

MUSICIANS AT THE DOORS OF SHRINES IN MULTAN



KURASA KHAN

M.PHIL (ASIAN STUDIES)

**Taxila Institute of Asian Civilizations
Quaid-i-Azam University, Islamabad
(2023)**

MUSICIANS AT THE DOORS OF SHRINES IN MULTAN

Dissertation submitted in partial fulfillment of the requirements for the degree of

Master of Philosophy

In

Asian Studies



By

KURASA KHAN

Taxila Institute of Asian Civilizations

Quaid-i-Azam University, Islamabad

(2023)

SUPERVISOR’S DECLARATION

I hereby declare that the M. Phil candidate **Miss. Kurasa Khan** has completed her thesis titled, “**Musicians at the doors of Shrines in Multan**” under my Supervision. I recommended it for submission in candidacy for the Master of Philosophy in Asian Studies, Taxila Institute of Asian Civilizations (TIAC), Quaid-i-Azam University Islamabad.

Supervisor _____

Dr. Mueezuddin Hakkal

Assistant Professor

Quaid-i-Azam University, Islamabad

CANDIDATE'S DECLARATION

I hereby declare that the material and information contained in this thesis is my original work. I have not previously presented any part of this work elsewhere for any other degree.

Kurasa Khan

DEDICATION

I would like to dedicate this thesis to my parents, teachers and friends. It is only through their consistent and unwavering support that I have been able to come this far not only in my academics but also as responsible member of the society.

ACKNOWLEDGEMENTS

All praise to Allah Almighty, to give me strength to complete this dissertation and all respects are for our last Prophet (PBUH) guided me in every sphere of my life. Writing this dissertation has been a rigorous enjoyable experience, it would not have been possible without the valuable support of a member of individual to home I am sincerely grateful. I would like to extend my deepest thankfulness to my supervisor Dr. Mueezuddin Hakkal and my mentor Dr. Shehzad Raza for their valuable guidance, continuous support and acknowledgement in conducting this research. I would also like to pay regards to my Director Taxila Institute of Asian Civilizations Dr. Ghani-ur-Rehman their guidance and support has been a great inspiration for me. I must also express my gratitude to the faculty Dr. Mueez-ud-Din Hakal and also thanks to staff of Taxila Institute of Asian Civilizations for their kind and support. Most importantly I would like to express gratitude my parents and Family who has always been pillars of my life. I thank them for their love encouragement and prayers; I thank them for encouraging me to persist with my desire to peruse higher learning. I am grateful for paving the path for me and eliminating all hurdles that have stood in my way. I thank those entire kind individual who has supported me and rendered my assistance during my field study. I like to thanks all the participants in the field study for their warmth and hospitality and making me felt like one of their own, especially to my friends and Saghir Ahmad who helped me to conduct this survey.

Kurasa Khan

ABSTRACT

The research was conducted under the title "Musicians at the doors of Shrines in Multan". This study is descriptive which describes in detail the life of Qawwals at Shrines in Multan, Pakistan. This study has three main objectives which are to explain about the life world of Qawwals, the literature presented by Qawwal at shrines including regular presentation as well as Urs. The research also tries to explore the knowledge of Sur and Saz that they have learnt from their ancestors. Furthermore, the message of qawwali, types of qawwali, instruments of qawwali and what is sama' and its importance. It describes the Qawwali's expectations about the future of Qawwali. Sampling techniques used in this research include purposive snowball sampling. An in-depth interview method has been conducted. A semi-structured interview guide is used. This study has been conducted on eleven Qawwals from various shrines in Multan including shrines of Bahauddin Zakriya, Musa Pak Shaheed, Shahshams Tabraiz Sabzwari and Hafiz Jamal. The researcher analyzed the data using thematic analysis method. Researcher's analysis is that gharana is very important for Qawwal. There is no better Qawwal without gharana. And everything including the message, instruments, literature, lifeworld collection, and distribution of Qawwals depends on their gharana. Qawwali was a ritual and purely related to the religion of Islam. The researcher has also discussed here the change that has come in today's qawwali due to modernization or globalization and how it has affected Qawwals performing at shrines. So now the basic Islamic essence of Qawwali has been changed. Now Qawwali has been divided into different types so its message has also changed. Qawwals earn only from Qawwali, they have no other alternative to earn. Qawwali is often performed at shrines now. Now the only goal of Qawwali is earning.

Keywords: Qawwals, gharana, types of qawwal, qawwali, literature, instruments, Urs.

TABLE OF CONTENTS

CHAPTER 1	1
INTRODUCTION.....	1
1.1 General:	1
1.2 Statement of the Problem:	4
1.3 Objectives:	5
1.3 Significance of the Study:.....	5
CHAPTER 2	6
LITERATURE REVIEW	6
2.1 Introduction:	6
2.2 Qawwali:.....	6
2.3 Qawwals:	8
2.4 Qawwals in Pakistan:.....	9
2.4 Emotional or Psychological Aspect:.....	11
2.5 Informational or educational aspect:	12
2.6 Instrumental aspect:	12
2.7 Origin and History of Qawwali:	13
2.8 Qawwali as Sufi Music:.....	15
2.9 Stages of Qawwali:	19
2.10 Instruments used by Qawwal:.....	20
2.11 Instrument Description:	21
2.11.1 Harmonium:	21
2.11.2 Tabla:	21
2.11.3 Alap:.....	22
2.12 Categorization of Qawwali:.....	22
CHAPTER 3	26
RESEARCH METHODOLOGY	26
3.1 Methodology:.....	26
3.2 Sample and Sampling Techniques:.....	27
3.2.1 Purposive Sampling Technique:	28
3.2.2 Snowball Sampling Technique:	28
3.3 Key Informant:	28
3.4 Field of Research:	29
3.4.1 Multan:	29
3.5 Map of Multan:	30
3.6 Rapport Building:	30
3.7 Data Collection Methods	32
3.7.1 In-depth Interviews:	32
3.7.2 Audio Recording:.....	32
3.7.3 Photography:	33
3.8 Tools for Data Collection:	33
3.9 Interview Guide:	33
3.9.1 Jotting Book:	34
3.9.2 Probbing:.....	34

3.9.3 Ethical Considerations:	34
3.9.4 Informed Consent:	35
3.9.5 Anonymity:	35
3.9.6 Confidentiality:	35
3.10 Data Analysis Method:	36
3.10.1 Thematic Analysis:	36
3.11 Position of the Researcher:	36
3.12 Limitations of Research:	37
CHAPTER 4.....	38
DATA ANALYSIS	38
4.1 Lifeworlds:.....	38
4.2 Gharana:.....	38
4.3 Qawwal:.....	44
4.4 Instruments used by Qawwals:	45
4.4.1 Harmonium:	46
4.4.2 Keyboard:.....	47
4.4.3 Tabla:	48
4.4.4 Dholak:.....	49
4.4.5 Alap:.....	50
4.5 Language of Qawwali:.....	50
4.6 Literature of Qawwali:.....	53
4.7 Musical Idioms of Qawwali:	54
4.8 Message of Qawwali:	56
4.9 Urs:	61
CHAPTER 5.....	65
CONCLUSION	65
GLOSSARY.....	67
BIBLIOGRAPHY.....	70

LIST OF FIGURES

Figure 1 Map of Multan	30
Figure 2 The gharana of Pakistan	43
Figure 3 Orders of qawwali	43
Figure 4 Harmonium	47
Figure 5 Tabla	48
Figure 6 Dholak	49
Figure 7 Shrine Musa Pak Shaheed	63
Figure 8 Shrine Shah Shams Tabraiz	64
Figure 9 Shrine Bahauddin Zakariya Multani	64

CHAPTER 1

INTRODUCTION

1.1 General:

Musician (Qawwal) literally means one who speaks with voice or one who is a storyteller. A musician (Qawwal) is described as devoted to love - one who leads to the knowledge of love through introspection. The Qawwal acts as a medium between the devotee and the divine, using poetry to intensify the desire for mystical union. The aim of the Qawwal is to create a musical atmosphere that invites the ecstatic experience of meeting the Beloved.

Dargah or *khanqah* is a Persian word and literally means "court", a Sufi tomb (Chaudhry, 2013). The English word shrine accurately describes the meaning of *dargah*. *Dargahs* are the meeting places of the Sufi brotherhood and have emerged as socio-religious institutions. *Qawwals* sung in courts or dargahs are called Monastic (*darbari*) Qawwals.

The term *Qawwali* comes from the Arabic verb "*qula*", which means "to say something" or "to speak". It is interesting to note how the semantic boundaries of *qawwali* changed once it was adopted into Urdu - from applying it to a person who exclusively sang *qawwali*. *Qawwali* in its present form is the first and foremost unique manifestation of music and culture that arose from the interaction of Hinduism and Islam. A musical form, unique to South Asia that developed after the advent of Islam during the middle Ages, patronized mostly by Muslim Sufis, particularly those belonging to the Chishti order (Instructor, 2019).

Qawwali is considered to be a means of invoking God through music in terms of romance. The lyrics are simple, their meaning is clear and there is plenty of room for

improvisation. The content is not static and focuses on bringing the audience into harmony with the divine.

Musicians (*qawwals*) fall under the category of servants of the shrine and are in a subordinate relationship with the *Khudam*. A *Qawwal* recites Sufi poetry and is the central figure of Sama, the primary activity of *Zikr* in the Chishti series. The formal status of the *qawwal* is important, but the social status of the *qawwal* is rather low due to the controversial position of music-making within Islam. This conflicting social and cultural status is reflected repeatedly in a variety of events, from regular *Qawwali* occasions to special occasions such as the '*Urs of the Saint*' (anniversary of a Sufi). *Qawwalis* or even Sufi music lyrics, in particular, yearn to meet God, preparing for his presence in a sacred arena for musical production. The *Qawwal* acts as a medium between the devotee and the divine, using poetry to intensify the desire for mystical union. The aim of the *Qawwal* is to create a musical atmosphere that invites the ecstatic experience of meeting the Beloved.

One of the subfields of cultural anthropology is 'ethnomusicology'. Ethnomusicology is devoted to the study of musical traditions in various societies around the world. Ethnomusicologists record and analyze music and the traditions that give rise to musical expression, exploring similarities and differences in musical performance and composition (Christopher, 2009). Music, like religion and spirituality, is distinct in its total social manifestations. But having a relationship based on interaction; Music is part of religion and spirituality and religion and spirituality are connected with music. There is a complex relationship between music, religion and spirituality in South Asia. "*Qawwali* is a recognized genre of music in the Indian subcontinent. All over South Asia there is *Qawwali*, all over South Asia there are Muslims. Where there are Muslims there are Sufis and where there are Sufis there is *Qawwali*. Not the popular version of *Qawwali* made on the screen, but the authentic spiritual hymn that leads the Sufi to meet God. It shares common features with the light classical music of northern India and Pakistan, but has unique characteristics related to religious ceremony. The term *qawwali* also applies to the

musical genre and Islamic Sufism or Sufi devotional gatherings (*urs*) in India and Pakistan (Khan, 2015).

Sufi music and *Qawwali* have been part of the wrap and weft of Eastern culture for centuries. Maulana Jalaluddin Rumi, with the help of Shadi Shirazi, created a dance of dervishes to the beat of the tambourine to the sound of copper vessels used by Turkish potters (Sufi Soul: The Mystical Music of Islam 2005). It is known as '*Sama*' and is one of the major cultural messages of Turkey that is performed around the world, after which the audience is introduced to the religious nature of the performance. It is said that appropriate behavior is required during this time. In Egypt, Sufi verses are sung in local dialect with local folk musical instruments by peasants. Another example of localization is in Morocco where pre-Islamic Sufism existed and Sufism was accepted (Krishna, 2002). They continued to use their local instruments to this day, even for international performances. The original philosophical poetry of the masters is adapted into vernacular verses and sung according to the local folk culture. In India too, Sufi music has been localized and the result is *Qawwali*, which is distinct from the various genres of Sufi music found globally in the Islamic world. With globalization, Indian music, especially Indian classical music, is evolving to adapt to a global audience and setting and has begun to use technology (Mahendru 2011). This trend is now also true for *Qawwali* and Sufi music which is associated with semi-classical music in India (Bhattacharjee, 2012).

