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Pakistan

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Contact - Ghulam Hussain Shaikh
Radio in Hyderabad

* page numbers of handwritten journal

9th Dec.

N-75-2

Arrived in Karachi about 8.15 a.m. after what seemed like a really long journey. It was basically uneventful, but there was some tension in S.F. when the two people ahead of me in the queue were both charged excess baggage over \$150 each. But just before my turn a man came over & whispered to the girl behind the ticket counter to go easy on the other passengers. Again, I had no problem with Pakistani customs - but there was no one waiting for me. After waiting about an hour I took a cab to Amma's place - but no one could locate it. At one stage, I was one house away, but was redirected the opposite way and it was about 45 minutes that I finally found it. Portage & taxi cost me Rs. 37. As it turned out, my letter was delivered 1/2 hour after my arrival.

I phoned the Cultural Affairs Officer at U.S.I.S, Mr. Tanner, who mentioned I should meet several people - Mr. Ziauddin, who is a pro. dancer who modifies folk dances to suit modern tastes! Apparently, he is very good at what he does & has toured in Europe & other places - a second person, Anwar Enayetullah Sharif, who is now Cultural Affairs Advisor at U.S.I.S. I went to the Embassy, met Tanner of Anwar. I pointed out to Tanner that the Smithsonian was not interested in pseudo folk & he thought it was a great shame because he felt the arts were not being sufficiently encouraged in Pakistan. Then after Tanner left, I had a long chat with Enayetullah who is writer on music - apparently the only one in Pakistan, so he says. He sounded quite reasonable. Apparently, Salim Qureishi (husband of Regula) is his cousin & they are due back in a few days. Anwar Enayetullah contacted Abdul Karim Baloch, Programmes Manager, Pak. Television, who invited me over immediately. Once there, I had a long wait while people kept coming in with urgent matters needing his attention - the telephone ringing every few minutes - auditioning a poet who recited in Multani (sahara?) & a singer.

Between interruptions, we discussed many possibilities for OOWNW. from Sindh. He suggested the following possibilities.

Dance Items: 1. Jamalo. 2. Jhimir - ladies folk dance 3 Khartal dance. 4. Kafi.

He suggested the following instrumental items - 1. Alghoza, 2. Rabab (performed by Imamuddin Sālāhi), 3. Talyoon (Mañjira dance) by Muhammad Ismail Mangriyo.

In greater elaboration, he suggested:

1. Jamalo dance
2. Songs (Kāfis) by Alan Fakir
3. Qurhan Ali Fakir of Party (4 persons) from Bhitshah
4. Four select Kāfi singers from various parts of Sind
Abdul Gahfoor - Yar Muhaamad Fakir - Hussan Baksh Khadmi & Dhol Fakir
5. Shahnai - dhol-party - (which could accompany dances such as Jamalo)
6. Mousa ghara dance (a single person who dances while balancing a gharā with water)
7. Khartal dance - men's dance using kartāl.
8. Ladies folk dance (no details)
9. Jhimar Rāgs (a dance by females).

Baloch said that Kāfis embody folk stories - Dāstān - many of which are found in Sind (some of these are also found in Punjab). The connecting link being the Indus-where the bodies of lovers (as in Soni Mahiwal) flow down into Sind.

Some of the popular dāstān: -

Sassi Punoñ - (sung in Kohiyārī rāgini - 'pahār-wālī')

Momal Rānoñ (sung in Rāno rāgini)

Sorath Raidyāc

Omar Mārwi (sung in Jog or Māñjh)

Suni Mahiwāl.
Lila Chanisar.
Nūrī Jām Tamācī.

Baloch could arrange some of these items for me to see & record - I would have to let him know.

Abdul Karim Baloch. tel. off. 418362
Programmes Manager. 419651
Pakistan TV Res. 416681.
Karachi Centre,
Stadium Road, Karachi

Another important contact suggested by Enayetullah:

Dr. Nabi Buksh Baloch. (for his knowledge of Sind Folk culture.)
Vice Chancellor
University of Sind,
Hyderabad.

10th Dec.

Uneventful flight to Islamabad (Taxi fare Rs. 35). Met at the airport by Mazhar ul Islam of Institute (& Jonaid Izbai) as well as Mujtaba Ahmed (assistant to Tom Crawford?) from the Embassy. Was taken to US AID guest house where I am staying. Embassy car took me to the Embassy at 2 p.m., where I met Crawford & Richard Hopwood, Cultural Attache, who is returning to the U.S. next week. Received advance of Rs. 14,394.60, being the equivalent of \$1,454. (at Rs. 9.90 per \$).

Went to Consular Section discovered all kinds of complications regarding an H visa. Ms. Karen Longteig, Vice Consul, first stated that she could not issue me an H visa & that, even if she did, the immigration authorities at the point of entry might not let me into the U.S. She later said that she would consult with the State Dept. in Washington & give their ruling - would take about 3 days. She advised trying for immigration visa from here & helped draft a telegram to UCLA.

“Amer. Consul Islamabad querying H visa because my position at UCLA is of a permanent nature. Consul advises that I am eligible for an immigrant visa providing labor certification is obtained on my behalf. Consul is consulting State Department in Washington but advises that I should proceed with immigrant visa in case H visa is rejected stop Thus it is imperative that labor certification be obtained urgently or I may not be able to return in time for the beginning of winter quarter.”

Am also sending a telegram to Pat requesting her to send original Birth certificate, Marriage cert., divorce cert. and curriculum vita.

Also telegrams to Police depts. in Windsor & Seattle for certificates.

11th Dec.

In the morning wrote letters to Police Depts. enclosing cheques - Found I had only one left & had to request the Vice Consul - Karen Longteig to write a cheque on my behalf - giving her cash. Spent morning at the Embassy sending 4 telegrams @ Rs. 50 each. Got out at about 11 a.m. Went to see Dr. Dani, Archaeologist at the Univ. Spent about 1/2 hour with him discussing the Smithsonian project. Had lunch, wrote letters, then discussed possibilities for FAF with Mazhar-ul-Islam, my escort, at some length & came up with the following ideas! -

Folk dances

Punjab: 3 possibilities, Bhangrā

Luddi - women's song-dances freely organized like Bhangrā

Sammi (found in Potohār-dist. & language] more organised
acc. by Shahnāi & dholak.

Folk singers - lok git & lok drama (sohni Mahiwal, etc.)
suggested

- 1) Ālam Lohar & small girl (Baby Aliya who dances dhamāl, plays chimṭa & sings.
- 2) Sāi~ Akhtar - sings mystic songs, Kāfi, etc.
- 3) Mastānā & Parwānā, brothers who sing in Saraiki (from Multan)-they are a little fashionable-
- 4) Banu Zarsanga - gypsy from NWFP - folk songs & stories in Pashto.
(zars=gold sanga=trunk)

Peshawar - Khatak acc. by daf

NWFP - Munir Faradi, a Sarinda player who can also perform with Khatak.

Baluchistan - Faiz Baloch - acc. himself on Dambura.
Leva, a dance from Makran coast performed by Shidhis -

Sind - Suleiman - algoza player who also sings & dances.

At 6 p.m., went to reception given by the Counselor of Embassy for Public Affairs - Charles Courtne as a farewell to Richard Hopwood, Cultural Attache, who is returning in a few days. The reception was quite enjoyable - there were a good 100 people there, some of whom were quite interesting. Had to leave after an hour to attend the Folk music & dance program arranged by Uxi Mufti in Liaqat Hall in Rawalpindi. The program was televised & Uxi was compere - very theatrical. The program was almost like a pop concert with Orchestra backing all the items. i was thoroughly disappointed. Some of Uxi's comments (in Urdu) were also disappointing he kept saying things like: Folk singer, x, was, until recently (i.e. until Uxi discovered him) was a mere blacksmith in a nondescript village in the Punjab. -Now he he is a great TV star. i recorded about half the program then got bored & didn't put a new tape in.

Had a bite of dinner then returned home after midnight.

12th Dec.

In the morning, wrote a letter to Shirley Cherkasky & another to Frank. Then went to a reception in my honour at the Institute. I met some of the interested people around & some from the Pak. ministry. Explained something about the Smithsonian scheme & a bit about Ethnomusicology. Then listened to a short recital of rebab & tabla. Finally, had a longish discussion with Uxi about Smithsonian project & discussed specific items & finally came up with this scheme: -

PUNJAB:

1. Instrumental, shahnai & 2 dhols.
2. Either Ālam Lohar* chimta player who sings folk romances (e.g. Sohini Mahiwal) or Sāi~ Mushtaq - who sings mystic songs
3. Folk dance, either Bhangrā, Dhrīs or Dhamāl (mystic dance)
4. Luddi (women's)
5. Workshop in folk dance.

The above requires 9 people & could produce 5, 1/2 hour items

*Mazhar's suggestion of small girl to accompany Ālam was criticized by Uxi. The girl was not at all young, she was a prostitute & her dance was not traditional.

SIND.

1. Iqbal Jogi & group - music for Jamalo dance 2 muralis (puṅgīs) & gharā player to be chosen.
2. Faki Abdul Ghafoor & associate (a Shiddī) plus Alan Fakir. For mystic songs - Kafis of Shah Latif as well as Sho Bāz Qalandar song - +dhamāl
3. Workshop in Jamalo

Vāi group song, also possible

Total of 6 people - 3, 1/2 hour items.

KALASH.

1. 2 instrumentalists - dol & dumruk & two dancers 1 male & 1 female.
2. Possible workshop.

total 4 people - 2, 1/2 hour items
or 1 1/2 hour item

BALUCHISTAN.

1. Bachal Faqir who plays suroze (sarinda or kamāch) with Faiz Baloch - dancer/vocalist - (can also sing songs from Makran)
[Jinowālā lehrā - tune used in trance for prescribing cures for ailments]
Levā could also be introduced with the Shiddhī from Sind

2 people: - 1 or 2, 1/2 hour sessions

NWFP

Rabab & Daf players (from Bābā Gulsanam shrin in Peshawar)
& 1 Khatak (with swords) or Laftai dancer (with handkerchiefs/scarves)

3 people: 1, 1/2 hour session

Other possibilitiesSind

- 1) Shiddhī dance of Coastal Makran
- 2) Levā (usually? has 5 drums & 1 thālī)
- 3) Tota (shahnai) & 2 drummers in place of Iqbal Jogi's muralis
- 4) Vāi group song - could be sung by Alan Fakir + other singers
- 5) Misri Khan Jamali - plays algoza & could provide music to sindi dances

I listened to recordings of many of the items above made by Uxi Mufti & the Institute's staff. The discussions went until 8 p.m. or so.

Among the many matters discussed were 1) That Pak. are considering sending between 15-20 people - not more 2) Finances re: myself. It was agreed that i pay airfare, they provide local transportation - since Chitral was not on the itinerary, the Institute will pay that much of fares, at least.

I had written to Shirley indicating that visa problems might necessitate that my return be delayed, which would mean an excess fare of Rs. 4,600+ (\$470 approx.). Since, I thought, Pakistan Govt. would be paying my air travel, I might have some Rupees left - could this be used towards my return fare to U.S.? Now this seems unlikely.

Dec. 13th

Left for PESHAWAR - but not without complications. in the morning paper i read that PIA had cancelled all flights on Dec 14th - Īd day. We were booked to leave for Chitral on 14th. After much discussion with Uxi & many phone calls t PIA, we finally decided to go anyway. My stay at the US AID guest house was not cheap - \$18 per day - 3 days came to Rs. 570+ plus the meals i had eaten out. We had intended to travel by bus - about 3 hour journey. Finally we flew by the 11:05 a.m. arriving at Peshawar in 1/2 an hour. The countryside was very interesting - many mountains & rivers including the Indus. Much greener as we approached Peshawar. Islamabad had a nice balance between the modern, traditional & nature. Very spread out city with large areas undeveloped. Apparently, it is only 30% completed. I would have liked to move to a less expensive place, but there are no hotels in Islamabad - you have to stay in Rawalpindi about 15 miles away.

We went to the branch office of the Institute. I was accompanied by Farouq Kessari (?), who is i charge of the Institute's museum at Islamabad. The person in charge in Pesh. was Niaz we were accompanied by him & Mumtaz, first to the Radio Station, where a short 'folk' music program had been arranged. It included several instrumental items - sarinda, rabab, flute plus tabla, daf & gharā - there were also the harmonium & clarinet, but the Radio director asked them not to play. There were 3 singers, a male & two females. The male sang a brief ṭappā & chārbaiti - the females on romantic themes? I was not permitted to record, but photographed the instruments. Later, we arranged for some of the group to come to the hotel on the following day. At the Radio station we also heard some Chitrālī music (on tape), including the Chitrālī sitar.

After this, i was taken to my hotel - Dean's hotel, while the others went for lunch. i had not been feeling at all well - stomach trouble, headache (which had persisted for 3 or 4 days) and sharp twinges in my left shoulder blade. So I lay down for an hour feeling quite uncomfortable - had no lunch. At about 4:30 we went to see the bazār & I purchased some medicines. Also purchased a shawl (inexpensive Rs. 30) to keep me warm in Chitral. I noticed that Farouq brought along a blanket. Chitral will be freezing cold. Snow has fallen and everyone, except Uxi, has warned that this is a dangerous & uncomfortable time to go. Flights are often delayed or cancelled by the weather conditions. Uxi wants me to go to the Kalash valleys, & especially to Bumburet, which involves an 8 mile hike over the mountains - where the guest house is another 5 or 6 miles away & the return hike will 8 + 2 or 3 miles. All this to be done for one evening of recording at this festival. I don't think this will be feasible. From the Smithsonian's point of view, it is of limited interest, since the Kafirs of Kalash represent an isolated tradition with no correlates in the U.S. (Nevertheless, i am, personally interested). But Uxi gives me little choice by his insistence & the fact that tickets have been bought (only partial refund possible) & all arrangements made. if at all possible, we will go to the nearest Kalash valley, Bitubir which can be approached by a jeepable road. Mumtaz, who has been there in the past month or so, informed us that Bunbir (Birir) was now even better from the musical point of view. Apparently, the Kalash now play, sing & dance for pay, as a result of the visitors even to this remote spot.

After wandering in the bazar for an hour or so we went to a hashish parlour where ordinary people often gather in the evenings to smoke, sing & whatever. They are not proper sūfis, at all - one was an M.B.B.S. (Doctor of Medicine - in fact, the nephew of Yahya Khan). Others were of very low social standing - a retired fruit seller over 60, was one of the main singers. We sat in this small room in a religious hostel (?) around a fire for nearly two hours before some of the singers arrived. Mumtaz kept the conversation going. Two languages were spoken, Hindko, which is ssimilar to PUnjabi and therefore i could understand some of it, & Pushto, which I could not. With my physical discomfort, the smoke, absence of translations, I almost passed out - no one noticed. Eventually, I think the recordings were worthwhile, although not nearly as ecstatic as I had hoped. I recorded at 3 3/4 to conserve tape - seems a crime to have to do this with my Sennheiser. Having come light anticipating hikes in Chitral, I am minus power supply - only 1 mic. very few clothes, no shaver, etc. Returned home about 9 p.m., had a few chicken sandwiches & went to bed, dozed, at about 10 p.m.

Dec. 14th - Monday

Spent the morning bringing the diary up to date, the tape information & writing letters. By 11:30 Farouz, Mumtaz & . . . had arrived and shortly after, we set out to see the melas. We were finished there about 1.30 and were taken to Mumtaz's house where he fed us pullao & played some of his recordings (virtually all with harmonium accompaniment). Then we went to the mazār of Rahmānbābā, most important saint of Peshawar. There we found a rabāb hanging from the wall & soon recorded some instrumental & vocal music acc. by rabāb, ghara & 1/2 flattened tin. I was particularly struck by one singer, Zahir Khan who will be coming on Wednesday for me to re-record. He also plays the rabab. The other rabāb player was quite good, but had no chikāri strings & produced a very weird ching. We rushed back to the Dean's hotel as we had asked some of the musicians we had heard at the radio station yesterday to come to be recorded. The rabāb player, Taj Mahommad was quite excellent, with a really delicate touch. The group built up quite a degree of excitement in some of the numbers, e.g. Khatak dance music - Samargul, the thambal (daf) player is an extremely colourful faqir. The shpilai (flute) player, Meherban Shah, was also very good. the 4th member, Gulsanam, who plays the mangle (gharā) was nothing special.

A group from this area could consist of a singer, a rabāb player & a thambal player. For singer, the gypsy lady, Zarsānga, has been very highly recommended by Mumtaz - as real folk - free spirit, etc. Trouble is that I can not get to hear her, unless she comes down to Islamabad. On the other hand, I was impressed by Zahir Khan who also plays the rabāb. If he is really good at it, maybe the group could consist of: Zarsāngā, Zahir Khan, & Samargul. If not, Taj Mohd. in place of Zahir Khan. All except Zahir Khan were suggested by Uxi - I have little time to find anyone else. The musicians left by 7 and we spent an hour or two discussing the possibilities and arranging something for our return from Chitral on Wednesday. We will be in Peshawar then from about 10-5 p.m. We already have a short Khatak program arranged by the radio station.

Tomorrow we leave at 7 a.m. for Chitral.

Dec. 15th

Woke at 5 a.m. (hotel failed to call me - but woke anyway) left at 5:45 with Farouq. The flight was incredible - we flew at 3,500 m - about 11,000', & we crossed into the Chitral with mountains much higher on either side. Seeing the ranges progressively was quite a fantastic sight. Arrived in Chitral to find nothing prepared for us - no vehicle at the airport. Took the coach into town - found the D.C. was in Peshawar. The A.C. (asst. Com.) was of some help, but could not give us a Jeep. First went shopping - I bought a Chitrali hat, & some socks - also batteries for Nagra. F. had bought me some long Johns, gloves from Peshawar & borrowed a wind breaker which I was able to wear over my jacket. Left for Ayun about 11:30 a.m. where we had some lunch & Farouq tried to locate an escort they had used earlier - could not find him but used his brother who accompanied us to Birir. The road was once Jeepable, but not any more. After driving for about 5 miles on a twisting track - extremely hazardous in places the Jeep pulled to a stop - there was no more road! Actually the road(?) from Chitral to Ayim was even more hair raising - also a narrow dirt track it wound up & down as high as 2000' above the Chitral (at a guess). We got out & walked about 4 miles to Birir. I carried the Nagra more than 1/2 way. It was a steady (sometimes steep undulations) climb along the fast flowing mountain stream. Perhaps rose 1000' (difficult to hazard a proper guess). On either end of the winding valley we could see towering mountains covered with snow. It was cold even in the valley, because the sun only struck the bottom very few hours in the day. The valley was narrow, with steep walls. In the shade, there were icicles & snow unmelted. The path was sometimes narrow & at other widened to Jeepable width. Sometimes we crossed the stream (only a few feet wide at this time of the year) or walked by it on river stones. At other times the path rose to two or three hundred feet above the river. I found it an extremely strenuous climb. The porter carried my case & Farouq's. I strode ahead (he wasn't carrying anything) I laboured until I was about 100 yds behind. Then they decided to stop. F. then offered to carry the Nagra and himself laboured along. The walk lasted about 1 1/2 hours. Although it was cold, the exertion & the periodic sunshine on our faces made me sweat. We finally arrived to see a Kalash village along the hill slope - row upon row of houses - one built on top of the other.

