who are carrying forward the lineage. I with the help of my sons have prepared a syllabus for Sufiana Mousiqi and sent it to the University of Kashmir for their approval so that proper instruction in the subject can be imparted in the Institute Of music and Fine Arts Srinagar. This is our effort in this direction; rest is the duty of government and media.

Q: Any other effort from your side?

A: Our significant effort is that we are running our own institute where we impart training to the students; many of our students are already approved by Radio Kashmir Srinagar. A few days back one of our students; Manzoor-ul Huq was awarded “Ustad Bismillah Khan Yuva Puruskar” by Sangeet Natak Akademi. Last year one more student was awarded by the Sangeet Natak Akademi. In order to popularize Sufiana kalam, I have composed many compositions of our local Sufi Poets in local Kashmiri language so that people can understand them and take interest in this art. One of the reasons for the decline of Sufiana kalam is that since most of the compositions are in Farsi language, people are not able to understand the language these days. In the past Farsi language was like our mother tongue. To overcome the language barrier I have composed many compositions in local Kashmiri language so that everybody can understand it. What else can we do?

Q: How many Maqams are used at present in Sufiana Mousiqi?

A: There are basically 12 Maqams at all. Rests are the shobas and ghoshas devised by the Hakeem's of Ionian Greek like Pythagoras and Bole Sina. There are a total of 54 Maqams including the shobeh and gosheh. There are a number of Maqams which have been lost. For instance my elders practiced many Maqams which are not used today. There are some Maqams which I have got from my ancestors and are my personal possession. There were many talas used in the past which are not known to the present day artists. I am fortunate enough to have preserved many talas.

Q: Which are the main talas used currently?

A: Common talas used at present are Doyeka, Sehtal, Duroya and Chapandaz. The heavy and complicated talas used in the past such as Nimdor, Nim Saeel, Mukhammas are not in common use now. In the past the listeners were familiar with these talas. They understood these talas and in a Mehfil of Sufiana Mousiqi, audience would ask the Ustad to play a particular Tala.

Q: Sufiana Mousiqi has the influence of many regions. Which country according to you has the maximum influence on this art?

A: If we look at its grammar, the talas and Maqams bear Arabic and Farsi names. For example the Tala Hijaz is an Arabic word, Chapandaz, Sehtal, chamber, Doyeka are Farsi words. Similarly the Maqam Dugah is Farsi, Nerez is a city in Iran, and Isfahan is also a city in Iran. Araq is from modern Iraq. For this reason it can be concluded that Sufiana Mousiqi has the influence of Arabic and Persian music. Actually it has come from Iran. My ancestors had also come from Iran.

Q: What is the effect of Hindustani classical music on Sufiana Mousiqi?

A: Hindustani Classical is different, Sufiana is different. There are but various similarities. For example they have raga, we have Maqam; they have time theory, we too have proper time for ever Maqam. There are some Maqams which are similar to the ragas in the use of notes. For example Isfahan is similar to khamaj. Kuchak is another Maqam that is similar to Kalyan of Hindustani music. Same Swaras are used in both. They have some relation but are not totally similar. There are some talas which are similar to Hindustani music in structure. For example our Doyeka is known as teen Tala in Hindustani music; Chapandaz is similar to Dadra; yaktala is same in both. They have yaktala of 12 matras, we have yaktala of 12 matras; they have Dadra of 6 matras, we have Chapandaz of 6 matras; they have teen Tala of 16 matras, we have Doyeka of 16 matras.

Q: How many Gharanas are there in Sufiana Mousiqi at present?

A: In Srinagar city our Gharana has been there for centuries. Besides our Gharana there was the Gharana of Bhands of Wathoor. Bhands were not actually Sufiana musicians. Let me tell you the history of Bhands. Bhand are referred as those people who imitate others. Bhands used to imitate everybody, kings, cobblers, chakri artists, goswami's etc. they also used to imitate Sufiana musicians and they used to present so

skillfully the Sufiana kalam, as if they were the traditional musicians. So there was one Gharana of Bhands. Other Gharana used to be of the surnai players of Bijbihara who also used to play Sehtar. They were called Shah; Sunn shah, Amm Shah and so on. In Srinagar there used to be one more Gharana of Sunn Saazandar which included Sunn Joo, Lal Joo, and Nab Joo. This Gharana has no representative at present.

APPENDIX 2.B

Interview with Pt. Bhajan Sopori, Santoor Maestro and Music Composer

New Delhi, 10 July 2012

Q. what are the main reasons behind the decline of Sufiana Mousiqi?

A. The decline of Sufiana Mousiqi is actually due to two reasons. First reason is the loss of patronage and second is the unavailability of students to learn this art. Among the people associated with Sufiana gharanas, very few people learnt Sufiana and their number is not more than ten percent. Among the people from outside the gharanas, only a few people including Ghulam Muhammad Qaleenbaft, Muhammad Abdullah Tibet Baqal and others like Kamal Bhat learnt this art. Other people outside the Gharanas did not take interest in Sufiana Mousiqi. The reason was that the source of income was very limited and people did not want to take risk. Besides this the patronage it needed from government was not there. With the passage of time it gradually began to decline.

I was also working for the betterment of this art and used to encourage people to learn this art and also kept on encouraging the artists to teach this art to their children and used to tell them that I was always available to lend any help they required in this direction. I also helped people getting approved in the All India Radio and I also helped a large number of people by creating job opportunities for them. Unfortunately a very few people learnt this art and those who learnt, did not learnt it seriously. The result is that there is only ten percent original Sufiana Mousiqi found at present.

Q. It is an accepted belief that Ustad Muhammad Abdullah Tibetbaqal had not learnt Sufiana Mousiqi properly under any Ustad, neither is there any of his renowned disciples carrying forward his tradition. Can we put him under a separate gharana?

A. Tibetbaqal did not belong to any gharana. He had learnt Sufiana Mousiqi from Sidd joo and Ramzan Joo. He was originally a businessman and his gharana does not exist now because nobody is carrying forward his tradition. His grandson is now learning under me and belongs to our gharana.

Q. How many Gharanas does exist at present?

A. At present the gharanas that still exist includes the gharana of Qaleenbaft, Kamal Bhat, and Muhammad Abdullah Setari and the gharana of Ramzan Joo represented by Ghulam Muhammad Saaznawaz. Also there is the gharana of Ghulam Muhammad Namtahali. He had also a separate gharana but at present his gharana

has no representative. Then there was also our gharana but we are now representing Indian Classical music and not Sufiana Mousiqi.

Q. How can be Sufiana Mousiqi revived?

A. There should be a proper coaching arrangement for children interested in learning Sufiana Mousiqi. Children can be trained only if they feel secure. There should be job security and sources of earning for them after learning Sufiana Mousiqi. Social awareness has to be created so that people can understand and appreciate this art and can then adopt it and after adopting it, there should be regular programs so that there is regular income for them. If there are no earning incentives then, no child will be interested in learning this art and this art cannot be propagated further. Therefore first of all social awareness programs could be started so that people can understand and appreciate this art. After that government should take the responsibility of creating job opportunities for the learners of this art. Otherwise people will not be able to learn Sufiana Mousiqi if the support and encouragement of Government is not there.

Q. what role SaMaPa can play in this direction?

A. SaMaPa is doing the publicity work. We are doing analytical programmes of Sufiana. The reason to name our gharana as Sufiana gharana was only for the sake of popularizing Sufiana Mousiqi. Otherwise I would have named our gharana after Sopori Baaj, as Sopori gharana. But I chose the name Sufiana so that people can understand and appreciate this art and associate themselves with it. This is what I did and what I could do for promoting this art. The thrust of SaMaPa is to do analytical programs and present this art form before public by means of illustrations so that people can appreciate and understand this art and hence support it. This is the only thing a person like me can do. Apart from this nothing is possible. This is the maximum a society such as SaMaPa can do or a musician like me can do. What I did for the propagation of this art as an official of All India Radio, was the maximum. Until or unless all the government and non government bodies come forward to work for the revival of this art, its revival is not possible and its future is not secure.

Q. What is role of Radio in the promotion and propagation of this art form?

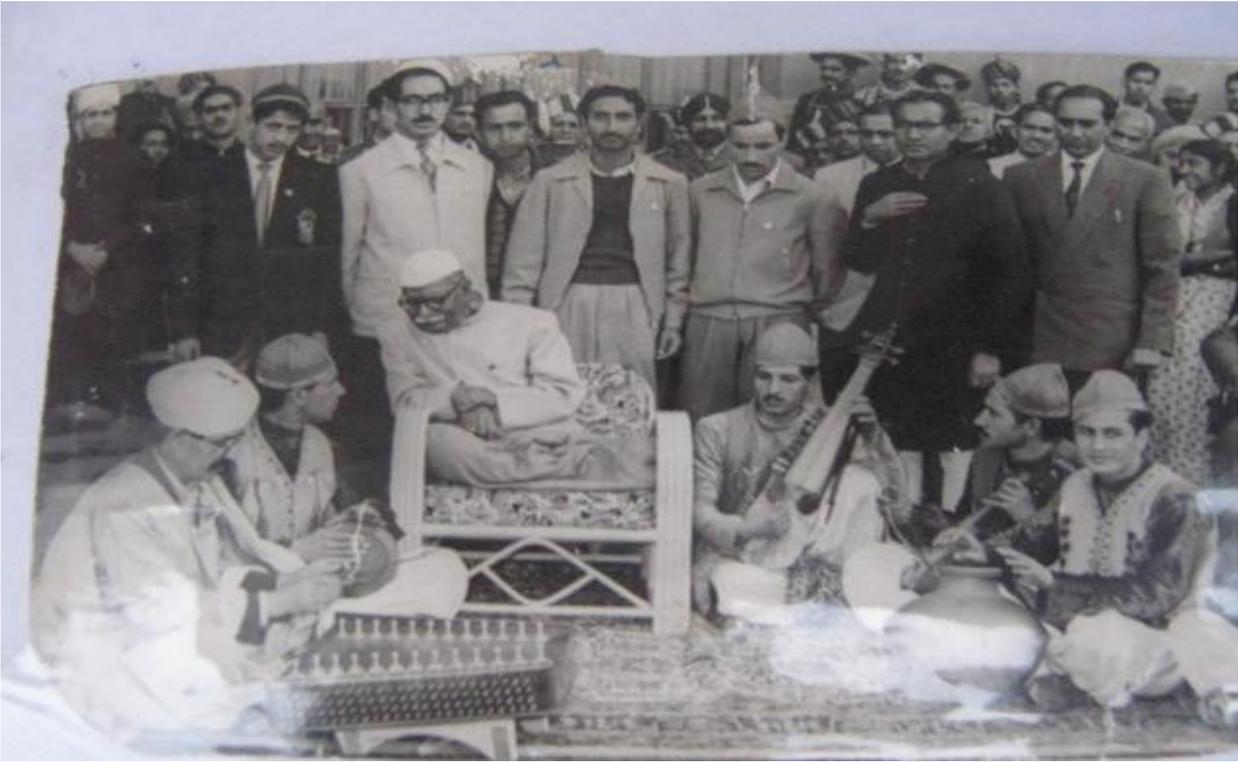
A. Radio is the only Government body that popularized Sufiana Mousiqi. Sufiana Mousiqi was otherwise limited to only a few families and people. Radio played an outstanding role in popularizing this art by fixing separate time chunks for it and creating employment opportunities for Staff artists. As an official I continued the process of appointment and helped in gradation of those who had learnt this art. As a result of gradation, these people got employment in radio, Institute of Music and Fine Arts and Information department. I do not think that there is any person who after learning Sufiana Mousiqi has not got employment. All those who learnt this art got absorbed in various departments.

