

# The Role of Radio in Promoting the Folk and Sufiana Music in the Kashmir Valley

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**Abstract – In this Research work the Researcher reveals the role of All India Radio Srinagar in promoting the folk and sufiana music of Kashmir. Sufiana music is also known as the classical music of Kashmir. There was a time when the radio was considered to be a kind of entertainment only. At that sphere of time, All India Radio Kashmir was also touching the sky from its potential. Radio was widely heard among masses. Radio plays a significant role in the promoting of kashmiri music and the musicians of Kashmir. In this research work the researcher has written about role of Radio in Kashmiri music and in the success of kashmiri musicians.**

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As you have heard very different stories about Kashmir yet, but apart from it, Kashmir is full of colors'. So, let's talk about those same colors of Kashmir. Kashmiri Music has created a name throughout the world, yes I am talking about sufiana music but before that we will talk about the folk music of Kashmir. The chief source of entertainment is only Music, and an important element governing popularity or unpopularity of the service "points out H.R Luthra . in light of this report, that the music of Kashmir ,both folk and sufiana, has made radio Kashmir Srinagar more popular among the masses, than any other programmed . About 40%of the total broadcasting time is dedicated to all type of music, whether music appreciation and music lessons. The music of Kashmir is remarkable among these, and as a result, Radio Kashmir Srinagar is always helping to sustain and developed the musical heritage of Kashmir, since its derivation. Apart from radio probing escort new talents through music auditions and annual music concerts and competitions

At the mere beginning, Radio Kashmir Srinagar, gave prominent to the music of Kashmir, comprising chakri and rouf the folk music and sufiana, as sufiana music is also known as classical music of kashmir, there are other form of folk music, which are equally important like, nend baeth which is sung while deweeding the rice field, wanwun marriage songs, dastan a story telling form ,ladi shah a humourous monologue, resembling bard of European countries, manzul baeth lullabies is sung to lull the babies, sheur baeth songs for the children, and among these the most popular is chakri and rouf, which is mostly sung at the end of the harvest. But as far as the radio is concerned, attributable to its immense popularity, chakri and rouf is not confined to any particular season. As It is broadcast through the year, and in all the transmission from morning till

evening, in this way Radio Kashmir has been a major contributor to promoting folk music of Kashmir.

As the people of Kashmir, living in remote areas, do not have access the other source of information and entertainment, apart from the limited local traditional activities, for the majority of the people, but as its said change is the law of nature but inspite of this radio even today, is one of the chief medium, which provides entertainment in the local language and jargon.

## Folk music chakri and Rouf;

The gift of remarkable, lavish on us by the almighty, is the power to hear the melodies of others, and of nature. Great sages have found that there is a power inside the music which refresh our brains and has capacity to transport the mind to exalt heights, where it could feel the spiritual presence. As there is religion and no language of music, to understand the music there is only required a person who believe in peace and also have sense of melody. Music is not only the food of soul; it is also being used to recovery the patients, as well. Primordial man must have corresponded with his fellow beings, by mean of language of vowel alteration of the voice and by a gesticulation language of the limbs. In the course of time these must have developed into music and dance. The primordial man mocked nature around him and as he moderately developed, intellectually and emotionally, he conceived distinct, but elementary musical patterns. This shows the beginning of the folk music. Now the question arises, who are these folk..? The cultured people of the villages, They comprise a club, in whom the educational, economic and the cultural distinctions of the city, is much lesser pronounced. Their mechanism

of life, customs lore and songs are known and shared by one and all in the group. Their arts especially the music, is the way to express feelings, thoughts, aspirations and hopes. And the music is simple, nature and free from all kind of unreal elegance.

India is having full of deferent colors, and if talk about the folk music it has emerged from the bestowal of the people of the soil and its growth is impetus. As we can see now, the folk music is up heaving tremendous popularity in urban areas too, as certain references reveals that in earlier the people of Kashmir in urban areas were used to hear western type of music but with the passage of time now people of Kashmir started fostering their folk music

As India is having more than 300 folk musical styles, and every folk music smells different which shows the frequence of their state, of which the most remarkable are diha and garba of gujrat, lawani of Maharashtra chaiti and kajari of uttar Pradesh, jugani and boli of Punjab, mand and panihari of rajasthan, baul and bhatiali of west Bengal, bihu of assam sua and dandaria of Madhya Pradesh and chakri and rouf of Kashmir.