It was already bitter cold out of the sun & in the 1/2 hour or so while we waited for the chowkidar to come & open the rest house, I completely froze. Finally we went in & a fire was lit - we huddle around it. Not only was the rest house not insulated - there were huge gaps between the wooden walls & it was really difficult to get warm. I wondered how we would last the night.

In the meanwhile we had contacted the Kalash whose leader (one of) immediately started talking money. He wanted Rs. 100 - it finally cost about 140; they knew exactly what to do, obviously having done it for tourists on many occasions. Unfortunately the festival Chau mūs ((Chitarmās)(Chaitra month?)) for which we had come, was not to begin until day after tomorrow. So the Kalash came & performed for us. there were 10 young girls, 2 male drummers & 2 male dancers. The girls danced in groups of 3 arm in arm (one of 4). the man dances individually waving a stick & producing sound effects. Much of the dance is blurred in my mind because of 1) the extreme cold, 2) trying to record 3) trying to photograph. It was so bitterly cold, I had the greatest difficulty in manipulating the camera pressing the shutter release button & indeed thinking about what to do. The sun had now gone behind the mountains, the light was poor & the temperature had to be 0 degrees F or lower. Our recording session did not last more than 3/4 hour - we had to give up. The Kalash said that we could record tomorrow morning when the sun came up - round about 9, at the village on the hillside. Where we were at the bottom, the sun would not strike until much later - if at all.

We retreated hastily to the Rest house to find that the chowkidar would not let us stay there since we did not have a chit from the DC in Chitral. We were informed by one of those around that we would be much warmer in the 'hotel' in any case. So we moved there. It consisted of 1 room about 9x9 with wood piled to ceiling against one wall & boxes against another. It contained 1 bed. Around the fire place (for which thank God) we sat huddled. The hotel keeper cooked us some food with a most peculiar taste, for which we were extremely grateful. A second bed was brought in & placed by the door. Farouq decided to sleep on the floor near the fire on a mattress. At 8 p.m. i moved onto the bed & was asleep in a few minutes. I woke at 11 p.m. - cold, the fire was nearly out - F & I seemed to spend the whole night alternating in tending the fire. One spell from 2 a.m. to 3 I spent tending the fire & trying to get it warm. Somehow the night passed. I cannot imagine how uncomfortable it would have been in the Rest House. At least here we were surrounded by solid mud walls & the room was small.

Dec. 16

Woke at 6 a.m. as usual. Soon we had a roaring blaze & a cup of tea with milk - a great luxury there. It was great. For breakfast we had only hard boiled eggs. Shortly after a Kalash flute player arrived & I recorded him. Unfortunately, the sky was overcast & we had problems with photography. It was still cold so we did the mornings recordings in our "hotel" room. The flute player also sang a song. Soon after, an oldish Kalash was brought in by one of the chiefs & he sang in a most fascinating style. A second singer (one of the chiefs) joined in. Then the old man's sister also appeared & they sang as a trio. All this was worthwhile. Unfortunately, the old man & his sister disappeared soon after and we were unable to take their photographs.

Next we went to the Kalash village, across the stream & up an extremely steep & somewhat hazardous path. There we sat fairly high - maybe 3-400' (?) on the roof of one house which served as a terrace for the next higher one. The females came to be photographed. Before I knew it, they sat down in a semi-circle & began to sing, so I recorded them. The light was still poor - cloudy, a matter of no small concern for as this often causes cancellation of the flight to Peshawar & apparently it is possible to get stranded here for weeks at a time. This is especially serious since the road is no longer open. Normally this journey takes 12 hours.

Just as we were about to leave, the sun did appear briefly & we were able to take a few pictures in hazy sunshine. No photograph could, however, do justice to the magnificent view from the terrace. Extremely high snow-covered mountains to right & left, lots of snow in the valley with the rushing stream.

We finally left Birir at 12 noon & walked with the four miles or so in 1 1/4 hours - a relatively easy walk since it was mostly downhill. I did not mind carrying the Nagra the full way. The jeep was waiting for us just where it had left us the previous day & we had the same (only worse this time) hazardous drive back to Chitral - about an hour's drive. We went to the Rest house in Chitral - had tea, worked, sat by the fire.

Our attempts to record chitrali music using a Chitrali sitar (v. like Persian sehtar, but longer) have not been successful so far - I write this at 6 p.m.

Dec. 17

In fact, no musicians arrived last night. I wrote some letters and went to sleep about 9.30 - Farouq fell asleep at 6 p.m. and was out until 6.50 this morning. The fire as not such a big problem because we had very large logs. I only woke up once or twice to add wood & stoke the fire. We were woken at 6.30 - had tea & 2 boiled eggs. At 7 F. phone a.C. to ask about a Jeep to take us to the airport. Thank God it was a clear & crisp morning with no wind. The chowkidar had told us that there were periods of a month in winter when no place could come or go. Last night because of the clouds & rising winds there had been no little concern. We waited until 7.30 when F. again phoned the AC (at my insistence). AC said that they were still trying to find the driver of the Jeep. F. informed him that would go down to the bazar and hire a jeep & that we would appreciate it if he would phone PIA & let them know we were on our way. He obviously did not do so. We walked down to the bazar & found a Jeep parking area - had difficulty finding a driver. Then he demanded Rs. 40 - an exorbitant sum. We had no choice but to agree. Then the Jeep would not start. Finally it was pushed & started downhill. Eventually, driver was going at a furious rate. Approaching the airport he misjudged a turning & we flew off the road on to the field full of rocks. Luckily no damage & we returned easily on to the road. With about 7 minutes (or 2?) to go we dashed straight through the terminal on to the field. Flight due to leave at 8.05 a.m. The loading was completed & they would not let us on! I argued desperately - told them of an important meeting I had to attend in Islamabad & the captain finally relented & let us on. Fortunately, there were 2 or 3 vacant seats, otherwise there would have been no chance.

This trip was really badly mismanaged. 1) The festival chaumūs was not to begin until Dec. 18th 2) They should have made absolutely sure that the DC was aware of our arrival & had made the necessary arrangements. 3) It was a big gamble. We could have been stuck in Chitral for days or weeks. 4) It was irresponsible to expect me to go on such a trip without first confirming that i was physically able to do so. Uxi was insistent that we go to Bamburet which is perhaps twice as far & involves real mountain climbing. Several informants suggested that we might not have made it because of the snow the mountain to be crossed and the kneed deep mud we would have had to wade through across the valley. Uxi should have checked the conditions before sending us out. 5) It is only of peripheral interest to FAF - Uxi should have read my letter more carefully.

Arriving in Peshawar, we found Zahir Khan & Taj Mohd. from Rehmānbābā's shrine waiting for us. I shaved, washed & recorded them. Zahir impressed once again with his fine singing. His rabab playing was passable. Taj had come with a small rabāb which he called Zir. It was borrowed & not very satisfactory. Apparently, shortly after we left Rehmānbābā's shrine, there was a fight and someone picked up his rabāb & smashed it on Taj's head. I gave him Rs. 50 to have it repaired.

We were supposed to have a session at the Radio station watching some Khatak dancing. Unfortunately, this did not materialize. We phone the station - the director was out. We left a message & there was no reply.

From about 2.30 - 4 p.m. we wandered in the bazar, I purchased some books on Chitral, Kafirs, Pathans, Pakistan. Caught the flight at 5.10 p.m. for Islamabad, I went to the US AID. Phoned Uxi, he was out there has been no call back. Had a sandwich, bath and bed at 10 p.m.

Dec. 18

Was fetched by the Jeep at 8 a.m. & went to Farooq's house for Pakistani breakfast - parathas, eggs (fried & sort of omelette), & a vegetable dish. Really nice, - but delayed his wife from getting to work (she teaches Phys. Ed. in a girl's college). Then went to the Inst., about 9. Phoned the Am. Embassy - no mail for me. Made an appointment to see Crawford at 11 a.m. Uxi did not arrive till about 10.30. In the meanwhile I was collared by Nasrul Malik (Research Director) and he talked about some of his own projects - asking my advice. One of them was to develop a questionnaire to find out how involved the rural people are in broader

cultural & national issues. He seemed earnest, if a bit naive. Uxi's policy at the Inst. is to let each sectional head generate his own projects & justify his own existence. As a result some of the projects seems quite forced & artificial.

Had a brief chat with Uxi - explained my visa problem to him. He attempted to contact Foreign Office, etc. but was not able to accomplish more than a telex to Pak. Embassy in Washington, which should be relayed to Smithsonian. Saw Crawford who has sympathetic but not much help. Also saw Longteig & Bookeeping section. Based my cheque, then found I could not purchase Rs. traveller's cheques, except possibly at one bank in downtown Pindi. Was advised that it would take rather a long time. Returned to the Inst. and left Rs. 5000 with the accountant there. The Inst. Office had prepared a preliminary paper based on the discussion Uxi & I had before I left for Chitral. It was a typical formulation for Pakistan, containing mistakes, incorrect statements, etc. They apparently wanted me to sign my name to it - Uxi had already done so. It was there in about 20 copies - one of which is to go to the Smithsonian. I sat and made a number of corrections. Too bad - they will just have to re-type it & make more copies. Uxi advised me not to worry too much about it, because, he said, no one would read it, in any case.

Then Uxi listened to some of my recordings - said he had already recorded the same Kalash singer (but in Bumburet). He listened to my recording of Zahir Khan & said that he was quite good. (the technician was a pakhtoon and seemed to enjoy it more). I am not 100% convinced about Zahir; firstly, he sings only in Pashto. Secondly he does not seem to have much variety. We need a group from NWFP which will sustain interest for 1/2 an hour. Apparently, the daf player, Samargul, can both dance & sing as well.

I mentioned to Uxi that I did not see how we could make a 1/2 session with 4 Kalash & he was quite agreeable to dropping them. This means we could add to the NWFP group - perhaps a gharā player & include Taj Mohd. (of Pak. Radio) who is really an excellent rabāb player. It might have been nice to include shpilai (flute) but Meherban Shah is not traditional & I don't know whether these insts. are played together.

At about 3 pm. went to the Canadian Embassy saw Mr. Goodge. He could not help, of course. His best advice was if I could not solve the matter any other way, then I should go to Canada and go across as a Tourist - get down to UCLA and let them solve it from there. It might be construed as illegal entry, unfortunately.

Then went to USAID guest house & checked out - then Maghar & I, with a drive & another escort (escort was Iqbal Haideri) finally left on our trip around Panjab - it was about 5.30 when we left Pindi. We stopped at Lala Moosa to find Ālam Lohar (try in Lahore) & a dholiya. Successful with latter. He will be coming at about 10 with a group of Bhangrā dancers to Gujrat [sic] (where we had a bite of dinner on our way down to Wazirabad). We arrived at 10.30 p.m. Everyone was asleep - (the whole st.) Mazhar woke some friends (Karamat) who put us up for the night.

Dec. 19th

Woke early, filled diary & wrote some letters. Had a Pakistani breakfast - pūris, some sweets & one veg. curry. At 9.30 we left Wazirabad for Gujrat. Shortly after we arrived there, we met Rana Abdul Amir who is Dist. Sports Officer (Dist. Council, Gujrat) who is the organiser of the group. The group consisted of 3 dancers & 2 dhol players (quite large). We all proceeded to the Stadium and there I recorded & photographer some of the dances - bhangrā, sialkotī, ṭhekā (which seems to be taken from Kathak) & Sammī. Later also dhamāl. Also recorded dhols were good the dancers were not spectacular. There were huge crowds who collected around us. Later, most of them moved away to watch a hockey match.

(Mazhar's two friends - Naseer Ahmed & Karamat acc. us to Lahore)

After this we went to the mazar of Sain Karamelahi Kañwāñwale (so called because of his generosity towards crows). There were no musical malangs (fakirs or dervesh) around. I noticed some farmers cutting sugar cane in the field & I decided that it might be worth finding out if they had agricultural songs. Actually, as we approached them, we found 4 farmers sitting on their haunches tilling a field of cabbages & approached them instead. First an oldish man, 50-60 yrs. sang several songs, Māhiyā, other folk songs & Mirza Sahibā. Then a younger man sang a short Māhiyā, then a third youngish man sang a longer Gujrati Māhiyā. Finally

the old man sang Mirza Sahibā & a Pahārī git. I was struck by the strength of the voices, the use of vibrato & the consistent in-tune singing.

After this we returned to Wazirabad where we had an excellent meal at Nasir Ahmed's house. He seems to be extremely wealthy & family owns many rice factories where rice is de-husked. He decided to accompany us to Lahore. I very much enjoyed his company because he is Salamat Ali Khan's student & knowledgeable about classical music. He is from an extremely religious family & it is only when he leaves home that he lets himself go & enjoys himself.

We stopped at Hafizabad round about 5 p.m. There we were taken to a fabulous dholak player - Manshā Khan & his brother (?) an equally fine shahnāi (toṭā) player - Ghulam Mohd. I recorded & photographed. I think they are a must for FAF.

We continued into Lahore, with a brief break for a drink and a snack. In Lahore we stayed at Shobra Hotel. After checking we went to Salamat Ali Khan's home - unfortunately he was out, so Naseer took us to see the Lahore night life - a muhollah (like the one in Bombay) where pro. dancing girls do suggestive dances for money in small rooms. The musical accompaniment in the room we went, was provided by two harmoniums, tabla & shesā, a man holding two metal pieces in each hand and sounding them against each other (like phāl in U.P.), but these were ordinary metal pieces. It was quite entertaining. Naseer must have spent a couple of hundred Rs. for about an 1 1/2 hrs. entertainment.

At midnight, the area closes, & we had a short bite before returning to the hotel.

Definitions: -

Māhiyā - couplets-first line generally not meaningful, the second contains the essential textual matter.

When sung, several māhiyās may be sung in succession. These, on rare occasions, might have continuity & be in savāl-jawāb form, or male - reply female - reply male, etc.

Boliyān - couplets - could be witty or rude or in the form of proverbs. Apparently, they are often coarse.

Dec. 20th I spent most of the morning bring my diary up to date & writing some letters. In the meanwhile, Haider & Mazhar tried to locate some musicians. By the time they returned, it was after 11 a.m. They had had no luck. There were two things which I wanted to do. 1. To purchase sitar & tabla accessories 2. To meet Naseer Ahmed's guru, Salamat Ali Khan. Mazhar dropped off to visit some friends, while we went to Salamat's home, to find that he had left for Pindi at 9 a.m. Another long journey quite wasted.

Then went to sitar maker's shop, Bombay Musical Stores, 10, Railyway Road, Lahore. There I ordered Rs. 298 worth of accessories. It is still not decided how I will receive these, as they are due to be ready by the morning of the 23rd. Perhaps it would be best to have them sent by air to UCLA directly. (Finally left it up to Naseer to send them to UCLA - have a receipt from Naseer for Rs. 300 for postage, but have not yet paid)

Then another long & slow journey through the gallis of Lahore to Hird Mandi & a tabla maker. The second shop we went to had one or two puris, & straps which cost Rs. 100. Also saw a fairly nice sitar (Pakistani style) for Rs. 600 at Oriental Music Works, Hira Mandi. The best feature of these sitars is that the workmen use bone for the decorations rather than plastic, as in India. Bone bridges are said to be harder than the horn (stag?) they use in India. The main disadvantage is that the gourds are generally made of wood (which makers here say is better than gourd). Bombay Music Stores also makes Indian style sitars - saw one in the process, but not completed - it had a gourd. The prices seem to range from 600-2,000. The one I tried was fair, but not great.

Collected Mazhar at about 4 p.m. They decided that it was too late to try to visit the village Mission where Sain Mushtak lives. A pity. We then had a bite to eat by the road side - Dal & chāwal with some kebabs. It was excellent & cost only Rs. 16 for 6 people - and virtually everyone had a double portion!

Returned to the hotel and talked about music. One of the topics was about Mirasis. Naseer suggested two possible derivations for this word - from Marsiya (i.e. those who sang Marsiyā), but more like from Virāsi

(virāsi - geneological records keeper? - Virsa - virāsat or vrāsāt = mirāsi) Acc. to Nasseer, singers & accompanists are Mirasis - the accompanists of the tuwa'if are called sapardār (who are also Mirasis) or sāzinde. The singing dancing girls are not Mirāsi - the accompanists are referred to as Ustāds of the bais/ There was a long discussion as to whether Mirasis were originally Muslim or from a non-denominational (?) group such as Mussalī (Muslim sheikhs - converted from Hindus) - they were pre-Aryans - Vatal, Dīndār are other pre-Aryans - Many of these are sweepers - comparable to Shudra.

Later we went to see Ustad Fateh Ali Khan (vocalist) son of the late Amanat Ali Khan, who also lived in Hira Mandi. When we entered the area, we were stopped by the Police who checked the car & very nearly caused a whole lot of unpleasantness. I did not realize that one cannot drink without a permit, since wine shops sell liquor quite freely - not asking to see the permit. The maximum penalty is 6 months jail & Rs. 500 fine.

As has been my fortune in Lahore, Fateh Ali Khan was away in Karachi & so we returned directly to the hotel. It was after 10 p.m. & I went to sleep soon after.

