

# Sindhi Music

MOHAMMAD ALI QAZI

Ibn Khaldun, the famous Arab philosopher and sociologist rightly says that when nations attain high level civilizations, they think of luxuries. This has been corroborated by the course of history. A poverty-stricken people cannot just afford or even imagine the luxuries of life.<sup>1</sup> The refinements of social and cultural life in Sind, as revealed from the excavations of Moen-jo-Daro, bear testimony to the fact that Sindhi culture is not only antique but at the same time it was advanced enough to have the element of dynamism in it. It was contemporary with Babylonians and Sumerians flourishing in the Tigris-Euphrates Valley.<sup>2</sup> The similarity between a few musical instruments of Sind, Baluchistan, Punjab and those of the Middle East, is a further proof of commercial and cultural contacts between these countries.

Anthropologists are of the opinion that civilization began with farming and farming obviously requires water. A city is distinguished from a village not only by the increased population but also by area occupied for building of houses and the amenities of life provided for. The convergence of population in Moen-jo-Daro is indicative of luxuriant agricultural crops in Sind then i.e. about five thousand years ago. Many other factors such as commerce, industry, arts and crafts, system of writing and communication contributed to the flourishing state of that ancient city as well as of Amri and Kot Dijji. All these have been brought to light through excavations.

It does not stand to reason from the view-point of Geography, Commerce and Human Psychology that people of the Indus Valley had allowed themselves to go into obscurity after attaining a high level civilization which suffered destruction due to natural calamities. There is always a rapid reaction to disasters with a view to reviving

the past glory as early as circumstances permit. "Early Asiatic Culture once extended from the Mediterranean to China and as far south as Ceylon in the Second millennium B.C."<sup>3</sup> The accounts of the Vedic age bear testimony to the revived glory of the pre-Aryan culture of Sind. When one talks of the civilization of Moen-jo-Daro and Harrapa, one means the civilization of the entire Indus Valley of Sind, which probably comprised the unpartitioned Punjab as far as Kashmir to the North and North East, Rajputana to the East, Kutch to the South and Makran to the West. The area in between, must have been in a flourished condition.

Music is one of the important facets of human culture. It is a "Sound" selected, arranged and organized into "patterns", for transmitting emotions to others. Transmission and communication of ideas are the symbol of man's progressive thinking and regard for norms of social life. One is, therefore, inclined to feel that since the historic civilization of man, music has been a vehicle of expressing oneself to others. This actually necessitated sweet speech. Man is no doubt emotional by nature. It is through sentiments and emotions that human society is held together. For this purpose man cultivated his voice which eventually developed into music, while Alfred Einsten is of the opinion that songs of birds captured the attention of man and he too tried to sing. It has also been held that harmony in the world of nature inspired man to create harmony in the world of human affairs by means of sweet speech. Whatever be the speculations about the origin of music, one is certain about one thing i.e. "A kind of speech song, preceded the song itself".<sup>4</sup> Like all fine arts, music is an impassioned address or speech song, sung to humanity... It has a refining effect upon the listeners as well as upon the artist himself.

Everything has evolved under the divine scheme of evolution. Writing, reading, constructing, cooking, sewing, singing etc. all have evolved from primitive shape and are progressing towards perfection; but perfection is itself a relative term, what was perfect in the past may be considered only partially perfect in the present time and this actually kept the lamps of research and investigation burning.

As regards music of Sind, it was the folk music, and continues to be so by virtue of its beauty, but side by side, the sophisticated class developed their taste for the classical music as well. As you know all over the world it was folk music which acted as the only medium of expression and transmission of sentiments. Speaking realistically, folk songs have something in them, which appeal effectively to emotions in a way in which spoken language or a written word can seldom appeal.

A Sindhi of countryside is as if absorbed in his surroundings, serenity of which has always inspired him to sweet speech and singing. Clear sky, green grassland, waving crops along the majestically flowing Indus, twitter of the birds, tinkle of bells tied round the necks of the cattle, melodies of the Hurlo i.e. Persian wheel have been a source of music to him.

Folk music of Sind comprises Gich, Maoluds (Praise songs), Marthiahs (elegies), Halar, Chalro, Belhan, Hungar, Modi, Gaman, Jamalo, Moro, Hamarcho etc.