Q. Many people try to compare Sufiana Mousiqi with Indian classical music. Do you think there is any relation between the two?

A. It has no relation with Indian Classical music. Only a couple of maqams have any similarity with Indian classical ragas. Neither does it resemble Indian classical nor Iranian music. The pattern of shakal is same in both Hindustani music as well as Sufiana Mousiqi. Shakal of Iranian and Central Asian music had also the same pattern. It has a local fragrance, though it has the influences of both Indian as well as Persian music. It is not as if Raga Jinjoti is similar to Maqam Jinjoti or Maqam Behervi is Raga Behervi. There is nothing like that, although Nava and Bhimplasi are similar. Some Maqams have a very little similarity with Hindustani ragas.

APPENDIX-3

Photographs taken by the Researcher/ Principal Investigator



1. Former president of India, Dr. Rajendra Prasad in a Sufiana Mousiqi Mehfil presented by Ustad Mohammad Abdullah Tibetbaqal.



2. USTAD GHULAM MOHAMMAD SAAZNAWAZ



3. MUSHTAQ AHMAD SAAZNAWAZ



4. ADIL TIBET BAQAL, GRANDSON OF LATE USTAD MOHAMMAD ABDULLAH TIBETBAQAL



5. ABOUT 300 YEARS OLD SAAZ-E-KASHMIR OF LATE USTAD RAMZAN JOO



6. SANTOOR OF LATE MOHAMMAD ABDULLAH TIBETBAQAL



7. USTAD GHULAM MOHAMMAD QALEENBAFT WITH FORMER PRIME MINISTER, MRS. INDIRA GANDHI



8. LATE USTAD GHULAM MOHAMMAD QALEENBAFT



9. SAAZ-E-KASHMIR, SEHTAR AND SANTOOR OF USTAD GHULAM MOHAMMAD QALEENBAFT, PHOTO TAKEN BY THE RESEARCHER AT QALEENBAFT MEMORIAL INSTITUTE OF SUFIANA MOUSIQI



10. SAAZ-E-KASHMIR PRESERVED AT QALEENBAFT MEMORIAL INSTITUTE OF SUFIANA MOUSIQI



11. KASHMIRI SUFIANA SEHTAR



13. BAYAN OF DOKRA, (AFTER THE EXTINCTION OF WASUL (PERCUSSION INSTRUMENT), SUFIANA MUSICIANS STARTED USING TABLA AS A RHYTHMIC INSTRUMENT. IT WAS CALLED DOKRA. ITS DAYAN WAS BIGGER IN SIZE THAN HINDUSATNI TABLA AND BAYAN WAS TOTALLY DIFFERENT AS SHOWN IN THE FIGURE.



13. MOHAMMAD YOUSF BEG, DISCIPLE OF USTAD MOHAMMAD YAQOUB SHEIKH



14. A CHILD SANTOOR PLAYER



15. USTAD MOHAMMAD YAQOOB SHEIKH



16. USTAD MOHAMMAD ABDULLAH SETARI, PRESENT KHALIFA OF SETARI GHARANA



17. USTAD MOHAMMAD ABDULLAH SETARAI DISPLAYING THE ONLY SURVIVING DOKRA AT HIS HOME AT BIJBEHARA ANANTNAG



18. USTAD MOHAMMAD ISMAIL BHAT, PRESENT KHALIFA OF KAMAL BHAT GHARANA



19. SUFIANA SANTOOR STAND KNOWN AS SEHPAI



20. FORMER PRESIDENT OF INDIA, GIANNI ZAIL SINGH FELICITATING USTAD GHULAM MOHAMMAD QALEENBAFT



21. USTAD MOHAMMAD YAQOOB SHEIKH PRESENTING SUFIANA MOUSIQI



22. USTAD MOHAMMAD YAQOOB SHEIKH PRESENTING SUFIANA MOUSIQI FOR THE RESEARCHER AT HIS HOME



23. PUNDIT BHAJAN SOPORO FELICITATING USTAD YAQOOB SHEIKH



24. [FROM LEFT TO RIGHT: SHEIKH ABDUL AZIZ, GHULAM MOHAMMAD QALEENBAFT, GHULAM MOHAMMAD SAZNAWAZ AND HIS BROTHER]



25. MANZOOR-UL-HAQ ON SAAZ-E-KASHMIR AND RAFEEQ SAAZNAWAZ ON SANTOOR



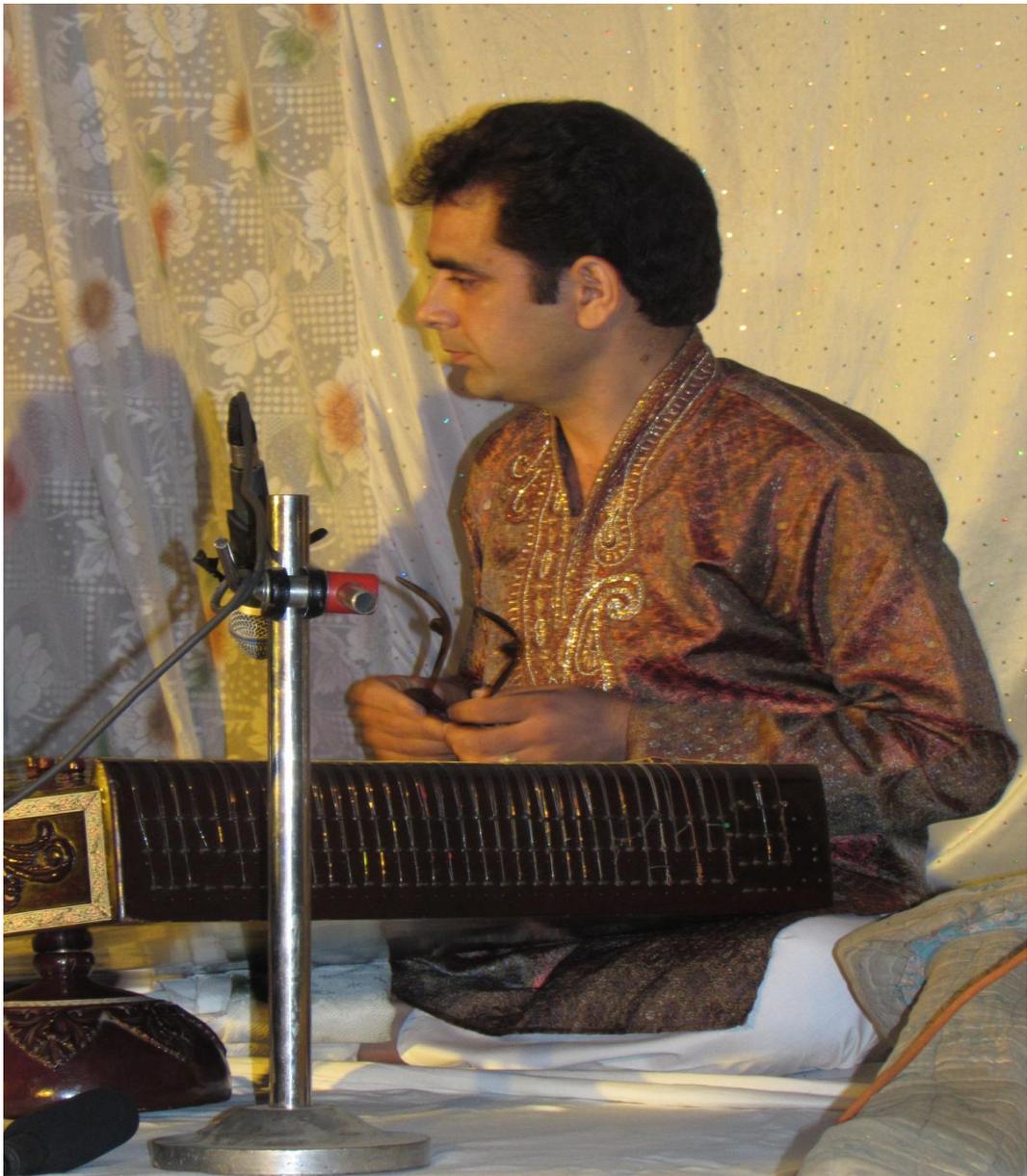
26. MANZOOR-UL-HAQ



27. RAYEES RASHID, DISCIPLE OF SHABIR AHMAD SAAZNAWAZ



28. A SUFIANA SANTOOR PLAYER



29. AADIL TIBET BAQAL, SANTOOR PLAYER



30. LEFT-KASHMIRI SURNAI, RIGHT-LAHORI SURNAI,

Note: Sufiana Mousiqi is also present on Surnai



31. THE ONLY SURVIVING WASUL PRESERVED BY MANZOOR-UL-HAQ AT HIS HOME IN WATHOORA, BUDGAM



32. MANZOOR-UL-HAQ AT HIS HOME WITH SAAZ-E-KASHMIR



33. MANZOOR-UL-HAQ PRESENTING SUFIANA MAQAM ON SURNAI



34. MANZOOR-UL-HAQ RECEIVING USTAD BISMILLAH KHAN YUVA PURUSKAR AT SANGEET NATAK ACADEMY , NEW DELHI



35. GHULAM MOHAMMAD BHAT OF KAMAL BHAT GHARANA



36. USTAD MOHAMMAD KHALEEL BHAT OF KAMAL BHAT GHARANA



37. USTAD KAMAL BHAT



38. DISCIPLES OF USTAD MOHAMMAD YAQOOB SHEIKH PRESENTING SUFIANA MAUSIQI

AUDIO-VISUAL DOCUMENTATION OF THE MUSICAL PRACTICE OF LIVING MASTERS OF SUFIANA MAUSIQI

(Kamal Bhat Gharana & Qaleenbaft Gharana)

OBJECTIVES

- a) To document the musical practice of Kamal Bhat Gharana and Qaleenbaft Gharana.
- b) To preserve the musical practice of these Gharanas for future generations.
- c) To preserve, promote and disseminate the Sufiana Mausiqi of Kashmir

Methodologies for Documentation:

- Interviews with musicians of the Gharana
- Photographing Musicians and their Instruments
- Collection of rare photographs of the past musicians.
- Audio-Visual recording of some popular Maqams.

