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USTAD ESSA KASSIMI (Rabab)

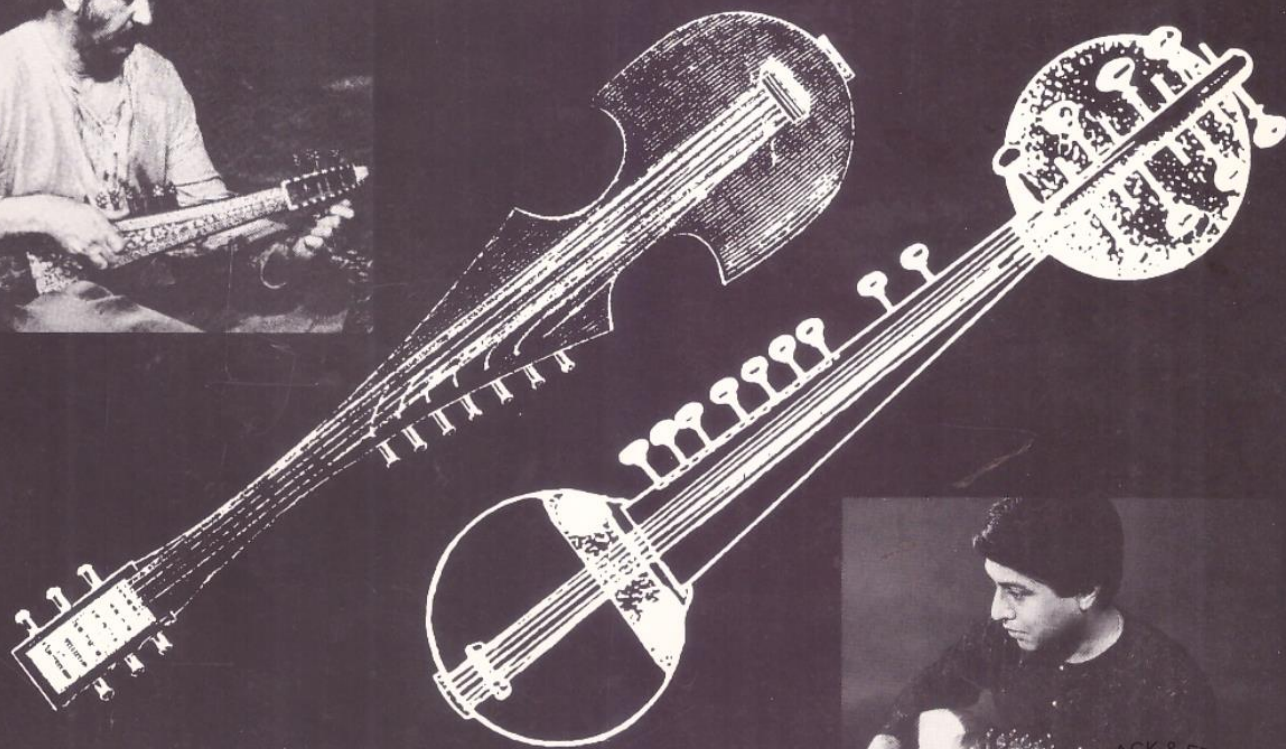
AFGHANISTAN

PT. MARKANDE MISHRA (Tabla)

USTAD AMJAD ALI KHAN (Sarod)

INDIA

SRI KUMAR BOSE (Tabla)



The programme traces the origin and the development
of the rabab and the sarod of the lute family and the influence of
North Indian classical music in Afghanistan



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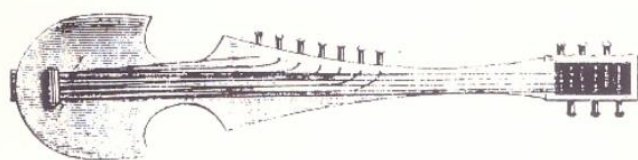
Ustad Essa Kassimi

A leading master of the rabab, (Afghan lute) was born in Kabul in 1932. He comes from an acclaimed family of musicians, his grandfather Ustad Mohammed Kassimi was the court musician under the patronage of three Kings, Amir Habibullah Khan, Amir Amanullah Khan and Amir Habibullah Khan – for over 50 years. His grandfather often spent the cold months of the year in India. They all played in ensembles consisting of sarinda, tabla, rubab, armonia (harmonium) and dilruba.

Ustad Mohammed Kassimi today is acknowledged to have been the greatest single influence on the classical and traditional music in Afghanistan. To him the classical music in India, Afghanistan and Pakistan is one.

He taught Essa Kassimi the art of singing, tabla and rabab, and learnt further from his father Ustad Agha Mohammed, a well-known classical singer.

This is Ustad Essa Kassimi's first visit to the U.K. and makes his debut at the Round House.



PT. Markande Mishra

One of the most versatile drummers from India. He represents the same style of playing as Kumar Bose, the Benares style. He learnt the art of playing tabla from PT Mahadev Prasad Mishra. He was for a time a member of the Song and Drama Division of the Government of India in Delhi, and also taught at the Benares Hindu University.

PT. Markande Mishra is currently a resident tabla tutor in London, and accompanies many visiting artistes from India.



Ustad Amjad Ali Khan

Unquestionably remains one of the leading sarod players. He was born in Gwalior, India on 9 October 1945 in a family of rich musical heritage.

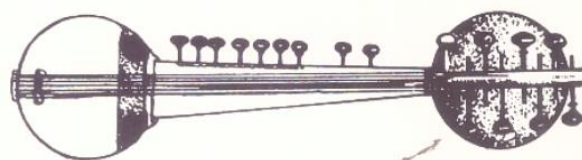
His great great grandfather, Ustad Bandegi Khan Barghash came to India some 250 years ago from Afghanistan with the rabab.

His son Ghulam Ali Khan, modified the rabab into what is now known as the sarod. (One of the most important and difficult of the Indian classical instruments).

Each generation of this illustrious family did much to the development of this beautiful instrument. Amjad's father and teacher Ustad Hafiz Ali Khan was one of the greatest musicians of his time.

Amjad Ali Khan is highly regarded in India and recently is beginning to attract serious attention in the West. He has had many honours showered upon him including the award of Padmashri from the President of India.

His approach to classical remains orthodox, he is most progressive when it comes to experimenting with creative variations. His innovation in introducing on the sarod, the Khyal style of singing, has enlarged creative range of sarod.



Sri Kumar Bose

Born into a musical family in Calcutta, Sri-Kumar Bose learnt to play the tabla in the Benares style from his father Biswanath Bose.

The Benares style combines a forceful technique utilising the whole hand with a delicacy and clarity of tonal variations.

Kumar Bose has performed extensively and has accompanied several leading musicians. He is one of the most promising tabla players of the younger generation.



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Programme

Classical and Traditional music from
Afghanistan and India

Introduction:

Dr. John Baily
Lecturer in Ethnomusicology
The Queen's University of Belfast

Part A

Ustad Essa Kassimi (rabab)
Classical and Traditional music
from Afghanistan
Tabla: PT: Markande Mishra

Interval 20 minutes

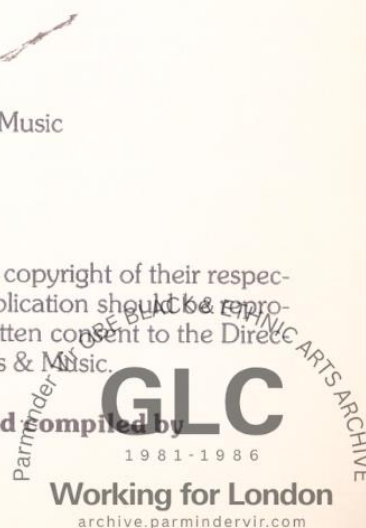
Part B

Ustad Amjad Ali Khan (sarod)
Classical music (N. Indian)
Tabla: Kumar Bose

Management:
Academy of Performing Arts & Music
c/o 46 Beaufort Avenue
Kenton
Middx. HA3 8PF

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Programme Notes edited and compiled by
Jay P. Visva-Deva



Academy of Performing Arts & Music

In January 1980, the Academy was created to produce and present in the U.K. and Europe, finest aspects of the performing arts of the third world. Our areas of specialisation is as follows:

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- (ii) S.E., Asia (Bali, Java, Thailand)
- (iii) Far-East (Japan, China, Korea)
- (iv) Africa (Central, West-North and east Africa)
- (v) Central and Latin America
- (vi) Middle East.