*Gich*:- The traditional Sindhi songs fulfil the twin purpose of Folklore and Folk music. The theme of the poetry being the birth, betrothal, marriage, expression of the aspiration of parents and their invocation to Allah, for the long and prosperous life of the new born and the new couple etc. These songs are sung on occasions appropriate to ceremonies performed amidst rejoicings. The songs lavish tributes to the physical grace, manliness and polite manners of the bridegroom, the charming beauty and modesty of the bride and the graphic description of the lustre of articles of ornaments, dowry etc.<sup>5</sup> Their music is simple, mostly formed by a few notes which is the distinguishing feature of the folk music. It seems man's music commenced with one note gradually developing into two, three, four, five, six, culminating at seven<sup>6</sup> which constitutes the modern scale of the classical music.

"The seven notes correspond with the seven basic elements of the physical body and issue from the seven centres of the subtle body". "While Kharaj (sa) and Rikhab (Ri) the first two notes of the seven notes of the octave are supposed to be the soul and head

respectively".<sup>7</sup> The Gich music is very sweet and fascinating indeed, sung in low tone by a number of ladies in chorus. This style of singing is handed down since centuries from generation to generation. Even the sophistication of city has not dimmed the beauty of the folk music which has indeed been instrumental in the preservation and transmission of the culture of Sind.

*Maolud*:— Maoluds or praise songs constitute devotional music of Sind. The subject relates to the praise of the Prophet of Islam (peace be upon him) in Sindhi language. The contents of the songs usually are the birth of the Prophet (as the meaning of the word Maolud indicates), his virtues, noble deeds and at the same time expression of one's earnest desire to visit his mausoleum at Medina and pilgrimage to Mecca etc. The contents also include the description of the virtues of the four Caliphs as well as of the people around the Prophet, besides those of the saints and the sufis. Sind being the gateway of Islam has preserved profundity of love for the leading religious personalities of Islam and also for the religious values.

The style of singing Maoluds is characterized by chorus singing in an atmosphere of solemnity without accompaniment to musical instruments. As a rule they do not strictly follow the grammar of music but in recent years it has been observed that performers give a tinge of ornamentation to their style by combination notes of rags (melodies). Realistically speaking the Maoluds are devotional music. It is a fact that devotional music in Mandirs (temples) was performed in Dhrupe style which was very rigid, realistic and solemn, sung in "slow pace", but however it was sung in three sabtaks (octaves). The modern Maoludis (Maloud singers) also at times reach the third octave, retaining however due regard for solemnity. The Maolud singers are very particular about the quality of their sound, particularly at high pitch, hence they refrain from taking such foods or drinks as are detrimental to the quality of sound. Music concerts of this type are called "Shughl". Traditionally they take place at night and last till dawn, during which period, arrangements for light refreshments are made. The listeners remain spell bound all the time. In fact they have an attachment with

both, the theme of songs and the style of singing. It has remained inherent in them since centuries. Tribes famous for Maolud singing are: Jiskanis, Maganhars, Thebas, Kirias, Lasharis, Junejas etc. Some of the reputed among them are: Nuh Thebo, Wali Mohammed Jiskani, Mohammed Rahim and Uihman Maganhar. Ghazi Kunbhar, Qasim Junejo. They also broadcast Maoluds from the Hyderabad Radio Station.

*Marthiyah or Elegies* :- Each year in the first ten days of Muharram, the first month of the Muslim calendar, the heart rending account of the tragic battle of Karbala ending in the martyrdom of Imam Hussain and his associates is commemorated with due solemnity. The narrative poetry is recited by people dressed in sombre clothes. Extreme care is taken to cultivate the voice to make it plaintive enough to penetrate into the mind of the mourners. This style of singing is strictly peculiar to the occasion and is at the same time a very artistic combination of Komal and Tivar 'Surs' if any i.e. Flat and Sharp notes of rags (melodies), producing sober music. It is sung individually as well as in chorus without accompaniment to musical instruments. The special feature of the style of singing is that the tunes are always in keeping with the composition.

It seems reciting of panegyric poetry was introduced to Sind from Multan. The famous Sindhi composer Thabit Ali Shah hailed from Multan. Besides his poetry, the verses in Urdu called 'Saoz and Salam', composed by Mir Anis are also recited and listened to with rapt attention broken only by the sobs of the listeners. Ihsan Faqir Langah of Hala too has been a composer of panegyric poetry in Sind.