Dec. 21st

This morning we seemed to be completely unable to make an early start. I suggested breakfast in the hotel - although I prefer a Pakistani style b'fast. But we decided to go out for the Pak. b'fast. When we arrived at the outdoor cafe, Mazhar decided he hadn't enjoyed yesterday's b'fast there. So we drove around for nearly half an hour, before we returned to the same place. Unfortunately, Naseer kept insisting I try this or that, with the net result that I over ate & suffered most of the day. Then we stopped for petrol & to collect Naseer & Karant's case took them to the bus - had to wait until they actually caught the bus (Mazhar said this was a tradition). Then had to wait until the driver finished his cup of tea. Finally left Lahore at about noon.

We first went to find the musician Sain Mushtaq who lived in a small village, Sakan Mission - a total of only 12 or so miles from Lahore. The last 3 miles or by by the usual kacha road. The last mile we had to walk, some the village is not accessible by road.

Sain Mushtaq was excellent - especially his technique of the chimta. He also sang accompanying himself on the King. The village was extremely attractive & clean - but they made lassi for us (which was excellent, but too rich for me - as I had over eaten at b'fast) & while we were drinking it, there were thousands of flies around us. A chimta demons. at the Festival would be good with say 6 chimtas for audience to try.

It was now 1.45 & our original plan was to go to Lyalpur & then Chang - a 6 hour drive. At Lyalpur we were to see another singer (with chimta) & his group. & at Chang a Drīs party. Drīs being a kind of group dance using kartāl. From the description I was able to get out of Mazhar, it seems to be more organized & formal than bhangrā - which means it will not really be possible for U.S. Paks. to join in, besides playing kartāl will take practice. I decided that neither of these groups was essential & that the time available made it impossible for us to go there. So i proposed that we go to Gujranwall & Sialkot which is more or less on the way to Wazirabad. I wanted to return to Waz. because I found out that many carpets are woven there & they [are] also excellent jewellery makers - Perhaps one of these might be useful for the craft section.

In Gujranwala we located a dhol player & while we wandered in the bazar he located musicians & dancers. I recorded them in another stadium. It was now dark after 6 p.m., so was not able to take many pictures. There were two dhols & a dholak, a chimta & ghunghuru. Dancers arrived in scattered fashion - In all there were 8 or 10. Among them were 4 young kids - almost entirely uninhibited on the dance floor. There was one excellent dancer - Azhar Anjam - very graceful. He is one of the leaders of the group. His young brother, Bashir (?) who was about 12 was also good. The danced Bhangra & other dances including dhamal. I was impressed by the spirit & enthusiasm they put in their dancing.

After the dance I asked if anyone in the group could sing - Azhar sang a folk song; Iqbal Haideri also sang & a gentleman by the name of Talib Hussein also sang. I thought the last was very good & Mazhar told me that this was a carbon copy of Alam Lohar's style. He sang Mirza Sahiba & Jugni. Finally, Iqbal Haideri sang again accompanying himself on the chimtā. By now it was after 8 p.m. and really too late to think of visiting Sialkot for any recordings. Mazhar advised going to Wazirabad, attending to the crafts early in the

morning & leaving for Islamabad as soon as possible - so that I would have time to visit the Embassy, bathe & change before the dinner. We followed this plan, arriving unexpectedly at Karamat's place at about 9 p.m. We had some excellent fresh fish - for which Wazirabad is famous - the fish is caught locally in the Chenab (?) & Karamat once again put us up.

Mian Naseer Ahmed,
Ahmedia Manzil,
Moti Bazar,
Wazirabad, Dist. Gajranwala,
Pakistan

Dec. 22nd

Again departure was much delayed. Naseer had to wait for his accountant to arrive to take us to carpet 'factories' - Wazirabad being an important carpet making centre.

Finally, about 10.30 left to see the 'factories' - saw two. The first had about 10 or 12 looms (aḍā) - They cost about Rs. 1000 each on average - the small ones - up to 4x6, about Rs. 600. On the large ones there were several operators - very often I noticed young kids. They get very little pay only Rs. 5-6 per day & a carpet takes as much as 1 1/2 months to complete. The retail prices varies acc. to the number of knots per inch (?) & is reckoned as 10-20 or 11-22 - the former was about Rs. 40 per sq. foot, the latter about Rs. 50 in Wazirabad. They said the rate was much higher in Lahore. Apparently, carpets are not sold in Wazirabad. They are sent to Lahore to be cleaned & sold there.

The second shop seemed to be large & had more variety. I looked at a number of carpets - some Rs. 100 per sq. ft. & more, as well as a number of samples. I was not too taken by any of them. Apparently when they are trimmed & cleaned in Lahore, they look & feel much better.

From the Smithsonian point of view, the looms are extremely bulky & the action is extremely slow.

I also looked at some jewelery makers. In Wazirabad they don't work in silvery any more - only gold. This would, I am sure, create quite a few complications with customs. Besides, this work is extremely tiny, difficult to see & not very dramatic.

Left Wazirabad about 12.30. Made 2 stops, for lunch & to see if Alam Lohar had returned from Karachi - which he hadn't.

Arrived in Islamabad about 5.30 - had a long bath. The Mazhar came to collect me for the dinner reception in my honour, to which many important Pakistani Govt. officials as well as U.S. Ambassador & others had been invited. The Secretary for culture, Shahab, Dir. Gen. of TV, & others attended. In all about 15 people. No one from the U.S. Embassy. I was disappointed with the fact that they had Western music on & served Western food. It was a bit dull.

Went to bed early quite worn out.

Dec. 23rd

Woke up lateish (7 a.m.). At 8.30 there was a phone call for me, but was cut off before I could find out who the caller was. Thought it might be long distance so waited about an hour for the call to be repeated, but it wasn't. I then went to the Amer. Embassy to find the registered packet from Pat & a police report from Seattle. No word from either UCLA or Canadian province.

Spoke to Karen Longteig, but nothing new emerged. She had sent a telex to Washington asking for clarification & no reply had been received.

Then went to the Institute to find the place in some uproar as they were expecting a visit from the Chinese troupe then visiting Pakistan.

I was particularly interested in recording the Baluchi musicians Bejar Khan (a fantastic looking fellow) & his son who had been invited by the Instituted for an in-depth study. I had seen them before leaving

Punjab. They were pretty fantastic. Bejar, who I was told was about 90 yrs., but seemed more like 65-70 to me, played the flute (nar), hummed drone & sang fragments, while his son, the main singer sang dastans (story-songs) in a monotone. I was extremely impressed at their skill, & the song's (especially) harsh tone of voice & low pitch.

I was then cornered by Tufail Niyazi, the composer-arranger (one of the most famous ghazal singers here) at the Inst. & apparently a versatile folk singer. Then I copied some tapes of musicians in the working paper whom I had not heard.

Uxi had disappeared to escort (?) the Chinese troupe. Just when I was about to go off for lunch (at 3 p.m.) he appeared & I was able to spend a few minutes with him. He told me that he could not accompany me to Sind, but that either he or some one else would meet me in Karachi on the 25th.

After lunch with Mazhar & Nasrul Malik - where we discussed philosophical matters spreading into Urdu poetry - I went to see Salamat Ali Khan who was at Tufail's house. Khansahib was extremely friendly & we talked about Alastair, Ayub Aulia & many others in London. The discussions were somewhat marred by Tufail & Khansahib trying to convince me that I shouldn't be bothering with folk musicians (which was after all not even music) but I should be getting at least a few artists, such as Tufail.

Left Khansahib at about 6.30, went to US AID, packed, paid the bill & left Islamabad by the 9 p.m. flight for Karachi. Mozhar was getting quite emotional - we certainly had shared quite a few experiences in the past few days.

As I settled in the plane, I heard a voice ask, "Excuse me, are you Amir's brother?" He had seen my name on the tape recorder & guessed. He was Dādi Surti, an architect & friend of Amir's who has also spent a great deal of time with Amma. We spent the 1 hour 50 minutes of the flight chatting pleasantly about Amma, Amir, Bibi & Vivek & Shakun. What a coincidence that he should be sitting right next to me!

He insisted on taking me to Amma's place (even though he lived in the opposite direction & invited me to lunch the following day. Amma, Hameidakhala & I stayed up a longish time.

Soon after I returned to Karachi, I phoned UCLA (Barbara's office) - she wasn't in, but I spoke to Julie & Shelley, asking whether my wire had been received or what, if progress had been sent on to Marjorie Hill. They could not tell me if my letter to Frank had been received. I informed them that I could be contacted at the same time, the following night at Amma's place. L.A. is 13 hours behind Karachi - it was then mid-night in Karachi. The cost of a phone call to LA was about Rs. 170+ for 3 minutes.

Dec. 24

Once again woke up lateish, about 7 a.m., hearing Shiqi, Amma's cute little puppy scratching & yelping. Had a lazy couple of hours, went into the garden to see Amma's four pools with the tropical fish (mostly molhis, some platties & swordfish. One pool has only Japanese carp. Sat & fed them with Amma for awhile. Looked at Amma's birds - hens, guinea fowl & two budgies. I had a better look at the garden - full of variety & even at this time, full of flowers. There are many fruit trees - chikū, papaya - lovely coconut & date palms - and so many other plants. Many of them are in pots & will be sold.

At 10.30 a.m. I took a taxi into town - went to the Embassy & was there for nearly 2 1/2 hours. I was ushered in immediately, although there were many others waiting. They had received communications from Islamabad & from Smithsonian requesting that they do their best to make it possible for me to leave as planned on the 28th Dec. Mr. Dodd, the consul (?) was at a meeting & I had a fairly long wait before I saw him. After a lengthy discussion in which he informed me that he could do little about an H1 visa until Washington replied.

The major problem is that the Consulate is closed for the next four days & opens again on the 29th. Although it is possible for Mr. Dodd to issue a visa at his home, it is unlikely that any messages will be received over this long weekend. Dodd also agreed with Karen L., that I was not eligible for an H1 & that my best chance would be an immigrant visa, which seems to hinge almost entirely on my getting a labour certification soon. He also mentioned that no numbers were available this month, so that I probably will not be able to leave before Jan. 1st. The situation is thoroughly depressing.

I had lunch with Dadi at the Sind club & then went to Pan Am. who told me that I would have to pay extra fare if I did not leave on [the] 28th, but not as much as I had thought - about \$200. There is a problem about currency; it would have to be paid in dollars, unless I can get a letter from the Embassy explaining my PL480 allowance.

I returned to Mallir about 4 p.m. & had some tea & chatted with a retired sociologist Ph.D. who had come especially to see me.

There had been a call from I.F.H. saying that I was to be at the airport at 2.45 p.m. where I would be met & taken by car to Hyderabad.

Later, Amma, H. Khala & I went to see the sights of Karachi by taxi. We visited Qaid-e-Azam's sister Shirin (in her mid 80's) & her son, Akbar at their palace. It reminded me a bit of Goolshan.

On returning we had a bite to eat & I placed a call to Pat at about 9 p.m. Now it is 2 a.m. I got through once, but there was no reply on the other end.

Dec. 25th Thursday

The call to Pat came through at about 7.45 a.m. Thank God that all is well at home & that Judy, Ray & Mia have arrived. I had to give Pat the bad news that I will not be able to return on the 28th as planned. Apparently, the Chancellor's office has phoned her, saying that not much could be done before Mon. 29th, the end of the long Christmas weekend. I know everyone at home will be terribly disappointed, as I am.

There is not much that can be done today. It is not only Christmas day, but Qaid-i Azam's birthday. I spent the morning testing the Uher taperecorder that Amma suggest I take back with me. The rechargeable battery is completely useless now, but the recorder works with cells & after replacing the fuse (twice) also works with the power supply. I need to check this with cells when I return. With this recorder, I think I should dispose [of] the Nagra on my return.

Amma seems to enjoy the calculator I bought. It is a pity the numbers are so small. She is diffident about using it but perhaps Hameidakhala might find it useful.

Sain in Sind is a term of respect equivalent to Sir.

There had been a call from Islamabad saying that Uxi would be arriving by the 2.45 p.m. plane today & that I was to meet him at the airport. So I left at 2.15 arriving Airport 2.30. I waited until 3.45. I had difficulty getting any information. Flight enquiries was crowded - the telephones inoperative. The tv monitor with arrivals, made no mention of a plane from Islamabad due at 2.45 p.m. Finally found out it was due after 5 p.m.

I returned to Amma's & decided to wait for Uxi to phone me, hoping it would be from the airport. As it turned out, he phoned me much later - at about 6.45 pm from the Intercontinental hotel in Karachi. I asked him to collect me & he said he would be there in 1/2 an hour & could I meet him outside. I stood with my luggage by the roadside in front of Mohmodiya Girls Academy from 7.15 to 7.55 p.m. when he arrived in a private taxi. The driver then insisted on going right back to Karachi to the super highway, rather than take a linking road which he was not sure about.

We arrived in Hyderabad at 10.30 p.m. went to the Radio Station & Uxi was informed that the music would continue at the Mazar of Abdul Shah Latif in Bhitshah until 5 a.m. We had trouble finding accomodation for the night (successful at 4th hotel - out of the centre) & after a bite to eat, it was just about mid-night. The journey to Bhitshah is an hour each way & Uxi decided it would not be advisable to spend such a late night as it would upset the following day's program. This was a great pity since the singing is only on Thursday nights.

We retired to bed shortly afterwards. The only thing that had been accomplished was that I had had a chance to discuss some aspects of FAF with Uxi on the journey to Hyderabad. Actually, he spent rather a long time discussing politics & his assessment of the 'vicious' role being played by USSR in Czechoslovakia (He spent 1 1/2 years in Prague on his Ph.D.) & presently in Pakistan. He also discussed the difficulties he face & continues to face in connection with his Institute, especially in connection with the finances. (The taxi which brought us to Hyderabad was from the Intercontinental & charged a phenomenal amount - something like Rs. 700 for 100 mile journey plus coming to Malir)

Dec. 26th

Next morning we started shortly after 9 - went to the bazār hired a taxi went back to the Sainjee's hotel collected baggage & went off to Umarkote, about 100 miles journey. On the way we stopped at Mirpurkhas (about 1/2 way) where Uxi tried to meet some contacts, unsuccessfully. Then we went on. This whole area was apparently a desert (Thar) but has been irrigated & is now extremely fertile. There are still many uncultivated areas & room for development.

Inadvertently, an identity problem has arisen in the area. When this was first irrigated, the Govt. invited local inhabitants to occupy the land & sold land at an extremely low price. The local inhabitants were not interested, so the area was opened to immigrants from other areas of Pak. These people have, apparently, become wealthy land owners now & the Sindis resent them. Sindis resent using Urdu & in many places signs are only in Sindhi.

Omarkote is about 32 miles from the Indian border. Beyond it, about 12 miles away, the Thar desert begins. There are no metalled roads in the area & people still maintain some of the archaic traditions. Up to Omarkote, in the barrage area the traditions are more or less lost because of 1) no. of immigrants 2) change in life style due to the irrigation. The majority of the population in the area is Hindu. The villages are generally surrounded by quite high mud walls, to keep out the snakes which infest the region - especially the desert. The less well to do villages are surrounded by thorny branches piled high. Apparently, the villages in the desert are very different. There are many snake cults dedicated to Nāga devatā in the area.

We stayed in the Circuit House located on a small hill within the ruined fort. The circuit house is in quite good condition - electricity is now extended till late in the night. It had Western toilets (however, the water tank on the roof was empty).

Uxi had contacted the shrine keeper - a very respected member of the community. After sitting around & waiting for several hours, we decided to look for him in the town. We met him with a group of Jogis in the town & took them back with us to the Circuit House.

The Jogis play the bīn (pungī) here called Murlī. The group that arrived was pretty sophisticated with harmonium, 1 murlī, dholak, jhāñjh & khanjarī. Could not hear Iqbal Jogi, but did hear two murlī players. A young boy of 12 danced (influenced by film music - but very graceful). Recorded Jamalo tune & various songs.

There was also a musician playing an ancient Khamāj (he called it Khumāj) a bowed lute with large parchment covered body. The musician was again quite sophisticated, beginning with rāg based ālāps followed by folk tunes. He frequently produced a clanging sound which seemed to emerge from the sympathetic strings. Shādī Fakir is now a regular radio performer & has also appeared on TV. The instrument badly needed repair of the parchment.

Also recorded a brief snake charming mantra by Chibar Johi & highly venerated and old man claiming to be over 100 yrs, & a couple of other songs, including a 'Raichand' by a young boy named Nazir, acc. by Khamāj, Harmonium & dholak.

After this session we went for a walk in the bazār, where I purchased some block printed materials & a pot.

On the way back we went to the cinema house - open air - which has recently been opened. The music was deafening & terribly distorted. We thought we might come back here later at night to see the second show. As it turned out, we couldn't come back. Dinner was specially made for us by the shrine keeper & he came to the Circuit House, accompanied by many - children & others. They left rather late & we decided it was too late to go [to] the cinema.

Dec. 27th

Woke up very early to find the electricity was off, But could not sleep any longer. Went for a walk shortly after 6 a.m. - saw the sun rise. Had breakfast about 8.30 & left for Hyderabad shortly after 9. 17 miles from Mirpurkhas the car had a blow out. It turned out that the spare had already been used (yesterday evening one of the tires had sprung a slow leak & could not be repaired at Umarkote). We flagged a bus (already over

crowded) & piled in - quite an experience. I sat on the gear box cowl, next to the driver - with the Nagra & my camera in my lap - an awkward seat with nothing to hold on to when we went around corners. In Mirpurkhas we took a tonga to Mufti's contacts house and waited for the taxi to arrive. The driver had put the tyre on the bus & was to get it repaired in Mirpurkhas return by bus to his car, replace the tyre & pick us up at the contact's place. At about 12.30 we decided to get another taxi & walked into town, collected a taxi, went back to collect our luggage & just as we drove away, the other taxi arrived. I was greatly relieved as I had my clothes in it plus the cloth & pot I had bought (for Rs. 2 in Umarkote) We changed taxis & went off at about 1 p.m.

In Hyderabad, Allan Fakir & Fakir Abdul Ghafoor were still waiting for us since 10 or 10.30. We arrived shortly after 2 p.m. at the Pakistan National Centre & recorded their song & dances. In the group was a Shiddhi, Ghulam Haider Kambrāni who sang & dance the Leva. He was really fantastically African in his movements. One of the songs he sang was forcibly halted by Uxi on the grounds that it was film influenced because he heard a 'break' - where rhythm also stopped at the end of the verse, resuming at the beginning of the next. The poor singer protested that this was a traditional song (all the accompaniment was clearly not authentic) but Uxi would not let him resume.