Today Pakistan is dominated by two distinct traditions of *Qawwals*, those who migrated from India to Pakistan in 1947 and still maintain ties with the Indian tradition, and those indigenous to the Islamic shrines of Punjab and Pakistan. Connected in the Eastern tradition are *Qawwals* like Aziz Mian while Nusrat Fateh Ali falls in the latter category. The Sabri brothers belonging to this category have broadened their scope and have often played an important role in emphasizing the secular domain. In general, it can be said that the Eastern tradition has a more orthodox and sophisticated content which is balanced by the emphasis and sentiments of the Western tradition in Pakistan. Nevertheless, the *Qawwali* tradition defies categorization, all agreeing that the underlying message of intuition and inner love is a common element (Nayyar, 1988).

The city of Multan, in Punjab, Pakistan, is known for its architectural, historical and religious heritage. The Arabs who conquered this city in the 8th century AD changed the name of ancient *Mulasthana* to Multan. Destruction of central Hindu temple by Ismaili preacher Mahmud Ghazni. The second half of the 10th century AD can be considered the beginning of the Islamization of Multan, although more subtle practices and the development of an Islamic religious lifestyle were already changing the confessional landscape. Rather than destruction and despite political upheaval (Ghaznavid occupation, Fatimid revolt, and Ghori invasions), it is the religious constructions that provide the earliest evidence of Muslim activity in general and Sufis in particular (Touseef, 2019). During this period many saints came to Multan and as a result Islam spread rapidly in Multan and the entire subcontinent. Today's Multan is called the “*City of Saints*” because besides Sheikh Bahauddin Zakaria, Shah Rukn Alam, Shamsuddin Tabriz Sabzwari Multani and Muhammad Shah Yusuf Gardiz, Musa Pak Shaheed, other famous saints are also buried in this city (Khan, 2021). Most of the shrines are related to Chishti Sufism as Chishti silsilah is one of the earliest schools of thought introduced in South Asia.

The ultimate aim of the research is to explore the life of the musicians who play music at the doors of the shrines, the literature they present at different rituals as well as normal presentation and on *Urs* to understand the knowledge of ‘*Rags*’ and ‘*Ragnis*’ they have learnt from their teachers.

1.2 Statement of the Problem:

The researcher wants to explore the life of *Qawwals* as well as their knowledge about literature performed on various occasions and music with reference to *Ragas* and *Raginis*. Purpose of *Qawwals* sitting on shrines. How has it affected their lives and what challenges have they faced? Message and Language of *Qawwali*. How has *Qawwali* changed over time? What instruments are used and how they have changed over time.

How are these *Qawwals* confronting modernity? How the meaning and original essence of *Qawwali* is being lost.

1.3 Objectives:

The research carries three objectives as follows; -

1. Exploring the lives of musicians who perform music at the doors of shrine.
2. To explore the literature offered in various rituals as well as in general presentation such as *Urs*.
3. To understand the knowledge of '*Rags*' and '*Ragnis*' they have learned from their teachers.

1.3 Significance of the Study:

The present study is pure with emic approach. This is a qualitative study of the *Qawwals* sitting at the doors of shrines. There is not much literature on *Qawwals*. Previous studies have superficially defined *Qawwali* and not covered the objectives according to this study. There is no research in the literature that does not contain much data about *Qawwals*, except Nusrat Fateh Ali Khan. The research included the *Qawwals* who are sitting at the doors of shrines and tried to study various aspects related to them. As no study covers the life of *Qawwals* in detail. So there is no one to research it. There is not much music curriculum in Pakistan, it helps to contribute. Practically, it composes people through this medium of music. Because music has the power to shape people's behavior. Therefore, this research is more important which is filling the gap by doing MPhil thesis.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction:

This literature section reviews previous bodies of my research that were conducted by recognized scholars, as literature review is the mother of research, so it provides background and a base for further research. The present literature had really helped in identifying gaps and thus fulfilling them afterwards. In this section I have explained musical (*qawwali*) familiarity with knowledge and how it maintains or establish credibility. Moreover, this review has helped me to know about major issues related to area of research by increasing my ability and background as a researcher. I did a literature review on Musicians (*Qawwals*) at the doors of Shrines thus I have quoted the basic knowledge about life of *Qawwals* and their experiences which is the backbone of the present study by dividing them into different themes.

2.2 Qawwali:

Qawwali has different definitions. Every scholar defines it according to his own understanding and perspective. Here I will discuss the various definitions of *Qawwali* that have been given by various scholars in the previous literature.

Power (2014) reviews Qureshi's work and praises *Qawwali*. He defined it as, *Qawwali* means one who sings a verbal message, *Qawwali* is '*Sama*', which is realized practically. Spiritual poetry is set to enhanced music through repetition to suggest a powerful rhythm as well as meditation. Mystical love, the central concept of Sufism, should be nurtured spiritually and emotionally. The early Indian Sufis recognized that special emphasis on *Sama* was justified in spreading Islamic Sufism in a Hindu

environment. No *Qawwali* is better known and offered than *Urs* and the memory of such a saint, his final union with God.

Mahanta (2019) described *Qawwali* as a form of loving supplication to God through music. It brings the audience in touch with the divine. It is different from the normal music that the audience listens to or sings. Most of the time, the text of a *Qawwali* is thematic because of its poetry or lyrics, which help the individual to maintain a relationship with God.

Sakata (2017) defines *Qawwali* as a form of worship music that expresses the spiritual practices of Islam in the regions of South Asia, particularly Pakistan, India and Afghanistan. The word *Qawwali* is derived from *Qawwal* which means to speak or say. Its job is to make the audience understand the words and message behind the lyrics.

Eaton (1978) in his study stated that *Qawwali* is a ritual performed in remembrance of God. He has a spiritual relationship with God. Audiences from different backgrounds participate in achieving the state of happiness. In this a Sufi plays an important role in distinguishing between the material world and the immaterial world. Sama is a ritual in *Qawwali*. It is a sacred performance performed in remembrance of the divine.

Qawwali is a South Asian music genre with light classical music in religious form. It also has other features. It is performed by a group and the size of the group varies from *Qawwal* to *Qawwal*. The *Qawwali* with strong lyrics started with sarangi instrument by leader. The origin of the sarangi is not clear. According to some people, this word is derived from Serang, which is a deer. It is also known as a flexible instrument. The sarangi has three to four strings and many sympathetic strings. This instrument does not have a fingerboard. Playing sarangi is very difficult. It is related to *Kathak dance* and *Thumri* and *Khyaal styles*. It has a richness of sound. *Qawwali* was played on sarangi but now it has been replaced by the harmonium.

A PNCA report (2020) showed that many aspects of *Qawwali* have changed over time. Now the use of harmonium is encouraged in *Qawwali*. Harmonium is a peti (box). It is primarily a European instrument that was imported in the 19th century. Soon it spread across the subcontinent. Today it is the most important tool of *Qawwal*. It is played to the rhythm of a drum. This drum is a folk drum of North India. This is in a smaller version. It has two simple membranes on both its left and right sides. It can lower the pitch and the tone is very clear and distinct.

Rehman (2006) explained that in South Asia qawwali is performed with 11 people and the number was unusual but now the integer is changing. In history the only way of performing *Qawwali* was voice and clapping and this was the original style of *Qawwali* and it was performed only at shrines. And before starting the qawwali, the singer or qawwal recited hymns and chants and there was silence. It was meant to connect the audience with God and create an ecstatic atmosphere. Any verses or ghazals that touched the heart of the audience were repeated several times to induce trance. The tone or pace of a qawwali usually rises slowly and then ends abruptly.

Qureshi (1995) in his study explained the three main functions of *Qawwali* which is to create spiritual excitement, to convey the textual message as it is mystical poetry, and the final purpose is to satisfy the audience or audience for spiritual needs. He said that these three functions are to be followed or identified. Symbolic categories include halal and haram.

2.3 Qawwals:

Ali (2018) stated that a *Qawwal* is a person who sings a *Qawwali*. Usually, the lead singer in a group is called the *Qawwal*, however the other singers performing the *Qawwali* are also recognized as *Qawwals* known as *Humnawa* who are the companions of the *Qawwal*, without them there is no *Qawwal* and the *Qawwali* is incomplete. *Qawwali* is a popular genre of music popular among the people of South Asia, especially in North India and Pakistan. *Qawwali* is highly dependent on lyrics, whereas; the

composition of the music is secondary. The lyrics are more important because the words of the *Qawwali* express reverence towards God, the Prophet, saints and spiritual leaders. The music or composition depends on the poetic function of the qawwali and the monotonous style of the *Qawwali* diminishes its importance. However, *Qawwals* have distinct styles, requiring great interest to observe and understand the stylistic variations in different *Qawwals*.

Matthews (2014) stated that *Qawwal* in Arabic does not mean 'singer', but 'one who speaks with voice' or 'storyteller'. When it was adopted by Urdu, its semantic boundaries changed and the term qawwal was applied exclusively to a person who sang *Qawwali*.

Narang (2014) stated that *Qawwal* is a reflection of many cultural combinations. He recites poetry, often ghazals, so Persian expressions abound in the performance. In Konya Turkey, Maulana Jalaluddin Rumi's whirling dervishes perform poetry known as Sama, hence the *Qawwali* is often referred to as Sama. However, the enthusiasm of the dance among the *Qawwali* audience is quite impressive and is known as *Dhamaal*. There is a genre of music that touches many hearts.

2.4 Qawwals in Pakistan:

Qawwal is an artist who has a great place in Pakistan. Just as singers of other types of music entertain their listeners who love music, *Qawwals* also sing *Qawwali* which may be sacred or profane. Gives a message. There are many *Qawwals* in Pakistan who are doing their duty to spread Islamic and Sufi messages. These are the people who dedicated their lives to Islam. There are different sayings; Each *Qawwal* has a different sound and word. A *Qawwal* party in Urdu known as *Humnawa* is basically a group of people who sing *Qawwali*. It depends on each *Qawwal* how many people or musicians will be included in his group. Usually, there are ten to twelve men and a group may have

more. *Qawwals* include people in their congregation based on what kind of instruments they are going to use in their *Qawwali*. Usually it also depends on the family of the *Qawwal* that this tradition is passed down from generation to generation.

A study by Bhattacharjee (2012) mentions Nusrat Fateh Ali Khan (NFAK) who was the first qawwali who spread *Qawwali* nationally and internationally. Some of my respondents were part of Nusrat Fateh Ali Khan's *Qawwal Party*. The sons of these party members of NFAK are copying the work of their forefathers. All *Qawwals* have their own way of life, appearance and approach to *Qawwali*. Every *Qawwal* keeps his holy words in memory of his mentor and also recites the words of his favorite Sufi poet. All of them use different instruments according to their family tradition. Through his scriptures, he conveys a message to the audience that depends on the text of the *Qawwali*. *Qawwali* evolved over time. It is also established in South Asia. Poetry is mystical and so is dance. In the 19th century, Qawwali rose to prominence in Pakistan through Nusrat Fateh Ali Khan and took it internationally. Other singers include Aziz Mian and Sabri Brothers.

Khan (2015) stated that the Chishti sequence is the most popular and many Qawwals associate themselves with this sequence. Some associate themselves with Naqshbandi and Qadri Silas.

Newell (2007) stated that the message and text of Qawwali in Pakistan should be halal which leads to spiritual demands otherwise it will give rise to worldly desires which are forbidden. If a Qawwali follows these three aims, its tone is spiritual. And come in blessing to the audience. It embodies meditation, ecstasy, and a very gentle and peaceful rhythm.

Rais (2011) in his study explained the dimensions of *Qawwali* in Pakistan and stated that Pakistan has a formal and informal economy. Where the formal economy is not meeting the needs of its people, they resort to the informal economy to meet their basic needs. So, Lodge plays its role. The author discusses some of the contributions that

Sufi Lodges have made. These supports include instrumental, emotional, informational, and social support.

Hehir (2007) stated that lodges have a significant impact on society and people's lives. There are many problems and challenges in Pakistani society such as corruption, military, bureaucracy, communal conflicts, and religious beliefs, political battles, and many more.

Rehman (2006) described different situations within Pakistan regarding his economic institution that the Pakistani people do not depend on their state for their basic needs and survival, when the state does not provide assistance in many regions of Pakistan. So their people go for other types of needs. Support like in a Sufi lodge.

Further in this context, Nadvi (2009) claimed that many madrassas, dargahs, jagirs and shrines, mosques and other institutions such as the pro-contraceptive system, actually tried to explain that the organizations or institutions are related to Islam, regarding social services in Pakistan.

Even, Pirani (2008) also stated as a result of his research that such Sufi lodges contribute to people's problems, hardships and anxiety of their families as well.