*Halar* :- It is sung while the corn is thrashed by the bullock. In jubilant mood the farmer sings the following verse as the bullock does his job:

"Hale Male Dandan Kulhe  
Merhe Mato Rah man gato  
Ann Bharinde Sijb Latho".

Let the bullock vigorously do the job  
He is stuck up in the grain

The sun went down while the corn was measured.

*Hungar* :- The Cowboys of Sind are the Pied Pipers of Sind. They call back their grazing cattle home by verbal Alap of two notes. The cattle slowly move towards the boys as if they had an enchanting effect upon them. Those who have been to the interior of Sind in the farms must have witnessed this phenomenon. Probably this style of singing is associated with the pastoral age and persists since then.

*Jamalo* :- Jamalo is a very popular folk song sung in chorus to the rhythm created by the clapping of hands apart from musical instruments. Its composition is very simple and intelligible to every Sindhi. One infers, the word Jamalo is derived from the Arabic word 'Jamal' which means beauty. Literally it brightens up the imagination dissipating negative feelings and gloom.

The last two kinds of songs, i.e. Moro and Hamarcho, are Rohistani and Registani songs respectively i.e. of the hilly and sandy tracts of Sind. They are descriptive of the day to day life, events and the human reaction to them. Talib Palari is one of the best Moro singers in Sind. He is associated with the Hyderabad Radio Station.

The annexation of Syria, Persia, Sind, North Africa and other countries with Arab empire initiated commercial relations between them facilitating cultural relations as well. This brought about a fusion of cultures including the musical culture. The resemblance of some of the musical instruments of these countries illustrates this fact. There existed music Schools in Seville, Granada and Valencia in Spain.<sup>8</sup> It will be reasonable to assume that Sindhi music might have had its place in Spain as well. Al-Masudi (d. 957) tells us in his book *Murujal-dhahb* (Meadows of Gold) that in his other books he dealt "fully with the question of music, the various kinds of musical instruments (malahi), dances, rhythms (turaq, sing, turqa), and notes (naghām)", as well as "the kinds of instruments used by the Greeks, Byzantines, Syrians, Nabataeans, and the people of Sind, Persia, etc".<sup>9</sup>

It is all too apparent that the courts of Muslim monarchs in Sind have been centres of attraction for intellectuals and artists.

Kings and princes vied with one another in having these galaxies shining in the firmaments of their courts. This is how the stream of Islamic Civilization carried in its current gifted people from place to place disseminating all disciplines of knowledge including the science of music which was intensely cultivated there.

In the Sumra period one comes across romance of Mumal Rano, Lila Chanesar, Umar Marui etc. The romance revealed itself in poetry which sought the medium of sweet voice (music) as the vehicle of expression of affection, sorrow and separation. The singing of these lyrical songs has been a tradition carried forward in Sind since centuries. The war ballad of Dodo Chanesar has been a favourite of the folk of Sind. Minstrels of different tribes such as Bhans, Bhats, Charans and Maganhars sang the songs artistically on the indigenous musical instruments: Surundo being the most prominent among them.

The Sufi poet of Sind Shah Abdul Latif did the job of a Sociologist. He studied human nature and human society of Sind and deemed it fit to narrate the account of romance, piety and patriotism in his Risalo immortalizing the history and culture of Sind through the instrumentality of his verses, because where "prose fails poetry prevails". He has enumerated the Sindhi musical instruments in vogue in his time and in the preceding period. They are Murli, Nar, Kinro, Sarod, Rabab, Tambur, Khamach.<sup>10</sup>

It is said that Shaikh Behauddin Zakaria of Multan (d. 1262) was very fond of music. Not only that, but he also invented rag Multani Dhanasri and Gujri.<sup>11</sup> People of Sind visited him very often. Presumably there must have been give and take of this art between Multan and Sind on account of the dialectal resemblance between Sindhi and Multani. For years, a section of people from Sind travelled to Multan by foot with their shoes and a small earthen jar suspended from their staff resting on their shoulder. One could infer that among them there might be singers singing Sindhi songs to the saint. We hear of another instance of Singers of Sind living in the monastery of Shaikh M. Ghaus at Gwalior,<sup>12</sup> where music reached its height so far as invention of styles is concerned. The Shaikh was a contemporary of Sultan Hussain Sharqi, who invented

rag Jaunpuri and a few other rags. The Sultan had a deep regard for the Shaikh on account of his knowledge. He often consulted him about his inventions. This throws light on the popularity of Sindhi music.