Allan Fakir & Abdul Ghafoor were good, but extreme showmen. I have a feeling musicians such as this would go over pretty well in Washington, better than raw folk musicians. Besides they will adapt to the U.S. without any great trouble. Allan & possibly also Ghafoor have recently returned from Germany in a troupe of 10 Pakistani folk musicians.

After a relatively short recording session we went for a walk in the bazar (where Uxi spent more of the Institute's money on clothes & material for the museum). There were two bin playing Jogis who were extremely good - begging in the streets. They were probably playing film songs but I was quite impressed - particularly by the blind beggar who provided a kind of rhythmic accompaniment (also on murli) and seemed to be playing rifs against the melody line. The bazar was really quite interesting. I wanted to go to the city where the streets are even narrower & wanted to see the craftsmen actually doing block printing. We had no time, however. Besides we had eaten nothing since breakfast. We ate at Sardinia Hotel & Restaurant - quite modern & completely out of character with the surroundings since it is in the heart of the city - only a couple of blocks from the very traditional bazars.

We left Hyderabad at 6 p.m., returned to Karachi without event. Uxi was going to try to arrange for me to see Shiddhis tomorrow & to visit Amma. We have money matters to discuss.

. ————— .

28th Dec. (Sunday)

Caught up on my diary, listened to some of my recordings & generally took it easy during the day.

Uxi came to see me & meet Amma at 4 p.m. stayed an hour. We discussed the Smithsonian group & more or less agreed on the items & the total numbers - subject to my finding substantial collaboration among the Pakistanis in the U.S.

Uxi could not arrange for me to see Siddhis today, but has said that he has (or will) give my phone no. to his contact who will phone me in the next few days.

Of course, there is no reason why I could not do this on my own initiative as well.

Re: the Nagra, Uxi said he would let me know by Wednesday.

29th Dec. (Mon)

No news at Embassy.

Went to Radio Station & contacted acting producer who was too busy. He passed me on to his assistant, who passed me on to his assistant. Finally was passed on to Amīr Ahmad Khan (cousin of Umrao Khan) also a class. singer & programme producer. Discussed various possibilities for FAF, but he was basically

disinterested. After more than 2 hours of sitting around & consuming cups of tea, Umrao Khan arrived. He was extremely responsive & invited me to his home to do some recording on 31st. More tea & discussion.

Dadi Surti had given me the address of Bert Svennson - Swedish living in Karachi - an expert on carpets. When to his flat - a kind of unexpected elegance right in Sadar - on terrace of 4th floor. He brought out some lovely carpets - one in particular - brown with touches of blue and orange (?) on beige. Not typical.

30th Dec.

Abdul Karim Baloch interview. [Phoned Consulate in Islamabad]

Suggested Bejar Khan for Baluchistan

& Khameesu Khan (alghoza) for Sind instead of Iqbal Jogi

Discussed possibility of seeing Shidi dance - Levā - available (Lyāri) in Leārī in Karachi

Highly Recommended: - Suleiman Shah who dances with ghunghrūs.

& Faqīr Yār Mohd. to accompany Faqīr Abdul Ghafoor (Sind) - Advantage of Kambrānī is that he generally sings with Abdul G. whereas Yār Mohd. does not usually do so.

Rec. Aziz Baloch young singer (but modern influenced)

Went to Embassy - no new. Saw Tanner he was very occupied with arranging the Benny Carter Jazz programme. Received two tickets to attend.

Recommended. Mohd. Juman sings for Radio Hyderabad } very good singers

Mohd. Yusuf - very versatile, young singer } Sindhi

Alām Lohar } also mentioned

Tufail Niyāzī }

Made appointment for Jan 1st. to go to Lyārī (Learī) & to Suleiman Shah.

Eve. repaired Amma's sitar.

31st Dec.

Spent morning about 3 1/2 hours recording Umrao Khan & his cousin Amir Ahmad Khan at his home & taking photographs.

Went to Pan Am who informed me that excess payment would be about \$200 - but had to be paid in \$ unless I got a letter from Embassy explaining PL480 Rupee payment. No space available until Tues. Jan 6th.

Spent a very quiet New Year's Eve. at home. I was rather depressed.

1st Jan.

Went to see Abdul Karim Baloch at TV. Sat around discussing FAF with him and various others. Lyari shiddis [sic] had been called at noon to fix time for recording. They arrived at about 2 p.m. Finally programme was set for 4 p.m. in Lyari. Mr. Aziz Baloch was appointed as my escort. Also met Aftab Azim, program producer, who offered to show me Imdad's VTR which included a number of folk instruments. I tentatively fixed a time for Saturday.

2nd Jan.

First went to see Travel Agent Aziz Mecklai

Spent most of the day at the Embassy - extending my work period. 1) Received communication from Smithsonian 2) Acquired copies of communication 3) Visited Ms. Jamal in the Embassy travel dept. who arranged Rs. payment with Pan Am & Booking. Went to Pan Am with ticket - was finally able to get reservation for Jan. 4, Sunday through Mr. Dadabhoy. Returned to Embassy met Nizam Omar - coordinator for official US visitors who has been extremely helpful throughout. Had lunch with him.

Afternoon heard a lecture by Dr. Berger (?) of Princeton U. on Jazz & Oriental influence. He is head of Middle East studies at Princeton - mostly Middle Eastern influence extending up to 1959 only. Pakistani music was represented on stage by a sitar & tabla player (former quite mediocre, latter Ustad Wajid Khan (?) was quite good). Amir Khan acted as compere - not doing a very good job & asserting himself rather a lot.

Met Luftullah Khan [who had phoned me from Toronto about his collection of tapes] - had quite a long discussion with him & arranged to see his collection tomorrow at 2.30.

Then had a discussion with Aftab Azeem at Hotel Metropole. He has various schemes. One for making films of the various dastan in Pakistan. Another to bring Pakistani musicians to the U.S. Discussed a possible group incl. Salamat Ali & Umrao. A third plan to bring a very talented dog who can add, subtract (up to 12), distinguish between colours, etc. and other animal acts (birds, etc.).

At 7.30 went to a concert of Benny Carter. Quite enjoyable returned late

Soups - appetisers - meats - veg. - deserts

Harihar Rao - 796 1392 - day

Transportation is a terrible problem in Karachi. Mini buses are overcrowded - Taxis & rickshaws always seem to be full. Consequently one is tempted to hire taxi for half day

March 19 - 1976 - Mar.28th

Smithsonian trip - Chicago - Detroit - Cleveland - (Boston - Hanover

Los Angeles

Boston-SEM)

Chicago arr. 3/19 - p.m. drive with Gordon & Jane to Holiday Inn - Highland Park (312 835 4000)
18 mi from Airport - Route 194 downtown - take 94W to Hol. Inn at intersection of Lake Cook Rd.
& Eden's Expressway

call Mr. Ashok Bhatt on arrival - 217 782 8629 217-546 5946
re. program Sat. 20th at 10 a.m. (to be held at home of Rohit Patel - 1622 Village Green Rd.,
Deerfield, Ill. 312-948-5322.) (program S.I. dance, songs - bhajans
N.J. dance, songs, bhajans ras, bhangra.

contact Mohd. Bashir for Pak. program (Sat. aft.? Sun. morn)
off. 312-3845600 add: 810 Grace st., Apt. 1610 248-8024
home 312-528-9669 Chicago 60613 3708, N. Broadway

also Asghar Int'l (record importer) contact if necessary.
also dancer Javed Akbar thru' Dr. C.M. Naim - 312-955-2042 (home
(most Q'allander-Punjabi songs) 753-4341 (off.)
or through
Richard Kurin (Tour admin. for Pak.)
312-241-7983 or anthro Dept. 312-753 1234
753 3701

W. on Deerfield Road - 3 mi. underpass thru' Indiafield to Wilmot - past 1/2 block, turn right Castlewood,
2nd st. on right. end house.

Don & Sally - (1100 Church) 312 492 3434 (off.); 312 869 3808 (home)
Tel. nos.: Jane Miotki - 312 475 7726
Sue Carter 312 477 2337
3750 Lakeshore Drive - (S. of Irving Park - Grace st

Detroit

PAK.

Mon. 22nd - call Dr. Mohd Rafiq - home - 313-282-4957
off. 313 487-1292

Chicago - Deerfield. N - 76 - 4 B - March 20th
chand (4 line stanza
(2 line)
1) Ashok Bhatt - doha merging into rās. (harmonium drone)

Pandya - tabla -

2) Hindi bhajan - Ashok Bhatt Śri Rāmakrishna (rūpak tāl)
Aporna Mukherjee singers

Dr. Rasant Joshi
 Ranchoṛ Pandya (ālāp)
 acc. - kartāl - tabla - dholak - tambūra
 Kamlesh Desai

- 3) Aparna Mukherjee - Ravindra sangīt
 acc. by Mukherjee (tabla) with dholak

N - 76 - 5

- 1) Dr. Vasant Joshi - Bhajan Tulsidas
 acc. harmonium drone - talba - dholak
- 2) Garba - dancers: Ameer Patel, Shital Patel, Yera Amin, Anal Purshit, Shobhana Sanghvi.
 Raj Patel, Rohit Patel, Mridula Patel.
 Rekha Joshi.
- 3) Garba song -
 Arvind Patel leading - Mridala Shobhana, Ameer & Shital
- 4) 3 extracts of Phūndaṛī (male female circling)
 good - Rohit & Rekha
- 5) Doha - Ashok
 followed by Dandia rās
- 6) Ramjhaniya (adibasi dance - from Panchmahal Dist. Gujarat as danced by Bhils - also in Surat, Balsar)
 2 males - 4 females - 2 groups of 3.

Chi. India

Flower gathering - Kerala - Kātumalai (jasmine) - [only photographs]
 Lisa & Lata Kalayil. (15 & 18)

N - 76 - 6 - Pakistan - Chicago - Mar. 21st '76.

1. Shabaz Qallandar - singers: - Ghias Beg, Javed Akbar (?), Jaed Zaki, Ahin Hasnani (singer tambourine)
 Sultan Meghani (singer & playing bongos also dholak)
 Umar Hayat - dancer
 Taj Moon Merchant - accordion (plays tambourine, sings, maraccas)
2. Punjabi folk song - "Allā belwā" (Pothwārī song)
 lead singer: Javed Zaki
 other singers: - Ghias Beg, Amin Hasnani (tambourine), Sultan (also Bongos)
 accordion - Tajmoon
3. Ho Jamala - singers - Ghia Beg. lead.
 others as above
4. Sammi song - lead singer Javed Zaki
5. Persian song - Ghias Beg singer
 "dil burdū āze man" sung in Quetta area
 dī roze shamī"
6. Pashto song- Umar Hayat satirical song - "more chamiar chamiar"
7. Multani song - Javed Zaki - love song - separation "dil āug tāng hai"

N - 76 - 7 A - Detroit - Pakistan

1. Folk tune of Sind on flute (recorder) type by Shahnamaz Ālām.
 percussion acc. by

2. Pashto tune on flute by Shahnamāz Alām.
saw Luddi dance by Mrs. Hassan
3. Shahbaz Qallandar sung by
lead Mansur Ahmed Batt
Ehsan Ali Shah
Bashir Ali Chaudhury
Javed Bashir Chaudhury
Sardar Ali Ansari
4. Māhiyā sung by Mansur Ahemt Batt .- Ehsan Ali Shah
“Bale bale...” and others above
5. Pahārī folk song (Kashmir) lead Ehsan
6. Fragment of Punjabi song
7. Lok gīt of Multan (Saraikī) solo Batt.
excerpt from Aif ult Mullik (allegory - story of kings)
mystical sufi meanings
8. Hīr kaīyha short excerpt by Ehsan.

Cleveland contact Mr. Jogi Basi - home: 216 749 727
off: 216 398 6700
meet Thursday 6.30 p.m. room 1916 Tower Building
(6 bhangra) Cleveland State U.
roughly 22nd s. & Euclid Ave.

PAKISTAN - MALL arr. July 26 - perf. 28 - Aug. 1.
INDIA - arr. Aug. 16 - perf. 18-22.

Photograph film 3. Ann Arbor - Visha Patel & group.
Final 4 girls

1. to r. 1. Rita Patel 2. Visha Patel 3. Neha Sheth 4. Neeta Patel

N - 76 - 7 B March 25 1976

1. Bhangra dance group - Cleveland -
participants:- Gogi Basi
Sandhu Iqbal Singh
Guriqbal Singh Basi
Jarnail Singh Gill
Sucha Singh Randhawa
Robert Kummelfield
John Mohlar

Gidda dancers (not seen)
wife of Gogi - Rupinder Gulbarg Basi & wife of Jarnail Singh Gill

N - 76 - 8 April 4, 1976 (saw buddi danced by Masood Malik)

1. Shah Bāz Qallandar - sung by Narjis Shah & Ashraf Hashmi
(also providing rhythm)
2. Sindi song - “Peri pawandi sān, chawandi sān _” Narjis Shah
tabla by Ashraf Hashmi

3. Punjabi folk songs “ddāchi vālia moṛ moharve” - Narjis Shah
“women requesting the camel driver to back - not to go away with her husband”
4. Shah Bāz Qallandar - main singer - Mrs. Tirmizi
acc. Ashraf - tabla - Narjis Shah second singer

Dr. Harchand Rai - Umarkote
Mr. Hasham - Dep. Commissioner Mirpurkhas

Hamid Akhund - 25297
Zaffar Qāzamī - 24463
Abdul Raza - guide

Rahamma Hakim - Herald
530752 - res.
511511 - off.

Ustad Firoz Gul,
Between Shish Mahal Hotel and Sahab Cinema

Rānā
[Sattārā] - Pābā - Alghozā
in Hālā - pīr ki dargā -
Great for music - Tālamaulāh’s music
22” long made out of Kīr wood - yellow colour - siddī jorī [not doḍh (deḥ) i.d. 1 1/2]
for Kammu Khan
also in Hyderabad

Address from Rānā -
Heṭhālā - Māl kī pīrī -
Bakṣa mirāsī - vālid - Jusab
(shaikh) from Chattāngar [i.e. Bakṣha Chattāngarwatlā]
in Hyderabad

Bakṣha is not a musician, but he is dependable & will help find musicians mention Rānā’s name -

Komal would like a Pakistani naṛh (or two)

Basaiya Khan - Akbar’s older brother
Akbar’s bhatyā (nephew) Firoz Khan
in Hyderabad or Karachi - between Shish Mahal Hotel & Sahab Cinema.
Jamāl Shah ka Pīr
Mirasi Pārā
Hyderabad

Haṣham is Akbar’s cousin. Tell him Gauribai’s son is getting married & ask him to help financially. (otherwise Akbar has to pay)

Go to Sakhar,

Akbar's mother is there - Give some money from Akbar & tell her he is doing well. He wants his mother & others to come for his son's wedding in about a year. There was a book which Rānā (Akbar's dead brother) had taken of songs - try to send back & also his father's sarāngī if possible.

Pakistan notes - 1978

Mar. 19th - Discussion Mumtaz Mirza, Hamid Akhund (Secretary, Culture Govt. of Sind)

Puppetry Bhatt̄s are called Bāgrī here -

Manganhārs are not Mīrāsī - Mangtā is a general term - any one who begs - whereas Maṅgaṅhārs are a special family group, like Mirza, Sayyad, etc.

Mention of Bial of māngtā group - but not Manganhār. Who asked for King's head. Bhatt̄s, bhands & cāraṅs - all mangtā but not Manganhār. Langha's are Maṅgaṅhār.

Langhā could mena -

Manganhār is respected - called manganhār faqīr.

simile in Sindh "Maṅqāṅhār rājye (tribe) jī rīyaṅī (unmarried woman)"

[i.e. Mang. is like an unmarried woman who is highly respected in Sind. A Mang. will go into women's purdah quarters & sing with dholak/]

Firoz Gul is Mīrāsī - tribe is rabābī. Music composer here & vocalist.

Singers of Dodo Canesar are Manganhars basically but call themselves Mīrāsīs.

Langhas are less respected.

Mangs. play dhol (duhul) & sharnāī. Their women sing wedding songs of homes - Men also sing weddings songs only with dholak.

Songs connected with Samāṣ are called Samāt̄ kāgīc - incl.s wedding songs but in diff. style - beat is different -

Bārocā gīc - Baluchistanī gīts -

both sung by Mangs.

Kabat or Kavāt - long poems. (Kavitā) - in Sind now, clowns use kavāt - used to be done by bhāṅḍs, now many others also.

Mohd. Faqīr Maskharā (clown) - lives in Dādū- he is a leghārī

Baloch.

Dhola - maru - use piṅgal - a poetic form.

Chach nāmā (Arabic) original is not available - Persian translation is translated in 613 Hijra (1216 A.D.) - dealing with 714 A.D. [Persian translation says Kharnai or in 4 other mss. karnāī, khaznāī baākhaznāī jarasahāī -

3 types of sharnais in Sind - hardest - small gazzī & oldest - only played during the 10 days of Muharram. 2nd is Mutta, 3rd is sharnāī. muttā is more refined - sharnāī has a v. penetrating ('sharp') tone. 4th inst. is the sundarī (slightly bigger than gazzī which may be about 6" long) Ghulam Mohd.'s ṭoṭa was about like the muttā.

Maṭṭiyārī - about 14 mi. - for puppets & Mangs.

In Naokaṭ - Mai Bhāgī - mang. singer - mention Mumtaz Mirza.

Dr. Alānā - Asst. Director, Inst. of Sindhology.

Zamī-dar - landowner - kāmdar - overseer - hārī - laborers.

20/2/78 - Int. Dīn Mohd. (Mang.) & Abdul Razak -

Q. are langas same as Mang. (Mīrāsīs) - A. No. There is no lenā denā between M & L. Langas here are involved with playing surnāī & dhol. Could not find out for sure whether Din knew of the diff. between surnāiyā & sarangiya langas. At first he seemed blank - then mentioned 3 types of L-- adding murli players.