2.4 Emotional or Psychological Aspect:

Rehman (2014) conducted his research in Jhang where he observed and analyzed through various case studies that many people get emotional or psychological support in Sufi Lodge. Different families have different problems, they come to Sufi shrines for rest and their problems are solved there. An example is that of an ordinary woman who goes daily, one day she came with her brother who was mentally disturbed, even after visiting several doctors he was not recovering but when she came to Sufi's shrine So the head of this dargah decided to keep it. He stayed in the shrine for several days so that he would gain strength and recover quickly. Visitors to the shrines get only peace, love and affection from the leader. People find the path to inner education and peace.

2.5 Informational or educational aspect:

Norris (2014) explained that people also get informational support at Sufi shrines. For example, a woman studying in college said that she gained respect from her students and colleagues after receiving guidance from Sufi Lodge. He said that the leader asked me to be an honest and dedicated teacher in my professional competition. During her post graduate studies she faced many difficulties so he took some advice from the leader. The same is the case with a medical doctor. People solve their problems whether they are related to education, family fights, marriage problems or business difficulties.

2.6 Instrumental aspect:

Rehman (2014) also explored about the Sufi lodge, and stated that every day some sweets and tea are distributed to the people which are prepared in large quantities. The leader gives money to his guests who come every day. Apart from money, regular pilgrims also received some clothes, food and other consumables. He also mentioned above that people find love and peace, so there was a girl who said that no one can ever be returned empty-handed from a Sufi lodge. Some people also get this support for their livelihood. From the leader, people also get childcare, especially women who were earning their livelihood.

Many researchers suggest that after the partition of India and Pakistan, some *Qawwal's* families migrated to Pakistan and then they started *Qawwali* in Punjab, Pakistan. The first *Qawwal* family in Pakistan who started *Qawwali* in Pakistan and popularized the teaching of Islam and contributed a lot are Pir Meher Ali and Sher Ali. During the partition of India and Pakistan, their ancestors left Punjab in India and these two brothers went to Punjab in Pakistan. According to Mehr Ali, he did not even get time to return to his ancestors. So he started the tradition of spreading Islam through *Qawwali* in Pakistan and is still doing the duty of his forefathers. These were the people whose *Qawwali* was religious and had a mystical shade. He recited *Qawwali* in a very unique

way, there is such a magic in his *Qawwali* that every listener sheds tears from his heart and feels every word.

2.7 Origin and History of Qawwali:

Many scholars or authors document the origin of *Qawwali* and its definition in different ways. There are many sources written by scholars. Therefore, *Qawwali* has no specific origin. According to some authors, it originated from Turkey, some scholars associated it with Amir Khusrau and Nizamuddin Chishti. As in literature, most writers trace the origins of *Qawwali* to the subcontinent. Therefore, here the origin of *Qawwali* has been discussed from different perspectives of scholars or writers, but more attention has been paid to the origin of the subcontinent.

Due to the conflicting debate, Huda (2003) comes up with his own perspective and posits the interrelationship between Indian religious traditions and music as a means of spiritual expression. Sufi orders around the world have used music (*Sama*) as a central technique to increase their spiritual awareness and engage themselves in other states of consciousness. According to him, *Qawwali* originated from the Indian subcontinent. In the Indian subcontinent, *Sama* and *Qawwali* serve to establish an emotional-spiritual connection between the listener and the subject of the song. There are different types and styles of qawwali singing, but most songs focus on praising God, the Prophet Muhammad, his family, great Sufi sheikhs and their achievements in religious centers, immortal love affairs, life and death.

Adnan (2018) stated that *Qawwali* originated about 1800 years before the advent of Islam. It is classical music with melody and tala. It was a tradition in Hinduism where they used to sing songs in praise of their God in their temples. At first, it was only for the Buddhas, they did not include other people in their temple, and the music was only for them.

Qureshi (1994) stated that *Qawwali* is unique in South Asia because of its ‘*Sama*’ mahfil. It was started by Hazrat Amir Khusrau. He was famous for Persian and Indian languages. He was associated with the Chishti sage and there he also learned the fundamentals of Arabic for the music of South Asia.

A study by Qadri (2007) claimed that *Qawwali* originated from *Qaul* and *Tarana*. It was introduced by Hazrat Amir Khusro. *Qaul* connected his audience with the hadith of the Prophet and the color included poetry. He wrote fifty thousand poems in Persian language.

Rehman (2013) stated in his work that during the eleventh and twelfth centuries Amir Khusrau's Sufi music took new dimensions. Many Hindus were influenced by *Sama*'s gatherings and converted to Islam. He played an important role in Sufism. Hazrat Data Ganj Shukar's mentor Hazrat Qutbuddin Kaki died in the death of *Sama* which is called *Baqā bi Allāh* stage and it is the last stage of spirituality. Whereas *Fana fi Allāh* is the initial stage of spirituality.

Bhattacharjee (2012) deals with the origin and evolution of Sufi music. His Sufi music journey, musical traditions, and how Sufi music evolved. For centuries, Sufi music and *Qawwali* have been considered binding or unbinding pieces of Eastern culture. The main essence of Sufism is to spread the whole brotherhood through the ornament of music and poetry. To preach it. Incorporation into local patterns that are fully sanctioned by the respective communities.

Auliya (2012) said that after the origin of *Qawwali* is known, it is related to Islam, so musical instruments were prohibited in *Qawwali* at that time. *Sama* was acceptable if certain conditions were met. These conditions include that the person who sings the *Qawwali* must be an adult and not a child or a woman. Audience listen to all the songs only in remembrance of Allah. All verses should be free from any strange or mean things, should be free from offensiveness and vulgarity. And they should not use any kind of device. *Qawwali* should have a soft touch. If all these conditions are fulfilled, hearing is

allowed. Maulana Jalaluddin Rumi developed the whirling dervish dance used by Turkish potters, accompanied by the sound of copper pots and the beat of the tambourine, known as the *Sama*, which is performed around the world and audiences. It conveys the cultural message of Turkey. Including the religious nature that is performed during the performance. In Egypt, Sufi verses and local folk music were adapted to peasant musical instruments. The poetry of the philosophers was translated into local languages and then sung according to the local folk culture. Indian Sufi music is indigenous to which *Qawwali* is different or unique and is sung globally in the Islamic world.

2.8 Qawwali as Sufi Music:

Qawwali is the Sufi music of the Indian subcontinent, which currently includes Pakistan, India and Bangladesh. This is mostly done in monasteries or Sufi sanctuaries. It is adapted into several languages with clapping hands and some traditional musical instruments. *Qawwali* is also known as Mahfil Sama which is practiced in Turkey and Central Asia.

Zahid (2012) comes up with his own perspective and describes *Qawwali* as Sufi music originating in the Indian subcontinent and popular especially in the Sindh and Punjab regions and parts of Delhi and Hyderabad in India. As discussed above, *Qawwali* is derived from *Qawwal*, a *Qawwal* being a person who sings a qawwali. Amir Kusrū created the *Qawwali* we know today with a fusion of Persian, Arabic, Turkish and Indian traditional methods in the late 13th century. Sama and Mahfil Sama are statics that are played today in Central Asia and Turkey. A review of the literature on Sufism in India, its extent is limited even though music is an important part of India.

Well-known scholars Qureshi (1986) and Nayyar (1988). Both Qureshi and Nayyar document the performance of Sufi gatherings involving qawwali rituals, particularly the *Sama* ritual in the Indian subcontinent. They analyzed the interaction or relationship between musical sounds and audience response. Qureshi is comprehensive in his interpretations of Sufi music throughout the Indian subcontinent.

Avery (2004) *Qawwali* travels through time and its traditions undergo considerable changes in terms of the place and structure of the *Qawwali*. There are four Sufi orders in the Indian subcontinent that are major and form a foundation. These methods include Chishtiya, Qadriya, Suhrawardiya and Naqshbandi. The Chishtiyya order is the most contributing order to the Sufi tariqa which provides the foundation. *Qawwali* has traveled through various regions with its local language, flavors and cultural practices through many changes. He explored Marathi, Dakini and Bangla *Qawwali* by adding to the already existing collection of Indian *Qawwali*.

The work of Qureshi (1995) states that sacred places for Sufis are monasteries and dargahs where we can hear *Qawwali* performances. The Sufis spread it and the Ulama also almost helped them to flourish and communicate with the people. Traditional *Qawwali* compositions have structural integrity and have contributed greatly to classical music. The dominant raga is the alap from which the *Qawwali* performance begins. Before starting the *Qawwali* performance, the verses are recited after the *Aalap*, then the main theme of the *Qawwali* comes out. Spiritual love must be affirmed through superficial expression whenever a representative of the spiritual superior is present. The congregation includes the descendants of the saints, chief among them the leader (Mir e Mahfil). A *Qawwali* event has consistency on the one hand and flexibility on the other. Hearing the sound of *Qawwali*, Majlis expresses mystical love and hearing. The tune of the *Qawwali* was repeated several times during the performance.

Qadri (2007) has stated in his study that Samaa originated before Islam. It is based on the Arabic word meaning "*he heard*". Al-Kandi was a scholar who researched the human body on musical melodies. And he said that ghazals have an effect on the human soul and have therapeutic qualities.

Anjum (2006) stated that Sufi music has the power to attain mystical or divine knowledge. It is the source of mystical realization. *Sama'* is novel and many Sufis died during it due to emotion, it is a state of concentration on Allah. As *Qawwali* is related to spiritual song. It is sung in praise of Allah and the Messenger. Religious *Qawwali* follows

religion only. Its lyrics are religious with hymns and naats. Other *Qawwali* like court *Qawwali* are different and *Qawwali* on Urs is different. Because it is in memory of their mentor. So, the message depends on the type of *Qawwali*. *Qawwali* music has the power to bring us closer to the inner self. It contains the Word that provides a message, helps to close to God, for peace and inner identity.

Gribetz (1991) has shown in his writing that sama supports the emotions, softens the heart, and strengthens the imagination to reach ecstasy, where the mind gradually forgets words, sounds, melodies, and a enters the spiritual realm.

Rohnert (2007) stated that *Sama* activates the soul, ignites the person, and enables them to feel and hear the mystic word with every particle. *Sama* is the main thing that is different in these three types of *Qawwali*. *Qawwali* messages also depend on what type of *Qawwali* you are listening to. It can be classified as; the sacred and the profane. Sacred leads to religious *Qawwali* while profane is related to courtly and marriage *Qawwali*. Religious *Qawwali* is entirely in praise of Allah and His Messenger, and the listeners remember only Allah.

Newell (2007) in the discourse of Sufism states that voice is also a symbol of power. Hazrat Ali Hajwayri said that hearing is superior to seeing. According to his wisdom, hearing is preferable because we always hear that God is here. Here hearing God is much better than seeing God. Similarly, the Sufi Sheikh said that hearing a *Qawwali* and its meaning is much better than seeing or seeing a *Qawwali*. Ibn Arabi sees everything as coming into existence through the word of God. Ibn Arabi, referring to Surah 10 of the Qur'an (16:40), says about *Allah: Be! Exactly what he says. Through Him, to whom He says, Be! appears*

Chittack (1983) argued that reading the above-mentioned speech brings all the apparent creation and the incredible world into being through the voice itself. It is through hearing the voice of God's command! That his creatures come to love him. Therefore, the sound is powerful and sacred.

Shiloah (1997) also stated about *Sama* that Sufis include *Sama* in *Qawwali* because it leads to spiritual power and connection with God, hence it is halal, and *Qawwali* without *Sama* is haram because it leads to worldly desires. *Sama* contributes to symbolic development and is a ritual.

Rehman (2014) in his study explained the importance of a Sufi who plays an important role in imparting training related to spiritual education. One of the regulars explained that the children in her family were trained by the leader by attending daily, weekly, monthly and yearly gatherings for spiritual teachings. Children were taught to have firm faith in God and stay away from worldly desires. People find their inner journey and true purpose in life. The lodge leaders facilitate the pilgrims in the welfare of the families and individual inner development. Visitors also gain a deeper understanding of Islam by observing it. Additionally, he explained that Sufi Lodge has the ability to provide many types of support, some of the main supports are discussed here. This support helps in personality development, welfare and convenience of individuals. Because of Sufi Lodge, people get Islamic knowledge and can face their challenges. While people receive different types of support, they also face some challenges, including communal life and family conflict. Most people said there was a lack of privacy for long-term visitors. He said that separation between men and women is difficult. Others said that Jhang's Sufi Lodge has a pick and drop service. People faced challenges there, sometimes arriving late and waiting overnight in the confined area of the Sufi lodge. There are some family conflicts due to the Sufi lodge. Because some people in my family follow Sufi and some don't. Ahl al-Hadith is a school of thought that does not believe in the relationship of Piri Muridi or Sufi Lodge. Because the Sufi forces maintain relations and links with the leaders. And this school of thought does not break their relationship that is why their family disputes arise.