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APRIL 28 APRIL 29 APRIL 30 MAY 1 MAY 2	BATH UNIVERSITY COLSTON HALL UNIVERSITY CHURCH, ST. MARY ST. JOHN'S SMITH SQUARE COLLEGIATE THEATRE AMADU BANSANG JOBAHEH - KORA KUYA KUYATEH - VOICE MANDINKA MUSIC FROM THE GAMBIA ST. JOHN'S SMITH SQUARE (Part of European Tour) DAGAR BROTHERS - VOICE WITH GOPAL DAS - PAKHAWAJ EXPOENTS OF DHIRUPAD SINGING INSTITUTE OF INDIAN CULTURE MANDEER RAVI SHANKAR HALL LIBRARY THEATRE THE GUILD DARTINGTON COLLEGE OF ARTS, SUMMER SCHOOL	BATH BRISTOL OXFORD LONDON LONDON
MAY 15	USTAD IMRAT KHAN - SITAR/SURBAHAR NISHAT KHAN - SITAR, LATIF AHMED KHAN - TABLA ST. JOHN'S SMITH SQUARE USTAD AMJAD ALI KHAN - SAROD SABIR KHAN - TABLA	LONDON
JULY 5 JULY 11 JULY 12 JULY 13 AUG. 6 AUG. 9	LOGAN HALL MANDEER RAVI SHANKAR HALL THE GUILD ALL SOULS COLLEGE, UNIVERSITY OF OXFORD USTAD ALI AKBAR KHAN - SAROD ZAKIR HUSSAIN - TABLA, DR. L. SUBRAMANIAM - VIOLIN V.K. RAO - MRIDANGAM QUEEN'S HALL GREAT HALL (CENTRAL HALL) FOLK HOUSE	LONDON LONDON MANCHESTER LONDON DARTINGTON LONDON
JULY 26	USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA QUEEN ELIZABETH HALL PROTBMA BEDI & MUSICIANS ORISSI DANCE RECITAL COLLEGIATE THEATRE USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA LOGAN HALL RIE YANAGISAWA KOTO SHOZAN KIMURA SHAKUHACHI PURCELL ROOM GHULAM ALI & MUSICIANS QUEEN ELIZABETH HALL	LONDON LONDON LONDON LONDON
OCT. 31 NOV. 1 NOV. 2 NOV. 3	LOGAN HALL MANDEER RAVI SHANKAR HALL THE GUILD ALL SOULS COLLEGE, UNIVERSITY OF OXFORD USTAD ALI AKBAR KHAN - SAROD ZAKIR HUSSAIN - TABLA, DR. L. SUBRAMANIAM - VIOLIN V.K. RAO - MRIDANGAM QUEEN'S HALL GREAT HALL (CENTRAL HALL) FOLK HOUSE	LONDON LONDON LONDON OXFORD
NOV. 20 NOV. 22 NOV. 23	EDINBURGH LONDON BRISTOL	

1981 Season

MAY 31	USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA QUEEN ELIZABETH HALL PROTBMA BEDI & MUSICIANS ORISSI DANCE RECITAL COLLEGIATE THEATRE USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA LOGAN HALL RIE YANAGISAWA KOTO SHOZAN KIMURA SHAKUHACHI PURCELL ROOM GHULAM ALI & MUSICIANS QUEEN ELIZABETH HALL	LONDON LONDON LONDON LONDON
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JULY 11	USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA LOGAN HALL RIE YANAGISAWA KOTO SHOZAN KIMURA SHAKUHACHI PURCELL ROOM GHULAM ALI & MUSICIANS QUEEN ELIZABETH HALL	LONDON LONDON LONDON
JULY 13	USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA LOGAN HALL RIE YANAGISAWA KOTO SHOZAN KIMURA SHAKUHACHI PURCELL ROOM GHULAM ALI & MUSICIANS QUEEN ELIZABETH HALL	LONDON LONDON LONDON
SEPT. 19	USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA QUEEN ELIZABETH HALL PROTBMA BEDI & MUSICIANS ORISSI DANCE RECITAL COLLEGIATE THEATRE USTAD VILAYAT KHAN - SITAR LATIF AHMED KHAN - TABLA LOGAN HALL RIE YANAGISAWA KOTO SHOZAN KIMURA SHAKUHACHI PURCELL ROOM GHULAM ALI & MUSICIANS QUEEN ELIZABETH HALL	LONDON LONDON LONDON

Music of India Series 81

OCT. 8-11	LOGAN HALL V.G. JOG, SHIVKUMAR SHARMA, HARI PRASAD CHAURASIA, ZAKIR HUSSAIN, ANAND BANERJEE, AJAY CHAKRABORTY, VIJAY KICHLU, MALABIKA KANAK, SULTAN KHAN	LONDON
NOV. 3-8	22 MEMBER DANCE COMPANY KERALA KALAMANDALAM LOGAN HALL (Part of European Tour 1981) USTAD ALI AKBAR KHAN SWAPAN CHAUDHURY - TABLA LOGAN HALL (Part of British Tour 1981)	LONDON LONDON
NOV. 21	LOGAN HALL (Part of British Tour 1981)	LONDON

1982 Season

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Programme Director: JAY P. VISVA-DEVA.
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A SYSTEM OF MODES USED IN THE URBAN MUSIC OF AFGHANISTAN

JOHN BAILEY

The question of the melodic modes used in the music of Afghanistan is a complicated issue and one that has received scant attention in ethnomusicological literature. Problems arise from two identifiable factors. Firstly, there is the diverse range of regional musics in Afghanistan, associated with the various ethnic groups making up the population¹. These regional musics are usually identified in Dari (Afghan Persian) as *mahali*, as "local" or "village" music. Although a certain amount of research has been directed towards these regional musics (e.g. Hoerburger 1969, Sakata 1976a, Slobin 1976, Fujii 1980, Takahashi 1980), only a limited amount of information is currently available regarding variations in modal concepts between the ethnic groups. What data are available from these authors seem to be mainly etic in origin, and do little to assist our understanding of modal practice from the inside, from the folk view. The second complication arises from the fact that at least three types of art music are known in Afghanistan which have, in one way or another, been brought in from outside. These are the art musics of North India, Iran and Uzbekistan, Afghanistan's neighbors to the South-east, West and North. Of these three, Hindustani music (North Indian art music) is the best known in Afghanistan and the most frequently performed, and also constitutes the "official" art music of Afghanistan, with government sanction and support. This genre is known as *klasik*, i.e., "classical" music. The presence of these three art musics and their associated modal systems has tended to mask indigenous Afghan modal concepts and practices. As a result, it has been generally assumed that Afghanistan, in modern times at least, does not maintain a distinct, indigenous, modal system equivalent to the *ragas* of North India, or the modes of the *dastghahs* of Iran or the *shashmaqamat* of Uzbekistan.

My purpose in this paper is to show that while Afghanistan does not have an individual modal system comparable in terms of the number of discrete modes to those of India, Iran or Uzbekistan, when we look at the music of the cities, where a degree of homogeneity is found across the country, we find that there is a set of modes in common use, and that their usage is supported with a folk theory of tonal relationships. Afghan modal theory and practice as found amongst urban musicians is described in detail in the main part of this paper, and a special relationship with a particular musical instrument, the Afghan *rubab*, is mooted. Both in name and in melodic characteristics most of these modes correspond to Hindustani *ragas*; moreover, the concepts surrounding the tonal system are also clearly related to Hindustani concepts (as outlined by modern theorists like Bhatkhande). These facts about the Hindustani connection are not new, but my interpretation of them is, being based on a consideration of social processes operating, so to speak, behind the music. I shall argue that the modes used for Afghan urban music are a manifestation of Afghan musical thinking and cannot simply be regarded as an example of borrowed culture.

The research described here was carried out in the city of Herat, in Western Afghanistan, over a period of 26 months of fieldwork between 1973 and 1977. Most of the data were collected in 1976-77 as part of a program of research on the anthropology of music in Herat. Herat is the third largest city in Afghanistan, with a population of about 125,000. It is located 80 miles from the border of Iran. The people are Muslim, with Sunni and Shia branches of Islam represented in more or less equal proportions. Their language is Dari (Afghan Persian), in which all the verbal data were collected. A useful description of the city is given by English (1973).

AFGHAN URBAN MUSIC

Afghan urban music² is primarily vocal, with instrumental accompaniment, often provided by a small ensemble consisting of *'armonia* (harmonia), *rubab* (plucked lute) and *tabla* (pair of hand drums), with the optional addition of other plucked and bowed lutes. The vocal repertory consists of two main classes of song: *ghazal* and *kiliwali*.

The term *ghazal* refers to (1) a poetic form famous in Persian literature, (2) Persian poems composed in this form, and (3) a musical form used for the singing of this poetry. In North India *ghazal* singing, with song texts usually in Urdu, is regarded as one type of "semi-classical" music, along with *thumri*, *tappa* and *dadra*. The *ghazal* musical form of Afghanistan is similar in many respects to that of North India.

The term *kiliwali* refers to popular songs in Persian or Pushtu (originally the word referred specifically to Pushtun regional music). The constantly changing *kiliwali* repertory is largely derived from Radio Afghanistan, the country's only radio station, broadcasting from Kabul. There is some input also from Iranian and Indian popular music.

Although predominantly vocal, Afghan urban music also has important instrumental aspects: the vocal forms employ frequent instrumental sections between units of text, and the melodies of the vocal repertory can be legitimately performed by solo instruments. There are also certain purely instrumental pieces, notably the *naghme-ye kashal*, an introductory piece played at the start of an evening's performance, and some dance pieces (*naghme-ye raqs*) and the *'attan* (the national dance).

The main categories of Afghan urban music – *ghazal*, *kiliwali*, *naghme-ye kashal* and *naghme-ye raqs* – are utilized to different extents by the several kinds of music performer in Herat, each of whom is associated with certain specific kinds of performance situation. Within the urban environment of Herat are found male and female professional musicians (with either ascribed or achieved status) and male and female amateurs. Some of the complexities of musician role and status are discussed in Bailey (1979). It is the hereditary professional male musician (*sazande* or *kesbi*) who is the most expert performer of urban music and who knows most about the system of modes. The performance of *ghazals* is the speciality of such musicians. They provide much of the music played in public or semi-public performance situations in Herat; the bulk of their income derives from playing at wedding receptions (*majles*) for male guests, where they provide a concert of music of several hours for listening, and also some music for dancing. They play also in the theater in Herat; they may give nightly concerts in cafés and teahouses during the month of *Ramazan*, and perform in a variety of other more private social situations.