Locale: This documentation project was carried out at Village Wathoora; district Budgam, Jammu and Kashmir. This project contains important textual and photographic material of the gharana. In addition to this, audio recordings of three Maqams and a video record of one Maqam is attached in the form a CD.

Project Outcome: Textual cum photographic documentation of two prominent Sufiana Mausiqi gharanas (Qaleenbaft and Kamal Bhat). Audio-visual documentation of three maqams.

INTRODUCTION

Like Indian classical music, the concept of Gharana also exists in Sufiana Mausiqi. In the past there were a number of Gharanas of Sufiana Mausiqi. These gharanas were spread across the length and breadth of Kashmir valley. But nowadays there are only three districts in Kashmir where Sufiana music is practiced. These include district Budgam, district Anantnag and district Srinagar. In the past some fifty years ago, there were many prominent Sufiana musicians belonging to the other districts such as Kupwara, Baramullah, Shopian, Kulgam, Pulwama etc. But unfortunately Sufiana Mausiqi is now not practiced in these districts. Although Sufiana Mausiqi has been mostly associated with Muslim musicians, however, in the past, when Sufiana Mausiqi was at peak, this art was also practiced by some Kashmiri Pandit families. There was one prominent Pandit Gharana of Sufiana Mausiqi at Sopore. This gharana was represented by Pandit Shankar Nath Panditi. Pandit Shankar Nath used to present Sufiana Mausiqi on Kashmiri Sehtar. His son Samsar Chand, grandfather of Pandit Bhajan Sopori, was also a good Sufiana musician and used to play Sufiana Santoor and Wasul. Pandit Bhajan Sopori also has a good knowledge of Sufiana Mausiqi. Many of the Kashmiri ghazals composed by the Legendary Musician cum composer are based on Sufiana Maqams. The other prominent Sufiana Musicians among the Kashmiri Pandits

was Pandit Khera kak Munshi. Khera kak was one of the leading Sufiana musicians of Kashmir and it is said that there were regular Sufiana Mausiqi Mehfiles organized at his home. There are only four Gharanas of Sufiana Mausiqi existing in Kashmir at present. The prominent Sufiana Gharana is Ramzan joo Gharana. This is the oldest and the main Gharana. It is like the Gwalior Gharana of Hindustani music as many musicians of other Gharanas trace their ancestry to this Gharana. The other prominent Gharanas are Qaleenbafat Gharana, Kamal Bhat Gharana and Setari Gharana. Setari Gharana is near to extinction because the only surviving master musician, Ustad Mohammad Abdullah Setari is now not performing due to old age and ill health. His son showkat jan Setari performs very rarely. This gharana does not have any musician of repute left. This Gharana only exists by name. Thus there are only three major gharanas that are striving hard to carry forward the tradition.

QALEENBAFT GHARANA

One of the most prominent gharanas of District Budgam is Qaleenbaft Gharana. The gharana is named after the most renowned musician of the gharana, Ustad Ghulam Mohammad Qaleenbaft. It is an offshoot Gharana of Ramzan Joo Gharana. The founder of this Gharana, Ustad Qaleenbaft had

initially learnt the basics of Sufiana Mausiqi from Ustad Sultan Joo, the brother of Ustad Ramzan Joo. Besides he had also learnt Tabla from Ustad Ramzan Joo. However he had learnt the art of Sufiana Mausiqi mainly (75%) from Mohammad Khaleel also known as Khalla Sahib Anderwari, who in turn had learnt Sufiana Mausiqi from Ustad Abdullah Shah who also belonged to Ramzan Joo Gharana. But Ustad Qaleenbaft later developed his own style and founded a separate Gharana. For example it was the custom of Ramzan Joo Gharana to maintain a single tempo (laya) through out the presentation of a Maqam but Ustad Qaleenbaft would change the tempo of the Maqam from Vilambit (slow) to Madhya (medium) and Drut (fast) tempo, while presenting the Jawab of the Maqam. (Jawab is instrumentally repeated after a Waqf or rest during the presentation of a Maqam).

Ustad Qaleenbaft was able to establish himself as of the leading Sufiana musicians. He produced many good musicians like late Sheikh Abdul Aziz, Mushtaq Ahmad, Shakeel Ahmad Lala and the present Khalifa of the Gharana, Ustad Mohammad Yaqoob Sheikh (grandson of Ghulam Mohammad qaleenbaft).

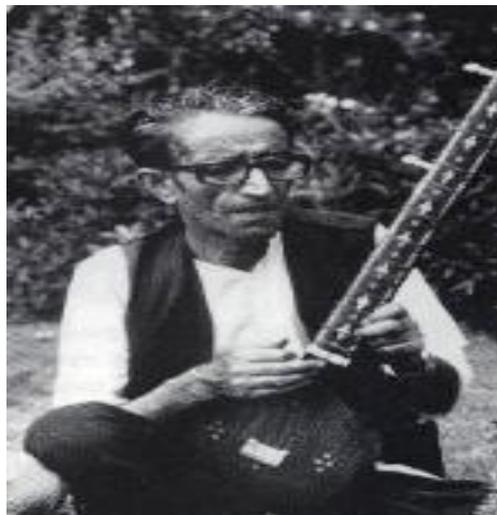
Ustad Ghulam Mohammad Qaleenbafat

Ustad Ghulam Muhammad Qaleenbafat, son of Muhammad Siddique was born in 1909 at Khanakah-e-Maula, Srinagar. He belonged to the elite group of singers and musicians. Right from his childhood he used to participate in Sufiana Mausiqi Mehfiles and thus gathered interest in the art. He received his initial training in the art of Sufiana Mausiqi from Ustad Sultan Joo (brother of Ramzan joo) and then from ustad Khalla joo (Khaliq Joo) who in turn was the disciple of Abdullah Shah. He also learnt Tabla from Ustad Ramzan Joo. He had a unique style of singing. He served Radio Kashmir Srinagar from 1949 to 1971. He also imparted music lessons to girl students at Women's college Srinagar. Later on he was employed by Culture Academy Srinagar to impart Sufiana music lessons to the students. Qaleenbaft has performed throughout the length and breadth of the country and also abroad and received many awards including the prestigious Sangeet Natak Akademi Award for his life time contribution to Sufiana Mausiqi. He died in 1996 at age of 90 years and his disciples include Muhammad Yaqoob Sheikh (grandson), Sheikh Abdul Aziz, Mushtaq Ahmad and Shakeel Ahmad Lala.



Ustad Sheikh Abdul Aziz

Sheikh Abdul Aziz, son of Sheikh Abdul Karim, was born at Gaw Kadal, Srinagar on 15th of March, 1928. He received initial training in Sufiana Mausiqi from Ustad Ghulam Muhammad Qaleenbaft and then learned under the guidance of Ustad



Muhammad Siddique, Muhammad Abdullah Tibetbaqal and Maulana Shamsuddin Hairat Kamili. Although he did not belong to the family of musicians but with his dedication and hard work, he attained perfection in the art of singing and playing Santoor and Sehtar. He is said to be of the opinion that Dholak (an Indian musical instrument) is better than Tabla as it coincides with Sufiana Mausiqi. He had a good control on Laya and Tala. His greatest contribution in Sufiana Mausiqi is his book Kashur Sargam. This book has been published in three volumes by J & K Cultural Academy in 1964. The book contains the notation of the existing maqams in Bhatkhande System of notation. The importance of this monumental work lies in the fact that each Maqam has been notated in different talas. Another important publication of Sheikh Abdul Aziz is his Ramuz-e- Mausiqi (secrets of music) which is a small text book on Sufiana Mausiqi. Sheikh Abdul Aziz served the Institute of Music

and Fine Arts for over a decade. Afterwards he joined Radio Kashmir and served there till his retirement. During his early days in Radio Kashmir, Sheikh Abdul Aziz used to present a number of programs on Sufiana Mausiqi and also would play Sehtar with other players. Sheikh was the first Sufiana musician who was invited by Marry Land University U.S.A to deliver extension lectures, on Sufiana music. Sheikh Abdul Aziz left this world on 2nd December, 2005.

PRESENT KHALIFA OF THE GHARANA

Ustad Muhammad Yaqoob Sheikh

Ustad Muhammad Yaqoob Sheikh, son of Sheikh Abdul Ahad, is the torch bearer and Khalifa of Qaleenbafat Gharana. He is one of the leading artists of Present day Sufiana Mousiqi. He was born on 10th April, 1960 at Bona Shah, Kralpora, district Budgam. Yaqoob received



his initial training at the age of seven from his maternal grandfather, the legendary Ustad Qaleenbafat. He also received training in Sufiana Mousiqi from great maestros- Ustad Kamal Bhat & Ustad Sheikh Abdul Aziz. He is adept in playing Santoor, Sitar, Tabla, and Saaz but generally plays Santoor.

Yaqoob achieved top grade in year 2012 from the Music Audition Board, All India Radio, New Delhi and at present is employed at Radio Kashmir Srinagar as Staff Artist.

Yaqoob is having the great honour to perform in seventeen European & African countries such as Paris, England, Switzerland, Holland, Germany, Italy, and Tunis Algeria and Libya. He also represented his country at Holland Festival organized by Wielsand Eggromont International centre of RASA Netherlands Holland in 1999.

Yaqoob has performed in all the metropolitan cities of India and have achieved appreciation and applause from both the listeners and critics. Some of the important festivals where the later Ustad has performed include, Brihadeshi Sangeet Mohotsav organized by Sangeet Natak Akademi and Jahan-e-Khusru festival Delhi, organized by film maker, Muzaffar Ali.