A scholar Henry Farmer (2001) explained that raga was developed during the time of Prophet Muhammad's caliphs, Hazrat Ali was the first to study fine arts, science, poetry and music. As in Islam we take all guidance from Hadith and Quran. So there is nothing about music in the Quran.

In his study, Vajpeyi (2009) describes the journey of Sufi music performances, their forms, traditions that transcend the world and how Sufi music constitutes a cultural heritage and subculture in the Muslim and non-Muslim world formed and want to identify themselves as generous or spiritual. Islam instead of Halal Islam. Philosophical Qur'anic verses are quoted in every guide of the Sufi faith. Such verses are limitless in their depth, space and meaning and each auditor can gain as much spiritual meaning as he has the volume to understand. Different Sufis follow different paths. Some go for hidden dhikr and some for overt dhikr. They connect people with Zikr. Sufi music is based on three things - zaman (path), maqam (closeness to Allah) and raqwan (deed and dedication).

Bhattacharjee (2012) described some important parts of Sufi music including Shahzeena Nigmah (melody), Rubi Qatar (four stanzas of poetry), Athan Garhabandi (music and part of poetry are highly focused and has been repeated many times), Khairat-khayal (lost somewhere in music or poetry), and Islah-du angkangana (*Qawwali*). But now the essence of *Qawwali* has been changed. Now it is like techno *Qawwali* and film *Qawwali*. Now it is more popular in its new form. Nowadays, songs and ghazals have been added to replace the Islamic version.

Eaton (1978) stated that *Qawwali* is a ritual in Sama that focuses on performance. The prostrate person supervises the hearing and sits in the most prominent place. Other *Qawwal* groups sit on the left. Women are not allowed inside this structure. *Qawwali* is masculine. This is a special setting for Sama. But it is not specific. The arrangement depends on the religious festival.

2.9 Stages of Qawwali:

There are stages that *Qawwali* goes through. It is also known as Marifat (near the inside). There are many ways to go into knowledge, *Qawwali* is one of them. A word is repeated so many times to make the listener understand. It is a technique of *Qawwal*, through which they make their audience to another level of consciousness. It creates

trance on people from the music and text of *Qawwali*. Earlier the message of *Qawwali* was pure but now it is a mixture of many things. In the past there were only religious *Qawwali* but now it has been typed. There are three types that I observed in my research. There are; *Religious Qawwali*, *Court Qawwali*, *Marriage Qawwali*.

2.10 Instruments used by Qawwal:

As Qawwal is devotional music and a spiritual journey in search of Allah Almighty. A vocal person plays an important role in Qawwali and Mahfil al-Sama' and it depends on the instruments they use. Sama depends on instrument and tone and both are arranged on different instruments. Instruments are the basic and essential part of Qawwali, without them, Qawwali is incomplete and Samaa will not be pure. As everything has changed due to technology and modernity, Qawwali has also changed. Its text, its devices and its message are changed. Now different types of Qawwali are prevalent in Pakistani society. Because of the change, the tools also change. Some instruments have been replaced by new instruments and some have completely disappeared and are no longer used in Qawwals.

Kirimani (2012) stated that the nature of Qawwali has changed over time due to modernization and technological innovations. And now instruments like harmonium and tabla and dholak are very common in Qawwali performances. If a Qawwal uses two harmoniums, there will be two singers. One will lead and the other will repeat the same. Behind them will be people playing tabla, dholak and other instruments. If one person is missing in their group, all members will be affected because they depend on each other. If the tabla player is absent, his rhythm will be synchronized. All members have their place, incomplete without one. A traditional Qawwali consists of only the tabla (a set of drums). But now very few qawwals use it, today it has been replaced by dhol, because drumming creates fast music and today's generation likes it. Now Qawwals try to say Qawwali in the form which is public demand. Some qawwals are still traditional and are passing down the traditions of their ancestors from generation to generation, and they are

mostly court qawwals. These Qawwals still use tabla while others are now using drums. In religious Qawwali they mostly use sitar. Harmonium is essential, without it Qawwali is not possible, because first Qawwali is composed on harmonium and then sung. Below are the instruments which are not used nowadays;

1. Sarangi
2. Tambura
3. Banjo
4. Saranda
5. Sarmandal

Above are instruments which are no longer in use, dying out. New devices replaced them. These instruments were the specialty of classical music and every household. But nowadays due to change, Qawwals change all instruments according to public demand.

2.11 Instrument Description:

2.11.1 Harmonium:

The harmonium is like a box with buttons like a piano. This instrument was in the Indian subcontinent but now it is widely used in Pakistan. Without it, qawwali for today's qawwali is not possible. Some respondents used two harmoniums in their qawwali performance and some preferred one. It depends on the Qawwal and their Qawwal.

2.11.2 Tabla:

Tabla is a drum ensemble. One is known as Bayan (left) and the other Dayan (right). As played on the right and left hand. Dayan's skin is wooden while Bayan's is iron. Both Bayan and Dayan have different forms. Dayan is narrow and Bayan is thicker, larger, and cylindrical in shape. It is the most traditional instrument still used in Qawwali.

2.11.3 Alap:

Alap is not an instrument but its style and melody. Alap is not very popular. Nowadays some qawwals use it mostly courtly qawwals. The trend of Alap is gradually disappearing.

2.12 Categorization of Qawwali:

Kirimani and Auliya (2012) classified Qawwali into several materials which are; Hamad is that which is sung in praise of Allah, Naat is that which is sung in praise of the Messenger of Allah, Hazrat Muhammad (S.A.W). Manqbat is that which is sung in praise of Ali Imam, and other Sufi sages and is sung in both Sunni and Shia gatherings. The obituary (Marsiya) sung for a dead person and for the family of Hazrat Imam Ali (AS) to commemorate the battle of Karbala and a ghazal, which is a love song, is sung in two ways for parting with a loved one and for happiness.

Lamarche (1993) beautifully explained the composition of the Qawwal party. He described the Qawwal party as a group of people also known as Humnawa, a party mostly consisting of eight to nine men including a lead singer. Instruments are divided by the party that will use which instrument how they will sit. They have their setting finalized by them. Females are not included in this music, because they are not allowed to sing in Islam. But with time this tradition has been changed and now females take part and sing such as Abida Parveen. But still not as much acceptance of females. Still, Qawwali is male-oriented and it is considered as a male business. As Abida Parveen contributes as a kai singer but still, she is not a Qawwali singer.

Fakir (1897) said that the first language of Qawwali was Persian which later shifted to Punjabi and Urdu, then Hindi and Purbi. At that time the Persian was immediately recognized by Sufism and Islam in South Asia. The languages of South Asia are Purbi and Braj Bhasha which were used by Amir Khusrau during his formation.

Alam (2011) stated that during the historical period when there was a barrier for the Sufis to connect with the audience, Qawwals mostly depended on the musical form as the local people used their folk music at that time. So the Qawwals depended on music to convey their message and find peace and happiness.

Bhatrarajji (2012) stated that rhythm is provided by tali i.e clapping and other instruments. Dholak and drums are traditional instruments in all regions of the Indian subcontinent. Harmonium is also a part of today's Qawwali performances led by vocal singers. The sarangi remained another traditional instrument. The length of the song is fifteen to thirty minutes. The longest song in history was by Aziz Mian at 115 minutes and Nusrat Fateh Ali Khan has two songs that are over sixty minutes long. First of all, the Qawwali is started with a high tone to create the atmosphere. Generally, Qawwali is structured like this; the main melody is played by the harmonium, in addition to which the table is used. Then came a raging, clapping sound (tali) with three to four people forming a long tone. Then, the voice person begins the Qawwali with a verse or verses that are not part of the Qawwali but are related topics. And when the Qawwali proper begins, all the men begin in their own style using tabla, dholak and tali. Qawwali usually takes place on Thursday in Urs. It was also performed at the shrines of Sufi saints. Urs usually lasts for three days. Qawwalis are sung in honor of the Pir of whom Urs is being celebrated. Many Qawwals compete with their best. Arrangements are made correctly. All the audience and the Qawwal, their congregation, sit on the floor in a large courtyard. The leader who is a vocal person sits in the middle in the front, known as the Mohri, as he faces the dargah directly. Behind the leader, there is room for table players. Leaders are usually double sided with a harmonium. The members of the other group are behind them in two rows on either side. Normally, everyone sits behind the Qawwal as it is a sign of respect. There is a hierarchy in the Qawwal Party. Also known as Qaida. Several other studies on standard dress and behavior in the past explained that the Qawwals and their party had a specific dress code. Since Qawwali is associated with Islam and takes place at shrines, there was a solemn dress and mannerism for the performance of Qawwali. Performers traditionally wore black and white loose clothing with a head cap.

Its other colors were grey and brown worn by elders. A keffiyeh (black and white chequered scarf) was permitted. Indians also used to wear red jackets. Turkish women preferred blue, and only showed their hands and faces and wore full-length dresses. Other countries such as Morocco, Tunisia and Egypt make it clear that the performance is religious and that gentleness, respect and proper modesty are expected during the performance.

Salam (2002) stated that vocal sound is a beautiful and musical expression, itself symbolic. So it is in the remembrance of God that emanates from Qaul (speech). Therefore, listening to it gives one a state of ecstasy and spiritual strength, and this is the main purpose of religious Qawwali.

Turner (1969) stated that participating in any ritual confirms that the individual follows the norms shared in a common place. The structure is cognitive and the rituals serve as a proposed method to transcend social bonds through a limited state but the people of the society must return to the social structure. The same is the case with Qawwali. Qawwali has a spiritual relationship with God. People from different backgrounds participate in Qawwali to achieve a state of ecstasy. Sufis play a role between the material world and the divine. Rituals always have a social hierarchy. All pilgrims have a common goal and support each other.

John (2009) explained that Qawwali music traditionally has strict performances. But today its nature has changed due to modernity and technology. From the history it was seen that the method, context, divine knowledge and essence of Qawwali is there but now it has changed. Because Qawwali has now been given a new form, it can be seen in films called *Filmi Qawwali* such as the Indian films *Ishq Ishq* and *Kun Faya Kun*. The Qawwali was more unique because of Sama's performance. Hence, today's Bollywoodization has changed the Qawwali medium. How many films and albums differ from the original purpose of Qawwali by changing the style. Now the Qawwali is sung according to the mood of the audience. Recording is essential today because of

commercialization. Nusrat Fateh Ali Khan contributed a lot, he was the first person to popularize Qawwali and sing it internationally.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Methodology:

This chapter describes the research area and the research methodology involved in this study. Research is a systematic process of collecting data and analyzing it for some purpose. The procedure by which researchers carry out their task of describing, explaining, and predicting phenomena is called research methodology. Research methodology includes procedures, methods, a data collection tool, population, sample size, sampling technique, and unit of analysis and location. This is the most important stage of social science research because the essence of the entire research lies within the process of how a researcher will generate new ideas and make connections between old ideas.

Moreover, a researcher needs to choose the best methodology according to the research design as the methodology depends on the research design and it helps to keep the direction stable in conducting the research. This research is explained using qualitative methodological techniques. Elaboration is an easy way to generate new concepts and ideas. The purpose of research methodology is to go into a phenomenon under observation rather than data. Methodology depends on methods, the method through which the researcher is going to uncover the phenomenon. This allows the reader to critically evaluate the overall validity and reliability of the study (Neuman, 2014).

So here in my research, I plan the research method according to my research topic, *Musicians at the doors of Shrines*. And also outlines the research area, population, data collection methods, data collection tools, ethical considerations, sample size, data analysis methods I used, and distribution of results. To accomplish my goals, I chose a qualitative research methodology. Social research is designed to gain knowledge about

how the world works and how theories are defined and constructed. The research is descriptive in that it describes the Qawwals, their life experiences, their understanding of literature, rags and raginis related to Qawwali.

The research methodology I have chosen is qualitative based with its ontology, epistemology, methods, and research design model.