Then I asked whether they were not the same as Surnaiyā - then he seemed to agree & thenceforth referred to them as phū~kwāle. He said surnai was a Langa inst. taken over by Mangs. also I asked about the origin of Langs - He related a very interesting story. At one time Sindhi sipāhīs (a term which he seemed to know) had no music - Rajput Tahkurs, e.g. sodās did - they had Mirasis. The head of the Mehr (Mohr) & Mangaliyas requested from Rajputs that they be given one musician each, which they received. These become the langas. Samā received a musician from the Mehr (Meher) not from Rajputs.

The term Samāt here refers to the old (pre-Muslim) groups here in Sind. (connected with Samā?)

It seems the term Manganhār is used by different people to mean different things. Firstly, it refers to the specific endogamous group who now prefer to call themselves Mirāsī & some of their community especially those who are not involved with music, to call themselves Shaikh. Secondly, Mang. also refers to another group of Mirāsīs who live in Naskoṭ, e.g. Mai Bhāgi's group in which women sing. There is no lenā denā between the first & second group although they have some contact. Thirdly, Mang. refers to any mangtā group & it is referred to in this context by others. Fourthly, some outsiders seem to think specifically of surnai players - who Din Mohd. calls langas - when they use the term the same - Mangs. are highly respected (even Din Mohd. confirmed Mumtaz Miraza's comment that the Mang. singers are one of two - the other being the vazīr - who are permitted to enter into the presence of women.) Langas are somewhat less respected (cf. Burton.)

MUST INT. SURNAI PLAYERS Went yesterday to Maṭiyāri village about 20 mi North of Hdyerabad to find out about puppets - Hamid Akhand has land there - collected his kāmdar & went to a Hindu settlement, only 2 or 3 houses outside Met. They mentioned puppeteer settlement in Mirabad about 6-8 min. from Tando Ādam by kacā road. Would need to hire a jeep (4 wheel drive). Went to Mang. house in Maṭiyāri - but they had to go to a wedding. On the way back, on the main road, saw a gathering of people & a surnai band. It was a circumcision (surnat). Took photos & recordings on Sony (tape 36M). Could not confirm whether they were Mangs. or Langas. Three children were mounted on a horse -

Mirpur Khas - 20/3/-

Puppet show 2 pups. 2 singers male-female - dholak player.

see 37(s)

- | | |
|------------------------------------|---------------------------|
| 1. Sword dancer | Akbar Badshah kī darbār |
| 2. Gauhar Jan & second dancer | |
| 3. 2 Snakes & Jogi | Full program lasts 1 hour |
| 4. Lady dancing with baby | |
| 5. juggler with ball | |
| 6. horse - Bhatti - various others | |

Mohd. Siddiq - harmonium, Bilū- dholak - Sharifā~ (f. - about 20+)

Muna & Sarāj pupp. - Mirāsī - Used to live in Zilla Ferozepur - after part. came here. They only perform this story -

Story - 1st Cankidār - Pāte Khan - seats every one

Sheikh Salād Khan - Vazir enters -

next Bīrbal - Vazir -

next Jaipur rājā Mān Singh

next Bikaner rājā Sādur Singh

next Rānī Khan kā sālā.

next The priest mullah.

Next - Filatewāl - gat ke bāz - of Rampur.

Gauhar Jan of Calcutta

Int. with Munnā

Lailā Majnū~ - (Majnū~ - child in Laila's lap)
 Sā~p jogī -
 nīmbuwālā - juggler
 Dhula Bhaṭṭī kā ghoṛā - jaṅg (fight) horse knocks everyone down

All the songs are from films. - No one sings old songs. Five or six generations - Munha's father, Hazārī, [doesn't know beyond] He was about 12 when he came here. They came from Karachi - to Mirpurkhas about a month ago - they have programs in homes - now getting less here - expect to move in a week or so - don't yet know where they will go.

Now one would find pupp. in Nawabshah also in Punjab. He goes (p. 24b) to Sargoza, Lyallpur, Lahore, Pindi every year by bus or train. They have about 500 houses they go

He estimates at least 250-300 puppeteers in Pakistan. Every 5 or 6 years they get together in a biradiri - last year there was such a gathering in Lyallpur. There were several (10 or 12) children's weddings at the kath (Bīrādārī ka kath). They have a panchayat - There is no leader - pañch. They discuss biradiri matters.

Will go to Hyderabad in Śubh rāt (id), hopes to be in Karachi or Hyd. for Muharrams.
 address:- Ahmad Khan Vodera - lālū māchī Ghoat, Kālī Road, Hyderabad.

Bhānd Bahūrūpiyā (called sat rūpī in Sind.) (nakal karne wālā)
 ghul aru Shabir - Ayūb nagar, Railway Hospital Road,
 c/o Shanūr Dukandar - [says he can find puppeteers]
 Mirpurkhas

Ghulam Shabir Sabri
 Jhugēe Liari, phot No. 14
 Pir colony, Karachi

Tape 37(s) TAPE CONTENTS N-78-1 p.33

A. Kathputlī rec. in Mirpurkhas - 20/3/

B. Akbar Manganhār (about 45) (Umarkot - 20/2/) - acc. self harmonium & ḍholak player - also Ali Akbar Mang. 1. Gīt for Raja... called choṭā gīt Bhāvan

in rāg Bhīm

2. Janghrā in rāg Jog - (Bhairav ṭhāt) - (discussion about ghars - one mentioned in this ghar - sūb, samerī, asa)

side 2 3. Āsā (dadra tāl) moṭā gīt (because it is old) (text on tape)

4. Sāmerī phrases on harmonium

5. Sūb phrases on harmonium

6. Rīṃal (bhāvan) - old - moṭā gīt - in rāg Jog.

7. Arnī - (emphasis on 1 - maj intervals) (Sadāraṅgī loṛao - name of rāg)

He is Manganhar (says not Mirāsī), but prompter says there are some - Langa's are diff. Says his jajmāns left at partition - is a laborer.

p. 34 (25)

C. Singer Allah Vasaiya - Akbar - harm. - Mohd. Ibrahim - ḍholak
 Bhairvī - Jodhpurī bhajan

38(s) side 1

A. Sindhi Qalām - in rāg Husainī Toṛī. Umarkot - 20/3/78

5. R M P D S $\overset{\cdot}{\curvearrowright}$ N $\overset{\cdot}{\flat}$ S N $\overset{\cdot}{\flat}$ D M P G $\overset{\cdot}{\flat}$ R S -- Rānā Mumal in Sindhi.

Rec. on 21st. March. Umarkot.

6. Played Basaiya tape of Bilāval in 7 beats & Dhani Baksh counted in 6 - it fit occasionally but not considerably. [Rūpak tāl is called cancal - 6 mātrās 6 sections (counts?) - he counted correctly]

N-78-1

14(s)

A. Basaiya Khan. [copy of R.S. tape] (R.S. = Rupayan Sansthan)

B. Dhani Baksh - Hothi Khan (2nd singer) - Nur Mohd. ḍholak (about 18 age)

Recorded in Umarkot - 3/21/-

1. Rāg Toḍī (original Toḍī from which others have descended) G $\overset{\cdot}{\flat}$ / $\overset{\cdot}{\natural}$ + N $\overset{\cdot}{\flat}$ / $\overset{\cdot}{\natural}$.

dūhās with ḍholak (sung by Dhani Baksh) in Mārwarī

3/21/- gīt - kānjī kā soḷā. (about Lākho Phulānī)

begins explanation of song.

side 2. explanation of song continues -

A. Dhani Baksh - Sahebdīnā playing khartāl (from new Chor)

1. Khamā of Darbār - in rāg Sorath - (Marwārī song).

dūhās of sorath

2. Harmonium phrases in Miā~ kī Toḍī - then asked how many notes - first said 6 - then tried to sing sargam & said 7 notes -melody - S R $\overset{\cdot}{\flat}$ G $\overset{\cdot}{\flat}$ M# D $\overset{\cdot}{\flat}$ N $\overset{\cdot}{\flat}$ S

-note names S R G M P D N

3. Jānghrā in Khambātī (M $\overset{\cdot}{\natural}$ /# + N $\overset{\cdot}{\natural}$ /b - M# only in introductory harmonium phrases)

Hothi Khan joins in singing dūhās in the middle (again with rhythm)

both sing Jānghrā together (M# is present) (tīntāl)

accel. tempo - type of laggī - prompted

4. Hothi Khan, Sahebdīnā (khartal) Dhani Baksh. (ḍholak)

song about departure of Maharajās (on tape in Marwārī expl. of song)

dūhās without tāl (but ḍholak playing free phrases)

song antariyā rāg Khambātī - (tīntāl)

called talwārā

N-78-1

40(s)

1. Laškariyo - (Pirij - Paraj) sung by Hothi Khan - Sahebdīnā - dhani Baksh (ḍholak)

dūhās -

text spoken -

2. in rāg Pirij. (specialty of Kāṭhiawar)

dūhās in tāl - “bālamjī mhora mana garmī hoe” [Sahebdīnā uses many of the same movements as Siddiq is excellent]

Hothi Khan singer text spoken

p. 36/263. Rāna Partap kī bhāvan - Hothi Khan - rāg Sindhī Jog (called Sūhab in Marwārī.)

(Bhaṭṭī - rawāl)

[not well sung acc. to Din Mohd. also be-lay]

dūhās without rhythm.

[Sahebdīnā - 2nd voice occasionally]

gīt in 6 beats -

acceleration of tempo -

- text spoken.
4. Bhujan (Bhajan) - Mirābāī. some acc.
Hothi Khan - (speaks & explains... “so what does Mirā say? & sings)
text spoken.
 5. Sahebđīnā - singing & khartāl. Dhani Baksh - har. Mur Mohd. ḍholak
“kāgidiyo moro gurā (7 beats.
(letter was given.
text spoken.
 6. Urdu ghazal sung by Dhani Baksh. - Sahebđīnā khartāl - Nur M. ḍholak - (Mālkauns)
 7. Banṛā in rāg Marwārī - Bilaval & Sindhī Khambātī. sung by Dhani Baksh

N-78-1

41(s)

1. Banṛā (cont.)

2. Madhkar in Sūhab.

sung by Akbar (harm.) & Bilāl (ḍholak) (both of Umarkoṭ)

(tāl is called Mughlai - asked them to count -
confusion - one said 5 mātrās - [it is 4+4+3+3])

dūhas alternating

3. Young boy (10-12) Nur Mohd. (son of Akbar) singing Kāgarīyā (boy seems to be blind)
harm. Akbar - ḍholak - Dhani Baksh - Sahebđīnā - khartāl.
4. Nur Mohd. singing “panihārī” acc. as above.
5. Akbar & Bilal-
singing a song made popular by Mai Bhage (Mang - lady)
“kharī nīm ke nīce” - Jātore batao
end of tape

side 2

1. Akbar & Bilal (about 40) - Jātore batao (cont.) [used limiter]
2. Sacū (about 30, from Rāṅhār in Thar now here) playing kamaicā (Akbar & Bilal impatient with his tuning,
acc. Akbar harm., Sahebđīnā - khartāl, Dhani Baksh - ḍholak -
tune - dhun.
3. Sacū playing Mallārī - some acc. as above.
Akbar sings “...bilālā mhārā des”.
& Bilal. (25+/-)
4. Singer Siddiq (harmonium) - Gujarati song ... kam._Saccaī - Sahebđīnā khartāl.
ḍholak
5. Siddiq - Mārwārī - stopped abruptly - ḍholak not keeping time properly.
6. Bilāl singing Kurjal - (kurjam?) - kam. Sacū, ḍholak - Dhani - khartāl -
& Akbar
7. p. 37(26) Anwar about 14 singing “bugla” (pakśhī - bird)
kam., ḍholak, khartāl, harm. (Hothi Khan)

—
maybe 80 houses in Omarkoṭ of Mangs.

In Mithī - mostly Sindhī singers - Chāchra has Marwārī singers - maybe 50 houses of Mangs.

Rāṅā (Khair Mohd-brother of Rāṅā plays kamaicā well. Naṛh bait people in Chāchra)-Sādī (his bhatijā) -
Khetā

[There is a sharna player here - Sacū(over 60)]

Naṛh & algoza not played by Mangs - anywhere acc. to Dhani B.

The naṛh player is a bepārī - business man.

Tape 35 (MS)

Photo Mang. (about 24) from Anyo near Khokrāpār - about 40 mi from Omarkoṭ - 24 miles from New Chor.

rec. in Mirpurkhas

- A. 1. Singing Moris - Nur Mohd. ḍholak (second singer Mohd. Hanif)
 2. Raicand - Nur Mohd. ḍholak
 [In his village there are 4 Mang. houses - and older people who remember old Marwari songs.]

Transcribed

paid

150 to Omarkoṭ Mangs 20/3

200 to Omarkoṭ Mangs 21/3

25 to boys 21/3

300 to Dhani Baksh 100 21/3

Hothi Khan 100 21/3

Nur Mohd 50 21/3

Sahebdīn 50 21/3

Recorded in Mirpurkhas, March 22nd

- B. Khair Mohd. (now living in village: Mohd. Khan Junejo-taluka Khipro, dist. Sanghar.
 kamaica Nur Mohd. ḍholak
 his [Khair Mohd.'s] jajman is a cāran Kavī Rāj - one is Jawār Dān lives in Jagīr of Rānā
 Candar Singh, about 3 mi. from Umarkoṭ [They, cāran are also called Bāroṭ]
 Bijal was a Bhaṇḍ brought up by a cāraṇ. Bhāṇḍs are Muslim but not Mīrāsīs. Called Mīr Ālam in
 Punjab in Jodhpur Rānāsāb.
 1. Kam. solo - with ḍholak.
 rāg Sorath - this dhun was in Sorath, Koīyārī & Jog (names of strings)
 2. Demons. of 3 above rāgs on kam.
 starts playing jog - ḍholak joins in (first confusion of tāl - then 4+4+3+3)
 Playing Madhkar - says sūhab & jog -
 dādrā in 6 - this mughlī tāl in 7.
 2nd string is called āgor - first is ḍoḍh

p. 38(27) Tape 42(s) [Ex tape]

- A. 1. Int. Khair Mohd. (50+ age) strings called Āgor (Sa) - ḍoḍh (Pa) - jil & papaiya (1 of 3 left on end)
 means grām 11 or 13
 2. Tharparkar's regional tune is called Mallārī
- B. Jīvan Khan (Jevre) - Nur Mohd. of Mohd. Khan Junejo village of Kandiyārī - Khanbahudar Vasān in
 dist. Sanghar dist. (age 35)
 [was born in Pak. & says he does not know Janghrā etc. no one here interested mostly Sindhī
 speakers]
 Kamaicā - Bhikā Khan (50) of Mohd. Khan
 1. Rāg Bilāval - comp. by Tan Hussein - Harjas (no kam. acc.)
 preceded by dūhās
 Dūhas - 4 Bilāvals - [4th Bilāval - rang behla (ne ke liye)]
 [ḍholak has a booming bass]

G M P N Ṡ, N ʘ Ṡ N ʘ P

G M R G P M G R S

2. toḍi [1. Mixed Toḍi - Berāḍi (a Mārwarī) Toḍi] - THIS IS ACTUALLY IN BILĀVAL acc. to Khair Mohd.

? dūhās - [seems to be a fixed tune] G ʘ N ʘ / ʘ

Krishnaji's harjas [or bhajans is O.K. he says] - G ʘ N ʘ / ʘ (but in harm. he plays G ʘ in between verses) composed by himself.

3. Dūhā & banṛā in Khamāj rāg. - with Kam. Bhikā K. & ḍholak - Nur. M.
“sudo serdār banṛo” [1st line text on tape]

side 2

A. 1. Jivan Khan singing kariyā gīt - Pahārī dhun. kam. (Bikha Khan) & ḍholak (Nur M.)
text on tape

2. Jivan Khan singing Malhārī - (sung in rainy season)
song called “morū” with kam. - Bhikā - & ḍholak.
dūhās - clouds -
“e tu morī morī bagō re...”

[P N ʘ S R M P N ʘ P M R S] - occ. M G R -

. .

he says he sang from 10 p.m. - 6 a.m. last night at a wedding & his voice is not as usual - He caught a chill.

B. 1. Bhikā Khan - Kam. - ḍholak - Nur M. his Kam. has a metal string between
is Gherāmī Agor & ḍoḍh called jāṛā
Pahārī (occasionally G ʘ & G ʘ alt.) (it has - 1+5+3 steel strings - all jhīl - no papiyas
[kariyā gīt. Bika
says Gherām for āgor.

2. Bhikā Khan - ḍholak - Nur M.
playing Jhedar - dūhā phrases

Tape 43(s)

A. 1. Bhikā Khan - Jhedar (new start) what tāl? hī~c. [4 mātrās]
in 4 beats syncopated

B. 1. Abdul Satār (19), Nazar Mohd. (12) - harm. Jivan, ḍholak - Nur M. - Kamaicā - Bhikā
Bābuliya gīt - Mārwarī (Papaiyā)
dūhās - alt.

2. Abdul Satār & Nazar Mohd - singing Paraj git - velo git (to lover please return soon)
in Kachī. in hī~c tāl.

[Tuning for long time strings slipping 42(s) side 2 B. 1-2 through 43(s) A.-B.]

p. 39/28

C. Miṭhu Khan - harm. - vocal - ḍholak -
dūhā “kāgā cun cun khāiye...

(Bhairvī) - gīt “themburu ko kā~ṭā lāgo.