Chakri is combo of two tunes. The first one has rhythmic variety while the other one has only one inflexible rhythm. The second tune is called rao or rouf. There are many changed accoured while presenting the chakri and rouf and its laya and tala, but some rules are remained and unchanged which is basics accompaniments or instruments used in this folk from were noet ,sarang or tumbakh nour and ghara, Then came rabab followed by harmonium tabla even wind instrument like clarnet and fluet.

Sarang or sarangi in kashmiri folk music is the imitation of violin, which imitate all the varieties and even exquisite shades of musically trained human voice ghara and noat is percussion instrument , which is excessively liked by the kashmiri audiences. Some noet players handle it with uttermost creativity. Ghulam ahmad sofi the famous folk singer he himself, used to play noet and also received recognition in this domain of art. The mouth of the noet, can be tuned with sound of the pancham note. If that is taken as such , the noet represents proper rhythm of balance and entirety the compositions, musicians usually make use of tumakh nour, which is vary used in kashmmiri folk music. In Afghanistan, Tajakistan and Iran akin instruments called dumbak is used for beats and rhythm. As the word tumbakh nour propone, it comprises two parts tumbakh and nour, the former is the round base where on the base is the long and narrow neck for holding it firmly, while play another instrument which is popular and most playing yet, and which came latter in chakri, is "Rabab" having several strings. It produce forceful musical sound and poets like wahab khar (the most famous kashmiri poet), used to play with uttermost adherence. In Kashmiri folk music , "Rabab" is the akin of sarod .Apart from Noet, Sarangi, and rabab and

tumbakh nour , harmonium and the instrument have been also included in chakri. Hich was earlir banned on AIR, with effect from march 1,1940,it was gradually believed that the harmonium was not considered Indian musical instrument even it was restrictedly banned in indian classical music and the personalities like Pandit ratanjankar, Tagore, sir Raza ali, dr zakir hussain, and T.Lakshman seconded it. But in view of the tremendous pressure from the pro harmonium artists, and the restriction relaxed in 1971, and then in 1980. Now the artists are using harmonium in every program including chakri.

In the kashmiri folk music , Rouf is odorant and integral part of marriage ceremonies and festivals like Ramazan and eid. It is also finest attractive part of chakri. Indeed, Radio Rouf has deflected from the traditional style of singing, but it has added new dimensions to chakri. However, Ali mohammad lone on the contrary, some 35 years ago, opined "it seems that due to the tremendous influence of film music on chakri, this music is endangered may die with the film songs, including rock n roll, twist and ramba samba 1966. According to lone 90% of the chakri troupes, who sing from radio Kashmir Srinagar, copy film songs, thus marring the traditional styles and techniques of chakri.as every music has its own place whether it is western, light, folk or classical.but That when the folk music influenced by any other music its beauty doesn't remain.

Apart from a melodious voice and the music , the poetry is the essence of a chakri and rouf, and plays a vital role, in popularizing it. If fazli kashmiri's "kral kureih malahkar yeh kosmen, or deena nath nadim's bhumroo bhumroo sham rang bhumroo, is at the tip of the tongue of every kashmiri, it is only because of poetry.

It was dynamic who defined poetry remains as the music of the soul , and above all, it is great and feeling the true soul, there is no doubt poetry of chakri is not only the poetry of soul, but of feeling souls too. A person who is unfortunately not gifted with a feeling soul One who is unfortunately not gifted with by a sense of expressions cannot understand its poetry. let alone its appreciation. Chapin another great literary critic, has rightly remarked, poetry is the utterance of truth deep heart- felt truth. The true is very near the oracle" what chapin said, was seconded by Thoreau. who asserted that "poetry implies the whole truth, philosophy expresses a particle of it" further Methew Arnold looks at poetry through a different angle when he said , " poetry interprets in two ways by expressing the magical felicity, physiognomy and movement of the outer world and by expressing with inward conviction, the ideas and laws of the inward " infect the poetry of the chakri and rouf, is showing the happy combination of two.