Ontology is about the nature of existence. It is about reality and what reality exists. It focuses on the meaning and reality that people create. Epistemology is concerned with the creation of knowledge. It is about what we know, how we know it, what it is, how we arrive at reality or truth. This approach insists on meanings, social actions, socially constructed meanings, discourses behind terms, and value relativity. Methodology is about how to conduct research. For this research, I choose a qualitative methodology. The purpose of choosing this methodology is to fulfill and satisfy the research project (Neuman, 2014). A population describes a complete set of individuals with common characteristics that the researcher is interested in (Frankel & Warren, 2009). Primary data source is used for this research, which is original and obtained from the source of information. Because primary data is more reliable and accurate and has more trust and confidence.

3.2 Sample and Sampling Techniques:

Simply, sample size is the number of participants involved in the research to meet the research objectives and answer the research question. So I selected 12 Qawwals from the population in my research. Because of the multiple locations, my sample is also multiple. And purposive sampling technique and snowball sampling technique are chosen to carry out this multi-locale research.

3.2.1 Purposive Sampling Technique:

Purposive sampling is a non-probability sampling technique that occurs when a sample is selected by the researcher's judgment. This technique is used when a researcher has a clear objective of what type of sample he or she needs. Here, I have chosen this technique based on two reasons. One is that I covered the significance and importance of my study and the other is that I chose commercial Qawwals to meet my research criteria. Second, I selected respondents who were active with their work. This technique is so beneficial that you select samples according to your objective and collect in-depth or rich data.

3.2.2 Snowball Sampling Technique:

Snowball sampling is a non-probability sampling technique. This sampling technique is a series. In this technique, the research goes to one respondent and that respondent suggests other respondents who meet the objectives of the research. I used this sampling technique in my area of Multan. My main informant knew a Qawwal. And this Qawwal suggested us other Qawwals there, so I interviewed them.

3.3 Key Informant:

In qualitative research, a key informant is a person, who acts as a proxy for the researcher to enter the field and collect valid data (Pleto & Pleto, 1978). Key informants can be one person, two people, and more. A researcher feels relaxed when a key informant is with him. A key informant is one who knows your locale and topic and is passionate about helping you (Cresswell, 2003). A key informant can be someone who has a high position or respected reputation in your area, someone who is trusted by the residents of that area (Neuman, 2014). My informant in my research was Saghir Ahmad. He is 70 years old. He is an electrical engineer. He is very fond of music and has been running Sur Sangam Musical Academy in Multan since 1979. He has a high knowledge of music and has many Qawwal friends. Therefore, the intention is clear to select him as

a key informant. I chose him because of his position and relevance to Qawwal. So the Qawwals felt free and trusted me to give the interview. It helped me a lot in getting the interview.

3.4 Field of Research:

3.4.1 Multan:

Multan, city, south-central Punjab province, east-central Pakistan. It is built on a mound just east of the river Chenab.

The main seat of the Malavas, an ancient people who ruled the region in the 4th century BC, Multan was conquered by Alexander the Great in 326 BC and brought under Umayyad rule around 712 AD. For three centuries it was the outpost of Islam in India. In the 10th century it became the center of the Qarmatian heretics. The commercial and military key to the southern route into India, it faced many sacks and sieges over the centuries. It was subject to the Delhi Sultanate and the Mughal Empire and was then occupied by the Afghans (1779), the Sikhs (1818) and the British (1849). Multan was earlier called Kashtpur, Hanspur, Baghpur and Sanab (or Sanabpur). Its current name may be a contraction of Malasthan, a name that may refer to the city's ancient Sun Temple. Multan was established as a municipality in 1867. A commercial and industrial hub, it is connected to Lahore and Karachi by road and rail and by air to Karachi, Quetta and Faisalabad. Industries include fertilizer, soap and glass factories. Foundries, cotton, woolen, and silk textile mills; flour, sugar, and oil mills; and a large thermal power station. It is famous for its handicrafts (ceramics and camel skin work) and cottage industries. There are hospitals, public gardens and several colleges affiliated to Punjab University. Bahauddin Zakaria University was established in 1975 as Multan University. Large irregular suburbs have grown up outside the old walled city, and satellite towns have been established. Numerous shrines within the old city offer impressive examples of craftsmanship and architecture. The shrine of Shams Tabriz is built almost entirely of sky blue inscribed glazed bricks. Shah Rukn Alam (Tughlaq period) has the largest dome in

Asia. The shrine of Sheikh Yusuf Gardez is a masterpiece of Multani style. Other shrines include Pahladpuri Temple and Eidgah Mosque (1735).

3.5 Map of Multan:



Figure 1 Map of Multan

3.6 Rapport Building:

Rapport building is the most important thing for the reliability and validity of the research, and it is the step that the researcher takes to build a trusting relationship with the local respondents. Report construction is a two-way communication between the researcher and the respondent. In an interview, it is important to establish rapport, which researchers must establish with respondents in order to collect authentic data (Neuman, 2014).

I spent some informal time building a relationship. Basically, I started informal communication with people under study. I explained the purpose of my research to my respondents and obtained their consent. Informal discussions helped me to gain knowledge about various aspects. I also used to listen to their problems so as to create an atmosphere of trust between each other. It was really hard work, but on the other hand, getting the data was really helpful. Report building is an integral part of fieldwork. So, it was my priority to build a good rapport with my target population because it helped me. And because of my key informants, they felt free to talk to me and I conducted interviews very easily.

A research methodology is a systematic procedure that processes and analyzes a phenomenon (Bernard, 2001). Research methodology is an efficient and scientific process for collecting data from the field and then analyzing it (Creswell, 2003). Research methodology includes procedures, methods, a data collection tool, population, sample size, sampling technique, and unit of analysis and location. This is the most important stage of social science research because the essence of the entire research lies within the process of how a researcher will generate new ideas and make connections between old ideas. Moreover, a researcher needs to choose the best methodology according to the research design as the methodology depends on the research design and it helps to keep the direction stable in conducting the research. This research has been explored using qualitative methodological techniques. Description is an easy way to generate new concepts and ideas (Neuman, 2014).

A social scientist focuses on the assumption that reality is out there and needs to be comprehensively studied through direct observation. Qualitative methodology allows for a more in-depth understanding of a phenomenon. So here I choose qualitative method to better understand the life experiences of Qawwals.

3.7 Data Collection Methods

The way of conducting research is known as method (Brayman & Bell, 2007). The methods depend on the methodology you choose. Methodology can be qualitative and quantitative. Both methods have their own ways of doing research. I conducted face-to-face interviews.

3.7.1 In-depth Interviews:

The in-depth interview method is the method most researchers use to gain a deeper understanding of a research topic. It is a face-to-face interview, where researchers go into the field and interview respondents (Neuman, 2014). I conducted 11 face-to-face interviews. Moreover, during the fieldwork, I kept a field diary with the respondents to describe their daily experiences. Field notes are very central to a researcher. This includes body language and thoughts. Most of the interviews were conducted in Urdu and Punjabi languages as the respondents were more comfortable speaking in these languages.

3.7.2 Audio Recording:

Audio recording means recording sound. This is done to collect data. It can be recorded by many devices such as tape recorders, cell phone recorders, and other recording devices. With the advancement of technology, it is the advancement in qualitative research methods to facilitate the research. During the field it was replaced by the researcher's handwriting. Researchers are expected to record relevant information, but only for research purposes and with the consent of the respondent. This should be done very carefully.

I recorded all but one of my interviews. Because one of my respondent refused to record. So I did not record his interview and noted it in my field diary. Audio recorders are one of the ways that research is being expanded due to technology. When a researcher records his data he does not miss anything and collects correct and accurate data. This is

more beneficial for the researcher, especially for researchers who conduct qualitative research.

3.7.3 Photography:

Photographs are verbal accounts of events. It helps researchers analyze and interpret data. Photography is also a method of communication between the research data, the researcher, and the research site. Photographs provide data that is insightful that may be missed during fieldwork. Photographs also provide evidence for a researcher that he or she has acted honestly. During my fieldwork, I obtained photographs of my research sites and Qawwals. All of my respondents gave me permission to take photos except one. I also obtained photographs of my key informants. And all images are inserted into my thesis. As everything in research is changing with time the research methods to collect data are also changing. No researcher can take photos, capture videos and record interviews with respondents and also conduct telephonic interviews on some issues.

3.8 Tools for Data Collection:

There are different research methods in research. Dependent on methodological approaches, tools, data analysis methods, and sampling techniques. I choose a qualitative research method for my research to gain a deeper understanding of a phenomenon. Therefore, the method I have chosen is an in-depth interview method. For in-depth interview methods, there are two tools that I used to obtain data from the field. One is an interview guide and the other is my field diary.

3.9 Interview Guide:

For data collection, the researcher needs something to get the data from the respondents on the basis of which he is going to interview the respondents. And that tool is the interview guide. Different approaches have different tools. For quantitative studies, a questionnaire is the most commonly used tool. And for qualitative research, most

interviews are guided. The questionnaire is structured but the interview guide is semi-structured. An interview guide is a list of topics and questions that an interviewer plans to cover during interviews with research respondents. Interview guides are an effective tool for maintaining consistency and direction during an interview, and can range from highly structured interviews to semi-structured interview guides to relatively informal conversations (Newman, 2014). Therefore, I ran my interview guide as open-ended questions so that respondents feel free to talk about it.

3.9.1 Jotting Book:

Jotting book is a basic and important tool for a researcher while collecting data in a locale. A jotting book is one in which a researcher notes all his data, writes down facts and figures, and documents the data collected, and records all the data in local languages. Therefore, for my convenience, in this research, I kept a diary during my fieldwork and wrote down all the data during the interviews. Apart from diaries, I also record data and take pictures. A field diary is evidence and ensures that the researcher did his own work.

3.9.2 Probbing:

An investigation is a way of getting to the bottom of something. It is to remain silent and wait for the respondent to continue the conversation. It is used when a respondent goes off track and then researchers use probing to repeat the last word of the conversation to get the respondent back on track. It is a research strategy or tool used by researchers during fieldwork. I probed my respondents because they were going off track and didn't need that information, so I repeated my questions in different words and then they got back on track.

3.9.3 Ethical Considerations:

Ethics is a code of conduct that is morally good or bad. It is approving or not approving is moral or brutal (Newman, 2014). I followed certain ethical concerns in

conducting my research and for rich and truthful data, including relationship building, informed consent, and anonymity.

3.9.4 Informed Consent:

Informed consent is a very important ethics. A researcher must obtain consent from respondents. Researchers tell respondents what they are doing. He made it clear to all respondents that participation in the interview was voluntary and that they could withdraw the researchers at any time at any stage (Neuman, 2014). As I tell or clear to all the participants that I am doing my thesis and I have to interview them to complete my thesis and degree. Their information will not be misused and will be kept confidential.

3.9.5 Anonymity:

Anonymity is now for everyone including the researcher. This researcher must keep the names and information of the respondents confidential (Bernard, 2007). During my fieldwork, I sought permission from all respondents to take their photographs, audio recordings. And they allowed except one. Even one of my defendants refused to give his name so I did not force him. All of them allowed me to write their names in my thesis except this one. And sure, I will write their names and correct information about them in my analysis chapter. And I will keep a respondent's information and name confidential.

3.9.6 Confidentiality:

Privacy is slightly different from anonymity. This means that their locations and sites can be tracked and identified so this ethics means that all their information is kept confidential, and it should not be disclosed outside of the research purpose (Bernard, 2007). So as a researcher, I will never reveal their information and keep it confidential for life. I am also fulfilling this ethic in my research as well.

3.10 Data Analysis Method:

Data analysis can be defined as a systematic process of organizing transcripts, interviews, other observational data, and materials that are non-textual that researchers collect during fieldwork. It is the process of transforming and presenting fieldwork data in an order for the intended research. As my research is qualitative the interview guides have loose questions to explain my research topic, *musicians at the doors of Shrines in Multan*. Therefore, in my research, I used thematic analysis to present the data.

3.10.1 Thematic Analysis:

Thematic analysis is a method of data analysis. It is about analyzing, identifying, describing and interpreting data. In this type of analysis, researchers create themes from their data and then interpret each theme. This applies to interviews and transcripts, in fact to texts. Themes are created by the researcher and repeated in the interviews. This is a very good method when you understand people's opinions, attitudes, and perceptions. Sometimes a theoretical framework dictates what kind of themes you should create.

In my research, I conducted a thematic analysis. All the interviews I wrote in Urdu were translated into English. The interviews that I transcribed were analyzed by me in a sequence, and through repetition and re-reading and through re-reading and systematic methods to avoid biases and understanding of the respondents' true perception and to avoid contradictions.

