

emotive use has, to a large extent, enhances the effectiveness of radio and TV plays, feature and documentary films and other audio-visual media.

In music, tones are organized into limitless varieties of sonically-charming patterns, which form the basis of this language of sound that is marked by beauty of design and coherence of form. Because of its highly aesthetic contents, it sensitises our minds, arouses our emotions and ennobles our auditory senses at the primordial level.

Music is divided into different genres or modes. In the Pakistani context, there are traditional or classical (kheyal and tarana), semi-classical (thumri, dadra and tappa), folk (emanating from different geographical regions), devotional (qawwali and kafi); modern ghazal-singing (which is fast rushing towards classicism) and film (geets and ghazals) varieties.

Before the advent of Islam in South Asia, the systems of music in vogue in this part of the world was pegged to religious themes as it was extensively used in the discharge of people's liturgical obligations to the Creator. It, therefore, became an ineluctable part of one of the ancient religions of the world.

With the advent of Islam and after the arrival in India of the Muslim Sufis (in 11th century A.D.), the Persian-Arabic melodies began to cast their influences on Indian music as a majority of the Sufis (especially those owing allegiance to the Chishtia Sufi path) was not only fluent in rendering melodies of their ancestors, but also used those as a medium to proselytise their message of universal brotherhood of mankind, after taking a cue from the rituals of local inhabitants. It was the intermingling and socialising of the Sufis with the Hindu natives that they succeeded in conveying this message with the help of local dialects (and melodies) and established rapport with the people. Thus they triggered the process of synthetic experimentation between the two systems

# In vogue since anti

of several new modes that carried impress of Islamic culture. These new modes were qawwali, tarana, kheyal, kafi and ghazal, which are now practiced in Pakistan, northern India and Bangladesh.

The interaction between Iranian and Arab music, on the one hand; and the old music of the (then) India, on the other; continued for several centuries, until the evolution of a highly refined system during the reign of Emperor Akbar the Great (1556-1605). Several historians have claimed that seeds for the sprouting of these new genres had been sown earlier by Amir Khusrau, Sultan Husain Sharqi Jaunpuri and other Muslim musical geniuses.

In addition to a number of vibrant varieties of folk melodies, Pakistan has a highly refined system of classical music, which is capable of expressing all kinds of moods, emotions and sentiments. The system of music currently in vogue in Pakistan is all embracing and uses the universally accepted twelve half-tones.

Included among immigrant classical vocalists were maestros Ashiq Ali Khan, Akhter Husain Khan, Sardar Khan Delhiwaley, Asad Ali Khan, and Raushan Ara Begum; and those who had been born in the areas forming the new state were Tawwakul Husain Khan, Master Niaz Husain Shami, Jamal Khan, Bade Ghulam

Chhotay Ghulam Ali Khan, Zahida Parveen, Waheeda Khanum, Meena Lodhi and Inayat Bai Dherawadi and others. Among top order instrumentalists Habeeb Ali Khan (beenkar), Bundo Khan (sarangi) Alamgir Khan (clarinetist) and Jililul Qadir Payare Mian (flutist) came to live in Pakistan. Master Sohni Khan (clarinetist) Muhammad Sharif Khan Poonchwaley and Fateh Ali Khan (sitar players), percussionists and rhythm-keepers, Khalifa Qadir Bakhsh, Karim Bakhsh Paima and Inayati Khan were already living in Lahore at the time of independence.

Composers, who handsomely contributed to Pakistani film music, included Master Ghulam Haidar, G.A. Chishti, Master Inayat Husain, Feroze Nizami, Rashid Attoy, Khurshid Anwar and Master Abdullah. They formed the nucleus, which gave a good start to our film industry as music was and still is a major contributor to the success of films.

Classical music in Pakistan has suffered much during the past 54 years for a variety of reasons. Two major factors, which have caused a sharp decline in its popularity, are a lack of formal education among the practitioners of this esoteric art, and the absence of state patronage which, not too long ago, was provided by the ruling princes and aristocracy. It was the munificence of the princes that helped classical musicians in pursuing their family

profession, unfettered by the shackles of mundane needs. Non availability of quality literature on music also pushed it into the shadows.

For centuries, the institution of gharanas (schools) of Muslim musicians has served music admirably. It has performed the role of a university, discovering and grooming competent new melodists to fill the void created by the deaths of senior classicists. Gharanas of musicians are identified by the distinct singing styles of their followers, distinguishing one from the other. Votaries of classical music, professional musicians, connoisseurs and critics can easily identify a vocalist's allegiance to a particular gharana after listening to his songs.

The duos of Amanat Ali Khan-Salamat Ali Khan and Nazakat Ali Khan-Salamat Ali Khan, Hamid Ali Khan-Fateh Ali Khan (Hyderabad) and Riaz Ali Khan-Imtiaz Ali Khan, from the professionals; and Badaruzzaman-Qamaruzzaman, from non-gharana singers, represented the second generation of Pakistani melodists and followed the kheyal traditions of their illustrious families.

Two melodic genres of which the Pakistanis feel proud are the modern ghazal-singing style and the polyphonic qawwalis, which have been popularized in many countries, especially in the Western world, by Pakistani practitioners of

devotional music, foremost among them the late Nusrat Ali Khan. Known as the melodic expression of Sufism, qawwalis (with harmonized melodic interludes) have won universal acceptance as a step towards the evolution of World Music.

During the decade of the 40s, maestro Barkat Ali Khan was acknowledged as the king of ghazal-singing style. He laid the foundation of a vibrant new style of the melodic interpretation of ghazals; which is now widely practised in Pakistan, India and Bangladesh. Many contemporary ghazal singers proudly try to emulate his style, with varying degrees of success. The skill, ease and confidence with which the late maestro rendered ghazals hypnotised the listeners.

Although in his renditions, the verses were set to music in an exquisite style, they remained untrammelled by set procedures. In these music matched the mood of the verse, every word and every syllable of which was correctly enunciated and intoned. His renditions were interspersed with short melodic phrases, fascinating passages and graces. The flourish and ease with which he blended his presentations with melodic phrases, unison intervals and suspended cadences served as a clear pointer to the command he had over the entire ambit of vocal music.

As a literary genre, ghazal radiates

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emotions and rhythmic grandeur. It has enjoyed massive popularity during the last 50 years as it became the end-product of a synthesis of poetry and music; a blend of poetic and musical sensitivity, and a commingling of sound and sense. In this form, the poet dexterously manipulates language to convey his sublime thoughts and emotions. Originally, it contained thoughts of a lover, radiating the agony of separation, the longing for a reunion, an expression of sensations of pain and pleasure. Later poets introduced fresh motifs and symbols in their ghazals, refurbishing the language with their exclusive literary skills. Some of them sprinkled philosophic ideas onto their verses, while others added poetic fire to their expressions, or embellished their creative outputs with emotional lyricism.

The demise of Barkat Ali Khan created a void, but the damage was not that irreparable. On our melodic firmament appeared several ghazal singers, whose skills in this melodic mode were equally impressive. Included among them were the late Ijaz Husain Hazarvi, and the living Fareeda Khanum, Iqbal Bano, Ghulam Ali and Akbaruddin.