Earlier Chakri and rouf has evolved from the oral tradition. Later, people start writing chakri, and with the passage of time, a spiral galaxy of the poets emerged, which include Samad Mir, Rasool Mir, Mehjoor, Mehmood Ghami, Dena nath nadim, Mir Ghulam Rasool Nazki, Ahad Zargar, Amin kamil, Fazil Kashmiri, Rehman rahi, and the like. Mehjoor's one of the earliest poems read.

Baghe nishat ke gulo

Naaz karan karan walo

The first chaki program broad cast from Kashmir Srinagar in 1948, was by ghulam qadir lango, salam beigh and the party, as the studios at polo ground, was barren of proper recording infrastructure, the chakri was broad cast live, and overwhelmed response by the people of kashmir. The chakri read,

Aed aed wn hazrat-e- haedien

Duniya cheiuk kav yamvoel

Thus, the Radio Kashmir Srinagar stated the nonstop journey of rouf and chakri, and number of the reputable singers approached by radio Kashmir Srinagar to disperse their talents. As a result the crew singers emerged and the prominent among these were Ghulam Hasan Sofi, Ali Mohamad sheikh, Ghulam Mohammad Bhat, Ghulam Mohammad Dar, Ghulam Nabi Doolwal, Abdul Ghani Gangoo, Ghulam Nabi Bulbul, Ghulam Ahmad Sofi, Abdul Ghani trali, Abdul Jafar Lojri, and female singers like Zoon Begum, Raj Begum, Shamshaad Begam, and many more

The former prime minister of Kashmir Mr. Bakshi Ghulam Mohamad, was an impassioned listener of chakri, and particularly sung by Ghulam Ahmad Sofi. With his thrilling and boastful voice Sofi's talent was awakened the hibernating millions.

P.C .Chatterji has mentioned about the performance of yet another singer, Ghulam Nabi Doolwal, in his book the adventures of Indian broadcasting. He says "when Ghulam Nabi Doolwal and party came to broadcast they took Srinagar by storm.

Its Radio Kashmir Srinagar who gave recognition, and reputation to many singers, who later earned immortal fame, not only in Kashmir, but the entire sub-continent. Radio is the remains the best medium for the propagation of chakri and rouf, owing to its effect reach; opines Ali Mohammad sheikh an esteemed chakri singer and the beneficiary of the president award 1988. According to Ghulam Ahmad sofi, yet another popular chakri singer, "it is the radio Kashmir, which is earlier responsible for the survival of this folk art of the valley' where Raj Begum views, "Radio Kashmir is the

main institution which is popularizing the folk music of Kashmir.

Without the patronage of radio Kashmir Srinagar, the folk music of the valley would have lost all the value and Charm", comments Motilal saqi, a writer, a poet and a broadcaster, Syed Qaiser Qalander, who has done a remarkable work, on the music of Kashmir, narrates, the folk formers remained the favorites of commoners, dignitaries, mystics and hermits' ' A number of chakri parties, whose leaders were MOhammad Subhan Rather, Gopi Nath, Habibullah Bamboo Ghulam Ahmad Sofi, Ali mohammad sheikh, Abdul Aziz Sofi, Habibullah Bandipura and female folk singers like nor begum had become prominent and popular exponents of music culture, through Radio Kashmir Srinagar. He added In the book Radio in Kashmir with Zafar Hyderi

### **Sufinaa music:-**

India has an ancient and everlasting tradition of classical music, which goes back to the early years of the Christian era. The two most famous classical music are, the Hindustani or north Indian, and the karnatak or south Indian style. Similarly the classical music of Kashmir is known as the sufiana music. It is basically an ancient Persian music and is believed to achieve esteem during the Mughals, when the Persian sufis arrived here.