3.11 Position of the Researcher:

As a researcher, there are two positions, one is emic and the other is etic. Emic is about the perspective of the members of the culture and etic is the perspective of the indigenous people. So, I did my research from an emic perspective and that's the beauty of a good research. And it is important for a researcher to complete his research about emic perspective. But it is difficult to stay emic during research. Sometimes researchers

go for etic and for this purpose researchers use reflexive process. The reflex action goes back and forth. After collecting the data, a researcher verifies his data with the respondents to see if there is any error or not. Reflexivity overcomes a researcher's biases.

3.12 Limitations of Research:

Every research has some limitations. My research also has some limitations, which I would like to mention here. Every research is resource based. I had limited funds, because I am a student and I had to complete my research within the given resources or funds. Due to paucity of funds I limit my research to Multan areas. Although many good Qawwals live in various other regions of Pakistan. Due to limited resources I was unable to travel to other remote areas of Pakistan.

CHAPTER 4

DATA ANALYSIS

4.1 Lifeworlds:

In this chapter the lifeworld (life experiences) of Qawwals is described in detail. The lifeworld is a concept given by Edmund Husserl, who emphasized the role of lived experience as the basis of all knowledge. The lifeworld can be conceptualized as all the immediate experiences, activities, and interactions that make up the life of an individual or corporate world. This chapter describes the Qawwals' life experiences, literature they represent at shrines and their knowledge of rags and raginis. First I am going to explain the uniqueness of Qawwal's household or family. The definition of family is essential to any Qawwal, as it can range from a hypothetical relationship, which integrates a Qawwal into a professional association based on style. Gharana is unique because it deviates from the standard definition when one tries to define it as the English equivalent of 'family'. This association brings out connections and stylistic labeling. It is beyond discussion of lineage and caste.

4.2 Gharana:

Gharana 'family' in English 'khandan' in Urdu. Every Qawwal has its own gharana. There are different gharanas in Pakistan like Patiala, Sham Chaurasi, Delhi Gharana, Agra, Jaipur, Kirana, Gwalior, Nowshahi Darbari, Bacha Gharana. Every gharana is different and unique. They differ from each other based on the text, message, tone, sur and saz of the Qawwali. Some go only for *Darbari* Qawwali in which a Qawwal pays homage to his mentor and some go only for *Sufi Kalam*. *Sufiyana Kalam* includes naat and hymns that connect to God. While *darbari* Qawwali is sung only in memory of Murshid. My respondents were from different families. They belonged to Nowshahi gharana, Talundi gharana, Delhi gharana and Bacha gharana.

After the partition of India and Pakistan, some Qawwal families migrated to Pakistan and then they started Qawwali in Punjab, Pakistan. The first qawwal family in Pakistan who started qawwali in Pakistan and popularized the teaching of Islam and contributed a lot are Pir Meher Ali and Sher Ali. During the partition of India and Pakistan, their ancestors left Punjab in India and these two brothers went to Punjab in Pakistan. According to Mehr Ali, he did not even get time to return to his ancestors. So he started the tradition of spreading Islam through Qawwali in Pakistan and still fulfilled the duty of his forefathers. These are the people whose Qawwali is religious and has a mystical shade. He recites Qawwali in a very unique way, there is such magic in his Qawwali that every listener sheds tears from the heart and feels every word. What is heard in his Qawwali is the original Sama because it is done from the heart and understanding of the naat. The timing of his Qawwali is forty-two minutes and sometimes it becomes so long when people demand it to be repeated over and over again and everyone cries during his Qawwali. Their Qawwali creates harmony and brings closeness to God. It conveys a message of love and unity to all listeners. The message of his Qawwali is communal. He belongs to Chishti lineage. Those belonging to the Chishti order recite Qawwali, (Mankunt Maula Ali Maula). Qaul is given below:

O Lord. Gunnah mery bary hain Hai tera dil bhi bra Yaqeen hai maaf kry ga Tab he dar py hun khara Mun kunto maula , fa ahza ali maula	O Lord. My sins are big, And your heart is big too, I am sure you will pardon me, That's why I stand at your door Whoever accepts me as his master, O Lord, O Lord
--	--

This is the hamd in which they praise Allah. This is a characteristic of Chishti order. They always starts their Qawwali with this Qaul. While other Qawwals recite Naat

Qawwali has both sacred and profane touch. In the memory of their mentor, they say Qawwali and also say Naat and Hamad. They have a way of starting a Qawwali. The sequence of his Qawwali is Hamad, Naat, Maula Ali Kalam (Manqbat), Kalam Peer (Words of devotion to Sahib), Duaya Kalam (Words of Prayer) and finally.

As one of my respondent said;

Darbar par Qawwali sy phly Qawwal hazri daty hain. Asar k time chadar charhai jati hai, iss time rung or shairi parhe jati hai. Maghrib key time Qawwali band ho jati hai. Maghrib sy isha tak langr hota hai. Or phir isha sy fajr tak Qawwali ki jati hai.

Translation: First the Qawwals come on stage before starting the Qawwali, a piece of cloth is placed on the grave of a Sufi saint during Asar prayer. There is no qawwali between sunset prayer and night prayer, it is time to eat. Then the Qawwali started again with the night prayer and ended at sunrise.

The instruments they use are tabla, two harmoniums and drums. So this is about Delhi gharana while others are different from this gharana. The *Talwandi* gharana is a gharana that originated in India and is still here to replicate the work of its ancestors. They differ from others on the basis of head. The text of their Qawwali is repeated in new words while other families repeat the same line with the same word over and over again. They start the Qawwali with Manqbat and Naat. It is the oldest gharana, it is famous for its *Dhrupad* music (North Indian classical which is not very entertaining but it is structured music with spiritual essence). They uses tabla, dholak, sarangi and harmonium in his qawwali. Applause (tarri) is played at the request of the audience.

Patiala gharana is different based on thumri (dance steps) and khyaal (imaginative, romantic poetry in which a person expresses his feelings). Patiala was the state that supported musicians in India. It is related to Ali Bakhsh and Fateh Ali Khan. Patiala gharana says classical music. It is considered to be the best gharana from other gharana.

As my respondents said;

Patiala gharana sab gharano main Afzal hai.

Translation: Patiala gharana is greatest of all gharanas.

This gharana starts the Qawwali with the Naat and then the Manqbat. And then say thumri. They have a very classic style. It is related to Mian Kalu who finds out about the gharana. He used Tabla and Rabab in his Qawwali.

Nowshahi Darbari gharana is related to Ustad Bakshi Salamat. They are darbari qawwals. And start Qawwali from Hamad, Naat and Kalam Peer. They say Qawwali in praise of their Pir. They sing Qawwali on weddings and recite Qasida in memory of their mentor, then blessings will come. The instruments they use are harmonium, banjo and tabla. Tali must be included in their Qawwali. They belong to Nowshahi Darbar which is why called Nowshahi Darbari Qawwal.

As discussed, all households are different from each other. They have fictitious relationships. All families are from India, split after Partition. Some came to Pakistan and started their work here in Pakistan. But now changes are coming with time. Qawwali and Qawwal are changing due to modernization and globalization. Now the devices are also changing. The keyboard has replaced the harmonium. Dholak with tabla losing their place. Guitar and sitar instruments are now taking place. They are mostly patrilineal systems, kinships, and belong to joint families. Qawwali and Qawwal depend on the gharana. Currently there are nine gharana in Pakistan which are more famous.

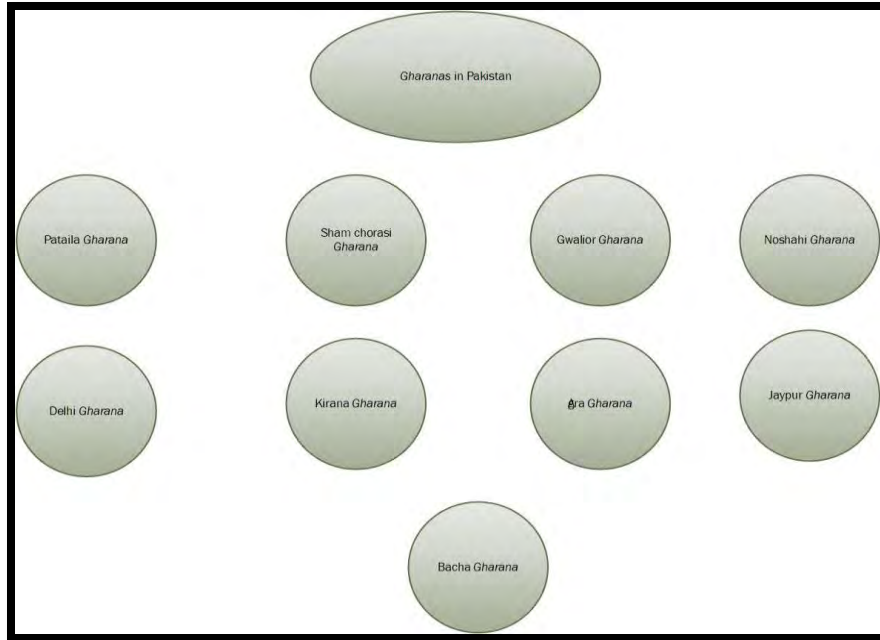


Figure 2 shows the gharana of Pakistan

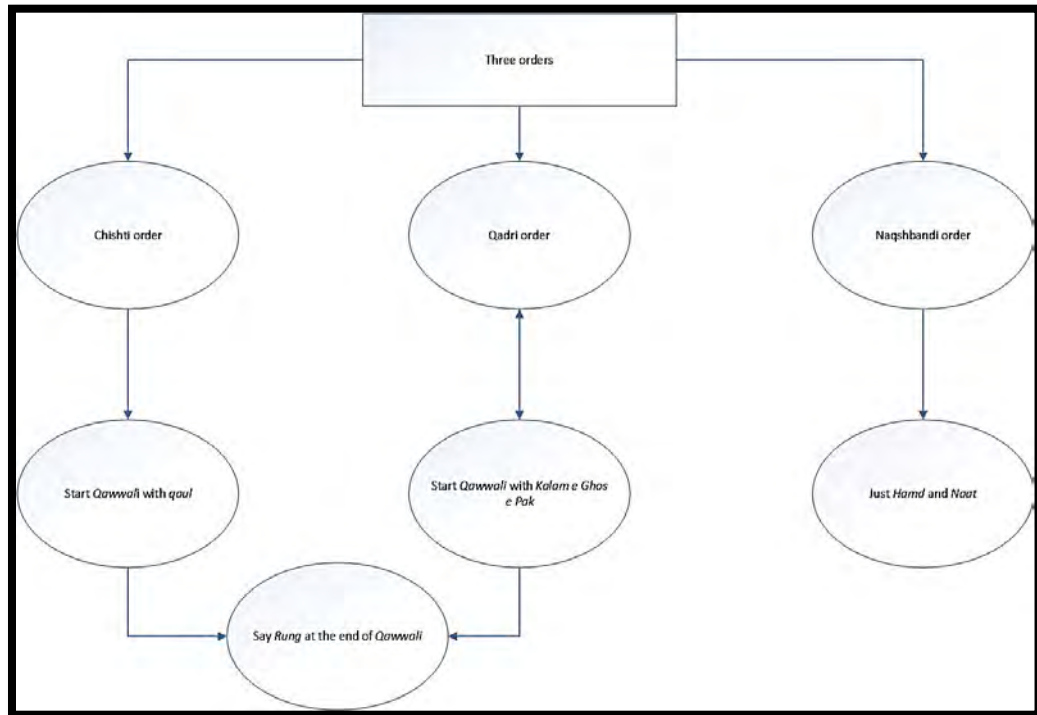


Figure 3 shows orders of qawwali

S.N.	Points of difference	Talwandi Gharana	Pataila Gharana	Noshahi Gharana	Delhi Gharana
1	Gharana type	Dhrupad music	Classical music thumari	Darbari Gharana	Darbari gharana
2	Start <i>Qawwali</i> with	Manqabat and Naat	Naat, Manqabat and thumari	Hamd Naat Kalam e pir	Hamd, naat, Mula Ali kalam, Pir Kalam
3	End <i>Qawwali</i> with	Maula Ali Kalam	thumari	Kalam e pir	Duayea Kalamat and Rung
4	Instruments	Tabla Dholak Sarangi Harmonium	Tabla and Rabab	Harmonium Banjo Tabla	Tabla harmonium
5	Qawwali type	In remembrance of Murshid	In remembrance of Murshid	Also say <i>Qawwali</i> on marriage (Qaseeda)	Darbari

4.3 Qawwal:

Starting with the main character; one should understand what is meant by the term Qawwal. Qawwal is a person who sings Qawwali. Usually, the lead singer is known as the Qawwal, however, the other backing singers are also known as the Qawwal. Qawwali is a popular genre of music popular among the people of South Asia, especially in North India and Pakistan. Qawwali is highly dependent on lyrics, whereas; the composition of the music is secondary. The lyrics are more important because the words of the qawwali express reverence towards God, the Prophet, saints and spiritual leaders. The music or composition depends on the poetic function of the qawwali and the monotonous style of the qawwali diminishes its importance. However, Qawwals have distinct styles, requiring great interest to observe and understand the stylistic variations in different Qawwals.