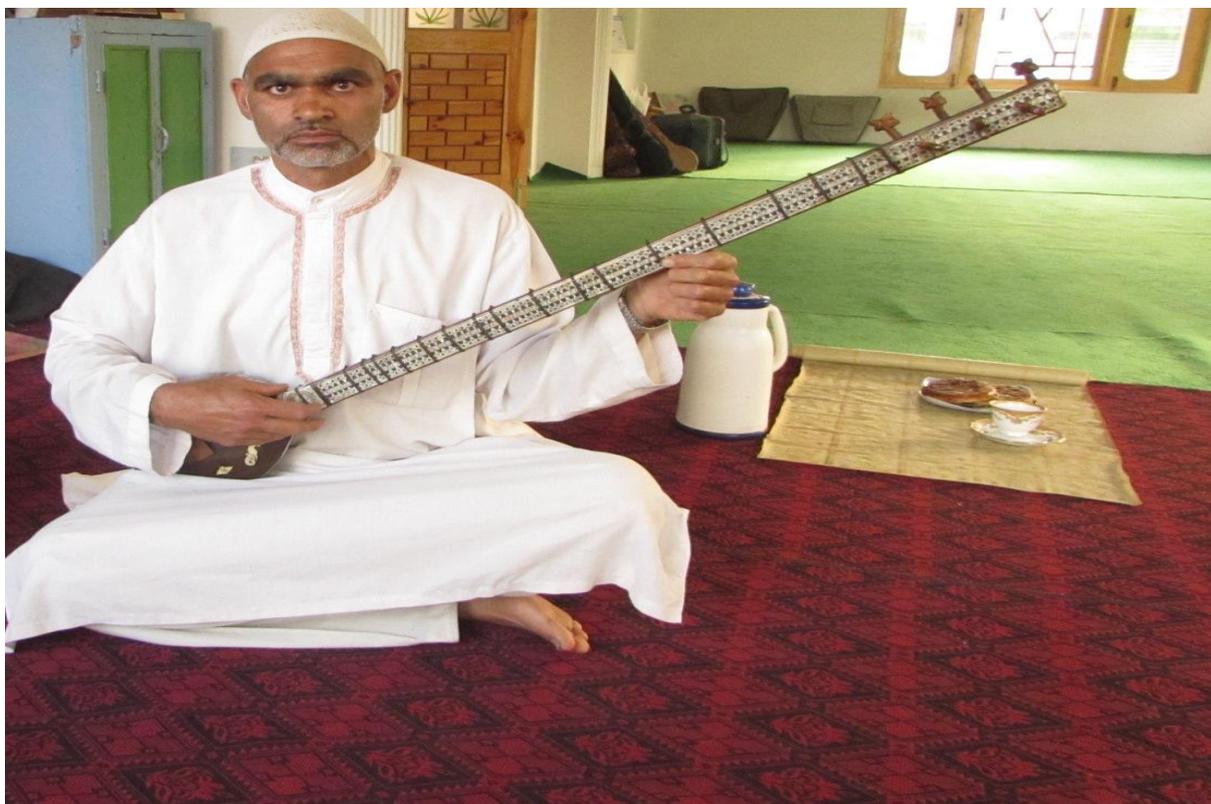
One of the important contributions of Yaqoob Sheikh, towards promoting and preserving Sufiana Mousiqi, is the establishment of “Qaleenbafat Memorial Sufiana Music Institute” at Bonishah Kralpora. The institute is running since 1996 and is dedicated to the guru and maternal grandfather of Yaqoob. Ustad Qaleenbaft. The institute has produced many students including two groups of girl musicians who have performed in both public and on radio. This unique achievement of Yaqoob has been appreciated by one and all. One

of the unique features of Yaqoob's training is to teach students with the notation of the Maqams. Yaqoob has also composed music for many TV serials and Tele-films. He is striving hard for the promotion, propagation and preservation of the dying art of Sufiana Mousiqi. Some of the budding artists and disciples of Mohammad Yaqoob Sheikh include, Mohammad Yusuf Beg (Sehtar), Sheikh Tariq Ahmad, Hilal Ahmad Malik, Mohammad Altaf Wani, Shakeel Ahmad Lala, , Manzoor Ahmad Dar, Nazir Ahmad, Umar Farooq and few female artists like Shabeena Akhtar, Rashida Akhtar, Sami Jan, Shazia Shafi, Fouzia Rasool, Irfana Yousf and Rehana yousf. However the female artists are now not practicing Sufiana Mausiqi.

PHOTOGRAPHS



Ustad Yaqoob Sheikh











Ustad Qaleenbaft with Late. Mrs. Indira Gandhi







KAMAL BHAT GHARANA

(Gharana of Bhands)

One of the prominent gharanas of District Budgam Kashmir is Kamal Bhat gharana. This gharana is the gharana of Bhands and is named after top most musician of the gharana, Ustad Kamal Bhat. The gharana is presently represe

Ustad Kamal Bhat



Ustad Kamal Joo Bhat son of Muhammad Jamal Bhat is regarded as the founder of Kamal Bhat Gharana. He was born in 1913 at Wathoora, Tchoodur, district Budgam Kashmir. Since childhood he was fond of Sufiana Mausiqi. He inherited the art of Sufiana Mausiqi from his father Muhammad Kamal Bhat and his cousin Qadir Bhat. He learnt Sehtar from Ramzan Rather (popularly

known by the name, Ramzan Maagun) of Yetchgam, Kashmir. He began his career singing at private Mehfiles. Although he was illiterate but it is said that he had a huge memory and was at ease in translating Persian poetry. Although he knew the art of playing Sehtar, Tabla and Surnai, but he was actually known for playing Sehtar and used to lead the ensemble with Sehtar rather than Santoor which distinguishes him from rest of the maestros.

Ustad Kamal Bhat and his Family were professional musicians. He was very proficient in playing the following Talas- Nimdor, Mukhammas, Saaqel, Nim Saaqel, Hijaz, Dor-e-Khafif, Duroya, Yeka, Doyeka, Sehtal, Chapandaz, and Ravani and so on.

Kamal Bhat neither played Santoor nor Saaz-e-Kashmir, but he used to present “Lalle Vakhan”, the poetry of famous poetess Lalla Arifa and the (shurkh) spiritual poetry of Hazrat Sheikh Nooruddin Wali, wonderfully in a heart touching feel. He had taken the training in pronouncing correctly the Lalle Vakhan and Shurkh from Jia Lal Bhat of Lalgam Budgam and Haji Jallaludin of Charar Sheriff. If any day Kamal Bhat would not go to the house of Jia Lal Bhat then Jia Lal Bhat would himself visit the house of Kamal Bhat on his horse.

It is said that poet of Kashmir, Mehjoor used to participate in the Mehfiles of Kamal Bhat. He is especially known for playing difficult Maqam, Kanhara on

Sehtar that would make people ecstatic. Kamal Bhat was the first Artists to get a job in Radio Kashmir. He was employed by Radio Kashmir in 1948 on permanent basis and involved himself with programs organized and conducted by State Cultural Academy. Kamal Bhat was also proficient in dancing. After retirement from Radio, he was employed by Cultural Academy as a teacher in charge of Sufiana Mausiqi. He died in late 1980's at the age of 100 years. Notably, two of his students are Abdul Gani Bhat and Abdul Gani Namtahali.

Abdul Gani Namtahali



One of the leading disciples of Ustad Kamal Bhat was Abdul Gani Namtahali son of Abdul Salaam Ganai. He was born in 1925 at Namtahal Tchodur, district Budgam, Kashmir.

Abdul Gani Namtahali is particularly known in the field of Kashmiri folk music but he was also a very well known figure in Sufiana Mausiqi. He took active part in the cultural movement that started after 1947. He used to play Sarangi as well as Rabab. He took training in Sufiana Mausiqi from Ustad Kamal Bhat. He also learnt Sufiana Mausiqi from Sheikh Abdul Aziz. He used to participate in the Mehfiles of Sheikh Abdul Aziz and used to accompany the later on Tabla.

Namtahali has sung a song in the style of Sufiana in film Habba Khatoon, in Maqam Bahar:

“Tu Azman, Wasl Azman, Eid Azman, Nav Bahar Azman

Dil Azman, Dosti Azman, Wafa Azman, Qarar Azman

Anan-i-Anjaman Va Aflaq Darqaf Kaam-e Dil Haasil

Moi Azman, Sagar Azman, Door Azman, Roorzar Azman”.

Namtahali was employed by Radio Kashmir in 1960. In addition to this he took active part in state politics and was elected to the Legislative Assembly from

1967 to 1972. He was such a fond of Sufiana Music, that whenever he used to visit Jammu, as a Member of Assembly, he used to take his Kashmiri Sehtar with him.

Till the recent past Namtahali would organize Sufiana Mehfil at the Shrine of Ahmad Sahab, every week. He left this world in December, 2001 and is at present represented by his two sons Ghulam Nabi Namtahali and Abdul Rashid Namtahali who are also practicing Sufiana artists.

Present Practitioners of Kamal Bhat Gharana

Ustad Mohammad Ismail Bhat



Ustad Mohammad Ismail Bhat is one of the leading masters of present day

Sufiana Mausiqi. He is the present Khalifa of kamal Bhat gharana. Mohammad Ismail Bhat has learnt the art of Sufiana Mausiqi from his guru Late Ustad Abdul Gani Namtahali. He has passed his hey days with those great Sufiana Mausiqi Ustads like Ustad Mohammad Abdullah Tibetbaqal, Ustad kamal Bhat, Ustad Sadaf Baht, Ustad Amir Bhat, and Ustad Sabir Bhat.

Ustad Mohammad Ismail Bhat is adept in playing all the instruments of Sufiana Mausiqi but his main instrument is Santoor. He has performed in and outside of the country in various festivals and programmes. Mohammad Ismail Bhat has been also selected as a guru by the North Zone Cultural Centre, Patiala. He is presently providing training to about 15 students under guru-shishya parampara. About five students of Ismail Bhat are working as music teachers in different institutions of Kashmir. Ustad Mohammad Ismail Bhat has got many awards in Sufiana Mausiqi. He is an approved B-High grade artist of the All India Radio.