Radio Kashmir Srinagar plays vital role, in popularizing the sufiana music is equally important. Today people of kashmir are familiarize with this genre of music, and this was possible only because of Radio. Compared to chakri as a folk, which is the people's music, it's having its targeted but huge audience. Syed Qaiser Qalander justifies, "despite being an integral constituent of radio Kashmir's music broadcast, since 1948, sufiana music has not been encouraged by the masses. With Author Zafar Hyderi

There are many reference that, how sufiana music, as the name itself suggests, and has come from sufis saints. Being simple and somehow tough to sing with style and pure in nature, it is the music of soul. I believe the classical music of india is the grammar of all forms of music. similarly, the sufiana music of kashmir is also the represents as grammar. Motilal Saqi, and Syed qaiser qalander favour this version that sufiana music is music of soul. Amin kamil on the contrary opines, "it is mere a classical music it cannot named as religious and romantic or sufiana music. Now it's confined we can call sufiana as classical too. The classical music of Kashmir, came to be known as sufiana music, later after 1938. Earlier it was known as Sazandar music, and in the book "Asli Mauski" which is written by "Hafiz Ahamdullah Punjabi" Kashmir bears the word sazandar it means upto 1941, when the book was published, this type of

music was called sazandar. Even the word Sazandar also written by Rasool Mir , about one century ago, for this particular type of music, this music has developed in royal courts. Kamil adds. Being a student of classical music I always heard with my teachers and the certain references also adds that the word classical represents classy which means classy music and the people used to listened particular music was also came from classy area which we called from royal courts.so, it is possible the Audience were always targeted.

As I heard from my childhood that music is forbidden in islam but the question always arises in my thought if it is forbidden Since ghina in islam, then why the music were always listened by sufi saints ,the music which the sufis used to listen, may have come to be known as sufiana music. Again whether the music is forbidden, in general or permitted in particular, well it has been remained a controversial issue and debatable issue . According to Maulana Burhan ud din balkhi, Allama Sanjari, used to say, "Almighty God will not question me regarding in any great sin, however, I would be questioned about one sin sama music session), which I heard with change (a type of music instrument), and if it is available at that time too, I shall listen to it". According to Jaami (d1492 A.D who wrote Nafahat -al- uns), the time sufi was the first time applied to abu hashim kufa (about before 800 A.D). he founded a monastery for sufis at ramlah in palestine. This marked the development of a new trend in Sufism.(In the book Radio in Kashmir zafar hydri)

The literature written on sufiana music is not enough. however, a few books which are available include, Daya ram khushdili's book Tarana sarur in Persian, Hafiz Ahmadullah punjabi's "Asli mausiki Kashmir (1941) in Persian and Kashmiri, Sheikh Abdul Aziz's kaushur sargam (1964) in Persian and kashmiri, Master jagan nath shivpuri sargam in urdu, Noor Mohammad bhat's wadan sangeet 1980 in urdu and Syed qaisar qalander's hamari mausiki 1995. Besides, Sheeraza 1997 , a journal of j&k academy of art, culture and language , has published a specially number on sufiana music and Kashmir, based on the articles of the prominent writes of Kashmir.

As classical music of India has also the time thory of ragas.similarly,Sufiana music is scheduled according to the time theory. For example, Muqam e Todi, Muqam e Nawroz Saba, and Muqam e Tilang is sung during the midday. And the kafi,khamach and purvi based on evening ragas . The instruments which is mainly used in sufiana music include santoor and tabla, saaz e Kashmir, sitar. It's a music which is mostly based on the poetry of Persian, as well as kashmiri poets and saints. Some renewed The Persian poets, whose verses are usually sung in this classical music of Kashmir include, Sheikh Saadi, Hafiz sheerazi, Jami, Omar Khayam, Maulana Rum, and the like. Similarly, poetry of , sheikh nor ud din, lal ded, Arnimal rupa bhawani are also wrote in sufiana music.

In 1948, when the india was libirated from british for 1 yea, and the radio Kashmir was consigned, it classified a meeting to encourage the local artists of Kashmir and the host was Sadar ud din Mujahid recommended some of the talented artists like Tibet Baqal, Mohammad Abdullah , Mohammad sultan sitar nawaz, Ghulam qadir langoo, and Peer nizam ud din to joined radio, as a staff artist .its a Radio who gave him the name Tibet baqal, which means businessman of tibet. In this way, Mohammad Abdullah butwooni, came to know as Mohammad Abdulla Tibet baqal.