“Qawwal in Arabic does not mean 'singer', but 'one who speaks fluently' or 'storyteller'. When it was adopted by Urdu, its semantic boundaries changed and the term qawwal was applied exclusively to a person who sang qawwali.” (Narang and Mathews, 2014)

Qawwal is a reflection of many cultural combinations. He recites poetry, often ghazals, so Persian expressions abound in the performance. In Konya Turkey, Maulana Jalaluddin Rumi's whirling dervishes perform poetry known as Sama, hence the qawwali is often referred to as Sama. However, the enthusiasm of the dance among the Qawwali audience is quite impressive and is known as Dhamaal.

There is a genre of music that has touched many hearts. Qawwal is an artist who has a great place in Pakistan. Just as singers of other types of music entertain their listeners who love music, Qawwals also sing Qawwali which may be sacred or profane. Gives a message. There are many Qawwals in Pakistan who are doing their duty to spread Islamic and Sufi messages. These are the people who dedicated their lives to Islam. There are different Qawwals; each Qawwal has a different Sur and kalam.

Nusrat Fateh Ali Khan (NFAK) was the first qawwal who spread qawwali nationally and internationally. Some of my respondents were part of Nusrat Fateh Ali Khan's Qawwal Party. The sons of these party members of NFAK are copying the work of their forefathers. All Qawwals have their own way of life, appearance and approach to Qawwali. Every qawwal keeps his holy words in memory of his mentor and also recites the words of his favorite Sufi poet. All of them use different instruments according to their family tradition. Through their kalam, they convey a message to the audience that depends on the text of the Qawwali.

4.4 Instruments used by Qawwals:

As Qawwali is devotional music and a spiritual journey in search of Allah Almighty. A qawwal plays an important role in Qawwali and Mahfil e Sama' and it depends on the instruments they use. Sama depends on instrument and tone and both are arranged on different instruments. Instruments are the basic and essential part of Qawwali, without them, Qawwali is incomplete and Samaa will not be pure. As everything has changed due to technology and modernity, Qawwali has also changed. Its text, its devices and its message are changed. Now different types of Qawwali are

prevalent in Pakistani society. The equipment also changed due to the change. Some instruments have been replaced by new instruments and some have completely disappeared and are no longer used by Qawwals.

When we talk about traditional Qawwali, it has only tabla (drum set). But now very few qawwals use it, today it has been replaced by dhol, because drumming creates fast music and today's generation likes it. Now Qawwals try to say Qawwali in the form which is public demand. Some qawwals are still traditional and are passing down the traditions of their ancestors from generation to generation, and they are mostly darbari qawwals. These Qawwals still use tabla while others are now using drums. In religious Qawwali they mostly use sitar. Harmonium is essential, without it Qawwali is not possible, because first Qawwali is composed on harmonium and then sung.

Below are the instruments used by Qawwals today, there are also instruments which have changed and disappeared, not used by Qawwals in Pakistan. Sarangi, tambura, banjo, saranda, sarmandal and tambourine are instruments that are no longer in use, have become extinct. New devices replaced them. These instruments were the specialty of classical music and every gharana. But nowadays due to change, Qawwals change all instruments according to public demand.

4.4.1 Harmonium:

A harmonium is like a box with buttons like a piano. This instrument was in the Indian subcontinent but is now widely used in Pakistan. Without it, qawwali for today's qawwal is not possible. Some respondents used two harmoniums in their qawwali performances and some preferred one. It depends on the Qawwal and their Qawwali.

All my respondents were of the view that.

“Harmonium key baghir Qawwali nahi hote kyun key phly hum is main sur bnaty hain, saaz add krty hain us key baad Qawwali krty hain.”

Translation: There is no qawwali without harmonium, we must arrange all instruments and tunes on harmonium before starting qawwali.



Figure 4 Harmonium

Hence, the harmonium is the basic and most important instrument of Qawwali. Other instruments may be different and interchangeable with others but the harmonium cannot be replaced. Most vocal people play the harmonium.

4.4.2 Keyboard:

A keyboard is a musical instrument that looks like a piano. It has several buttons that can be pressed with fingers. It is also like a box. It is a new device that is used in Qawwali today. Electric keyboards are also available.

As one of my respondents said:

“Mein kabhi kabhar logon ki demand py harmonium ky sath keyboard istemal kr laita hoon.”

Translation: Sometimes I also use keyboard with harmonium on public demand.

It has been observed that some Qawwals go for things in their Qawwali which are popularly demanded. As my respondent said;

“Yeh logon ny aik nae cheez add kr di hai lekin es sy Qawwali ka rung badal jata hai or yeh Qawwali k sath nainsafi hai.”

Translation: This is a new thing that people have added but it has changed the essence of Qawwali and it is not good for Qawwali.

This is happening due to globalization and modernization.

4.4.3 Tabla:

Tabla is a drum ensemble. One is known as Bayan (left) and the other Dayan (right). As played on the right and left hand. Dayan’s skin is wooden while Bayan’s is iron. Both Bayan and Dayan have different forms. Dayan is narrower and Bayan is thicker, larger and cylindrical in shape. It is the most traditional instrument still used in Qawwali.



Figure 5 Tabla

As one of my respondents said;

“Tabla k liye zaruri hai k bandy ko 49unja sahi sy bajana aata ho. Yeh hmary buzurgan e deen sy chla aarha hai isko hum replace nahi kr sakti. Aj kl kuch logon ny isko dholak k sath change kr dia hai lekin asal Qawwali tably k sath e hote hai.”

Translation: Tabla player should be skilled. This is the instrument used by our forefathers, it is our tradition, and we cannot replace it with another instrument like dholak. Most of the qawwals today are replaced by the dholak, but the original qawwali is performed only with the 49unja.



Figure 6 Dholak

4.4.4 Dholak:

A dholak is a two-handed drum that is a folk instrument for beating. It has a clear and defined pitch. Nowadays it is used by some Qawwals in Qawwali.

One of my respondents who plays the dholak in his qawwali said:

“Dholak sy aik sama paida hota hai. Aik dhamal paida hota hai aur log jhoom uthty hain. To mein apni Qawwali mein 49unja ke jgha dholak istemal krta hun, kyun k aj kl k log dholak ko 49unja pasand krty hain.”

Translation: Apart from 50unja, I use drums in my qawwali. Because people like to listen to Qawwali on Dholak. Dholak creates sama and different types of dhamal to which people dance.

4.4.5 Alap:

Alap is not an instrument but its style and melody. Alap is not very popular. Nowadays some qawwals use it mostly darbari qawwals. The trend of Alap is gradually disappearing. My respondents who still use alap in Qawwali say that:

“Tarri waly hmesha mery sath hoty hain, mein rakhta hun. Kyun k taali ka apna aik andaz hai. Eska apna aik raag hai. Ye leh paida krte hai, aik tempo bnta hai es sy.”

Translation: I always have an alap wala because due to the alap there is a tempo in the qawwali which is handled by the alap wala. It has its own style and melody.

When there is no word for a qawwal, there clap is used. Or sometimes the alap is used for a long time in a fast tempo to repeat previous lines.

Today in the age of modernization and globalization many things have changed and are still changing. Now the Qawwals are also adding some new instruments to their Qawwali and changing their composition, while others are still following their tradition. Now instrument harmonium is sometimes replaced by keyboard which is also similar to harmonium. Qawwals who want to move forward with modernity and become popular

are using new instruments and replacing them with new instruments, like harmonium with keyboard and 50unja with drums.

4.5 Language of Qawwali:

Earlier, the language of Qawwali was Persian, which later moved to Punjabi, Urdu, Hindi, and Purbi. At that time the Persian was immediately recognized by Sufism

and Islam in South Asia. The languages of South Asia are Purbi and Braj Bhasha which were used by Amir Khusrau during his composition (Faqr, 1897). During the historical period when it was difficult for the Sufis to connect with the audience, Qawwals mostly depended on the musical form as the local people used their folk music at that time. So Qawwals depended on music to convey their message and soothe and instill excitement (Alam, 2011). But nowadays Qawwali is recited in Urdu, Punjabi, Saraiki as well as in English.

As one of my respondents said;

I love you Shahshamas Tabraiz, you are my love Shahshams Tabraiz, you are my King Shahshamas Tabraiz.

This qawwali is sung in the praise of Sufi ShahShams Tabraiz Sabzwari as the qawwal is expressing his deep love for the Sufi Saint.

Another respondent;

Ali 51unj-e-manasto manam Ghulaam-e-Ali
Hazaar jaan-e-giraamii fidaa-e-naam-e-Ali
Haidariam qalandaram mastam
Bandaa-e-Murtaza Ali hastam
Peshvaa-e-tamaam virdaaram
Ke sage kuu-e-sheer-e-yazdaanam
Kabhii diivaar hiltii hai, kabhii dar kaanp jaataa hai
Ali kaa naam sun kar ab bhii Khaibar kaanp jaataa hai
Shaah-e-mardaan Ali
Ali Ali Ali
Ali Maula Ali
Patthar pe alam deen ka garaa jisne
Lalkaar kar Marhab ko pichaaraa jisne
Haq
Ali Ali Ali
Ali Maula Ali

Jap le jap le mere manvaa
 Yahii naam sacchaa hai pyaare
 Yahii naam tere sab dukh 52unj
 Isii naam kii barkat ne diye raaz-e-haqiiqat khol
 Shaah-e-mardaan Ali
 La fataa illah Ali
 Sher-e-yazdaan Ali
 Tan par Ali, Ali ho zubaan par Al Ali
 Mar jauun to kafan par bhii likhna Ali Ali
 Baghair hubb-e-Ali mudd?aa nahiin miltaa
 Ibaadaton kaa bhii hargiz silaa nahiin miltaa
 Khudaa ke bandon suno ghaur se Khudaa kii qasam
 Jise Ali nahiin milte use Khudaa nahiin miltaa
 Basad talaash na ab kuch vus?at-e-nazar se milaa
 Nishaan-e-manzil-e-maqsuud raahbar se milaa
 Ali mile to mile Khaana-e-Khudaa saa hamen
 Khudaa ko dhuundha to vo bhi Ali ke ghar se mila
 Diid Haider kii 52unjabi, hai ye farmaan-e-nabii
 Hai Ali ruuh-e-nabii, jism-e-nabii, jaan-e-nabii
 Gul-e-tathiir Ali
 Haq kii shamshiir Ali
 Piiron ke piir Ali
 Dast-e-ilaa kyuun na ho sher-e-Khudaa Ali
 Maqsuud har ataa hai shah-e-laa-fataa Ali
 Jis tarah ek Zaat-e-Muhammad hai be-misaal
 Paidaa hu?aa na hogaa ko?ii duusraa Ali
 Bedam yahii to paanch hain maqsuud-e-qaaynaat
 Khairunnisaa, Hasan, Hussain, Mustafaa, Ali
 Haq Ali Ali Ali
 Ali Maula Ali

This is a Manqabat, in which we praise Hazrat Ali (R.A). The starting is in Farsi and then there is Urdu.

Another respondent said;

“Main apni field ka expert hn. Main all-rounder. Main 8 sy 10 zubano main qawwali ga sakta hn. Jesy k pashtoo, urdu, 53unjabi, sindhi, 53unjabi, farsi, hindi, Arabic, purvi wagheera. Main English main b qawwali kar skta hn.”

Translation: I am an expert in every field of music. I am an all-rounder. I can sing Qawwali in 8 to 10 languages such as pashtoo, urdu, 53unjabi, sindhi, 53unjabi, farsi, hindi, Arabic, purvi etc. I can also play in English.

As I have briefly discussed the language of qawwali, now we will discuss the literature of Qawwali.

4.6 Literature of Qawwali:

Qawwali is incomplete without proper literature. It may be in written form or may be learned by heart by the reciter. As one of my respondent has a small booklet in which the lyrics of Qawwali were written. While others used to sing the Qawwali that their forefathers used to sing and learned by heart. They have no written literature of their own. They only imitate what they have learned from their masters or ancestors.