D. 1. Khair Mohd. 1) kavītā in priase of God - composed by (Murādan name on tape).
[in Urdu - in the style of
2) kavītā about a child in the womb speaking to God.
in Hindi by Durgidās - Marwārī

- 3) Dingal gīt. - Śaktī kā chand.
4) Dingal gīt. - 2nd saktī kā chand

side 2

- A. 1 cont. [2 lines missed]
1) Bhāvan of Sabal Singh. [incomplete]
2) Bhāvan of Nagar kā Thakur.
3) Bhāvan of Ghure kā Rānā by Uḍā Kavī.
- B. 1 Nazar Mohd. (about 25) of Umarkoṭ, Razi (Riyaz) Mohd. dholak (25) of Kaudiyāri Rukman (17) - of Umarkoṭ (bro. of Nazar). ~~Mohd. Ibrahim~~ (15)
all Manganihārs - Jīnā.
1. Bairiyā dūhās.
2. Lakhī Vanjārā -
- C. Bai Nurī (with baby in lap) about 30, Master Ismail (50) - harm. Mohd. Hussain (35) dholak Nazir son of Ismail, 18 +/- . They are Bhaṭṭs - Hindu (but sing Muslim religious songs)
they keep genealogies of
original kuciṭā
wife Tulcī.
Nazir is original name [of Ismail]

These musicians are huṛkals of Bhīls - not Bhāṭs. [Bhīls do not have Bhāṭs - they have huṛkī or huṛkals - status improving technique calling themselves Bhāṭs

1. Marwāri git - Raicand - dūhās alt.
extracts of speech (Nurī bai is a good singer wears cūrīs on lower & upper arm.
(male singer is Nazir except for 1st dūhā.) ... “and what does he say:”
2. lāḍo - Mārvī qalām. Umar Mārvī

Tape N-78-1

44(s)

- A 1. Umar Mārvī - cont. Mar. 22nd.
2. Banro - Nurī bai.
3. Sindhi qalām - Sasswi - (Ismail also sings once) (Nuribai sings while nursing baby) (fantastic gestures & personality)
4. qalām in praise of Hazrat Ali (in Bhairvī) [beginning missed]

They are Bhats of Bhīls & keep their genealogies even to this day.

p. 40/28

Recorded in Hyderabad 24/3/78. at Sind Provincial Music. Maṅgaṅhars

B. Singers - Baksha Khan (30 age, born in Jaiṣ) & Ali Nivaz. (25 age born here), Dur Mohd. Khan (about 50) - bājā (harm.) Ahmad Khan (50) - dholak (bro. of Akbar in Jaiṣ), Khair Mohd. (55) Kamaica. from Mohd. Khan Tālāwātā -

all arrived here in partition.

1. Jānghrā - (death by sword) - (Bilāval) - dūhās (Bakshe) - false start.
Jalājī (of Jaisalmer)
2. Jānghrā - Amar Singh ki kaṭārī - Bilāval. dūhā (Ali Niwāz)

end of side.

side 2.

- A.
1. Amar Singh kī kaṭārī - cont. text on tape.
 2. Lūnāghar - Jānghrā - [Dūnāgar acc. to Dīn Mohd] [in Mallārī & Sorath - called sabraṅg]
text on tape in 7 beats called cancaltāl
 3. Antariyo - soḷā text on tape
 4. Sola - ū~thō kī savārī Jaisalmer kā rājā - about Jowār Singhjī - Sorath (not sure).
text on tape
 5. Jhedhar in mallārī rāg. [mallārī is a Marwārī tune only goes up to P & descends. Jogī's play mallārī here in Sind, acc. to Dīn Mohd. after prompting] cont. on p. 29. (b)
p. 42/29 44(s) ct from p. 40(28)
[D.M. - says snakes are charmed by Mallārī. Marwār it is v. popular. songs Jhedhar, Barsālā & a number of others are in Mallārī.]
 6. Khair Mohd. playing (what he calls) kamāc.
 7. Bakshe Khan (playing harm.) & Ali Niwaz.
laskariyā - (ghoraliyo

to end of tape

36B(M)

1. Int. with Khair Mohd. On Kam. Sa is 4th stop on melody string
2. Kamaicā tunes - unannounced.
[Gur refers to tāl - rhythm
3. Kamaicā tune loṛao with a touch of Paraj - "lūṅ ke jaisā"
Paraj me~ ~~gadvī~~ (Garvī -cf. Garbā)
in Gujarati -
4. Balwant Singh - a Rajput - his praise -

[his kam. has a dent where Sa is located on the fret board - looks to be from lots of use - he admits.]

transcribed

confusion 1 side erased

45(M)

1. [Kāwar Bhagat - famous singer - his Rāno] played by Khair Mohd. on kamaicā -
2. Jivṇī - rāg Jog. [has N ḃ sometimes] [names of notes not used by Khair Mohd.] → Sa called ḍoḍh,
Ni called jor (plays Khambhati) Dha called Bhairvi plays rag. Re is called Malkaūs. & Bhairvī.

G is blank & others

Jivṇī - rāg Jog. [has N ḃ sometimes]

3. Candar kī kāfī. - in Māñjh (Maṇḍ?)

4. Filmi gīt.

int. didn't understand Sa (thought I was saying sās - breath)

"ghar āyā merā padesī" - in Bhairvī.

p. 41

side 2

New Tuning for Bhairvi - lowers Agor (S string) to D

Tonic is the original D - [says he uses this in thumrī ghazal.]

Demonstrates - tīngāo kīnghāo [called Bhairvī kā jor or Bhairvī ḍoḍh ḍeḍh]

what is jorā - D ♭ N ♭ S R G ♭

& what is ḍoḍh or ḍeḍh

Jorā tuning

2nd Agor - 1st ḍoḍha Jhil

D N S R G M P D (this tuning is common no need to tune - teach to
or P S children. All rāgs.)

Bhairvī kā ḍeḍh

Adhā Ghau (Adhā ḍeḍh

Malkans ka ḍeḍh

Jang hrās : : - 1) Rānā Kāchbā 2) ḍhola māru kā kariyā. 3) Bhāwarjī 4) Ratan vaikā. [Gīts of Imp. Kings -
def. of Janghrā] 5) Bālocan.

Maybe 20-25 jānghrās in all.

Get from Khair Mohd. - Dūhas of cārāns - - 36 in all.

46(M)

1. Dūhās of cārāns, cont. śubh rāj - 120 jāts -

Jodhpur - ManSingh had called 120 gots. & gave them land & etc.

2. Bālocan on kamaicā - Jānghrās [sorath] [occ. vocal by Din Mohd.]

3. Rānā Kācho - kamaicā - Jānghrās [sorath] [occ. vocal by Din Mohd.]

4. Śido - Jānghrās [sorath] [occ. vocal by Din Mohd.]

5. Sūmrīo - rāg Sorath Jānghrās [sorath]

6. Bhāwarjī Jānghrās [sorath]

side 2

[main S is 4th stop on 1st string]

Tuning ḍeḍh

1st 2nd . hard to play - called sabraṅg 7 rāgs -

P S jīl. G M P D N S R G.

6. Chotā khyāl in Syām Kalyan [lāj rākho nī kiltār -] chotā khyāl -

7. [Kavitā - about Sorath being king of rāgs - Ujjain king of cities.]

by Din. Mohd.

8. Jānghrā - Me~ tuj par parwārī jāu~. nāgar nandā. - kamaica

9. same as Carkā - song called "Gudhio dokro kasonī... - but diff story.

p. 42(29)

10. Demonstration of lassī jhar (plucking with 1st finger of left hand)- cher

(ghunghru sounds of raṅḍī)

then torā - then takkā (3; K.M. didn't know?) - tīntālī - gurgā (Gaz kā kām)

tīhai - called tīn takkā -

kalwārā=kaharvā.

11. Demon. of kalwārā - Ghoṛaliya then Jhedar

47(s)

-
- A. 1. cont. Bakshe & Ali Niwaz) [duhe are called duwā - or dū'ā.]
- B. Abdul Hakīm (35), Allāh Basaiyā (32) (both born in Jaisalmer A.H. learnt by hearing.)
came here at partition
1. Khamājī dūhās - soḷā - “sudo sardār”.
 2. Rāg Sāraṅg - “barsālā - “barsāt kī gīt.” text on tape.
 3. Siālā - “winter” - separation song - she says she is cold come back home - in Sūb [?] text on tape
-
- C. Abdul Ghafur (20), Dur Mohd. (Bājā Master) - harm. Hakam Khan. Ahmad dholak
side 1. Balwant Singh git - soḷā (cancal tāl) (plays dholak himself half way through)
ends [when father is alive & son exhibits bravery, this is called soḷā]
47(s) (kam. played by Bakshe - first half)
side 2 text on tape
2. Jaisalmer kā ḍorā (string) [about a broken hār - called ḍorā]
- D. Fazaldīn (about 60) (Firoz Gul's māmā & teacher) - playing harm. [Hyderabad 24/3/
Khair Mohd., Ahmed - dholak.
1. Git (sūhab dūhās in rhythm) (saukarlī - 2nd wedding)
R ḡ / ḡ D ḡ / ḡ
 2. Janghrā - Krishanji Harjas - Mārwarī ṭoḍī
dūhās -
really a Mirabai bhajan - (kalvārā tāl) - speaks kavita verses with music going on.
 3. Krishanpad - rāg Megh Mallhārī - kamāc, K.M. & dholak - Ahmad
choṭa khyāl - ektāl.

end of tape

48(s)

- A. 1. cont. Fazaldin - khyāl Megh Malhār -
- B. 1. Kāfī of Khwājā Ghulam Farid - In Siraikī but Marwārī
rest of du'ās “Kāqā cun cun khāyo -...” [with breaks] [more like a ‘pop’ song rendering.]
tape unused sung by Raza Hussein son of Khansahib Khairan Khan

N-78-1

49(M)

- A. 1. Recitation (kavitā) by Fazaldīn Recorded in Hyderabad, Sindh,
Pakistan 3/24/78. (recorded in Mīrasī pāṛā home)
- a. śubh rāj of Jaisalmer royalty - 7 generations.
 - b. other rec. - Trikaṭ band - etc. & interview.
- B. Kāṭhputli performance. Recorded in Mirpurkhas, Sind, Pak.
#290 3/25/78. Recorded in Rest House garden.
- my no. Puppeteers: Munna - 45+ Siraj (his cousin) - 35 - with ghunghrū & bolī - (wlus?)
singers: Nūry (sister of Munnā - 35+) playing dholak - Sharifā~ (23+?)
Commentator: Munna.

cont. on side b.

and

on N-78-1
50(M)A

various scenes : - 1) Bhañī - sweeper (1 string). 2) Bhishti water carrier (2 strings). 3) Pāṭe Khan (2 strings) 4) Akbar's sālā (2 strings) 5) Bīrbal Vazīr (2 strings) 6) Rājā Man Singh (2 strings) 7) Mantrisahib (Maulana of Akbar) (2 strings). 8) Falate bāz (Gat ke bāz) - sword player (3 strings). 9) Mīrsahib of Hyderabad, Deccan (2 strings) 10) Akbar Badshah (2 strings). 11) Gauhar Jan, Calcattē wālī - dance with lamp (4 strings - 2 on arms one on head, one in back). 12) Lailā Majnū~ (Majnū~ ends up in Lailā's lap.) 13) Jogī Hīrā & snake. 14) Punū~ Khan Baloch's camel (4 strings). 15) Manganhār Khudū Mirāsī (2 strings). 16) Dhobi (washerman) & Magarmach (crocodile). 17) Dullā Bhaṭṭī & horse - 3 strings.

[Note: the ball player was sent to be re-painted; otherwise includes their full repertoire].

The songs sung by Nūri & Sharifā~ were said to be folk songs, except the song sung when Gauhar Jan appears, which is a film song.

This group visit Hyderabad & Karachi, but say they also go to Panjab & as far as Peshawar. In Karachi they stay in 3 places:

- 1) Landhi No. 2 - Babar Market, near Grave yard.
- 2) Drigh Road near Railway Station.
- 3) Lulu Khet, Sindhi Hotel - garden of Haroon sahib.

They expect to be in Karachi next on Shab rāt (Shab-i-Barāt) in about 2 months
In Hyderabad, their address: Lālī Māchī Goth, Ahamed Waḍero, Kali Road.

SINGER OF OLD SONGS :- Gul Mohd., (age 60+) can be found in Liaqat Bagh, Pindi or Haripūra Faṭak in Sargodha.

N-78-1

50(M)

side a

my nos.

A. Kathputli performance continued.

- B. 1. Tawa'if's ghazal, acc. by harmonium & tabla. [Tawa'if is a fabulous dancer]
#30 recorded in Chakla, Hyderabad, Sind. 3/25/78.
#70 2. Second Tawa'if singing a ghazal - acc. by Firoz Gul on harmonium & tabla (?)
[Firoz Gul is her teacher]
#124 3. Harmonium solo by Firoz Gul, with tabla acc.
4. 2nd tawa'if - song & dance
5. Firoz Gul singing a ghazal, acc. himself on harmonium with tabla.

C. Din Mohd. singing unaccompanied - recorded in Hyderabad in Sainjee's Hotel on 3/26/78. with explanations. [hissing of air conditioner]

1. Jānghrā in Khamāj. [Rānā Khevṛā - wedding in Jaisalmer with Bikaner's king -

side b.

A. 1. Din Mohd. explanation continues

- #67 2. 'Abrū' (Ablū?) - solā. followed by explanation - rāg name not known.
text spoken on tape. Sung after husband goes to foreign land - separation song.
composed by Din Mohd. for a cāran jajman.

- #203 3. Sūrpad in rāg Āsā (in 7 beats, from D.M.'s finger gestures)
text on tape

part of tape unused.

Alghoza called Angrūc - best made out of kirar wood khejrī (in Marwārī) (which has sāngrī a type of phalī (like green bean in appearance - which is used as vegetable.) Misrī Khan Jamālī, the alghoza player, makes them in Nawabshah garībad - & charges Rs 300-600 or more for a pair.

Shah Mahomad - Din Mohd's. brother (cousin)

p. 31

Puppet show Mirpurkhas - 25.3.78

- | | | |
|--|--|-------------------------------|
| 1. Bhangī | one string | Poog: perhaps 40 minutes |
| 2. Water carrier | 2 strings | |
| 3. Pate Khan | 2 | Munna Age: 45+ years |
| 4. Akbar's sālā | 2 | Siraj (cousin) 35 years |
| 5. Beerbal Wazir (Akbar Ka Vazir) | 2 | Noori (sister of Munna) |
| 6. Raja Mansingh | 2 | Shareefari (Bhatiji of Munna) |
| 7. Mantrī Sahib (Maulana of Akbar) | 2 | |
| 8. Falete Baz (Kebaz) sword dancer | (3 strings) | |
| 9. Hyd: Dakhau Ke Mirsahib | 2 | |
| 10. Akbar Badshah | 2 | |
| 11. Gauhar Jau Calcutte Walee | (4 strings - two in hands, one on head, one in back) | dance with lamp |
| 12. Lela Majnu (Lela danced with Majnu, who was in Lela's lap) | | |
| 13. Snake and Jogi Hira | | |
| 14. Punhoon Khan Baloch's Camel | (4 strings) | |
| 15. Manganhar Khundū Mirasi | (2 strings) | |
| 16. Dhobi (washerman) and Mangar Mach | (crocodile) | |
| 17. Dulla Bhatti horse | (3 strings) | |

The ball player Mohan Lal Mali's son sent for painting to painter

This party mostly stays in the following places in Karachi

1. Landhi No: 2. Babar Market - Near Grave yard.
2. Drigh Road near Railway Station
3. Lulu Khet, Sindhi hotel Garden of Haroon Sahib.

Shab Raa't. They will meet again in Karachi on Shab-i-Barat.

Lalū Māchhi Goth, Ahamed Waḍero, Kālī Road, Hyderabad
Liaqat Bagh (Pindi)

Add: Gul Mohd Age. 60+ years, singer of traditional songs
(R Pindi or Sargodha Hanipura Fāṭak)

Hamid Akhund. tel. 25297 - Hyd. res.
Secretary, Culture. 510725 - Kar. off.
Govt. of Sind,
c/o Sind Provincial Museum,
near Id Gah,
Rani Bagh,

Hyderabad, Sind.

Zafar Kazmi,
Director,
Sind Provincial Museum.

Din Mohammad Isa,
Liquat Colony, Malpiri, [6/70/13]
Sakhi Pir Road,
Hyderabad.

'Gudo' Urfa, c/o Firoz Gul, Mosiqar.
[Rafiq - mamoo.] Dharamsala Road,
age 19 Jamalshah ka pir
born in Lahore. Hyderabad.

Rona Laila Sindhi L.P.
Shair Tale Maula -
Music by Feroze Gul (with photo on reverse)

Tape -

#30 Tawa'ifs & Firoz Gul - Hyd. 25th Mar. 78.

Din Mohd. sings Jangrā in Khamāj. (unaccompanied) (soḷā) - Mar. 26th. Hyd.
with explanation -

side 2. Din Mohd. cont.

1. sings - 'Abru' - soḷā (rāg name not known)
explanation - sung after husband goes to foreign land.
text on tape. & explanation
composed by Din Mohd. for a cāran (name on tape)
2. sings sūrpād in rāg Āsā. (in 7 beats from D.M.'s finger gestures)
text on tape.

Report

Field work in Pakistan - Dec. 7, 1975 - Jan. 4, 1976.

This field trip was extremely fruitful thanks to the cooperation & generosity of the many Pakistanis I encountered both on a personal & on the official level. I would like to acknowledge the tremendous assistance provided by the N.I.F.H. & in part by Mr. Uxi Mufti, Mazhar ul Islam & Farouq without which I would have been at a great loss. I would also like to acknowledge the assistance given by Mr. Abdul Karim Baloch, Programme Manager, Karachi.

Although Pakistan has much in common with India, I found a vastly different attitude towards music and the traditional arts. Whereas in India the academic musical endeavours lean extremely heavily in the direction of the classical or art music, & the other forms of traditional & folk music rather tend to be discriminated against, in Pakistan the classical music is rather in the shadows while, particularly in the past few years, the folk musical traditions are receiving much more attention. This is to a large extent a function of the NIFH which in its few short years has managed to acquire a great deal of documentary material on Pakistani folk music traditions and have also achieved remarkable success in the dissemination of this music through published records, with the cooperation of television & radio, as well as through live concerts. There has been, to some extent, a wide scale hunt for talented folk musicians who have then been recorded, appeared on TV, radio and some have even been toured abroad.

As a result, some of these folk musicians who were, until just a few years ago, ordinary villagers have now acquired a certain measure of sophistication - a rather important point in terms of their ability to withstand the disruption which could be caused by a trip to the U.S.A.

Unfortunately, however, they have also acquired some some measure of musical sophistication. Radio & TV, & (to some extent the NIFH) are concerned primarily with the popularising of folk music and as such, do not feel obligated to preserve the integrity of the original. Thus an authentic folk musician is frequently confronted in a recording studio, with music directors and city trained musicians who shape & mould the music in order to give it mass appeal. They experiment with new instrumentation (which involves accompaniment on instruments of regularised pitch, such as the harmonium), add instrumental interludes quite alien to the original & often require a standard composed rendering which denies the spontaneity that characterises much folk music of the subcontinent. Often, too, the folk musician becomes versatile and learns to perform the music of other regions so that he will be in great demand by TV & radio. He is naturally influenced by the large quantity of film and popular music which he hears extremely commonly on the radio and often adopts elements of these within his traditional repertoire. Authentic folk traditions still continue in Pakistani villages, often untouched by these modern sophistications. Some of these village musicians have an extraordinary instinctive talent which is quite breath taking. They are continually in the process of being 'discovered' and introduced into the city environment. Those who have recently been 'discovered' still maintain a measure of musical integrity. It was largely among this group that I attempt to focus my attention.