Knowledge of the technical aspects of the modes used in Afghan urban music forms an important part of the *'elm-e musiqi* (the science of music), the specialized canon of technical information of the hereditary professional musicians (*sazande*) (see Bailey 1979:53). They maintain that the performance of music for money is their traditional right and they guard their musical knowledge jealously and do not part with it readily to non-*sazande*. They often disparage the musical performances of non-*sazande* on the grounds that the latter know nothing about the modes. They say that the acquisition of such knowledge requires long study with a competent teacher, and the amateur who has learned his music without formal training is dismissed as a *shenidigi*, as a "hearer".

THE SOURCE OF THE DATA

The data on the modes were given to me by Ustad Amir Jan³, acknowledged to be the senior *sazande* and the most knowledgeable music specialist in the city of Herat. Since the data were gathered in only one city, a question of generality arises. But although subsequent research may well reveal certain idiosyncracies in the details of Herati modal practice, I maintain that we are dealing with Afghan, not Herati, modes; we are dealing with one man's version of a modal system that has generality across the major towns and cities of Afghanistan.

Amir Jan was born in about 1915, the son of a professional musician. He was brought up as a musician at a time when the urban music of Herat was being affected by influences emanating from Kabul, the capital, in Eastern Afghanistan. In the 1930s Amir Jan was the student of a famous Ustad from Kabul who spent several protracted periods in Herat, and from this Ustad he learned much about the music that was then being played in Kabul. Amir Jan

was principally a singer and 'armonia player, but also played the *rubab*. He knows a good deal about Hindustani music and used to be able to sing *khayal* a bit. In his early 60s at the time when fieldwork was carried out in 1976-77, he had retired from singing the previous year and instead played the *rubab* in a family ensemble with two of his sons, one a singer and 'armonia player and the other a *tabla* player.

During fieldwork in 1976-77 he accepted me as his student for *rubab* and in the course of that year he taught me his repertory of *nasghme-ye kashal* (introductory instrumental pieces). This involved showing me in detail the eight modes discussed here, and in addition, the *Asawari*, *Bagheshri*, *Des* and *Yemen-Kalyan* modes, for which *naghme-ye kashal* also exist. It is important to note that the exegesis of the modes took place with reference to the *rubab*, a short-necked plucked lute with three main strings and sets of drone and sympathetic strings. The *rubab* is the most important melodic instrument in the ensemble that accompanies a vocalist, as well as the pre-eminent instrument of solo instrumental music; it has strong Pashtun associations, is highly prestigious, and is recognized as the "national" instrument of Afghanistan⁴. Further relevant details about the *rubab* will be mentioned later.

SOME BASIC CONCEPTS IN AFGHAN URBAN MUSIC

Some of the basic concepts and terms employed by Afghan urban musicians are very like those of Hindustani music.

The term *sor* (Hindi *svar*) means a tone, a sound with a definite pitch. The interval of an octave occupies an important role in the organization of tones and is divided into 12 intervals. Detailed measurements of intervals on instruments such as the 'armonia and the *rubab* have not been made and without these data it is with some reservation that I say the octave is divided in 12 "approximately equal" intervals, but from the point of view of the musicians the 12 intervals in the octave should all be the same size. The smallest interval, which we might term a minor second, is called *nim parde* (half a fret), and the sum of two such intervals, corresponding to a major second, is called *yak parde* (one fret). The term *parde* refers to a fret on an instrument such as the *rubab* or *dutar*, and also to a key (digital) on the 'armonia and to a finger hole on the *soma* (oboe). When used with reference to the tonal system, however, the term *parde* clearly refers to the interval between two tones.

I never heard an explanation of why there should be 12 intervals to the octave, for example, in terms of ratios of string lengths or cosmological relationships, and this division has to be accepted as one of the "givens" of the music. The same basic division is, of course, employed in Hindustani music (Jairazbhoy 1971:32-33), and the tonal system connects Afghan urban music with India rather than with Iran.

As in Hindustani music a system of tone names is in use which implies a basic scale of 2212221 *nim parde* intervals. The names of the tones are *Karj*, *Rekap*, *Gandar*, *Madam*, *Pancham*, *Diwat* and *Nikot* – very close to the names used in Hindustani music. *Karj* and *Pancham* (tonic and 5th above) are thought of as invariable, while *Rekap*, *Gandar*, *Madam*, *Diwat* and *Nikot* can take *komal* (flattened) or *tivra* (sharpened) forms. In cases where the names of the tones are actually sung – this normally applies only to *klasik*, though there are cases of *kiliwali* songs where these syllables have been used – the syllables *Sa*, *Re*, *Ga*, *Ma*, *Pa*, *Da* and *Ni* are used (as in North India), while for pedagogic purposes, to avoid confusions between *komal* and *tivra* forms of a tone, Afghan practice gives each of the 12 tones a distinct label, as shown in Figure 2. This is the system we shall adopt here.

Within the octave, low *Sa* is called *Sa pach*, and high *Sa* called *Sa pur*. Amir Jan explains the concept of the octave in terms of the days of the week. *Sa pach* is described as being like Friday (the day of rest). Each successive day of the week corresponds to *Re*, *Ge*, *Ma*, *Pe*, *De* and *Ni*, and then it is Friday again, but another Friday, and so it is *Sa* again, but another *Sa*, *Sa pur*.

The term *karj* (see Hindi *khadij*) is often used as a synonym for *Sa*, but is further extended to mean the tonal center, described as the *markaz* (the center) or *ja-ye 'istgah* (the stopping place). This label is usually applied to *Sa pach* but is sometimes applied to

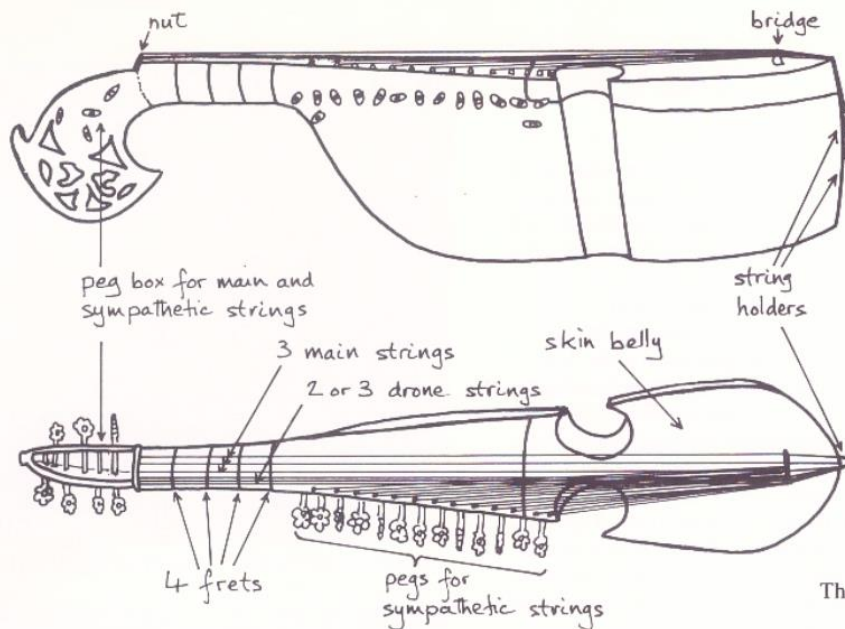
other tones. Thus in certain modes *Ma* or *Pe* become *karj*. Tonal functions are not clearly differentiated beyond the concept of tonal center. The words *wadi* and *samwadi* were mentioned occasionally by Amir Jan to mean tones that are used a lot in a mode, but little importance was attached to these terms. On a few occasions when I asked which tone the *wadi* in a mode might be, Amir Jan played some phrases of the mode, or sang to himself, and then made a judgement on the basis of his performance. Since these data are incomplete and inconsistent, I have not included them. Some *sazande* musicians in Kabul with a more complete knowledge of Hindustani music would certainly have clearer ideas about these terms.

The modes that are used in the urban music of Afghanistan are known by two generic names. They are called *maqams* by some musicians. They are also known as *rags*, particularly by those urban musicians with some knowledge of Hindustani music, and this is the term that Amir Jan normally uses. The word *sor*, besides meaning a tone, can also refer to the set of tones made use of by a particular *maqam* or *rag*. The *sazande* make a clear distinction between *maqam* (or *rag*) and *sor*, and like to explain the latter as the pitches to which the sympathetic strings on an instrument such as the *rubab* are tuned. They talk about *sor-e Bairami* or *sor-e Pilu* meaning the tones used in playing the *Bairami* or *Pilu* modes. Amateur musicians, in contrast, tend to talk about *sor* rather than *maqam* or *rag*, and I believe that this reflects a different conceptualization of mode. Amateur musicians tend to think of modes more in terms of tonal material, that is, the pitches used, while the *sazande* think of them in terms firstly of tonal material (*sor*), secondly of ascending and descending scales, and thirdly of characteristic tonal combinations.