Ustad Mohammad Khaleel Bhat



Ustad Mohammad Khaleel Bhat aged 78 is one of the leading Sufiana musicians, belonging to the Kamal Bhat Gharana. He has learnt Sufiana Mausiqi from the legendary Ustad Late Mohammad Abdullah Tibet Baqal and also from Late Ustad Abdul Gani Namtahali. Mohammad Khaleel is adept in playing Santoor and Sehtar. Besides he is also a famous Qawwali singer of Kashmir. He is a B-high graded artist in Sufiana Mausiqi as well as Qawwali. Mohammad Khaleel Bhat is currently not performing Sufiana Mausiqi due to his old age and physical weakness.

Ghulam Mohammad Bhat



Ghulam Mohammad Bhat (B-grade in Tabla and Sehtar) is the disciple of Mohammad Khaleel Bhat and Abdul Gani Namtahali. He plays Sehtar and Tabla in the group of Ustad Mohammad Ismail Bhat.

Mohammad Sultan Bhat



Mohammad Sultan Bhat son of Nadir Bhat and grandson of Ustad Kamal Bhat is a good Sehtar player, belonging to Kamal Bhat Gharana. He has learnt Sufiana Mausiqi from his father Nadir Bhat and his grandfather Kamal Bhat. He is adept in playing Sufiana Sehtar and is a graded artist in the same.

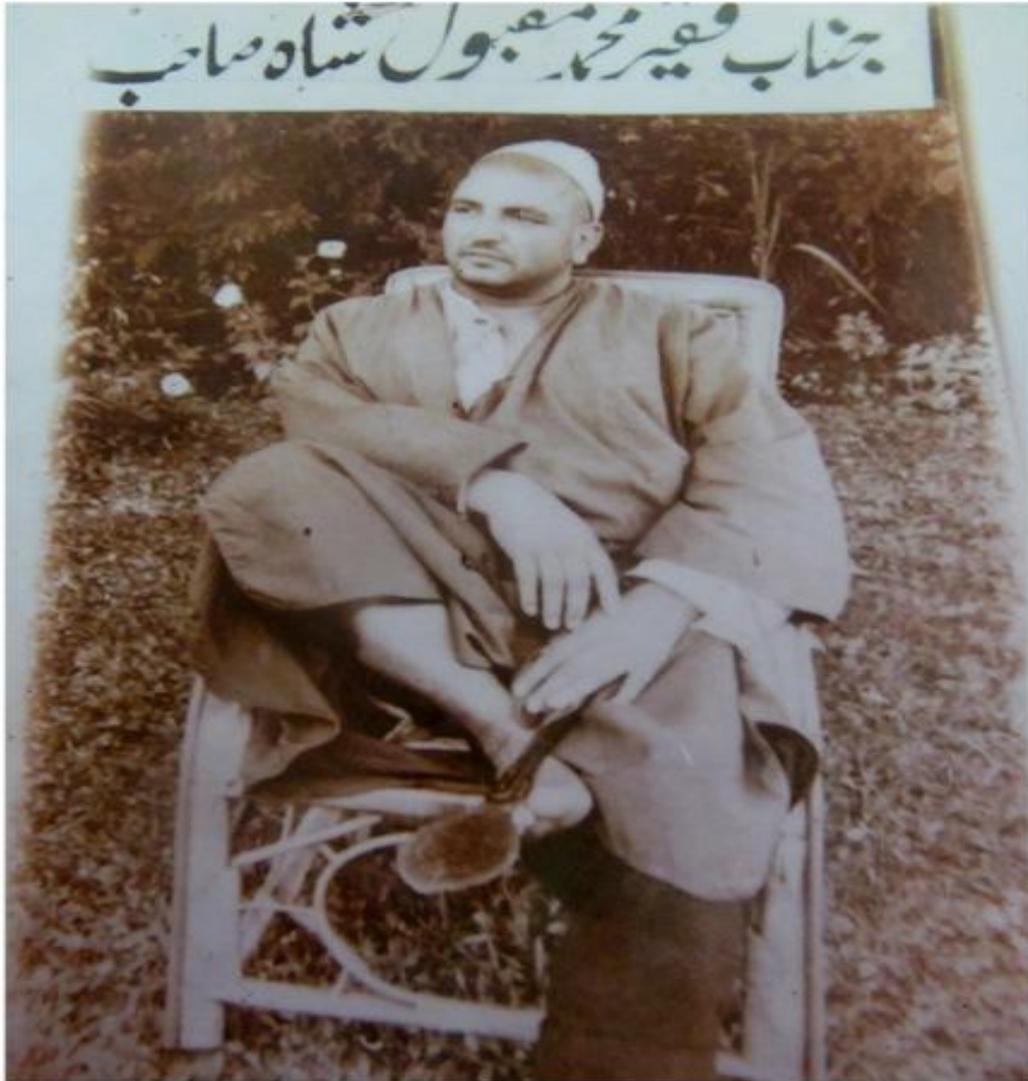
Ghulam Mohammad Bhat

Ghulam Mohammad Bhat is B-grade in Saaz-e-Kashmir. He plays Saaz-e-Kashmir in the group of Ustad Mohd Ismail Bhat.

List of Students learning under Ustad Mohammad Ismail Bhat.

1. Zahoor Ahmad (Santoor, Saaz-e-Kashmir, Sehtar)
2. Mohammad Younis (B-grade tabla, Sehtar)
3. Noor Mohammad Bhat (Saaz-e-Kashmir, Santoor)
4. Zahoor Ahmad (Santoor, Tabla, Sehtar)
5. Hilal Ahmad (Santoor, Tabla, Sehtar)
6. Arafat (Tabla, Sehtar)
7. Aijaz (Sehtar, Tabla)
8. Bilal Ahmad (Saaz-e- Kashmir)
9. Tariq Ahmad (Santoor), {He is the son of Ustad Mohammad Ismail Bhat)
10. Muneer Ahmad

**RARE PHOTOGRAHS OF PAST & PRESENT SUFIANA MUSICIANS OF
KAMAL BHAT GHARANA**



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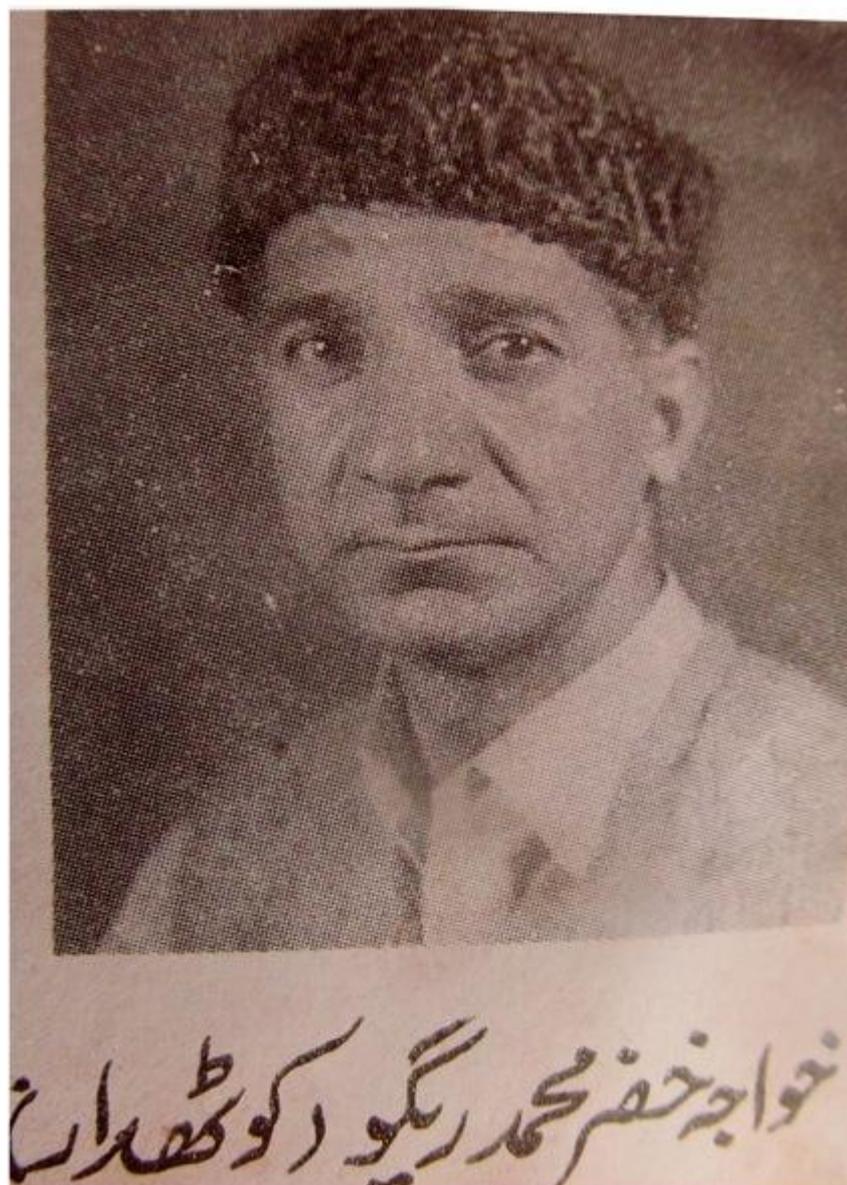
I SAINT AND SUFIANA MAUSIQI PATRON