Shortly after I arrived in Islamabad (mention the folk concert in Islamabad) I was able to have a lengthy discussion with Mr. Mufti about the possibilities for FAF and a general working scheme was prepared which included, wherever possible, the names of specific folk musicians who still maintained a considerable measure of their own traditions relatively in untainted form. The limitations of time would not have permitted to discover village talent on my own (quite apart from the ethics of such a search). A copy of this working paper, formulated by the IFH, is enclosed. As will be seen, a primary consideration was in terms of cultural correlates, which, of course, cannot be confirmed until field work has been conducted in the U.S. It remained for me to visit as many areas included in the working paper as possible and to hear & document the musicians for this purpose, three weeks was quite inadequate and there were a number of musicians & music/dance traditions which I was unable to document. In particular, I was completely unable to visit Baluchistan. I should add, that had it not been for the field work already completed by the I.F.H. and their invaluable assistance I should not have been able to accomplish nearly as much.

On my arrival in Islamabad, I discovered that arrangements had already been made by the I.F.H. for me to visit Kafiristan where some archaic folk traditions are still preserved. Although I expressed my hesitation on venturing so far into the mountains in search of documentation of a tradition with no possible correlates in the U.S., I found that airline tickets had already been obtained at the Pakistan Govts. expense & that if I did not go, the amount would be forfeited. Under the circumstances, I felt obliged to go, but determined to make it as short as possible in spite of my own personal interest in these traditions.

For this trip, I was escorted by Mr. Farooq Kesari, who is in charge of the Museum section of the I.F.H. We arrived in Peshawar on Dec. 13th & discovered that our flight to Chitral the following morning had been cancelled because of a religious holiday (Īd). This gave me an opportunity to spend an extra day in Peshawar. The I.F.H. has a branch office in Peshawar run by Mr. Riaz Hamdani. Mr. Hamdani & Mr. Iqbal Mumtaz Nasir, a field worker for I.F.H. were extremely cooperative and gave me a great deal of assistance. They had arranged a short 'folk' music program at the radio station. There were two female singers & an accompanying orchestra including such exotic instruments as harmonium & clarinet. I was not permitted to record this program and felt that it was, in any case, far too sophisticated for FAF. I did, however, contact some of the musicians who came to my hotel later to be recorded. These included an excellent rabāb (a short necked plucked lute) player, Taj Mohd.; a thambal (frame drum) player (who also dances), Samargul; a maṅge (earthen pot) player, Gul sanam; and a shpilai (flute) player, Meherban Shah. Of these, I felt the thambal player would be a really good prospect for FAF. An older man, with a rather tragic history (he lost all his 6 sons in inter-tribal conflicts) now spends most of his time as an ascetic (malaṅg) at a shrine. He wears extremely colorful costumes and frequently gets inspired by the music. Taj Mohd. is an excellent rabāb player, but as a radio musician he has been exposed to a great variety of music & his performance shows much influence from classical music. In spite of this, he still preserves something of the folk spirit and could be a possibility.

In Peshawar I also visited a 'smoking room' (?) where a variety of people collect in the evenings to smoke and while away a few hours. I recorded some of their songs, but did not find any great talent there.

I also visited the shrine of Rehmānbābā, just outside Peshawar. Here too, I found several amateur musicians. A singer cum rabab player coincidentally also called Taj Mohd. who is an ascetic performed quite creditably with the accompaniment of a pot drum player (who also periodically struck a bent can). I was, however, particularly impressed by a young singer, Zahir Khan, the son of a zamindar (land owner) who sang with great feeling to the accompaniment of Taj Mohd.'s rebab & the pot drum. He apparently knows a large number of songs, especially those called badalā, a kind of narrative song sung in Pashto. He is basically a self-taught musician who can also play the rabāb & accompanies himself while he sings. Zahir Khan is a complete amateur, but being from a relatively well-to-do family will probably not feel the culture shock too intensely, should he come to Washington.

I was unsuccessful in seeing Khatak dance while in Peshawar (although I have seen it many years ago). It is basically a group dance performed with either swords (or scarves). The best performing group in this area is thought to be a group from the military camp in Peshawar. Mr. Mufti suggested the possibility of taking a solo dancer. This could be feasible, especially if I am able to locate Khatak dancers in the U.S. The director of the Radio Station in Peshawar promised to arrange a program for me to view on my return from Kafiristan, but this did not materialise.

On the morning of the Dec. 15 we flew to Chitral & proceeded from there by Jeep towards Birir valley (which we had been led to believe was accessible by road). About 22 miles along tiny dirt tracks that wound in and out of the mountains - sometimes rather precariously - we found the road had collapsed and had to hike about 5 miles through extremely picturesque countryside which included a peak of over 25,000 feet. The Kalash tribe village was located on the hillside & is strategically located to derive the maximum sunshine.

We had been led to believe that the winter festival of the tribe had been in progress since Dec. 12th. In fact, however, the information was incorrect & the festival was due to begin on the 18th & unfortunately, it was not possible for me to extend my stay.

I was able, however, to record some of their dances & songs. (The tribe demanded payment which was provided by the I.F.H.

There are very poor facilities for tourists. There is a rude wooden shack which is used by govt. officials, but is entirely unsuited for the sub-zero winter conditions we encountered. However, we were not even permitted to use this as we did not have the necessary "chit" from the Deputy Commissioner. We stayed overnight in a tiny mud hut tending the fire periodically throughout the night.

We walked back the following day, quite uneventfully returning by Jeep to Chitral. The clouds had rolled in and the wind had begun to blow. There was some concern that the flight the following morning might be cancelled. The watchman at the Rest house in Chitral casually informed us that once the bad weather arrived the flights had been cancelled for as long as a month! Since the motor road is also closed over the pass, it would have been virtually impossible for me to return had the bad weather continued. Fortunately, the sun was shining in the morning & the return flight was uneventful.

I felt that a group from the Kalash tribe - interesting as their traditions are - would have little reality as far as Pakistan is concerned & no correlation among the Pakistanis in the U.S.

In Peshawar

MISC. NOTES ON THE MUSIC OF BALUCHISTAN (from Aziz Baloch) p. 47

A variety of songs:

saut - romantic songs usually acc. by saroz, dambūrā & ḍholak (sometimes rabāb may be used).

/ macheroñ kī gīt (fisherman's songs) called Ambā in Baluchi.

chorus Hālo - wedding songs, male or female.

songs lāb - peasant songs associated with harvest.

\ hāmain - sung at date harvest.

sipat - praise (in general)

zahirīg - (remembrance) - brother thinking of sister, father of son, lovers (?) etc. Sung by both men & women.

(=zahirok)

dāstān - story songs generally sung in slow tempo without regular rhythm. Tend to be rather long.
Called Sherband in Baluchi.

Some instruments & performers

BORINDO - globular flute with 3 holes - Good performer Mir Mohd. Baloch.

KĀNĪ - flute like nar, but smaller.

Chaᅅg - Jaw's harp (used by shepherds).

Suleiman Shah is primarily a Sindi singer, but versatile (as is Aziz Baloch)

usual accompaniment is benjo, ḍholak, harmonium, dambura.

BENJO - Bulbul taraᅅg - taisho koᅇo. Best performer is thought to be Bilāval Belgium (a Shiddi, graduate, Makrani speaker, now in Lahore) who is known to be extremely versatile & can accompany anything. also a great soloist.

Suleiman Shah sings wedding songs - called Bhagat (which apparently includes dance, narration & song) and Kāfi.

Both Suleiman can sing Jamālo (which is sung at joyful moments & is associated with victory - thus sung at weddings, elections, etc.) and Shāhbāz Qallandar tune - "Lāl merī patrakhyo Shāhbaz Qallandar"

Miscellaneous Notes about Saints of Sūfism. (p. 47b)

Bābā (as in father) refers to 'superior' saint - e.g. Bābā Farid (Ganje Shakar) (not poet in tape 1) whose mazār is in Punjab; Rahman Bābā whose mazar is in Peshawar (where recordings I C ff. were made); Bābā Bhule Shah [There are two Farids - Khwājā Ghulam Farid (poet of Multan - Saraiki) and Bābā Farid Ganjeshakar whose Mazar is in Islamabad called Shakarpariyāñ. 'Ganjeshakar' comes from the story of a travelling merchant carrying a bag of sugar was asked by the Bābā what he was carrying. Merchant replied salt. "So be it", Bābā said, & when the merchant went to sell it, it was salt.

Saint in Islamabad - Shah Latif Bari (Bari Sarkār). (Bari means to release or free from problems. Many sufis walk from as far as Peshawar to his Urs in April - called "Dālī (cf. Dolī) le jānā - they carry flowers & gifts made in the shape of the shrine in coloured paper.

Khush Hāl Khan Khaṭak (caste?) also Khush Hāl Baba a poet of Pashto & soldier at time of Aurangzeb. Mazār about 30 mi. from Peshawar towards Pindi.

Book to consult culture & traditions: Sir O. Caro "The Pathans. (Caro was once Governor of NWFP)

Peshawar has wedding, funeral & seasonal songs - Banu is a very good city for all these which are accompanied by surna & ḍhol.

Malaṅg - faqir dervesh of this area.

Samargul who plays daf (on 2B) has interesting history. He had 6 sons. One died in an inter-tribal war. The others all died one after another seeking revenge. He thus became a Malaṅg & spends most of his time at their graves playing thambal (daf).

N-75-2-A1

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Programme of folk & light music at Liaqat Hall, Rawalpindi. Dec. 11, 1975 3 3/4 ips.

1. Introductions
2. Aurangzeb Khan & Shahjehan (sons of Ustad Alangir Khan)
2 shahnais, nagārā & tambūrā.
3. Muhammad Yusuf of Sind - folk song -
acc. by orchestra - 2 sitars, 4 violins, 1 harmonium, 1 clarinet. 1 tabla & flute
4. Mahajabin Kazalbash from NWFP with orchestra
5. Faiz Muhammad Baloch. Baloochī gāt
orch. he plays tambūrā - & rabab accomp.
6. Parveen Qassim & Ali Qassi + orch.
7. Reshma - gypsy singer

WILL PROBABLY ERASE.

N-75-2, 1 rec. at 3 3/4 - Dec. 14th 1975

A. Miscellaneous items recorded in a (Hashish parlour - Kھیٹالی-ی-باری سارکار near Tehsil Peshavar City) in Peshawar

1. Proverb - conundrum of a mystic nature (also written on the wall in the courtyard)
3 3/4 ips
2. Song by 1 singer (while waiting for the arrival of singers in the group)
3. 4. 5. 6. These include:-
(4?) A song by Bulai Shah & Gul Mahommad - (about 60-100 yrs. old)
repeated - آوڑا ننگ جاوڑا - (گل کر)
(5?) A Hindko folk song (which follows)
- واڑا نام (unclear) جن ر- تو نوں . نسی ا (unclear) ن ے جا گر -
(6?) Chārbaitā in Hindko by Farid. "Faridā jān sambhāl"
"Oh Farid your mother keeps reminding you that this world is transitory, a dream. Mind yourself & protect yourself from material possession & sin."
7. —
8. Na't by Bulau Shah ? "Jin kā nām hai Muhammad"

p. 48b

N-75-2 1 3 3/4

B. Street sounds & miscellaneous recordings at Mela in Peshawar
14th Dec.C. Recordings made at the mazār of Rehmān Bābā outside Peshawar.
14th Dec.

1. Tune in praise of Khwājā Muinuddin Chisti (Ajmer) played on rabāb by Taj Muhammad & gharā (rt. hand), beat time (left) by Safir Gul. [v. Western sounding]

N-75-2/1 CD ends here

2. Tune - a poem of Rehman Bābā, rabāb & gharā (performers as above)
 3. One sher of tune in rec. 1 - Khwājā Muinuddin, sung & played by Taj Mohd.
"Masti meñ jhūmle, roze ko jhūmle, Khwājā kā melā āyā, melā meñ ghūmle."
 4. Ghazal of Rehman Bābā sung & rabāb acc. Taj Mohd. (in Pashto)
gharā - Haq Malaṅg.
 5. tappā - Taj Mohd. rabāb, gharā - Haq Malaṅg (singing alternately)
-

N-75-2

2. A. 1. (cont. of above) at 7 1/2 ips.

2. Charbaitā sung by Zahir Khan (same location)
acc. by Taj Mohd. & Haq Malaᅅg.

3. Badalā - (Pashto) Ashikāna - folk story - Sabar & Zaura: about man who falls in love with a girl - waits for her everywhere, but she does not meet his eyes or give him any encouragement. Then he becomes a Malaᅅg - retires to a rural setting, tends garden grows beautiful flowers, etc. for 7 years. Then by chance the girl comes to this garden with her friends & enjoys it. Suddenly it begins to rain & she rushes into the house where finally the boy & girl meet to become lovers. 7 1/2 ips

Notes about performers and their instruments.

The rabāb has 4 melody strings in 3 courses, the middle being a double course. These are made of nylon. It has 12 sympathetic strings (some broken). 2 Chikārī were broken - thus the strange 'chings.' It has 3 gut frets.

Zahir Khan, who sang extremely well is a complete amateur. He also plays the rabab. He is a Zamindar, probably middle 20s son of Akbar Khan, Village Turnab, Dist. Peshawar.

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2B. Recordings made at Dean's Hotel, Peshawar. Dec. 14th.

1. Western (Scottish) tune played Taj Muhammad (a different person than in 2A) - rabāb, thambal (daf) by Samargul & maᅅge (gharā) by Gulsanam

2. Pashto folk song - loba "gul gunde nāzukā dā och kūla dil rubā zamā."

"my beloved is as delicate as a flower" - played on rabāb, thambal & maᅅge (performers as above)

3. Pashto love song - sandara - played on shpilai (flute) by Meherban Shah, acc. by thambal & maᅅge (performers as above)

4. Love song - sandara "My lover has gone"

5. Love song - sandara - a song of separation

6. thambal & mangle duet - performers as above

7. Extract - demonstration of mangle.

N-74-2 same location

3A. 1. Extract - demonstration of mangle.

2. Extract - demonstration of thambal.

3. Folk song - Pashto - Mūmākai (has uneven misras)

3 3/4 ips

"Māsaratau nakral khafai intānā" poet Fida Muta'ir

"I am displeased with you because you have not done those things for love which you should have"

4. Music for khaᅅak dance - rabāb, shpilai, thambal & mangle (vocal sounds y Samargul)

[Khaᅅak said to equivalent of Panjabi Bhāᅅgrā]

5. Shpilai with thambal & mangle. - tune.

Bhairvī

Performers: Taj Mohd. - Rabābiyā; Varsak Road, village Chagarmatᅅi, Zilla Peshawar

Samargul Sain - thambal player; Rāmdās darwāzā, Sarai Abdurrauf, Bhānāmārī, Kuhāᅅ Road, or Peshawar

Meherban Shāh, shpilai (flute) player; c/o Sher Mohd., Landi Arbab Kandi Manakrao, Peshawar [was once Anil Biswas' asst. in Bombay]

Gulsanam, Maᅅge player; Muholla Pir Gulab Shah, House no. 593, Hashnagarī Gate, Peshawar.

(or c/o Radio Pakistan, Peshawar - Samargul Sain, Meherban Shāh, Gulsanam)

p. 49b

3-B. Kalash recordings at Birir, Kafiristan - Dec. 15th

1. Dance by 10 girls & 2 men acc. by 2 men playing banḍu and wach (called in Chitrālī, dhol & tumburuk - waist drum) girls song 2 notes as they dance in groups of 3 (one of 4) men whistle as they dance waving a stick.
2. Same as above, but adding men's calls.

Recorded on Dec. 16th at Birir (indoors).

1. Kalash flute called Belū playing Kalash tune - Male performer, says he was taught by females. flute is about 11 inches long, dia. 1/2" - 5 holes, end blown. Played by Mālaṅgī (about 30 age)
2. Same song as above sung by Mālaṅgī - rough translation man singing to female - "since we became 'friends' you are keeping aloof (hidden?)" song sung at festival Chau mūs (Chitarmās in Chitrālī). It is sung by a group and danced to at the same time. [Note: I did not see anything comparable & information is not to be trusted in Kalash material.]
3. Song of Chaumūs festival sung by Bāūger (a hunter). It is said to be sung when all the participants are collected at the beginning of the festival. This is followed by drum rhythms & general dancing. Acc. to information, this is a solo song. Bāūger is a singer of some importance, about 50-60 years of age. {song is dedicated to their deity in Malāsh (?) called Māhādeva. ? } Song is religious - about when a child has its first hair cut, then 4 sheep are sacrificed at Malash (Malosh) - anyone eating this meat is cured of illnesses.
4. Spring song, sung by Bāūger & joined in by Ataliak (one of the chiefs) song about flowers, etc. names of places mentioned in it.
5. Winter festival song - sung after dance - about snow, etc. sung by Bāūger, his sister (about 60) and Ataliak.

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- 4 A. 1. Continuation of above.
2. Second winter festival song. Performers as above.
- 71/2 ips 3. Woman's lullaby, sung by Bāūger's sister.
4. Wedding song - male & female - sung by Bauger, his sister & Ataliak.

B. Recorded in Kalash Gurrur village at Birir, outdoors on roof of house on hill.

1. Chaumas song sung by 6 ladies & 6 female children in semicircle - seated. [none of marriageable age]
2. 2nd women's song. [only 4 women towards the end.]

N-75-2

Recorded at the IFH branch, Peshawar.

5A. Zahir Khan - rabab & singer.
Rohan - tambal.

1. Nimakai (verse with unequal misras), begins with a tappā:
"Alif Allāh do in rasūl, troim Quran or chauthā chār yār rasūl ke"
This Nimakai is ishki (of love) - praising the beloved - "spring breeze waving hair in beloved's face."