According to Amir Jan, a mode consists of an ascending scale, the *raft* (went) or *arui* (Hindi *aroh*), and a descending scale, the *amad* (came), or *amrui* (Hindi *avroh*). Tonal material is thought of as ascending in a series of steps (*zine ba zine*, step by step) away from a tonal center to the octave above, and then rereturning to that tonal center. Only the *Kesturi* mode presents an exception to this rule (see later). The *raft* and *amad* may use 5, 6 or 7 tones (*sor*), and a mode may have a different number of *sor* in its *raft* and *amad*. There is considerable use of additional tones in some of the modes, which are regarded as not being part of the *raft* and *amad* but as being added for *shirini* (sweetness) or for *maze* (taste). A mode is more than just its *raft* and *amad* and involves the deployment of certain characteristic tonal combinations, some of which may employ added tones. To some extent these additional features of the mode can be expressed in a more complex form of the *raft* and *amad*, but the full exposition of the character of a mode can only occur in that musical expression known as *shakl*.

The term *shakl*, meaning "face" or "features", refers to a free exposition of a mode, using and building on the tonal combinations that characterize it. The phrases making up a *shakl* are often played at medium or fast tempo and have a metrical structure, but there is no overall pulse or larger rhythmic organization. A *shakl* can be very short, consisting of a few basic phrases, or the performer may extend his *shakl* as fully as possible into a performance lasting 5-10 minutes, concentrating in turn on various aspects of the melodic material. Unlike the *alap*, its analogue in Hindustani music, performance of *shakl* is not dictated by an elaborate set of procedural rules for its development, though there is a tendency to move upward through the tonal range and to build longer and more complex phrases. The goal of the musician is to reveal the distinctive features, or face, of the mode.

The performance of *shakl* is used as an introduction to a fixed position in a specific meter. If the fixed composition is an instrumental piece, or is the melody of a song played as an instrumental piece, it is generally called *naghme*; if the fixed composition is a song, then the melody is called *tarz* (method). In vocal performance it is usual for the *shakl* to be played by the accompanying instruments in a heterophonic manner before the singer begins, but *shakl* can also be sung. Most *sazande* feel it essential to preface a solo performance of a *naghme* with a *shakl*, though any number of compositions can then be strung together provided they are in the same mode. If the musician then wants to play in a new mode, he should play the *shakl* of that mode before playing any fixed compositions in it.



The Afghan rubab.

ORIGIN AND DEVELOPMENT OF THE RABAB

DR. JOESF KUCKERTZ

As far as we are hitherto aware the earliest description of a musical instrument termed *rabab* or *rebab* has been given in the *Kitab al-Musiqi al kabir* of Al-Farabi (872 to 950 A.D.).¹ Al-Farabi says of this *rabab* that it is similar to the *tunbur* of Hurasan, a long-necked lute having a small bulging-body, several frets on the finger-board and two strings of the same thickness, which were plucked with a plectrum. Commonly five frets, sometimes more, of the *tunbur* of Hurasan were fixed, the others remained movable. The answer to the question which and how many frets should be moved, is different for each country.²

In comparison with the *tunbur* of Hurasan, the *rabab* showed two differences: first, it only seldom had frets, and instead the musician touched the strings at particular points according to his judgement to produce the accustomed scale. For this he placed his fore-finger at that point which was the ninth part between nut and bridge. The middle finger touched the level of one sixth between nut and bridge. At one ninth between the fore-finger and the bridge the fourth finger was placed, at one tenth between this finger and bridge the little finger was set. The result of this placing is the following sequence of intervals (see Figure 1).

The second deviation consisted in the varying thickness of the two strings which were attached to a button underneath the body and wound around pegs in the head of the finger-board. The thicker and lower string of the *rabab* was tuned, in this case, like the second string of the 'ud (the lute), the thinner and higher string of the *rabab* like the third string of the 'ud. Moreover it was possible to double one or two strings to amplify the sound. The two strings or pairs of strings could be tuned at an interval of $1\frac{1}{2}$ tone, of a third major third, a tritone, a fourth or a fifth. Of these possibilities of tuning, the musicians preferred the first one, i.e. the interval of $1\frac{1}{2}$ tone, but in performances along with an 'ud, the tuning at fourths or fifths was necessary. However, if the *rabab* accompanied the *tunbur* of Hurasan, the performer tuned the two strings of the *rabab* at an interval of a tone.

In his description Al-Farabi does not give definite information as to whether this instrument was plucked with a plectrum or played with a bow. But in his classification of musical instruments he points out that there are some instruments with strings which are played by drawing other strings – or something similar – across them³. Here we can only surmise that this information refers to the *rabab*, but Ibn-Sina confirms this to be correct. Ibn-Sina (980-1037 A.D.) gives in his work about music – included in the *Kitab as-sifa* (book of cure) – likewise a classification of musical instruments. Here he states that there are instruments with strings and frets, but instead of plucking the strings, one draws (a bow) across them, and this is the case with the *rabab*⁴.

Regarding both the texts Henry George Farmer has assumed that the Arabic word *rabab* may be derived from a root *rabba* which signifies 'to collect, arrange, assemble together'. Hence the word *rabab* should refer to the function of the bow, inasmuch the bow 'assembles together' the short tones – produced with a plectrum on the lute or with fingers on the harp – into a long tone⁵. Whether this etymological explanation is correct, cannot be decided in this article, but all musical instruments denoted as *rabab* are played with a bow – except the *rabab* used in India and Afghanistan.

Consequently *rabab* is a term capable of denoting bowed instruments in general, because it signifies 'a stringed instrument played by a bow'. In this respect it corresponds to the Persian word *kamanca*, probably derived from *kaman* – 'bow', which denotes in Persia especially the spike fiddle, and which can be used as a general term for bowed instruments as well.

In the 9th and 10th century the playing of stringed instruments with a bow was not restricted to the Arabian and Persian countries. Ibn-Hurradabih (died about 912 A.D.) mentions that the Byzantines possessed a wooden musical instrument which was similar to the *rabab*. This is confirmed by a *Glossarium latino-arabicum* of the 11th century where the Arabic word *rabab* is defined by *lira dicta*, i.e. 'called *lira*'. In the 10th century bowed instruments are portrayed in Byzantine manuscripts, pictures, and reliefs, as for example in a profusely decorated small ebony box of the 10th or early 11th century⁷. Here a child is depicted sitting on an Acanthus leaf and playing a bowed instrument which he has set on his left knee. The instrument has a pear-shaped body supported by a foot, and it has four strings.

This and many other representations originate from a time in which there were endless wars between Europe and the Middle East. These brought about an intense cultural interchange, in spiritual as well as in material areas. The highly developed Arabian arts and sciences became known in the Occident, and many material and cultural commodities – among these musical instruments – reached Europe. Along with these musical instruments, the bow for stringed instruments was introduced into Europe during the 11th century by way of Moorish Spain and Byzantium. Some autochthonous or already adopted musical instruments, hitherto plucked with a plectrum, were likewise played with a bow⁸. For example in a glossed Psalter manuscript of the library of Amiens in France⁹, written about the turn of the 9th to 10th century, the Levite Asaph is portrayed with a pear-shaped instrument which he holds on his left knee and plucks with a stick of 30 to 40 cm in length. A similar picture can be found in a Psalter of Ivrea, Northern Italy¹⁰ of the same time. Here also an instrument – possibly called 'Fidel' – is reproduced, it is plucked with a long plectrum in the form of a stick. Other representations give similar instruments which are not plucked but played with a bow. These and many other instruments which were common in all West European countries around 1100 A.D. usually have a pear-shaped body and rear pegs. The strings are attached to a

tailpiece or a button underneath the body¹¹. A very similar type of instrument can be found today in the hands of Turkish musicians¹².

European instruments of this type are sometimes likewise called *rabab*. The name *rabab* or *lira* seems to have been used mainly in cases where the body of the instrument was supported by the left leg and the neck held upwards, as can be seen in a figure from the Cappella Palatina erected in 1140 in Palermo, Sicily¹³. This instrument shows two pairs of strings which were attached to a string holder on the sound-board of the body. Besides the instruments having a pear-shaped body, we also find other instruments having a boat-shaped body, which tapers gradually towards the peg-disc. The latter is bent back almost at a right angle. Such an instrument is shown in the hands of an angel-musician in the triptych on an Aragonese reliquary of the late 14th century, it is a typical Moorish *rabab* called *rabe morisco* by Juan Ruiz¹⁴. It has two pairs of strings. The upper part of the sound box consists of dark wood and has two sound-holes ornamented by rosettes. Of these rosettes, the smaller one is carved in the form of a triangle, the bigger one like a star with six points. The lower part of the sound-board is commonly a piece of parchment. On this part the bridge (*zamila*) is placed to keep the strings apart from the body. The symmetrically bent bow is held with the palm upwards. An instrument like this is depicted in a manuscript of the Cantigas de Santa Maria of the 13th century¹⁵.

A similar instrument is still commonly used today in North African Mediterranean countries.

Here also the wooden belly is similar to a flat boat and is waisted in its lower part. The sound-board is divided into two parts: the lower half is covered with skin, the upper half with a brass plate pierced with three rosettes which become smaller towards the peg-box. Two strings, fastened underneath to the inside of the body, pass over a flat, trapezoid bridge to the peg-box, where they are stretched by two long pegs with wooden grip-handles. The instrument is played with a coarse bow whose stick forms nearly a semicircle. (Only a small part of the bow stick hanging by the right peg can be seen).