In fact tunes have moods which in turn impress moods when sung. That is why saints and sufis are often drawn towards music. Tarikh Tahiri written by Mir Tahir Mohammed Nasyany (d. 1051 A.H.) says that there used to be Sama in the dargah (shrine) of Shaikh Pir Patha, where Saints attained state of ecstasy and flung themselves on the rock, but remained safe.<sup>13</sup>

Classical music has been popular in Sind since about the 16th century when Sind established political and cultural contacts with the Mughal Empire. Music received very warm patronage of the Mughal emperors. It reached its zenith in the court of emperor Akbar. There was free flow of art and scholars between Delhi and Thatta, the latter was the capital city of Sind governed from Delhi. It was here that music flourished intensely and spread all over Sind. Speaking about the court of Delhi and its sublime influence, Abul Fazl writes in Ain-e-Akbari:

"I cannot sufficiently describe the wonderful power of this talisman of knowledge (music). It sometimes causes the beautiful creatures of the harem of the heart to shine forth in the tongue, and sometimes appears in solemn strains by means of the hand and the chord. The hearers according to their sight are moved to sorrow or to joy. Music is thus of use to those who have renounced the world and such as still cling to it".<sup>14</sup>

Shah Abdul Latif (d. 1752), the saint poet of Sind possessed sound knowledge of classical music. It is said that musicians from Delhi visited him. Shah Sahib had witnessed the rule of the Mughal emperor Mohammed Shah (1719-48) when Delhi court was resounding with music. Motivated by spiritual aspect of music, he not only patronized it but also popularized it. His 'Tambur', a stringed instrument of five strings, was an improvement upon 'chaotar', a stringed instrument of Egyptian origin introduced into the sub-continent through the Middle East. Shah Sahib combined Arabic

and Persian styles in his Tambur. Its distinctive feature was that when it was tuned on for singing a 'wai' (verse), it needed no rhythmical accompaniment.<sup>15</sup>

The captions of the Dastans (chapters) of his Risalo (poetical work) bearing the names of Rags (melodies), are illustrative of his knowledge of music and its association with his poetry. He had indeed discerned that one could be elevated in the plane of imagination while listening to music which possesses ecstacizing effect on account of both the depth of meaning and the style of singing. Shah Abdul Latif reoriented the style of music. His verses could be sung in both Desi as well as in classical rags (melodies). The names of Rags (melodies) of his Dastans are generally in keeping with their theme. Any accomplished musician could depict the picture of the substance of the verses in the specified rag (melody). The notes of Kohiyari, Suhni, Kamod, Samundi, Ramkali etc. convey their background through the melodies. Shah Sahib actually combined in himself the virtues of Hazrat Amir Khusro and Sultan Hussain Sharqi, so far as creative genius is concerned. Like King Sikandar of Sur dynasty, his musical concerts lasted late into night. Earlier the rulers of all the dynasties including the Ghaznavids were great admirers of Art and Literature. Kings such as Jam Nindo of Samma dynasty, Shah Beg and Shah Hasan of Arghun dynasty, Mirza Jani Beg, Mirza Ghazi Beg of Tarkhan dynasty, Miyan Sarfaraz of Kalhora dynasty, Mir Karam Ali Khan, Mir Nasir Khan and Mir Sobdar Khan Talpurs composed poetry.<sup>16</sup> There were musicians to sing their poems to them. It has been a tradition in Sind that most of the poets were singers as well. Mirza Ghazi Beg, the Tarkhan prince (d. 1612) was a contemporary of Tansin's son Bilas Khan who invented the bilas Khani Tori. He was a good musician and very fond of Bilas Khani Tori. It has been a practice in Sind for years to sing that particular rag (melody) beside his mausoleum. Musicians sang in the court of Mir Ali Murad, ruler of Khairpur. It is said that any musician who had not sung in his court was not worthy of being called a musician. Musicians from Punjab and Persia lived in his court.<sup>17</sup>

This is how music evolved in Sind side by side with poetry which it is said had its origin in 'Mantar' and 'Tantar' i.e. the

versified magic (of the Dravidian and the Aryan period) with soothing effect which is the characteristic of music. Both the poetry and music kept on developing through the centuries. Sindhi Kafis and Ghazals of today contain Arabic and Persian words imparting linguistic richness to them. Some of them are composed after Persian rhyme. Thus Sindhi music accepted the influence of Arabic and Persian system as blended with the music of the Sub-continent.