With the passage of time, Tibet baqal, achieved everlasting fame and received recognition not only in Kashmir, but the entire sub-continent. P.c chatterji writes , "one of our top sufiana kalam staff artists is Mohammad Abdullah Tibet baqal. His mesmerizing contribution in this genre gave new dimensions to the sufiana music. He performed such a popularity that his concerts were attended by Bakshi Ghulam Mohammad, Sheikh mohammad Abdullahh and Moulana farooq . Radio Kashmir Srinagar broadcast a programme in 1977 on Tibet Baqal entitled "Mian Zindagi Mion Kaar (my life my occupation) Noor Mohammad Bhat, Mubarak shah fitrat geelani, and bhajan soopuri were as anchors and discussed with him about his life and achievement in structure. He has sung the verses of Nund Rishi, lal ded, Abdur ur Rehman Jami, Habibullah Naushri, Moulana rumi, and Omar khyyam .

Abdul Ghani namtahi another star of the world of classical music took active in the cultural movement, after 1947. He used t perform on radio, with utmost dedication and uniqueness. He used to say that sufiana music is not everybody's cup of tea. It has a specific audience. In this connection he used to utter Moulana rumi's couplet.

Bar sama –e –raast hark as cheerneest

Toama – e – har murgke anjeer neest

Namtahali has sung a song in the film of Habba khatoon based on sufiana music's muqam-e- bahaar

Tu az mun, wasl az mun

Eid az mun , navbahahaar az mun

Di az mun, doosti az mun

Wafa az mun karar az mun..

He was such a fond of sufiana music, that whenever he used to visit jammu, as a member assembly, he used to take his kashmiri sitar with him.

Sheikh Abdul Aziz's fabulous contribution in sufiana music is his book kashur sargam 1964 in Persian and kashmiri. The book has been published in three



volumes, which is based on the notation of sufiana music. He worked as a teacher in the institute of music and fine arts, Srinagar for many years and used to teach the students, the art of sufiana music. Unfortunately, this kind of music is not taught in institute of music and fine arts and universities today. Aziz, later joined radio kashmir Srinagar and served, till his retirement. During his culmination in radio, he presented a number of programmes on sufiana music and he used to play kashmiri sitar, with other players. He has a prestige to deliver extension lectures, on sufiana music, at Maryland, a university in the United States of America.

Yet another renowned name, in the realm of sufiana music is, Abdul Haq Bijbehari. He has also participated in number of programs on sufiana music, broadcast from radio Kashmir Srinagar. He used to play kashmiri sitar, while his son mohammad Abdullah sitari, who also used to assist him on tabla. In 1970's Radio Kashmir organized a musical concert, in haq's village. Bijbehara (Anantnag), where he recites his achievements as an artist and sung muqam-e-kaliyan.

Sufiyana kalam maestro, Ustad kamal Bhat is among the earliest singers of radio Kashmir Srinagar, though he joined Radio, as a staff artist, at a very late stage. After his retirement, he was associated with cultural academy and served as a teacher in charge, of sufiana music. ustad bhat who used to play kashmiri sitar, he learnt the art of music from his father and then his cousin, Qadir Bhat. However, according to his disciple Abdul ghani Namtali, ustad learnt to play on kashmiri sitar, from Ramzan Rather of yechgam. Kamal bhat has performed many programs on radio Kashmir Srinagar. It is said that Mehjoor, the poet of Kashmir was an ardent listener of kamal bhat. He died in late 1980's at the age of 100 years.

Some all-rounder Among the rare artistes, who can play many musical instruments, is Ghulam mohamad saznawaz class "A" artiste, saznawaz can play on santoor, kashmiri sitar, saaz –e –e Kashmir, madham and table. He is presently associated with radio Kashmir Srinagar, as a staff artist. While performing sufiana music, he himself plays on santoor and holds the audience, by winning their hearts. Sazanawa's grudge is, that at the government level, concert steps for the development of this art, art not been taken.

Music is neither dead nor will it ever die, it only needs good approach to understand this. Music is everywhere in Kashmir and there is no doubt that the youth of Kashmir is talented and they are promoting their folk culture of Kashmir.

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