2. Rubai of Rehmān Bābā (4 misras), followed by a ghazal by Gulistan in praise of Khwājā Gharib Nawāz. “That I be sacrificed at your roza (mazār) - Have mercy that I may come to the shrine.” In Pashto.

*Zahir can only sing in Pashto.

3. Instrumental - rebab & tambal played by Zahir Khan & Rohan.
4. Brief ālāp (a word Zahir did not understand) then a tune without tambal.

*He is self taught - began playing rabāb only 3 years ago. A Zamindar’s son.

5. Taj Mohd. playing small rabāb (zīr) which he borrowed for this occasion (his own inst. was smashed in an altercation shortly after we left Rehmanbābā’s mazār a few days ago. I gave him Rs. 50 to get it repaired) This is the same tune he performed at the mazar. Acc. by tambal (Rohan).
Rehmanbābā’s ghazal “When after separation I met my beloved again it was as though I had received a bagful of precious gems.”

6. Taj Mohd. playing on Zahir Khan’s rabab acc. by Tambal.
Rabi in Pashto, followed by a na’t in Hindko composed by Bostan. (He knows mostly Sufiana Qalam)

p 50b

7. Badalā sung by Zahir Khan, acc. by tambal (Rohan) & rabāb (himself) [Incomplete]
The story of Momin Khan & Shirinai, by poet Jamal (but Zahir has added his own text apparently).

“Cousins are traditional enemies. Momin & Shirinai were cousins. They loved each other since childhood & their parents (brothers) virtually betrothed them. Momin was fond of singing love songs & acc. himself on rabab. Shirinai used to listen to him from behind purdah. (Paternal cousins are called tarbūr). The parents eventually died and Shirinai’s brother Zaffar (the villain) forbade Momin from approaching the house. Then Momin went away to Hindostan. When he returned, Shirinai heard him singing & playing in the street. Shirinai sent a message to him saying she wanted to see him. He came to her house & began playing & singing in the courtyard. Zaffar & his companions came out with knives and cut him into pieces, but before he was killed he said “Don’t kill me - I am already cut to pieces inside.” (To no avail). Shirinai heard & came rushing out with bare face & feet. She saw the rabab bathed in Momin’s blood & held it against her bosom, saying “You have killed music.” Then the poet develops the sad condition of Shirinai who finally dies of grief.”

[Zahir has memorized a great deal of this badalā & knows many others. He sings & plays quite transported. Mumtaz said that he sang with great feeling. He has had no radio or TV exposure. In villages many people collect to listen to these badalā & sometimes there are competitions to see who can sing longest badalās (acc. to Mumtaz)]

A film of this story has been made. _____

The tambal player has a stick tied on the middle finger of his left hand. _____

N-75-2

6A Recording in the Stadium, Gujrat, Punjab.

3 Bhaᅅgrā dancers and 2 large dhols.

1. Dance including extracts of bhaᅅgrā (arms raised), Sialkotī (arms raised & 1 foot up) ᅅhekā & Sammī (with clapping) [photos #30 & on]

2. Music extracts for a) Bhaᅅgrā b) Sialkoti c) ᅅheka d) Sammī.

Names of dancers: Mohd. Hussain from Jatuvakal
Mohd. Ishak from Maimda
Mohd. Munir from Rammal.
— They don’t speak Urdu

N-75-2

7A. toṭa - Master Ghulam Muhammad address: Shaheen Masket,
 ḍholak - Mansha Khan (brothers) Hafizabad,
 3 3/4 ips Dist. Gujranwala.

1. Classical piece, rāg Yaman in slow Ektal & fast tintāl.

7B. Recorded at Sakan Missan village, about 12 miles from Lahore.

Zilla Shekhpura,
 Tehsil Ferozewala,
 Dak Khānā Farooq Nagar,
 Pakistan.

Sain Mushtaq, accompanying himself on King (7 stringed lute, long-neck) or chimṭā.

1. Song in praise of his pīr, Hazrat Pir Mohd. Amir.

acc. on king.

2. Gīt about lassī (in a mystic sense, lassī being a symbol of the Pir's wishes). acc. king.

Apparently, his pir wanted lassī on one occasion. Sain had to beg for it & made up this song for that occasion.

3. Chimṭa solo (buffalo mooing loudly in background.)

4. Sassi Punnu story, acc. by Chimṭa

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5. Hīr Rañjhā story with dhamal dance (tame) acc. by chimṭā

6. Demonstration of King, turns into story of Mirzā Sahibā. (Here he is accompanied spontaneously by his brother on the chimṭa - v. diffidently, however).

7. Folk song - "King & chimṭa are playing, listen Oh kuṛiye"

Sain Mushtaq normally plays Chimṭā, his usual accompanist on the King is Nazar Hussein.

N-75-2

8A. Recorded in Gujranwala (Stadium) Dec. 21st.

1. Bhangrā dance (including dhamal & other dances)

3 3.4 ips About 10 dancers, including 4 kids - youngest about 6 yrs - oldest 12.
 Accompanied by two ḍhols & a ḍholak.

2. Lok gīt sung by Azhar Anjam (one of the leaders of the dance group) about love & the ending of separation. (acc. chimṭā, ḍholak & kartāl.)

3. Māhiyā - sung by Iqbal Haidari - acc by chimṭā, ḍholak & kartāl.

4. Story of Mirza Sahibā sung by Talib Hussein (same acc.) [said to be sung in Ālam Lohar's style]

5. Fragment of Azān (from a great distance with the original amplified)

6. Jugnī (form of song like Māhiyā) sung by Talib Hussein.

There are 3 opinions regarding this type of song :-

1) Jugnī is a fictitious female (sometimes male) character who has both good & bad qualities.

2) Jugnī represents the soul & is therefore female in its search for God.

3) Jugnī employs the mystic language of a saint.

Acc. by Bashir Hussein, chimṭā player & ḍholak, Mohd. Butā "Jugni went to Talwaṇḍī & (he) met a prostitute."

p 52b

7. Song in praise of Ali Haider Shah. [Haideri's pīr]
 song composed and sung by Haideri

8. Hamd (song in praise of Allah) sung by Haideri

There is distinction between Qasidā (praise=Panjabi 'sift') and madah (general praise)

Main dhol player of the group is Khushi Mohd. Shaikh Doli
address: Berūn (i.e. Outer) Muhollah Mubarak Shah,
Gali No. 2, Gujranwala.

Main dancer of group: Azhar Anjam,
address: Muhollah Bakhtewala,
Kacha Darwaza,
Gali Hussein Shah,
Gujrwanwala.

N-75-2

9A. Recorded at Inst. of Folk Heritage, Islamabad. 23rd Dec.
Songs of Baluchistan - "Narsar" (also a type of song)

7 1/2ips performed by a) Bejar Khan playing Nar, an end blown flute with 4 holes about 2'6" l. - open ended
of bamboo

who also sings drone & occasional words

& b) Nazar mohd. (son of Bejar) - vocalist. [who sings in a monotone]

1. Loilarī dāstān - love theme "From the distance I see a she camel as I sit by the roadside waiting for my beloved."
2. Bāreg dāstān - Also on love. "The beloved stands below while the lover throws down perū fruit to her. Whatever direction he looks he sees her. He cuts lime for his beloved to eat."
3. Nar & vocal solo by Bejār Khan in praise Lāl Shahbaz Qallandar.
"You provided milk to those without.
You provided sons to those without.
You provided bread to those without.
You are the bridegroom (ghoṭ) for 12 months of the year.
You are the Qallandar (faqīr) of the whole world, not just of Sind."

p 53

4. "Ganokh ("idiot-simpleton")" sung by Bejar Khan (Nar & vocal) and Nazar Mohd.

"story of an idiot riding on a camel who met a female walking a donkey laden with (leather) bags of water. She asked him to make way but he refused saying that he would keep going not matter what - even if he was killed by a sword for doing so. As a result they crashed & she told him he was an idiot."

N-75-2

9B Recorded in Omarkot, Dec. 26th.

Jogī party. insts: murali (pungī or bīn), pakhwāj (dholak), harmonium (bājā) and khañjarī.

1. Samañ sain's tune. Dancers, Chibaṛ Jogī (over 80 yrs. old) and Mewā (son of murli player, Sonā jogī) age of son about 12 yrs.
2. Song (?) sung by Mewā (in rāg Bhairvī) acc. murli group.

N-75-2

Copies of recordings in the archive of Inst. of Folk Heritage, Islamabad. 23rd Dec. 1975. [1/2 track 7 1/2"]

10

side 1

1. Saroz (like Sarindā) tune played Bachal Faqir (Bachal Khan) of Makran Baluchistan, accompanied by tabla & hand beaten ghunghrus. Tune “Chamkalo cheer” - (Balochi Lehrā - acc. to informant this is tune for dhamāl dance). [6’17”]
 2. Folk tune entitled “dhamāl” played of saroz. [Informant called this Balochi lehrā - about 3’.
 3. Faiz Mohd. Baloch, acc. himself on dambūrā with acc. on sarinda & ḍholak. [usually only dambūrā acc. This has been made into an L.P.]
song entitled “Laila O Lailā.”
 4. Faiz Mohd. Baloch - acc. dambūra, sarinda & ḍholak.
“Kuley Kisanukey Pari” (incomplete).
 5. Faqir Abdul Ghafoor & Ghulam Haider - Kāfi of Shah Abdul Latif Bhiṭai
acc. sārangī, ḍholak, king and khartāl.
“Phairey pondi san nāchondi san rahi vanj rat Bhambor meñ”
- p 53b
6. Alan Faqir playing 5 stringed ektāra, acc. by harmonium, ḍholak and chimṭā.
Lok gīt - “Moonjalia Kangā” (folk tale - Umar Marwī - this song accompanies the tale.)

side 2

1. “Ho Jamālo” - played on 2 murlis by Iqbal Jogi, acc. by ḍholak.
text “Ho jamālo mojho jamālo jatal sāoñ”
There are 3 interpretations of this song:
a) from heh jamā halo - “go with confidence”
b) Jamāl is the name of a king or nobleman.
c) that jamālo refers to a lover
2. Sindhi folk tune (rāg Manjhāoñ) played on the Alghoza by Misri Khan Jamali. acc. by ḍholak & chimṭā.
3. Gharā solo by Mitha Khan merges into a lehrā played by on the Benjo (taisho koṭo) played by Bilaval Belgium.
4. Shahnāi folk tune played by Ali Nawāz of Karachi, acc. on sur (peṭi) and ḍholak.

N-75-2 Recorded in Umarmkot - Dec. 26th (cont. of 9B)
11A

7 1/2 ips

1. Jamalo tune played on the murlī (melody pipe only - no drone), acc. pakhwāj (ḍholak) harmonium & khanjarī. Song sung by Mewā figures like Nāgīn
[the murlī player started playing a different tune.]

11B

1. Tune on khamāj (kjumāj - a bowed lute played by Shādi Faqir (died in Feb. 1978)
Dubbed onto video: “Kacch work tape” 7/1/98 10:15”-18:04” (Malhar?) followed by Marwārī gīt, several other songs
2. Ālāp in Malhār followed by a lok gīt - “Raichand” (Apparently ‘Raichand’ is associated [with] separation)
[Kamāj is played like a sārangī, the inst. looks like a “chikārā.” It has 2 gut strings & 9 sympathetic strings [resting on top of the bridge (not inserted through.) Drone played on second string. The sympathetics are also bowed. The sounds was very soft. The inst. extremely old, the skin on resonator, torn & stitched - still needed repair]

p 54

N-75-2

Recorded in Omarkot, Dec. 26th.

12A

3 3/4

1. Snake charming mantra chanted by Chibaṛ Jogī, an old man of about 80 (claimed to be over 100) unaccompanied
2. Sindhi Kalām of Shah Latif sung by Mohd. Sumar; acc. by harmonium & ḍholak.
3. ‘Raichand’, song in Mār wārī sung by Nazir (a boy of about 12) a Mirasī (Mangolhār - beggars). acc. by Kamāj, ḍholak & haronium (?)

12B

Recorded in the Pakistan National Centre, Hyderabad. Dec 27th.

7 1/2

1. Song by Allan Faqīr, acc. himself on a 5 string ektār (long-neck lute) (of his own design).
 - a. Wāi of Shāh Latif “sur sāmody/sāmundi” (10 beat rhythm)
 - b. Wāi of Shāh Latif “sur Rāmkali” (10 beat rhythm)
[sur here is somewhat equivalent to rāg]
 2. Song by Faqīr Abdul Ghafoor, acc. himself on a king & kartāl (in left hand). acc. by ḍholak, & 2nd singer (Kambrānī)
 - a. Kalām by Sachan Sarmast (Sur Khambāt).
 3. Song by Faqīr Abdul Ghafoor and Allan Faqīr:
“Ho jamālo” - folk song with dance.
acc. king, ek-tāra, kartāl & ḍholak played by Hājī Ghulam Mohd.
-
4. X Folk song, “Ho jamālo sung by Faqīr Abdul Ghafoor & Allan Faqīr with acc. as above.

p 54b

13A Recorded in Pak. National Centre, Hyderabad; Dec. 27th

7 1/2 ips

1. Levā dance of Shiddis; performed and sung by Ghulam Haider Kambrānī (a Shiddī), acc. by ḍholak, king and kartāl.
[This accompaniment is atypical. Normally Shiddis use a mogharmān large tom tom type on legs, played in upright position; a surnā with wide bell - (which may be played by a dom or mirāsī); a purkash (from percussion?) ḍhol-like inst.; ṭimbak (from Timpani?) - smaller ḍholak-type played with hands & a thālī, a bass plate played with sticks.]
[The dance movements were extremely African.]
 2. Song by Allan Faqīr, acc. by ektāra (self), ḍholak & kartāl.
Qalām of Zaffar Ali Shah.
 3. Song by Ghulam Haider Kambrānī (shiddi).
acc. by kartāl (self), ek-tāra, & ḍholak. [this Balochi song was interrupted by Mr. Uxi Mufti on the grounds that the rendering was not authentic as the singer used a musical device - “break” - (a complete silence at the end of a verse before the next verse begins) commonly used in film, radio & TV songs. The singer protested that the song was authentic. The instrumentation clearly is not authentic.]
 4. Levā dance song (the same as in 13A-1.) sung by Ghulam Haider Kambrani. A marriage song in praise of the bride groom (lāḍā). acc. as above.
-

For 13B see p. 56 (opp.)

p 55

N-75-2 Recorded at Ustad Umrao Bundu Khan's house; Soldier Bazar no. 3, Nashtar Park, Badar villa ground floor, Karachi. Dec. 31, 1975.

3 3/4 ips

14A

1. Vocal solo by Umrao Khan, accompanying himself on the harmonium:
"Pūrāb kī Bhairvī" - (using 12 notes) -
"garawā kaise lagāun".
2. "Pūrāb kī Bhairvī" on sārāngī, played by Umrao Khan.
[this type of sārāngī is called "saurāngī" (100 colors) by U.K. It is much thinner than the usual was invented by Bundu Khan. The prototype was of bamboo (extremely wide piece) & is in Karachi Radio Station. The one recorded here had 15 symp. strings with side pegs & 7 with top pegs. The usual 3 gut playing strings.]
(The recording includes demonstration of specific items such as gum gamak & mention of the 65 (?) tāns in the tradition - which may be on 15A)

N-75-2

15A

3 3/4 ips

1. Vocal ālap & khyāl in rāg Rāmkālī by Ustad Umrao Khan. acc. self on harmonium, with Amir Ahmed Khan accompanying on tabla. [recording includes demonstration of tehrir tān & other material.]
2. Vocal jugalbandi. Amir Ahmed Khan (acc. self on surmandal) and Ustad Umrao Khan (acc. self on harmonium)
beginning with Alhaiya Bilaval.
merging into tarāna in Bihāg. [Amir Khan had a bad throat].
3. Harmonium scales: a) Eman b) Bhairvī.

p 55b

N-75-2 Recorded at shrine of Arab Shah in Lyāri, Karachi January 1st. 1976. (But program arranged)

13B

1. Song and dance by Suleiman Shah (wearing ghunghroos)
Kāfi by Zia.
"Soīṇa pahenje akhyān ke -
jhalatna yeh Firana haṇ pal pal tūn", ("Oh beloved keep your eyes hidden - don't keep piercing me with your dart-like ("arrows") glances over & over")
acc. by gharā, harmonium, ḍholak and benjo (bulbul tarang)
2. Folk song (with gestures) by Aziz Baloch "Lailā O Lailā"
(composer unknown). "Oh Lailā, if your pride permits, we could have some exhilarating experiences" (?)

N-75-2 Same location & date as above.

16A

7 1/2 ips

1. Song by Suleiman Shah (wearing ghunghroos)
Kāfi by Bali Shah.
"Asān kun iska mareṇḍā ḍholan val val katala kareṇḍā" (My lover keeps on killing me)

2. Folk song by Aziz Baloch - "Malo mal" - love song. "If you would walk a few strides in front of me, I would sacrifice my whole life." ("Malomal" refers to the swaying walk of a woman very confident of her own beauty). (This song was danced to by a Shiddi dancer - Nawab Aloch.

3. Folk tune (short example) played on the benjo, with gharā acc. [dholak also accompanies in the beginning, but I request him to stop playing. Benjo player, Faiz Mohd.; Gharā, Bachāyā; dholak, Mohd. Bachal.
(harmonium player in above group - Mohd. Hassan).

p 56

4. Shiddī music with Leva dance 6/8 X 3/4

Musicians: Ustad Allah Baksh & Party.

mogharmān - Akhtar Ali

tās (plate) - Allah Baksh.

more or less cylindrical drums:

rāmānī Babu

purkash Gul Mohd.

ṭippu Akbar Ali

surnā Mohd.

Dancers: Nawab Baluch (extremely good) (Group generally has several more dancers,
Jammā Jānī although Nawab seems to be one of the leaders.)

Musicians accompanying Suleiman Shah (Faqir Mohd., Dura Khan Rd., Syed Arab Shah Bukhari,
Bawaput, Karachi)

& Aziz Baloch (c/o Printing Corporation Press of Pakistan, University Rd.,
Karachi tel. 410010)

were:

Benjo	Faiz Mohd.,
dholak	Mohd. Bachal
gharā	Bachāyā
harmonium	Mohd. Hassan

The above could be contacted through Abdul Karim Baloch.