The distinctive feature of the classical music in Sind as in other parts of the sub-continent is the assignment of hours to the singing of particular rags (melodies). The reasons being that human emotions vary as the sun advances in the sky. Dusk, midnight and dawn have a definite effect upon one's sentiments. It is presumed that the notes of rags correspond with moods. Similarly there is change in mood with change in season. Emotions in autumn are distinct from those of spring.<sup>18</sup> The fact that cool and warm hours affect the respiration has also been the cause of the fixation of not only timings of rags but also of determining the style of singing. However the later day musicians were compelled at times by the audience to sing morning rags in the evening etc., but this was never done without strain on the part of the artist. Therefore, there has been a slight departure from the strict adherence to timings. This may not apply in the temperate countries as there is not very much variation in day and night temperatures of these countries. Besides this, there is difference in the style of vocal music of the orient, particularly of the sub-continent and that of the West.

The classical and semi-classical music could be classified as under:-

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|------------|----------|-----------|
| 1. Dhrupad | 2. Khyal |           |
| 3. Thumri  | 4. Dadra | 5. Tappa. |

(1) *Dhrupad*: Despite being very religious and realistic, it has lost its popularity in Sind simply because it is devoid of decoration and lays emphasis upon techniques of performance. Its style is rigid, tempo slow, and composition commensurate with the subject matter which constitutes prayers, praise of pious people and purity of thought and deed. It is basically devotional music, and in this

respect resembles 'Maoluds' of Sind distinguishing from them in as much as that the former fall in the category of classical music while the latter have developed from Folk music to Fine Art i.e. classical music retaining however its sobriety. Speaking realistically, words assume the shape of Alap in Dhrupad. It is usually sung in fixed taal i.e. Chaotal, but it is also sung to the rhythmical accompaniment of Tintal and Jhaptal.<sup>19</sup>

Dhrupad singers in Sind do observe four development stages peculiar to its style:

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|-------------|-----------|
| 1. Astai    | 2. Antara |
| 2. Sanchari | 4. Abhog. |

1. Astai confines to the second saptak (octave). It goes down to the lower saptak (octave) concentrating on vadi (sonant) note. The theme is established at this stage.<sup>20</sup>

2. Antara starts from the middle of the 2nd saptak (octave) flourishes there and at the next higher saptak (octave). It concentrates on Samvade (consonant).<sup>21</sup>

3. Sanchari: It means 'roaming'. "It moves in all the three saptaks (octaves) graciously" and with the application of Gamag which imparts "volume" to voice.<sup>22</sup>

4. Abhog is the "concluding variation". "The notes of all the three registers are used here which give the melody distinct colour". Most musicians avoid it because they find their voice strained on account of speed and high pitch of notes.<sup>23</sup>

2. *Khiyal*: The musicians of Sind prefer *Khiyal* to Dhrupad; the former being more pleasing, light and graceful than the latter and at the same time less rigid in style. *Khiyal* is in fact in contrast with Dhrupad so far as "method and meaning" are concerned. In fact it originated from Dhrupad in a different shape. It was prompted by social and cultural conditions. Life of ease among kings and courtiers nurtured *Khiyal* invented by Sultan Hussain Sharqi.

The very word *Khiyal* means imagination. It stimulates the emotions. In it "love is symbolical and allegorical", however

coverage of its theme is very wide. In its style of singing it usually begins with Bilampat in slow tempo in Ektal. At this stage it exposes the purity of notes of the rag. No "kindred" or cognate" notes are mixed with it. Developing into 'Madhyah', it ends in 'Durt' in Jhaptal. There is great scope of "improvisation" and ornamentation in Khyal. It is characterized by a variety of "sweeping Tans" (melodic figures). Usually it is confined to Astai and Antara.