The Turkish instrument having the same form (mentioned above) is called *kemence*. As already pointed out, this name can be explained from the fact that the Turkish word *kemence*, like the Persian word *kamanca*, and the Arabic word *kamanga* can be used as a general term for bowed instruments in the same way as the word *rabab*. But compared with the *rabab* from Northern Africa – as well as most of the *rabab* instruments used in Europe – the Turkish *kemence* shows one deviation: the distance between the strings and the board at the upper surface of the neck is very large. Thus while the strings are touched, they are not pressed against the board of the neck. Only the fingernail touches the string at a particular point without moving it out of its natural position.

According to its name, the *rabab* used in India also belongs to this group¹⁶. This *rabab* may have been introduced into India along with other commodities when Islam reached India. It is reported that the instrument had been played by Tansen, the great musician at Akbar's court (1556-1606). But the present form of the Indian *rabab* deviates in many details from the instrument described above. (Please see the back cover).

Its body is carved out of a piece of wood, the sound-board is of parchment and the neck continues into the peg-box which is bent back only slightly. Three of its four strings are made of gut, the fourth is of brass. Frequently the first two strings are doubled. In this case the six strings may be tuned as follows: c' f' g' g' c'' c''. Between the melodic strings and the fingerboard, there are 8 to 11 sympathetic strings. They are tuned to the tones of the *raga* which is to be played. The most important difference compared to all other *rabab* instruments is that it is not played with a bow but with a plectrum. Strictly speaking it does not belong any more to that group which is generally called *rabab*, since it is no longer bowed. Compared to Europe of the 11th and 12th century, in India the reverse process took place: in Europe the instruments hitherto plucked were afterwards played with a bow, whereas in

India the *rabab* hitherto bowed is now plucked. But the process in India cannot be understood as a retrograde movement, since other instruments, for example *sarangi*, *esraj*, or the European violin in South India, are always played with a bow. It is rather an adaptation to the particularities of the Indian musical style, because plucked instruments especially are suitable to the performance of Indian art music, as in the case of the *vina* and *sitar*.

In other countries of the Middle East it is possible to modify some details of the spike fiddle without changing the whole construction. The Egyptian spike fiddle called *rabab al-munganni* (i.e. *rabab* of the singer)¹⁸, for example has a trapezoid body consisting of a wooden frame with parchment in the front and on the back, a square iron foot and a cylindrical wooden stick, in the upper part of which a peg-box is carved out. Two strings of horse-hair pass over a small bridge and are attached by a ring to the foot. This instrument is used for the accompaniment of a singer, as the name *rabab al-muganni* suggests. Two strings are tuned at the interval of a fifth¹⁹. Another Egyptian instrument has a square body covered with a skin.

Here two pieces of skin are stretched over a wooden rib in such a manner that they come together in the middle of the rib. There they are sewn together. A wooden stick is passed diagonally through the body. Its lower end projects somewhat beyond the body. The string is slung around the lower end of the stick and then passes through a hole in the tip of the high, triangular bridge. At the upper part, the string is wound around a lateral peg in the tip of the stick. Possibly this is the *rabab as-sa'ir*, the '*rabab* of the poet' used for accompaniment of poetical recitations. A similar instrument is called *masengo* in Ethiopia, and there it is "typically associated with the *asmari*, or troubadour"²⁰.

If we look back from this point at all instruments described so far it will be impossible to find the origin of the *rabab* in only one particular form or pattern. It appears more correct to combine the origin of the *rabab* with the invention and the first use of the bow. But since that time, there is no standardised development either. No picture of the lowed long-necked lute described by Al-Farabi has been found up to now, a fact from which we may conclude that this type of *rabab* disappeared from musical practise a little later. But those forms of *rabab* and *kamanca* which were known already in the 10th and 11th century are in use up to now, and from these types other forms of bowed instruments – more or less similar in appearance – have developed.



THE RABAB

The *rabab* is indisputably the best known of all the Afghan musical instruments, and most widely spread throughout Afghanistan. Originally from the Kabul-Ghazni region, it is found outside the country in places like Pakistan, Kashmir, and India where it is sometimes referred to as the *Kabul rabab*.

The *rabab* is a plucked lute with a deep, waisted body. The entire instrument (peg-box, neck, and belly) is carved out of a single piece of mulberry wood with a thin piece of wood as a lid for the neck and upper body, and a membrane covering the lower body. The size of the *rabab* varies considerably, and can be as small as 79 cm. or as large as 93 cm. It has three main playing strings tuned a fourth apart. The first or front string, *j a l a u*, and the middle string, *m i a n a*, are nylon and may be composed of single strings or double courses while the largest string, *k a t a*, is single and made of gut. Two additional wire strings are strung to pegs in the peg-box. These are sympathetic strings tuned to the tonic and dominant. Other wire sympathetic strings numbering anywhere from 12 to 15 are strung to pegs on the side of the *rabab*.

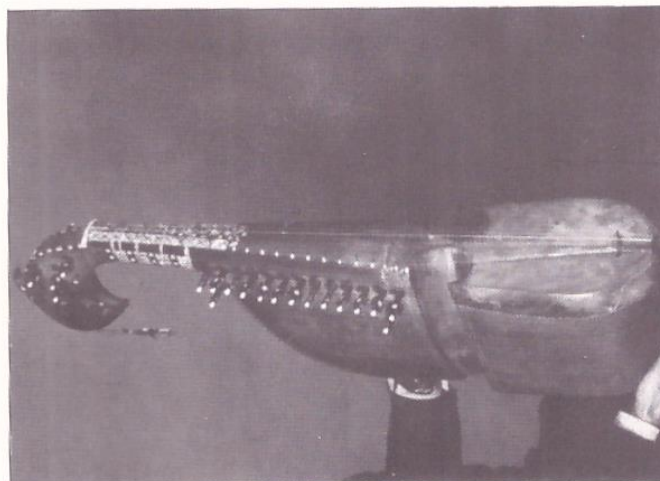
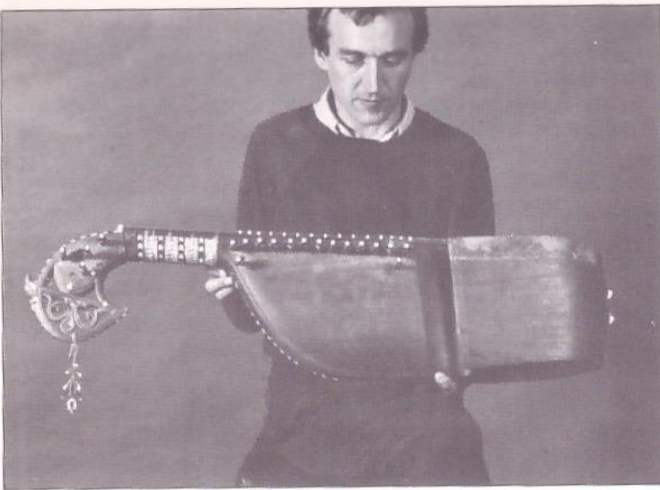
These latter strings are tuned according to the melodic mode of a piece. The highest sounding sympathetic string is often placed higher on the bridge so that it may be played in highly ornamented passages (see photo of *rabab* bridge). The *rabab* is played with a wooden plectrum called a *shahbaz*.

Of all the musical instruments, the *rabab* represents the culmination of instrument-making in Afghanistan. In many instances, *rababs* are elaborately decorated with mother-of-pearl and bone inlays and are regarded as art objects as well as musical instruments. The principles of the sympathetic strings, the bridge construction, and the decorative motifs have influenced the construction of other Afghan instruments, most notably the Herat *dutar*. Further, the Afghan *rabab* is regarded as the predecessor of the Indian *sarod*. The most famous *rabab* maker is reputed to have been Wasel from Ghazni who lived around the turn of the century. Today, only Bacha-e Qader, who lives and works in the old section of Kabul, is known for his talent as a *rabab* maker.

Although the *rabab* can be found in every province of Afghanistan, and its repertoire encompasses a wide variety of styles including regional folk songs, popular radio songs, and Kabul-Indian oriented classical music; it is still most closely associated with the Pashtuns of Afghanistan. Indeed, the *rabab* plays an important role in Pashtu folk literature such as the story of Adam Khan and Durkhane in which Durkhane is first attracted to Adam Khan because of his masterful *rabab* playing¹.

In many places the *rabab* is played as an accompaniment to a song. In the predominantly Pashtun regions of Afghanistan, the *rabab* is an integral part of an ensemble consisting of *rabab*, *harmonium*, and *tabla* (pair of drums); while in Kabul, the *rabab* blends with other regional instruments to create the sound of a "national" radio orchestra. Also in Kabul, the *rabab* is the prime classical solo instrument often accompanied by a *tambura* (drone instrument) and *tabla*.

The *rabab*'s curious shape (waisted body) and name suggest a relationship to bowed instruments of the same name found in other parts of the Middle East and also in Indonesia. Another plucked lute of the same name is found in parts of Central Asia including the remote regions of Wakhan and Sheghnan in Afghanistan. The Central Asian *rabab* is also a plucked lute with a membrane-covered body, but it has a pronounced spur-like extension just above its bowl-shaped body². Scholars have referred to the latter *rabab* as the "*Pamir rabab*"³ in order to distinguish it from the more common "*Afghan*" or "*Kabul*" *rabab*. However, the inhabitants of Afghanistan do not distinguish between the two types of *rababs* simply because one is not widely known where the other exists. The two *rababs* are played with a wooden plectrum, but the "*Pamir rabab*" has six gut strings which are strummed more than they are plucked. The "*Pamir rabab*'s" distribution is quite limited in Afghanistan, and its repertoire is restricted to accompanying folk songs of the Wakhan and Sheghnan regions of Badakhshan.