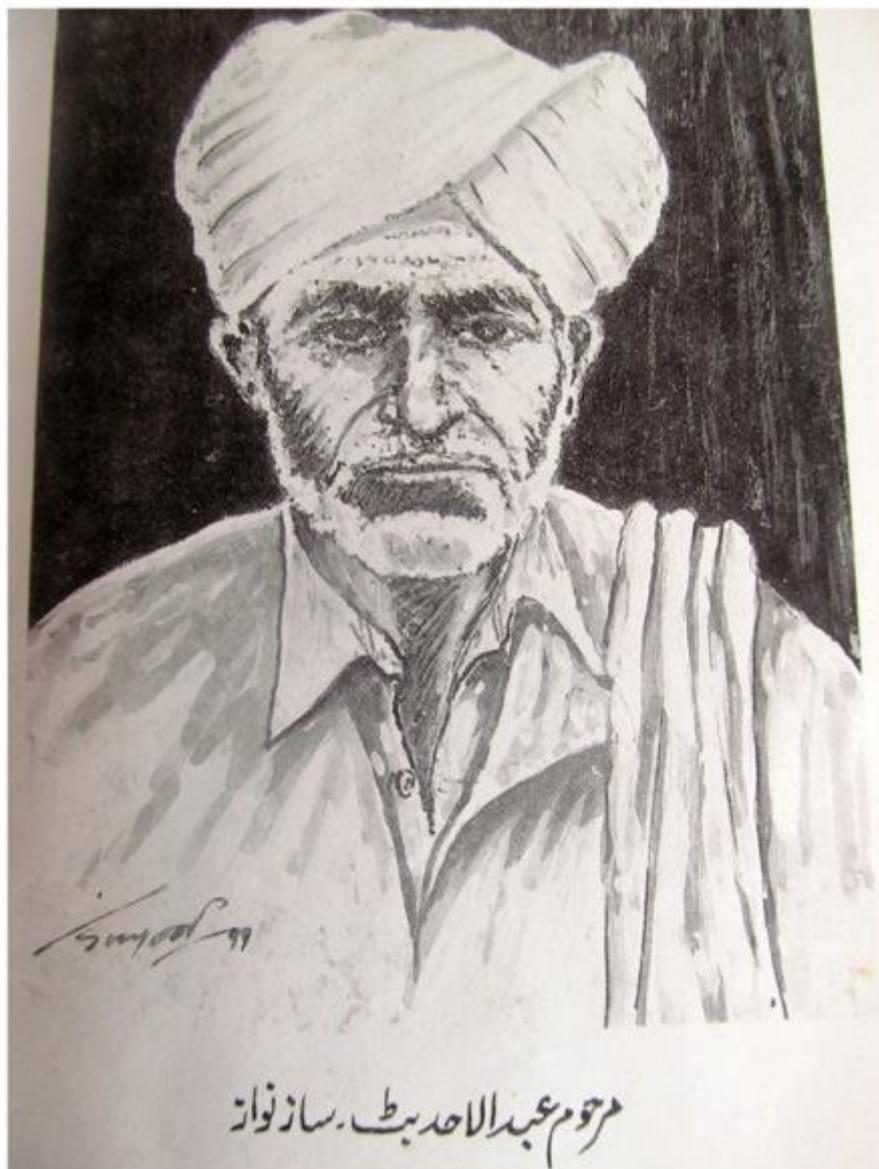
A SUFI SAINT AND SUFIANA MAUSIQI PATRON



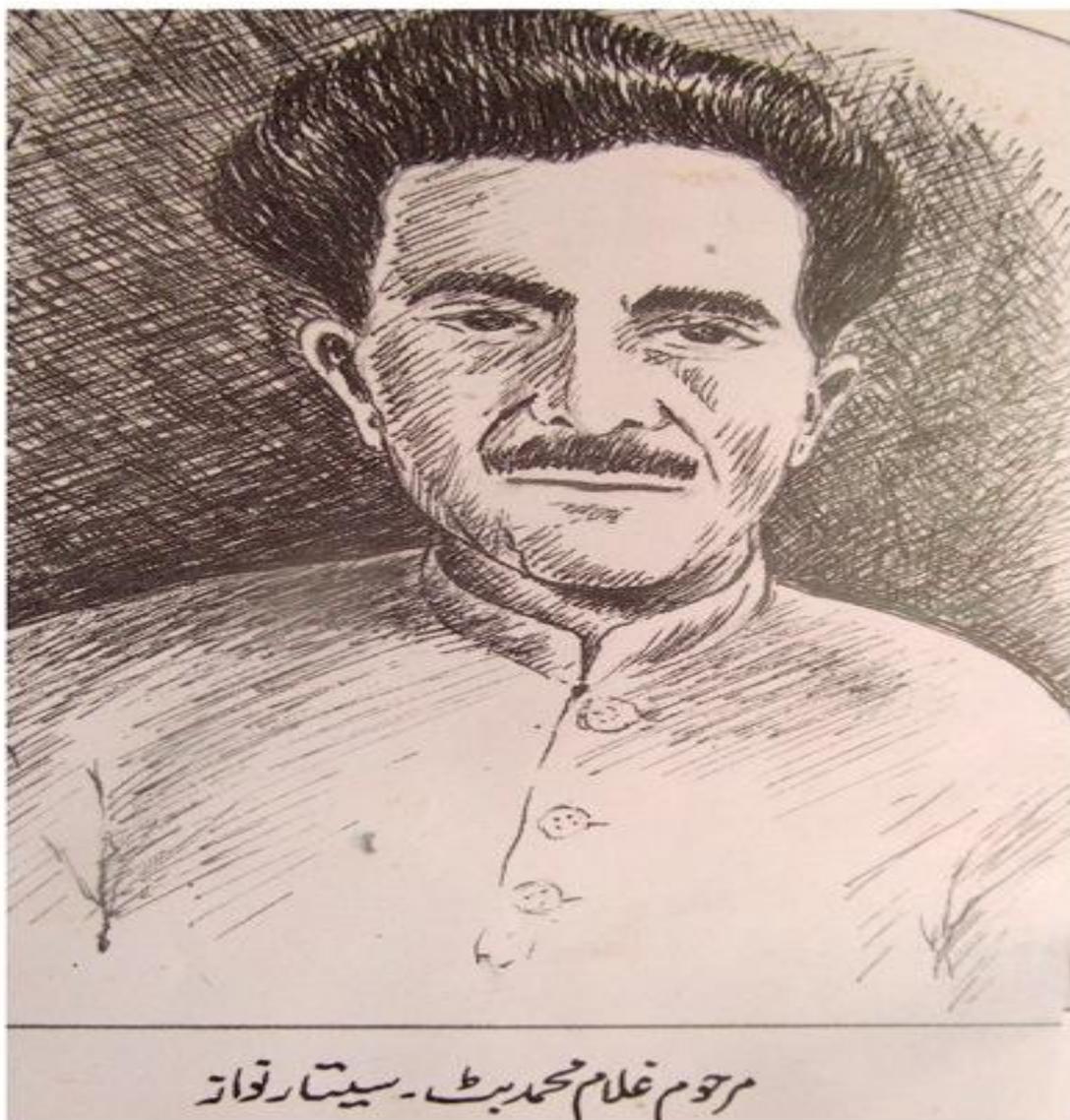
A SUFI SAINT



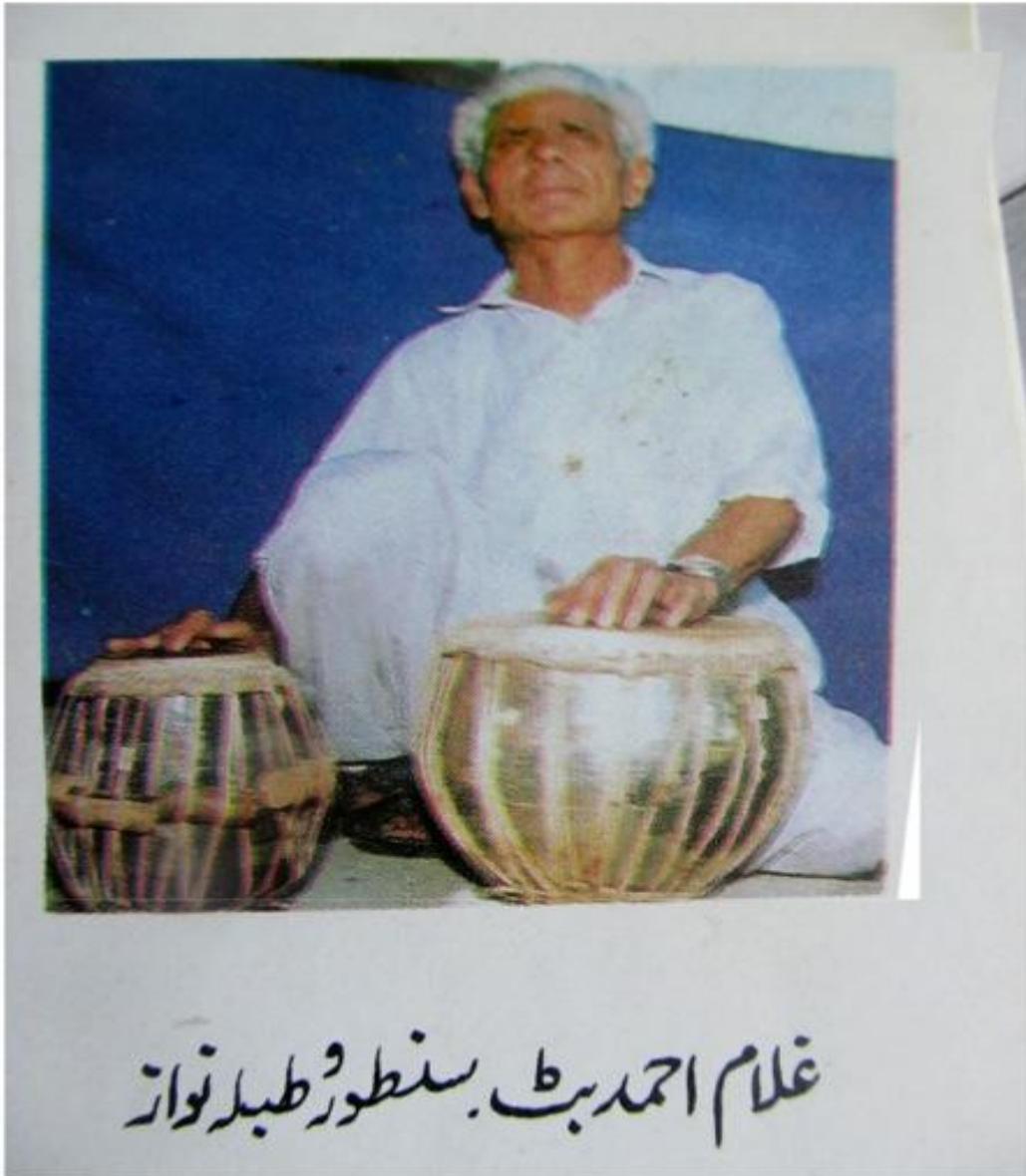
KHWAJA KHAZAR MOHAMMAD REGU KOTHDAR, A SUFIANA MAUSIQI PATRON