This style of singing is common in all the Schools of Khyal i.e. Gwalior and Patiala Schools, except Kirana (Delhi) School founded by the late Ustad Abdul Karim Khan. It is supposed to be more spiritual than artistic.<sup>24</sup> Alap is its distinctive feature. However, nowadays Kirana style is not favourite with many musicians because of its sobriety, lack of ornamentation i.e. Sargam etc. In Pakistan there is probably only one exponent of this style. She is Roshanara Begum 'Malka-e-Musiqi' (The queen of music). She is the student of the late Ustad Abdul Karim and resides at Lahore. She comes to the Hyderabad Radio Station of Pakistan for performance occasionally.

The reputed classical musicians of Sind in the near past have been Ashiq Ali Khan, Amir Khan, Bibo Khan, Allah Dino Nunari, Jamal Dhan, Sendho Khan, Ustad Umed Ali Khan, Ghulam Rasool Khan and his sons, Nawab Akhtar and many more. At present, Ustad Manzur Ali Khan of Tando Adam is a reputed musician as well as a theorist.

3. *Thumri*: Thumri is very often sung in Sind in semi-classical style. It combines the characteristics of Khyal and Tappa. Its theme relates to love. Composition of the verse is consequently very significant in it. Its fascination lies in the variety of ways of repeating the key words or lines of the verse in "lovely setting" with a view to conveying all the aspects of its amorous sense to the audience.

4. *Tappa*: In fact very few musicians sing Tappa in Sind. It was originally invented by Shori, court musician of Lucknow. Its origin is attributed to songs sung by camel drivers in Punjab.<sup>25</sup> Consequently, its composition is in Punjabi language. The fixation of its rhythm was made on the basis of the camel's pace. Though

Tappa is supposed to be a mere 'Dhun' (tunc) yet in fact its style of singing is very "elaborate", marked by copious ornate rans. It is sung in a number of rags.

5. *Dhadra*: It is a kind of Thumri differing from it in as much as it is sung in Dadar 'Tal' (rhythm). The musicians of Sind sing it quite often for the reasons for which Thumri is sung.

*Ghazal*: Although this style is supposed to be of Persian origin, it is most often sung in Sind particularly in Persian and Urdu languages. Recently there has been trend of singing ghazals in Sindhi composition also. The cultural contacts of Sind with Persia may have been instrumental in introducing this style of singing. The ghazals are mostly love songs describing the beauty of the beloved, intensity of love and love longing and pangs of separation etc. They have a touch of classical style.

*Taranas*: They are vocally performed in extremely fast tempo representing the vibrating sound of Sitar and the beats of Table. They are sung in 'Drut' stage of Khayal in Jhaptal. They have no composition, except the Bols (syllables) which are mostly in Persian e.g. Nadir, Dur Tun Tadari, Dani, etc.<sup>26</sup> Invention of Tarana is attributed to Hazrat Amir Khusro (d. 1350).

*Kafi*: Kafi is extremely popular in Sind. It is composed by saints and Sufis, therefore it is very dear to people both literate and illiterate. The singing of a Kafi enthral the audience. It is composed in Sindhi and Siraiki. The theme which covers love, morals, etc. is intelligible to all alike. Kafi is sung in accompaniment to Yaktaro (a very simple one stringed instrument), Harmonium, Surundo, Sarangi etc.

It is sung in both Desi as well as classical rags. Talented singers interweave notes of different rags (melodies) in Antara but eventually return to the notes which actually constitute the rag (melody).

Lorau and Kafi singers in Sind are so many that it is not possible to give their names in this paper. However, mention of a few is made. They are Ustad Manzur Ali Khan, his student Yusuf Manghar, Singar Ali Salim, Alimadin, Mohammad Juman, Faqir

Amir Bakhsh, Dhol Fakir, Faqir Abdul Ghafur, Mithu Kachi, Chakar Chandio, Mai Bhagi, and others. Among those who shuffled off their mortal coil were Nur Shah, a reputed singer, Faqiro Pinjaro of Matli, Yaqut Shidi of Matli, Hajani Sami of Matli and others, Niaz Husain and Ahmed Nawaz of Hyderabad Radio Pakistan are respectively reputed Harmonium and Pakwaz (Pakhawaj) masters.

The classical rags sung in Sind are :-

Gunkali, Bhero, Bhagesri, Bilawal, Siri, Sarang, Des, Kamod, Aiman, Bhopali, Hamir, Sham Kalyan, Puria Kalyan, Rag Bahar, Basant, Megh, Malkos, Multani, Suhni, Darbari and many more.