THE GRADUAL TRANSFORMATION OF RABAB INTO SAROD

Some 250 years ago Ghulam Bandegi Khan Bangash came to India from Afghanistan with the Rabab. His reputation as a unique player of Rabab reached the ear of Maharajah Vishwanath Singh of Rewa, who was a great patron of music and a skilled musician himself. He appointed him as one of the court musicians.

When he found out that Ghulam Bandegi Khan was teaching his little son Ghulam Ali Khan to play Rabab, he was impressed by the artistic talent of the boy whom he later took under his care. Ghulam Ali Khan was given training in Dhrupad-singing and had good fortune of also receiving training from the famed Ustads Pyar Khan and Jaffar Khan – both distinguished Rabab players, and direct descendents of Mian Tan Sen (see Genealogical Chart).

The credit for modifying the difficult Rabab into what we now know as the Sarod goes to Ghulam Ali Khan. He achieved this transformation by changing gut strings for steelmade strings, wooden plates for steel plates and adding a few more strings for tarabs and chikari. The name Sarod is in all probability a derivative of the Persian word "Sarood" or Arabic "Sharood".

Ghulam Ali Khan became a court musician of Gwalior and later to the Court of Oudh of Nawab Wajid Ali Shah. He continued the Dhruaad and Rababiya traditions of his family. Each generation did much to the development of the Sarod and Ghulam Ali Khan's grandson Hafiz Ali Khan (father of Amjad) became one of its leading players.

The Sarod

Prof. Bonnie Wade

The sarod probably originated from the rebab, an instrument from the Middle East. The use of the sarod in Indian classical music is to be traced from the influence of another of the master musicians in India's musical history, Tansen (c. 1520-1590 A.D.), a fabulour singer and binkar in the court of the great Mughal Akbar (1556-1605). To Tansen is attributed the invention of a stringed instrument called the rebab, somewhat different from the Persian or Afghan instrument of the same name.

From the time of Akbar and Tansen, the making of music in Mughal courts began to be associated with particular families. Two branches of Tansen's family specialized in different instruments. From his daughter Saraswati, who married a noted bin player, Misri Shingh, came the binkar branch. The descendants of his son, Bilas Khan (who converted from Hinduism to Islam), specialized in playing the rebab developed by Tansen and became known as the rababiya gharana (*ghar* meaning "house" and *gharana* meaning "family" or "household"). Today, the rebab has replaced the sarod in performances of classical music, but most sarod players trace their lineage back to the rababiya and even back to Afghan rebab traditions.

"It is said that Khan Saheb Asadullah Khan introduced this instrument (the sarod) in Bengal more than a century ago and since then Bengal has become noted for the manufacture and the popularisation of this instrument". In Bengal, Ustad Ali Akbar Khan's father, Ustad Allauddin Khan, developed a style that differs in some ways from the older sarod styles. Part of the difference lies in the construction of the instrument itself: e.g. The Hafiz Ali Khan style is an example of the old sarod style.

The sarod is constructed on the principle of the rebab, in that it has a hollow circular belly to which is attached a tapering neck whose slim top portion holds the tuning pegs. Therefore, it is a lute-type instrument. The shape of the belly of both instruments is distinctive in that it is pinched just below the place where the neck is attached. The shallow, pinched belly of the rebab was apparently designed to facilitate bowing, but its successor, the sarod, is plucked.

The use of wood for the belly of the sarod and the use of parchment to cover the belly were retained from rebab construction. The sarod is usually three to three and a half feet long and has a body of teakwood overlaid with a fingerboard of polished metal, which facilitates sliding the finger along the strings. Unlike all the other stringed instruments discussed thus far, it has no frets. The left hand is used for stopping the strings along the smooth fingerboard. The sarod is played with a plectrum held in the right hand. The plectrum is like a rounded-off triangle about one and half to two inches across the base and from apex to base. The apex hits the strings. The plectrum is made either of coconut shell or of wire. Its base is embedded in beeswax so that it is easier to hold between thumb and index finger.

The stringing on the sarod is a departure from that on the rebab. The six gut playing strings on the latter are replaced by four or five metal strings on the former (five strings on the old style but four on the Allauddin Khan instrument). These are tuned Pa Sa Pa Sa Ma and Sa Pa Sa Ma, respectively,

The lowest string is brass and the rest are steel. The lowest-pitched string, Kharaj Sa (or Pa), is closest to the player's face. In addition, there are three to five chikari (drone and rhythm) strings and anywhere from eleven to sixteen sympathetic strings.

The sarod has four bridges, the main one that sits on the parchment over the belly, a secondary bridge (called a jawari bridge) at the neck of the instrument, and two smaller bridges attached to the pegged side of the instrument. The jawari bridge is wide, and is constructed so that it will add a buzz to the sounds produced by the four strings it supports (one drone string and three sympathetic strings, all of which are called jawari strings because they cross that bridge). The main bridge holds strings at three levels. Over the top go the playing strings, one jawari string (a drone string tuned to Sa), and the other two drone strings (tuned to Sa and Sa). One level down, the remaining three jawari strings (the sympathetic strings) go through small holes in the bridge. The lowest level of holes is for the remainder of the sympathetic strings. The sympathetic strings, called *tarab*, are all made of steel.



THE ORIGIN OF THE MODES USED IN AFGHAN URBAN MUSIC

The Folk View

Amir Jan believes that with the exception of *Kesturi* and *Kausie* the modes commonly used by the *sazande* are part of the Hindustani *rag* system. We have seen that in the case of five of the modes – *Bairami*, *Pari*, *Yemen*, *Kumaj* and *Pilu* – there is a close similarity with *rags* that are known by these same names. The *sazande* are also familiar with many other modes that they identify as Hindustani *rags* such as *Asavari*, *Ahir Bhairav* (called *Ahir Beyru*), *Bageshri*, *Bhairav* (called *Beyru*), *Bhimpalasi* (also called *Sandare*), *Des* (also called *Sorut*), *Gujeri-Todi*, *Jogkaus*, *Kausi-Dhani* (called *Kajduni*), *Kedar*, *Madhubanti*, *Multani*, *Yemen-Kalyan*, and many others. The modes that are commonly used for Afghan urban music are not differentiated by Amir Jan as being “Afghan”. Only in the case of the *Kesturi* and *Kausie* modes do we find the explanation, “these are Afghan *rags*”; for all the others we find the claim that they are Indian modes, *ragha-ye Hendi*. This view of the origin of the modes explains why the modal system of Afghan urban music is open-ended; many Hindustani *rags* could, in principle, be used.

Amir Jan and other *sazande* musicians acknowledge that in certain respects the modes they use are different from their supposed counterparts in India. With the improvement of radio communications and ownership of cassette tape recorders the *sazande* have much greater access to music from India than they had in the past. It is interesting how they interpret the perceived discrepancies between the Afghan modes and the equivalent Hindustani *rags*. They do not try to justify themselves by saying that Afghanistan has its own individual way of doing things: they say that the Afghan practice is *wrong*.

In 1976-77 this view received concrete expression from *Ustad* Sarahang, Afghanistan's foremost Hindustani singer. In a series of radio programs about Hindustani music he demonstrated several of the modes used in Afghanistan and declared that they were being performed incorrectly by Afghan musicians. These authoritative statements were accepted as correct by many *sazande* and *Ustad* Sarahang's statements were quoted to me on several occasions.

The similarity of their modal systems, and of the concepts and terminology that underlie them, is only one of several areas of commonality perceived to exist between Afghan urban music and Hindustani music by *sazande* musicians. The *tal* principle is another case in point. *Tals* such as *Tintal*, *Ektal*, *Japtal* and *Dadra* are known, by these names, to the *sazande*. *Tabla bols*, such as *Na*, *Ta*, *Dha*, *Dhin* and *Kat*, are used for pedagogic purposes. Musical instruments represent another area of commonality; many of the instruments used in Afghanistan such as the 'armonia, *tabla*, *delruba*, *sarangi*, *tampura* and *sormandel* are said by the *sazande* to have come from India. In the folk view, all, or most, of these elements were introduced into Afghanistan by musicians from India who came to settle in Kabul.

The Historical Perspective

The folk view receives strong support when we examine the historical perspective. Here there is space to mention only the most important facts. In the past, Persian language and culture extended far beyond the political boundaries of Iran, over Afghanistan and Central Asia and across the Muslim-dominated regions of North India into Bengal. Music formed a part of that culture; a well-documented example is the patronage of performers of Persian music at the Moghul court of 16th-century India.

In the 19th century it appears that the music of at least some cities in Afghanistan was a form of Persian music. This was particularly marked in Herat, where Persian music predominated until the 1920s and is still practiced by a few individuals today. The situation is described in Baily (1976) and needs little recapitulation here. A system of Persian modes was in use and the main vocal form was the *ghazal* sung in the unmetred *avaz* style of Iran to the accompaniment of the Iranian *tar* (called *chahartar* in Herat). Similar conditions seem to have obtained in Kabul in Eastern Af-

ghanistan. Until the introduction of Hindustani music in Kabul in the late 19th century, “the principal urban and court singers were of Persian origin” (Slobin 1976:34), and Louis Dupree (p.c.) states also that the old music of Kabul was a type of Persian music. The Iranian *tar* was certainly known in Kabul.