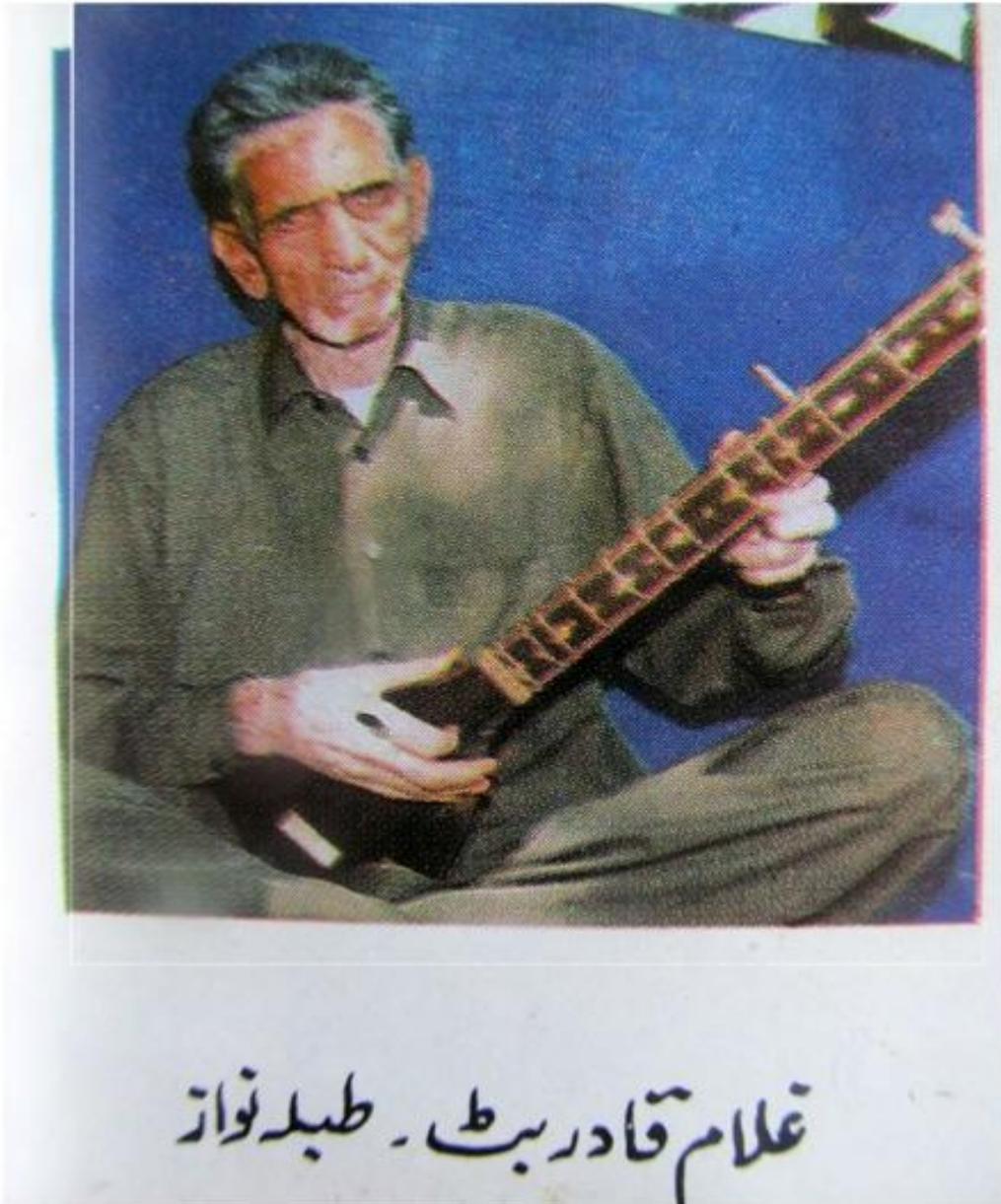
Late ABDUL AHAD BHAT SAAZNAWAZ, SUFIANA ARTIST



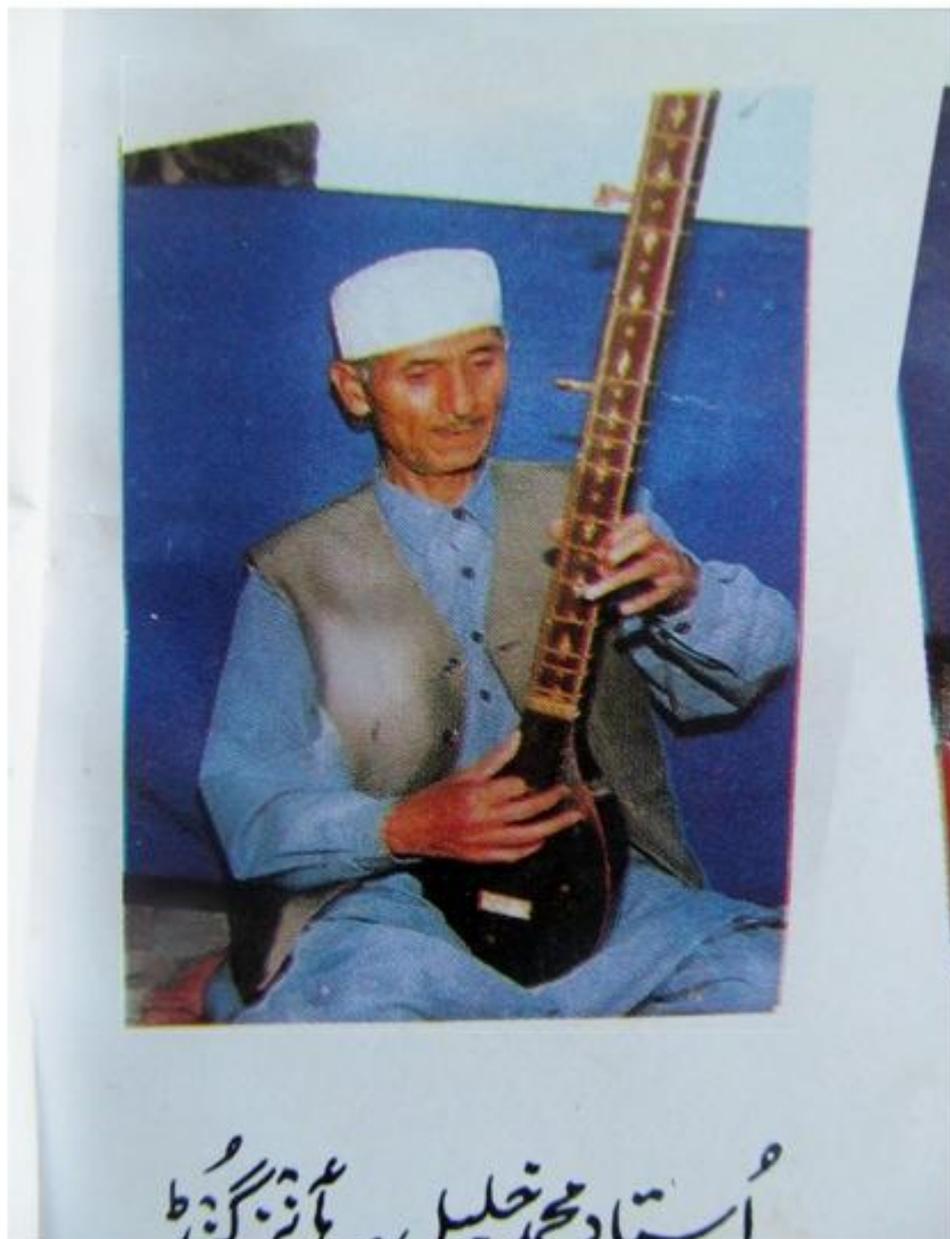
LATE GHULAM MOHAMMAD BHAT SAAZNAWAZ, SETAR PLAYER