Niaz Mohammed s/o Bibo Khan is master of Harmonium. He can also play upon many more instruments. Khamiso Khan, Misri Khan Jamali, Abdul Hakim Khoso, Yusuf etc. are reputed Algoza (Wind Instrument) players. Mir Mohammed is a famous Kani player, It is also a wind instrument. Jogi Khan Khoso in unparalleled in producing music from the strings of Surundo. Nazar Hussain and Niaz Mohammed are Sarod and Sarangi players respectively. Yaqub Manganhar of Matiari is very well known Dulhari (artist of a percussion instrument). To this group belong Tabla, Mugharman, Naghara (Naqqara). Mugharman is favourite of the Negroes.

*Dancing* : Oriental dancing is ancient indeed, as has come to light from the excavation of Moen-jo-daro in Sind, where the bronze figure might be representing a "temple dancer" says Mackay. The hypothesis is based on the fact that dance considered to be religious expression was highly developed in the Near East. Many of the tombs of the Egyptian Pharaohs show people dancing before the temples.

It is presumed that dancing is the overall effect of music on mind, manifesting itself in the visible motion of the body. Dancing like music was associated with religious rites in Sind in the pre-Muslim period. "The emotional effect of the movement, the rhythm, and the music heightened religious excitement and enriched the pattern of the ritual". One could reasonably feel that dancing in Sind eventually became a part of folk music for the purpose of 'intensive expression of sentiments of joy experienced in every day

life. In course of time from ritual dance it developed into a real public dance. The earliest style was simple movements, but later it elaborated. This art has remained popular in Sind all through the centuries. History bears evidence to the fact that when Mohammed bin Qasim conquered Sind in the beginning of the 8th century, local tribes advanced to welcome him dancing to the accompaniment of drums and Sharnai (Shahnai). Dancing has kept on advancing all along the years.<sup>27</sup>

Dancing in Sind has been witnessed since the Vedic age. It is said that unmarried girls and boys danced when the fields looked fresh and green.<sup>28</sup> "It was probably associated with fertility cult", beside its "therapeutic value". This practice must have been stopped by Muslim rulers afterwards. There is ample evidence of dance in Iran in the 16th century. Humayun was entertained to dance by Shah Tahmasp when the former went to him after Sher Shah captured Delhi. The fact that Talpur rulers of Sind were entertained by Sardar Azam Khan at Kabul to festival of music and dance performed by exceedingly handsome damsels, throws light on the popularity of music in countries neighbouring Sind in the contemporary period, i.e. in the 18th and the first half of the 19th centuries. Their effect on Sind in the subsequent years has been very visible. Many dancing damsels sang Persian songs in the court of Talpurs.<sup>29</sup> This was due to the popularity of Persian which was the official language of Sind. The songs sung were legends, ballads and love songs. One girl 'Jeewan Bukhsh' entertained people with dance but gave away in charity most of what she received. She and her sister danced with naked swords and guns personifying jealous husbands and ardent lovers.<sup>30</sup> Every important town in Sind had dancing girls. Talpur princes were fond of witnessing dances. The girl named "Amir Bukhsh", says Langley, was the 'Prima Donna' of Khairpur, with 'Meens' and 'Begum Bukhsh' as her companions.<sup>31</sup> The Sindhi artists were very competent in their art. Richard Burton had admired the beauty of the dancing girl 'Mehtab' of Larkana, who came to dance along with her nine sisters each in her own 'Kajawa' or litter.<sup>32</sup>

There are both male and female dancers in Sind as they were in the past. The Negroes, Kolhis (aborigins of Sind) as well as

others are very good dancers. They perform their feats on special occasions such as marriages, religious festivals, fairs etc. Music, dance and rhythm are closely related. Dancers in Sind tie small bells on their ankles, stamp their feet gently on the ground, artistically bend their bodies side ways and in circles, curve their hands and fingers charmingly, sit on their knees and make graceful gestures to the rhythmical accompaniment of musical instrument. It is so popular that it is even televised. Dancing troupes fly to foreign countries for demonstration of their art which has no doubt become "technically complex". Sayyid Suleman Shah is a very reputed T. V. dancer.

#### References

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