According to an article in the magazine *Pashtun Jakh* written by the Radio Afghanistan staff member and well-known amateur singer A.W. Madadi, several performers of Hindustani music were brought to Kabul as court musicians in the reign of Amir Sher Ali Khan (1863-66 and 1868-79). It seems possible that this occurred after Sher Ali Khan attended a conference at Ambala in the Punjab in 1869 with the Viceroy of India, a conference “held in colourful spasms of oriental splendour and attended by most princely rulers under British suzerainty” (Dupree 1973:404). Ambala is only 35 miles from Patiala, the center of an important *gharana* of Hindustani music, and at least some of the Hindustani musicians who migrated to Kabul at the time of Sher Ali Khan and later came from Patiala. A few of their descendents maintain contact with that city: *Ustad* Sarahang, Afghanistan's doyen of Hindustani vocal music, studied there for many years as a young man.

While the number of Hindustani musicians who came to live in Kabul was probably small, their descendents have flourished and have made Kabul a center for Hindustani music in Afghanistan. These musicians are now known collectively as the *ustads*, though only a few of them are officially honored with the title *Ustad* by the Afghan government. They constitute an important part of the community of hereditary professional musicians (*sazande* or *kesbi*) in the musicians' quarter of Kabul's old city, but they remain distinct from a second segment of *sazande*, the barber-musicians (*dalak*), some of whom have been *shagerds* (students, apprentices) of the *ustads* and learned Hindustani music from them.

The migration of the *ustads* to Kabul seems to mark the beginning of a change in the urban music of Afghanistan, first in Kabul, later spreading to other cities, and reaching Herat by the 1930s. Some of the genres of music that the *ustads* brought from India – *dhrupad* (now almost forgotten), *khyal* and *tarana* – are now known in Afghanistan as *musiqi-ye klasik*, i.e., “classical music” (the term *klasik* was presumably also brought from India), and constitute the official art music of Afghanistan. But though Hindustani music may enjoy high prestige, it could not be said to be very popular, nor greatly in demand. It is very much “musicians' music”. To make a living most *sazande* have to perform *ghazals* and *kiliwali*.

The *ustads* would certainly have brought with them a good knowledge of the Hindustani *rags*. But it should not be assumed that the modes of Hindustani music were unknown until that time. Slobin cautions that before the coming of the *ustads*, “longstanding artistic contacts with India must certainly have been evident” (Slobin 1976:34). In Herat I have found oral evidence for the existence of a mixed system of Persian and Indian modes used by the *naqara-khane*, a military ensemble that played in the citadel (Baily 1980). Modes from this system are still used by players of *sorna* and *dohol* (oboe with drum) in Herat. These Indian modes were in use at a time when the vocal music of Herat was still performed in the Persian style.

Processes of Musical Change and Acculturation

The evidence so far considered seems to indicate that the modal system of Afghan urban music is a reduced and simplified version of the Hindustani *rag* system. This point of view is attractive, too, for theoretical reasons; for if we are dealing with the diffusion of a complex modal system, such changes might be expected. A similar explanation could be offered for the “simplified” *dastgah* system that was used in Herat in the 1920s (Baily 1976:43-44).

However, I consider it correct to think of the Afghan modal system not as a reduced form of the Hindustani *rag* system, but rather as an expansion and codification of indigenous resources. The question of the modes has to be viewed in the context of the overall pattern of change in the urban music of Afghanistan over the last 100 years. In order to assess the long-term effects of the

input of Hindustani music in the late 10th century, it is necessary to consider what kinds of music already existed there, for these are likely to have shaped the pattern of acculturation and determined what aspects of Hindustani music were accepted and what aspects were rejected.

Two kinds of vocal music were probably found in Kabul at that time. One was the form of Persian music already mentioned and identified with the Persian-speaking Tajik population of the cities. The other was Pashtun music, a regional style typical of the Pashtun heartland in Southern and Eastern Afghanistan, and probably patronized by the Pashtun ruling class. Afghan urban music as found today is best understood as a hybridization of these two kinds of music. It seems that the process of hybridization was carried out by the *ustads*, who added certain elements of the Hindustani music system, including various musical instruments, the *ghazal* form, terminology and theoretical concepts, and possibly certain modes.

It is possible to dissect out various Pashtun and Persian elements in Afghan urban music. The style of *kiliwali* is clearly derived from Pashtun music; indeed, the Pashtu word *kiliwali* really refers to Pashtun regional music. This is a vocal music with interpolated fast instrumental sections and characterized by the use of rhythmic cadential devices. The traditional instruments of Pashtun music are the *rubab*, *sarinda* (bowed lute), and *dhol* (cylindrical double-headed hand drum). The two common modes are *Pari* and *Kesturi*. In the process of becoming the *kiliwali* of modern Afghan urban music, certain changes occurred: Persian became more important for song texts than Pashtu, the 'armonia' was added to the ensemble, the *sarinda* was replaced by the *sarangi* or *delruba* (bowed lutes), and the *dhol* by the *tabla*. These new instruments were introduced from India. The one instrument that continued to be used extensively was the *rubab*, the Pashtun instrument *par excellence*.

The main continuity between the old type of Persian music and modern urban music lies in the use of Persian song texts, especially for *ghazal* singing. It is very probable that the *ghazal* was the predominant form of the old Persian music of Kabul, just as it was in Herat (Baily 1976:43): it would have been sung in the unmeasured *avaz* style. In the process of music change in Afghanistan the same poetry continued to be sung, but the style of singing changed greatly when the North Indian style of *ghazal* singing was adopted from the *ustads*. The modern Afghan style of *ghazal* singing emphasizes fast instrumental sections (*duni*) and rhythmic cadential patterns that might be interpreted as showing the influence of Pashtun music, for these features are less pronounced in *ghazal* performance in North India.

It can be argued that the *rubab* was a crucial element in this process of musical change. The *ustads* were probably already familiar with the *rubab*, which used to be quite common in India, especially in the Punjab; but they would have found in Kabul that this instrument, with its strong Pashtun associations, was regarded with particular favor. Three rulers of Afghanistan, Amir Abdur Rahman, Amir Habibullah and Amir Amanullah (spanning the years 1881-1929) are remembered as having been great lovers of the *rubab*, and apparently both Habibullah and Amanullah played the instrument. The *rubab* embodies certain features of Pashtun music: its special acoustical properties are suitable for a fast percussive style of playing, with emphasis on permutations of right hand stroke patterns, patterns that are characteristic of both Pashtun regional music and Afghan urban music. And the layout of tones on the fingerboard of the *rubab* suggests a tonal organization that is given concrete form in the two main modes of Pashtun music, *Pari* and *Kesturi*.

The modal system of Afghan urban music can be partly understood as the augmentation of Pashtun modal practice. The tonal framework established, so to speak, by *Pari* and *Kesturi* is followed by five of the other six common modes: *Kausie*, *Yemen*, *Asa*, *Kumaj* and *Pilu*. How these five modes came into use is, of course, unknown, but at least two possibilities can be suggested. For example, these modes may have already been used for Pashtun regional music, either under their present names, or perhaps under different names. In the latter case, the *ustads* may

have identified them as like certain Hindustani *rags*, given them their equivalent North Indian names, and possibly imposed Hindustani melodic characteristics on them. Or, alternatively, these modes may indeed have been Hindustani *rags* that were introduced by the *ustads*, as Amir Jan and other *sazande* believe. If that were the case, one could argue that these particular modes were accepted precisely because they were congruent with an already established tonal framework manifest in the *Pari* and *Kesturi* modes.

The one mode that does not fit into this scheme is *Bairami*, the most common mode of all. This mode may well have been carried over from the old Persian music of Afghanistan. Here, evidence from Herat is again relevant. Most of the songs that can be identified as old Herati songs are in the *Bairami* mode. Herati *sazande* musicians say that this mode – with slightly different intervals – was formerly called *Shur*. It appears that when the new music from Kabul reached Herat in the 1930s the intervallic structure of this mode was changed somewhat from a Persian tonal system to the 12-tone system of Kabul, and was relabelled *Bairami*. Since *Shur* was presumably also a common mode in the old Persian music of Kabul, it seems reasonable to suggest that the use of the *Bairami* mode ultimately derives from this music.⁷

An aspect of music in Afghanistan that is of particular anthropological interest is the way that music is used as a symbol of ethnic identity. In a region of relatively clearly bounded ethnic musics it is the *shared* music culture that assumes special significance. One such case that was documented by Slobin (1976) is Uzbek-Tajik music of Northern Afghanistan, a type of hybrid music that has developed in one social arena where Uzbeks and Tajiks meet, the teahouse. It appears that Afghan urban music is a further example of a hybrid form, combining elements of Pashtun and Tajik music culture in a synthesis that is systematized, codified, and even made respectable in terms of music theory and terminology from India. This music brings together the two most important ethnic components of the urban population. One could look further for correspondences between the two sets of elements in the music and the pattern of interaction of the two ethnic groups in the political, economic and cultural spheres, but that is another issue. It is not really surprising that the national music of Afghanistan (i.e. urban music) is largely derived from the ethnic music of the politically dominant group (the Pashtuns). What is of more interest is the extent to which the Tajik contribution is represented, both in song texts and in the most commonly used mode.

A few words about – The Academy of Performing Arts & Music The past, present and future

“We the willing led by the unknowing, are doing the impossible for the grateful, we have done so much for so long with so little, we are now qualified to do anything with nothing”.

For the past 2½ years The Academy of Performing Arts & Music has actively been involved in bringing to the United Kingdom rich and authentic musical traditions from distant countries.