LATE GHULAM AHMAD BHAT, SANTOOR AND TABLA PLAYER



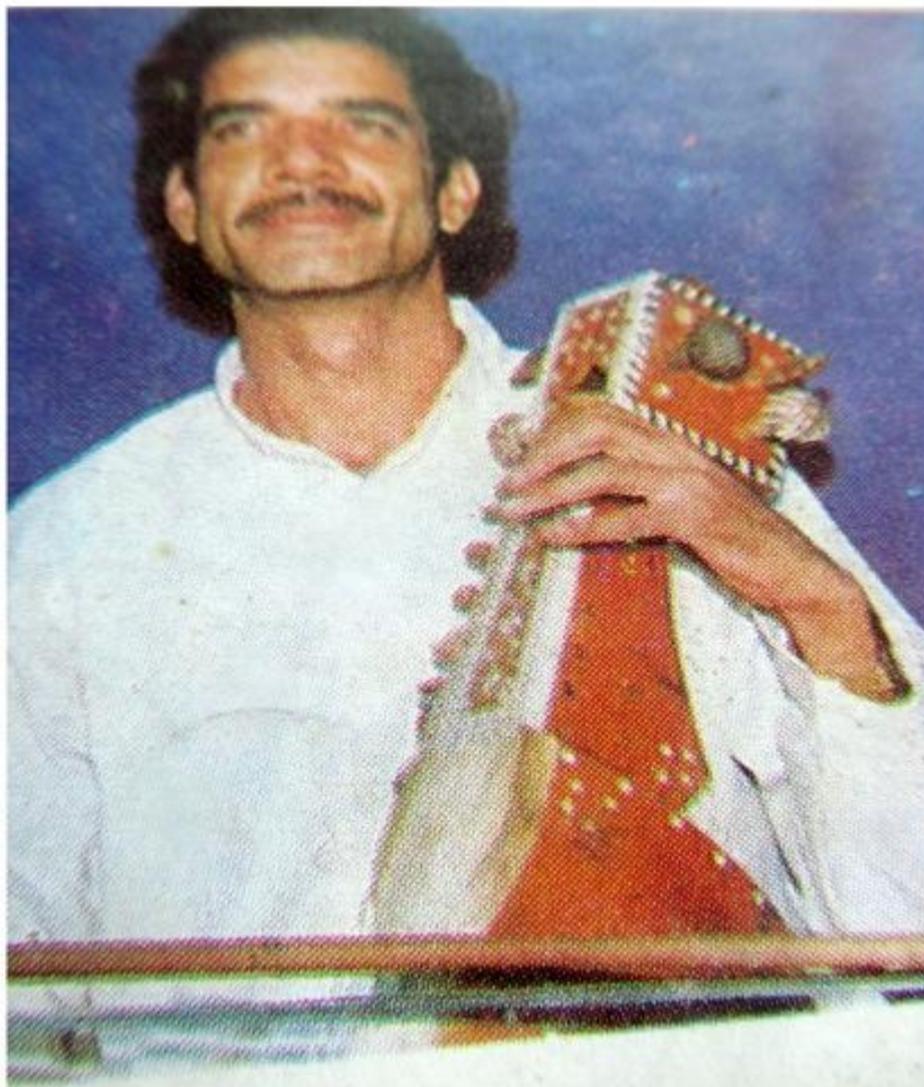
GHULAM QADIR BHAT, TABLA PLAYER



USTAD MOHAMMAD KHALEEL



A SAAZ-E-KASHMIR PLAYER



A SARANGI PLAYER





USTAD MOHAMMAD ISMAIL BHAT



CHILDREN PERFORMING SUFIANA MAUSIQI



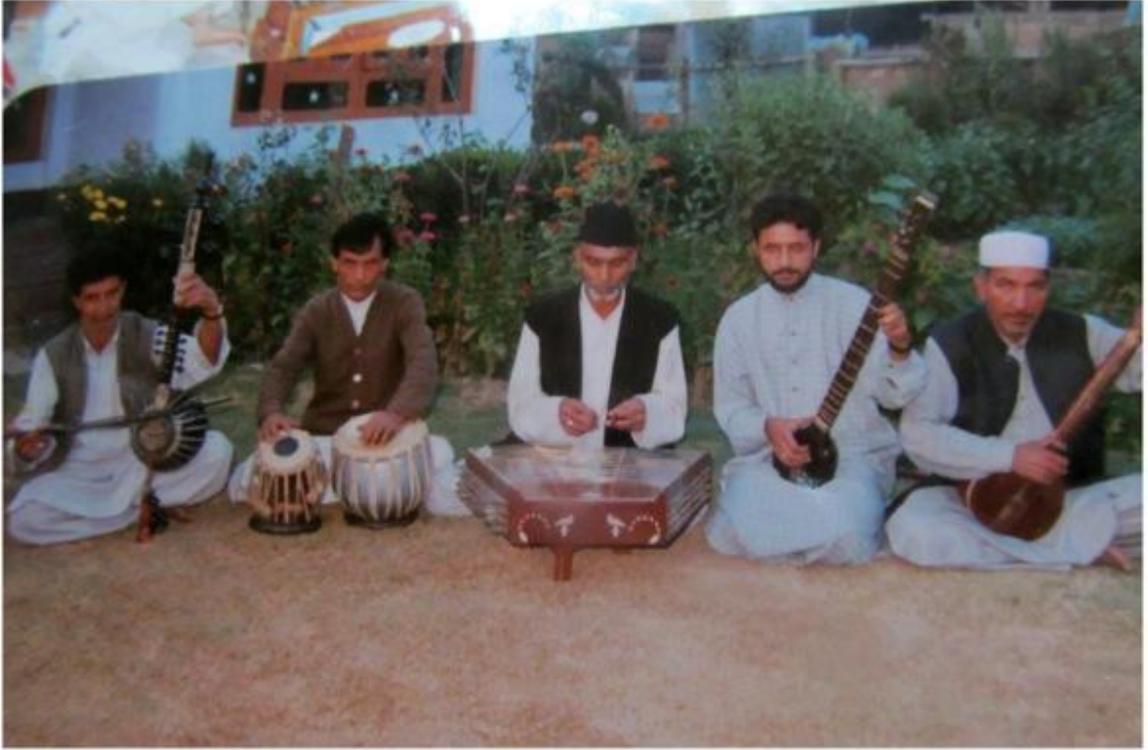
USTAD MOHAMMAD ISMAIL BHAT AND PARTY



USTAD MOHAMMAD ISMAIL BHAT TEACHING TABLA



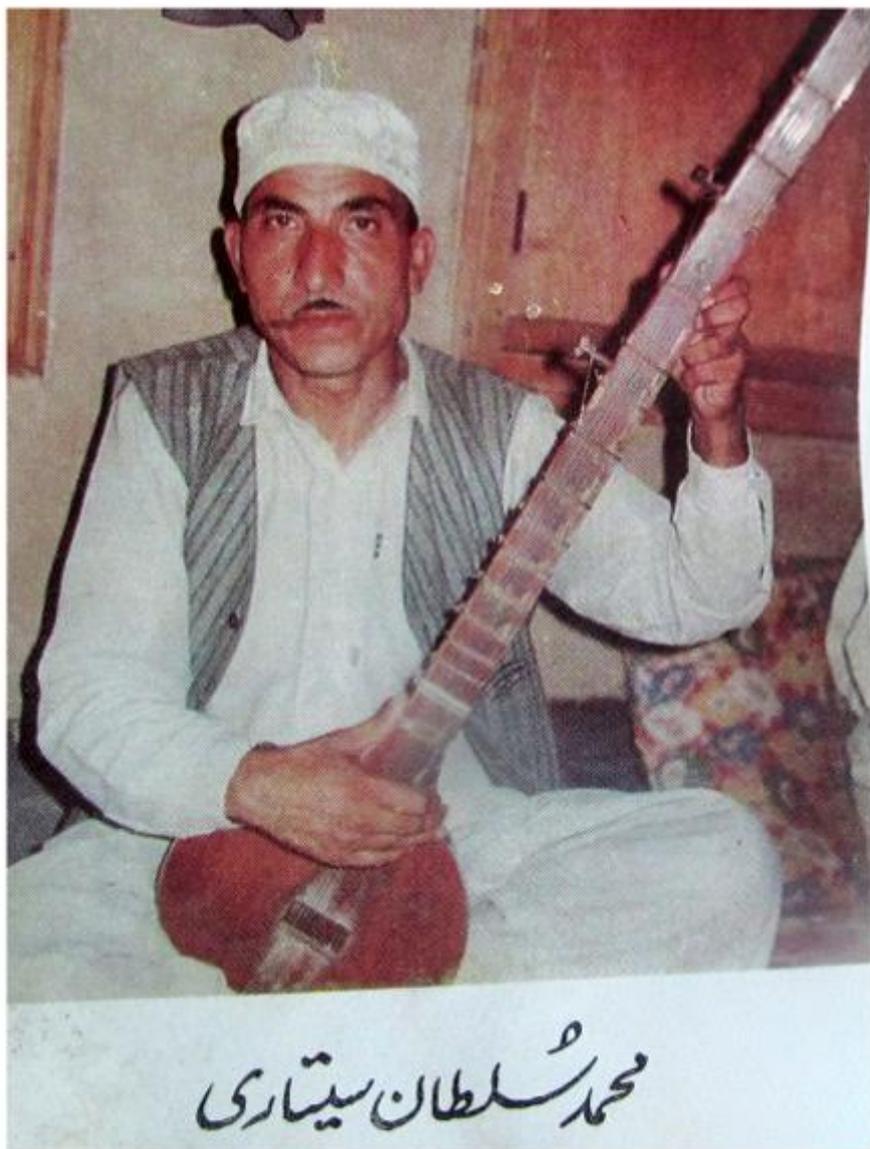
USTAD MOHAMMAD ISMAIL BHAT



USTAD MOHAMMAD ISMAIL BHAT AND PARTY



SUFIANA MUSICIANS AFTER PERFORMANCE



MOHAMMAD SULTAN SETARI



MOHAMMAD SULTAN SETARI



A SUFIANA MEHFIL



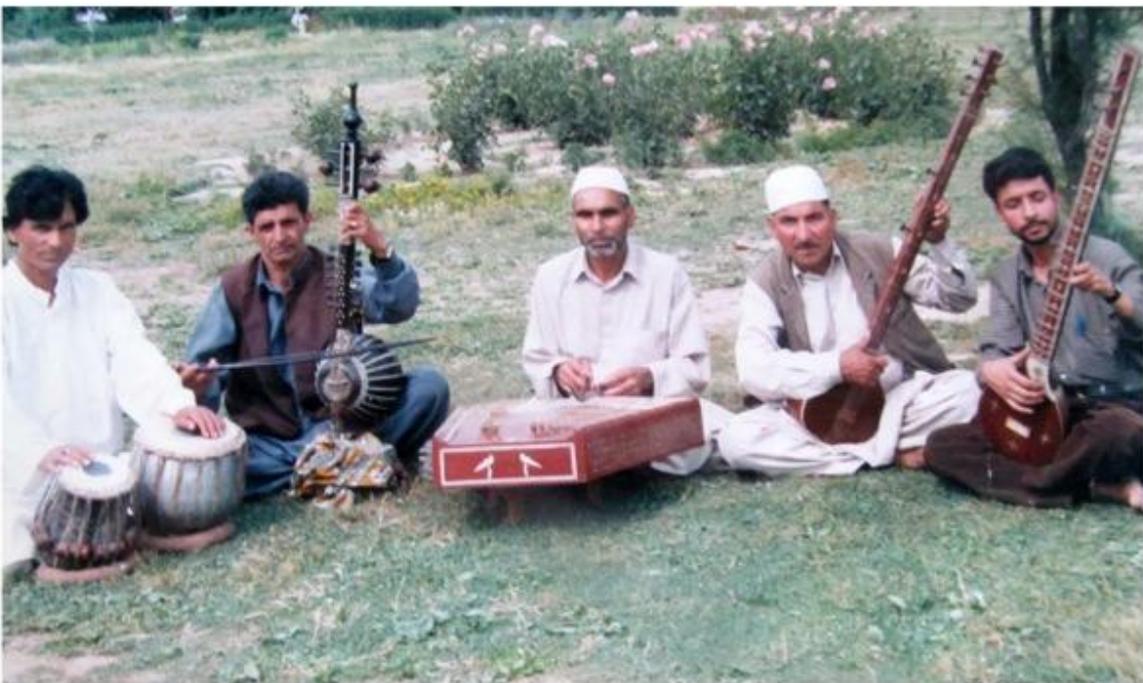
USTAD MOHAMMAD ISMAIL BHAT PERFORMING WITH CHILDREN



USTAD MOHAMMAD ISMAIL BHAT IN A MEHFIL



USTAD MOHAMMAD ISMAIL BHAT AND PARTY



USTAD MOHAMMAD ISMAIL BHAT AND PARTY



USTAD MOHAMMAD ISMAIL BHAT AFTER PERFORMANCE



A YOUNG SAAZ-E-KASHMIR PLAYER



FORMER PRIME MINISTER, ATAL BIHARI VAJPAYEE WITH SUFIANA ARTISTS



SUFIANA MAUSIQI MEHFIL



YOUNG SUFIANA ARTISTS



SUFIANA MEHFIL



MOHAMMAD SULTAN SETARI AND GHULAM MOHAMMAD BHAT