Since its inception 17 major series comprising of 82 programmes have been presented in Europe, 56 of these presented in the U.K.

Artistes and companies of great eminence have come and performed before a discerning and sensitive audience. Artistes including Ali Akbar Khan, Vilayat Khan, Amjad Ali Khan, Zakir Hussain, Shiv-Kumar Sharma, Hari-Prasad Chaurasis, V.G. Jog, Dagar Brothers, Ghulam Ali and The Kathakali Dance Company of Kerala Kalamandalam – all from S. Asia. Plus Shozan Kumura from Japan. Amadu Bansang Joberteh from Gambia and many others have given us memorable performances. These performances have established a creative contact between the music maker and the informed listener. This has been one of our objectives.

All eyes were set on the 1982 season – but regrettably the season had to be cancelled. The decision to cancel the season was a painful one – but we had no other choice as serious financial crisis loomed before us.

Heavy deficit accumulated over the last two years – thus preventing us to fulfil our programmes.

The 1982 season put emphasis on the lesser known forms of Performing Arts & Music – such as The Kudiya-tam. The Ancient Sanskrit Dance Drama, Yakshagana of Bayalata, Shadow Theatre (of India) and Sufi Qawwals. All these art forms together with other classical and traditional music presentations would have been our ideal contribution to the Festival of India. Some of the dance-dramas can still be seen later in Autumn at The Riverside Studios. Other programmes such as the drummers of Burundi, the traditional folk music from Central Africa. Java Bali will also be sadly missed this year.

Promotion of Classical Performing Arts & Music without adequate subsidy and support is a very difficult nerve-racking undertaking, as it has been in our case. The Academy has not received the support it deserves in spite of achieving high artistic standards. We have received encouragement from friends and well wishers to continue despite sharing the burdens and pleasures with us at the same time.

We are therefore launching the 1983 season in Spring. We are sure The Academy of Performing Arts & Music has proved its worth over the last two years and does deserve your support.

Past and Present Sarod Masters

During the 19th and 20th centuries, the world of Hindustani music has been dominated by many colossi who have not only left their lasting impact on Indian music, but also left for us a rich legacy of *Shishyas*. Sarod was brought into India only 250 or 300 years ago, but the geni of a few outstanding artistes have already brought to this complicated instrument a perfection that seems difficult to surpass. Those of us who have been able to hear Ustad Hafiz Ali Khan and Ustad Alauddin Khan in person are exceptionally fortunate because they were two of the greatest instrumental maestros in living memory, and their contributions to the Sarod have been gigantic. Both have given to their art some thing of their genius and interpretation but their *taleem* was from the same source – the famous *Beenkar gharana* of Ustad Wazir Khan of Rampur. Equally great as artistes, they were utterly different from each other in their family and artistic backgrounds, temperaments, and personalities. Dr Narayana Menon sums up their contrasts in the following assessment: – “Ustad Alauddin Khan was the cultivated intellect who held the wealth of his enormous, accumulated wisdom and repertoire as a sacred legacy. As a person, he was shy, reticent, and introspective like a saint, though he could be a terror as a teacher. Ustad Hafiz Ali Khan was a poet, an intuitive artist (for all his depth of understanding of the laws of music) and a law unto himself. He was a born extrovert, who held his head high, brooked no nonsense from any quarters, and walked the earth like a Renaissance Prince”.

Although disciples of the same Ustad (Wazir Khan), each evolved his own typical style, and had his own philosophy of life.

Ustad Ali Akbar Khan, the senior most master of the Sarod has done pioneering work to popularize the classical music of India. He is the son of Ustad Alauddin Khan, from whom he received continued guidance in the centuries old classical tradition of Indian music. He began the study of Sarod the instrument around which his life has since been centred.

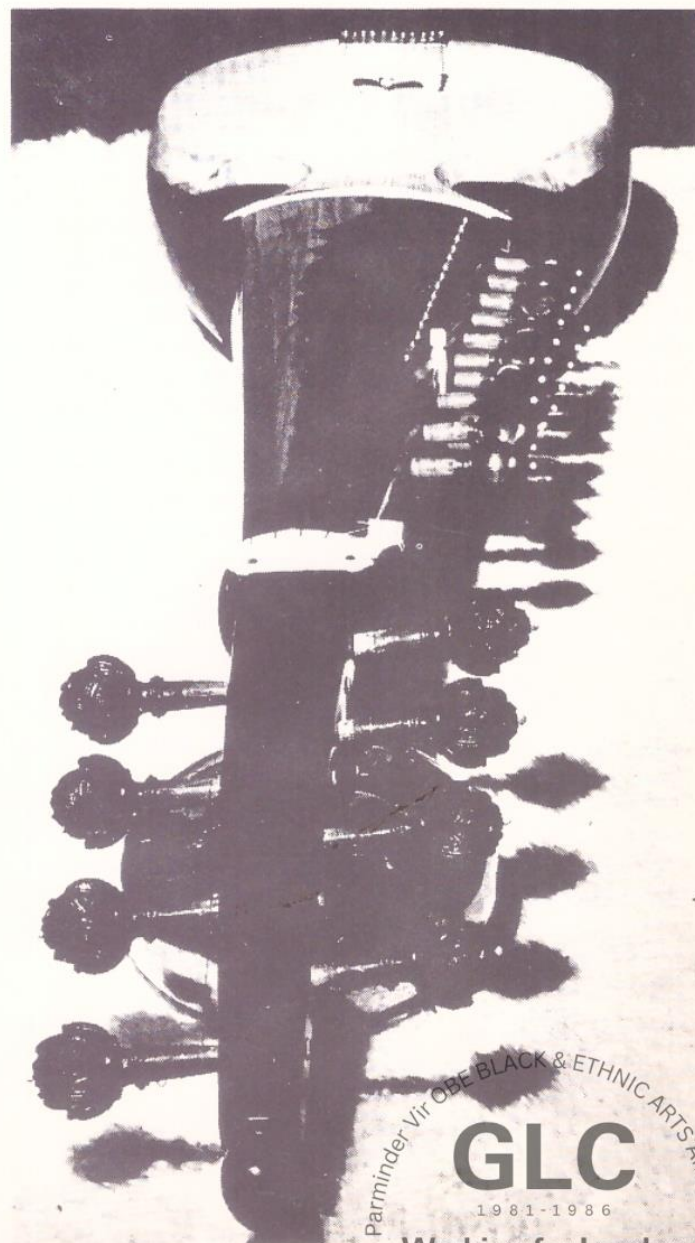
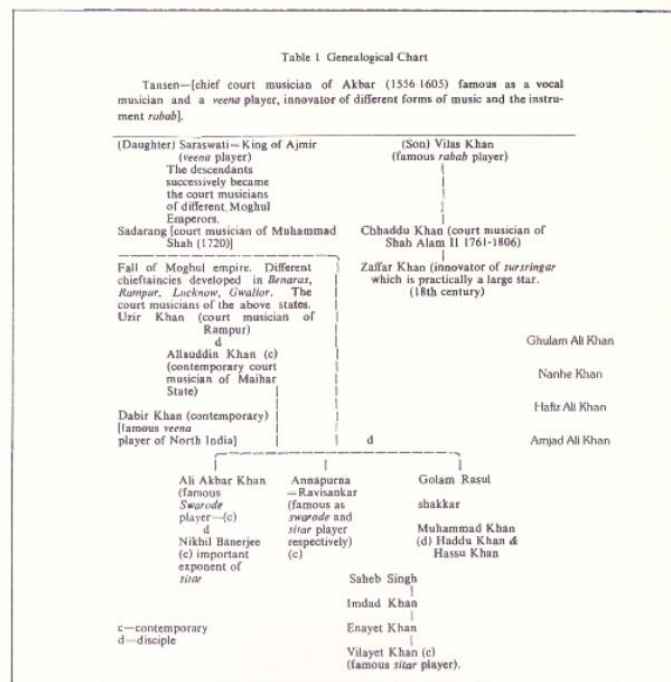
Ali Akbar Khan differs from Amjad Ali Khan in his more emotional and introspective approach towards the Sarod. He plays in a deeply absorbed mood which appears to be in consonance with his sculpturesque face. Particularly his scintillating glides seem to reflect the depth of his thinking. Another haunting instance of Ali Akbar Khan is his playing of deeply-felt ragas which gives the impression of a Sarod form with grief.

As a master of the Sarod, he impresses with the rare sense of economy with which he uses the instrument. He attains maximum results with a minimum number of strokes with the plectrum. He may not have the phenomenal technique that Amjad Ali Khan has, but he makes up the brilliant sense of completeness that each melodic phrase and each recorded rendering has.

Ali Akbar Khan now has surpassed his father in artistic excellence and I feel he represents the consciousness of today's older generation whilst Amjad Ali Khan represents the consciousness of the younger generation.

For over 30 years we have seen Ali Akbar concertization widely, both in India and abroad and the credit for Sarod's popularity goes to him. We hope to see him in concert soon, whilst in Amjad Ali Khan we see an emergence of future maestro of this beautiful sonorous and masculine of all instruments. As Amjad Ali Khan and Ali Akbar Khan and many other Sarod players, such as Ashish Khan, Bahadur Khan, Rehmat Ali Khan bring hope for the future, their predecessors continue to echo nostalgic memories of a glorious musical age of the past.

Jay P. Visva-Deva with selected extracts by Susheela Mishra



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