As one of my respondent said;

“Aj kal key yeh local qawwal bht sust hain, yeh mehnat nahi kart q k in k dada pardada nawabo aur rajwaro k sath rahy hain. Qawwal aam logo k liye nahi gaya karty thy. Yeh log apny nam k sath Khan lagaty hain. Adatan yeh sust hty hain aur mehnat sy bachny k liye yeh mazaro pa ja k baith jty hain aur jesy e koi ata hai yeh bajana shru kar dty hain ta k yeh rozi kama skain.”

Translation: All these local qawwals are work shirkers, they are not hard workers as their ancestors have lived with ‘Nawabs’ or ‘Rajwaray’. Qawwals only used to sing for rajas and not sung for public. They write their names in reference to “Khan”. Nature wise they are lazy that’s why they sit in shrines to avoid hard work as someone come they start playing qawwali in order to earn their living.

As we can see the only purpose of qawwals sitting at the shrines is to earn their bread and butter.

One of the respondents said;

“Hamary waqto main mosiqi mazmoon ki trhan parhai jati thi, lekin isy bura samjha jata hai aur isy “mirasiyo wla kam” kaha jata hai, jab k is lafz ka matlb log ghalat lty ‘mirasi’ ka lafz ‘meeras’ sy nikala hai jsi ka matlb hai ‘warasat main mila hua.’ Mosiqi par literature to moujood hai lekin is ki terminologies ko samjnhy k liye proper guidance ki zarorat hai.”

Translation: At that time music was taught as a subject, but now it’s defamed because some people call it as “*Mirasiyon wala kam*” but they don’t know the meaning of this word. ‘*Mirasi*’ is from ‘*meeras (heritage)*’ so its meaning is ‘the thing that you get from your ancestors (ancestral heritage)’. Literature is available on music but still you will be needing proper guidance in order to understand its terminologies.

As we can see that there are no proper institutions where people can learn music and get basic knowledge of its terminologies such as *Sur, Saz, Rag and Ragini*.

4.7 Musical Idioms of Qawwali:

Before entering into a discussion of the musical idiom of Qawwali, two terms of Indian music theory need to be introduced. An essential term to understand any classical form of music in the Indian subcontinent is raga (raaga). Bagchi (1998) points out, world music systems can be divided into two parts. The basis of this division is that harmony or

melody is dominant. Indian music belongs to the latter category and the raga system is the structure that governs it. A raga is an ancient melody consisting of vowels, notes that can be played as long as expression is produced. The seven pure suras of Indian music are named Sa, Re, Ga, Ma, Pa, Dha and Ni. Of these, Sa and Pa do not have half notes. Ri, ga, dha and ni have flat (atra) and ma has sharp (ca_ha). Each of the notes has its own color and effect. Therefore, the different moods of different ragas are derived from the correlation of a particular constellation and tone. Each raga consists of five to seven notes in ascending and descending order. Ragas with different number of notes in ascending and descending are called mixed ragas, for example raga Asvini has five notes in ascending and seven notes in descending. The notes of a melody are sung or played one after the other and the performer moves from one note to the next through the various microtones between the notes (Massey, 1976).

Each raga has its own tonic and can be adjusted according to the artist's needs. All other notes depend on the tonic. After the raga is established, the performer repeatedly returns to the valley, the dominant note of the raga. This note gives each raga its specific expression. Each variation begins and ends with this note. (Massey, 1976). In addition to sa, each raga must include one of the two notes ma or pa. Moreover, a raga cannot use both the pure (shuddha) and altered (vakrit) forms of a note (Baghchi 1998). Important terms in discussing qawwali are asthayi ('constant') which denotes the lower register of the raga and indra ('intermittent') which denotes the upper register. Registers depend on tonic centers. The lower register, also known as the good (also 'down'), lies between the lower tonic and the fifth note, while the upper register, also called the upper ('upper'), lies between the fifth note of the chord and the upper tonic occurs. The main part of the composition is in asthayi while the variations usually use antar (Qureshi, 2006). Variations or ornaments of a raga, usually sung at a faster tempo than the composition, are called tan. There are three types of tones in acoustic music. Their classification is based on the type of verbal delivery they use: First, Sargam Tan is sung using the names of the notes. Second, the akar tans are sung on the letter a. Third, bol tan is performed using a text. On the other hand, tans can be classified according to the vocal technique used. For example,

jab_a tan means a trembling throat sound, ku_tan to sing notes in a fast zigzag pattern and cu_tan to move up and down rapidly (Bagchi, 1998 and Massey, 1976).

The entire music of Indo-Pak is dependent on *Sur*. There is an uncountable number of *Rags* and *Sur* there is no limit. Mostly 10 to 20 raags are used in India. Commonly Behrvi and Aiman are used. Every raag has a different set of Surs.

According to my respondent;

“Shairi ko mosiqi main tabdeel karny k liye khas hunar ki zaroorat hti hai jis main rhythm aur tuning ka khyal rakha jata hai. Main yeh sab apny dimagh main tarteb deta hun phr aik makhsos taraz aur taal main parhta hn. Aur tab hum rag ka andaza lagty hain jis yeh makhsos shairi parhi jae gi. Aik rag ki shanakht us k suroo sy hti hai.”

Translation: When converting poetry into music a special skill set is required regarding its rhythm and tuning. I arrange all this in my mind and then perform it we specific *Tarz* and *Tal*. And at that time we decide the *Rag* in which a specific poetry is to be performed. A *Rag* is identified by its Surs.

There are 12 *surs*. *Komal* and *Tewar*. *Komal* are the ‘soft’ ones and *Tewar* ‘sharp’ ones. Just as ‘high pitch’ and ‘low pitch’. The entire music of Indo-Pak is dependent on these *Surs*.

My respondents didn’t have enough knowledge of *Rags* and *Ragnis* which is one my objectives.

As they were not professionals and have imitated what they have learnt from their elders.

4.8 Message of Qawwali:

As Qawwali is related to spiritual song. It is sung in praise of Allah and the Messenger. Religious Qawwali follows religion only. His lyrics are religious with hymns

and naats. Other qawwali like darbari qawwali is different and qawwali on Urs is different. Because it is in memory of their mentor. So, the message depends on the type of Qawwali. Qawwali music has the power to bring us closer to the inner self. It contains the Word that provides a message, helps to close to God, for peace and inner identity.

Qawwali has stages it goes through. It is also known as Marifat (near the inside). There are many ways to go into knowledge, Qawwali is one of them. A word is repeated so many times to make the listener understand. It is a technique of Qawwal, through which they make their audience to another level of consciousness. It instills a sense of tranquility in the audience through the music and text of the Qawwali. Earlier the message of Qawwali was pure but now it is a mixture of many things. In the past there were only religious Qawwali but now it has been typed. There are three types that I observed in my research.

1. Religious Qawwali
2. Courtly Qawwali
3. Qawwali of marriage

Sama is the main thing that is different in these three types of Qawwali. Qawwali messages also depend on what type of Qawwali you are listening to. It can be classified as; The sacred and the profane. Sacred leads to religious Qawwali while profane is related to courtly and marriage Qawwali. Religious Qawwali is entirely in praise of Allah and His Messenger, and the listeners remember only Allah.

As one of my respondents always says religious Qawwali he said that;

“Mein hmesha religious Qawwali krta hun or aulia ka phegham aagy pohnchata hun.
Kyun k ye e meri zindage ka maqsad hai. Jasy k aik Qawwali mein hmesha parhta hun.
Us ke chand lines paish krta hun.”

<p>ہرے مولاتو ہریتے رح کر دے نخنو نیوری رح می لا واس طہ</p>	<p>My lord, have mercy on me I beg in the name of your mercy</p>
---	--

دین و نوری کی رحمتی واسطہ محمدی دی رحمتی واسطہ	I beg in the name of your mercy I beg in the name of Prophet Muhammad's orphan hood.
---	--

Therefore, this Qawwali only mentions Allah Almighty and it is a holy Qawwali or a religious Qawwali. In which he is saying to Allah Subhanahu Wa Ta'ala, O Allah, forgive me and have mercy on me, for You are Merciful and Merciful. And forgive me for being an orphan of Hazrat Mustafa, as you love him, so forgive me for his sake and have mercy on me.

While Darbari Qawwali in praise of Murshid and Sama in memory of their Murshid. While the Qawwali of marriage includes Murshid Kalam and it has no sama. As one of my respondents said;

“Hum hmesha sahdion py Qawwali krty hain kyun k murshid ka nam lany sy shadi barkat aate hai. Es main bhi kalam he hota hai, hamd or naat bhi shuru mein parhi jate hai es k baad sehra parha jata hai. Buzurgon ko yad kia jata hai.”

Translation: We always recite Qawwali on marriages in memory of our Murshid. So that electricity comes into our life. It also includes Hamad and Naat and is recited after Suhr in remembrance of the Murshid.

Most of the respondents said religious Qawwali. There were only two that replaced themselves with modernity. I have discussed in some places above that one Qawwali is said and another Qawwali is recited. So, there is a difference between them. My respondent said that;

“Qawwali ki jate hai kyun k sama kiya jata hai.”

Translation: Qawwali is always said because Sama is always performed.

And my other respondent explained that;

“Qawwali k jati hai, aik maani mein ye parhi bhi jati hai. Parhi tab jati hai jab ap naatia kalam paish krty hain yaa manqabat parhty hain or qaseeda burda shareef. Darood bajhty hain to wo bhe parha jata hai. Ke tab jati hai jab ap is mein thumri khty hain. Jis mein classical ka bol ho wo ki jati hai.”

Translation: Qawwali is always said and sometimes recited. Naat, Hamad, Manqbat or Darood are recited. It is said that this includes thumri. Like boy my love which contains classical ghazals.

So, the messages depend on the type or categorization of Qawwali as I mentioned earlier. I interviewed professional and commercial qawwals. Professional Qawwals are always changing according to demand while commercial Qawwals are always attached to the darbar. So, the reason for this message varies, it also depends on the gharana to which the Qawwal belongs. The essence of Qawwali has changed into religious or darbari Qawwali now its purpose is only to earn. Now there is no Sufi who has fulfilled his duties like Rumi, Nizamuddin Chishti, and Amir Khusrau. It is a misuse of Qawwali that it has lost its purpose due to change.

As one of my respondents said;

“Qawwali ka asl maqsad badl gya hai. Ab trend badl gya hai. Ye purany buzurgon ke rewayat chali aa rae the. NFAK or sahir ali bagga ny badl k rakh de hai or esy utha k coke studio mein ly gy hain. Taali ka effect khtm ho gya hai. Allat badl gy hain. Purany alat bilkul khtm ho chuky hain.”

Translation: The original purpose of Qawwali has changed. This was the tradition of our ancestors. NFAK and Sahir Ali Baga changed and took him to Coke Studio. The effect of the clap is now over. Instruments are replaced and some disappear altogether.

Another respondent said;

“Qawwali belonged to the Sufi, it had its individuality. It was said in memory of Murshid. Other songs may not like or compose Qawwali. Its lyrics can never be found in

any song. But now it has been changed, instrumentally and lyrically. Earlier, there used to be radio, when Qawwali was said, everyone would listen, but now it does not happen. And now our generation is also not passing on Qawwali to the next generations and it is misused along with Qawwali.”

One respondent said;

“Qawwali is where the student-teacher relationship is. Today's Qawwali has no essence. The West has changed everything and they want to keep us away from Islam.”

Therefore, these were very valuable views of the respondents. In which they described the changing nature of Qawwali in a very sad way. Now Qawwali has changed. Its place is no longer what it used to be and it is only because of modernity and technology.

One of my respondents said;

“Main apny khandan ka akhri member hn jo is paishy sy munsaliq hn mery is main dichaspi nahi lety. Multan main koi idara nahi hai aur teaching aik mushkil kam. Kisi ko apny jesa bnana bht mushkil kam hai.”

Translation: I am the last member of my family belonging to this profession my children are not interested in learning this skill. In Multan there is no proper institution and teaching is the most difficult thing. It is the most difficult thing to make someone just like you.

Another respondent said;

“Is kaam ko sarahaaa nahi jata. Log qadar ni karty. Hakoomat bhe hamri madad ni karti. Mojoodua halat ko daikhty hue hum apny bacho ko is paishy main nahi any dain gy. Yeh hunar mry sth e mar jae q k main apny khandan ka akhri fard jo paishy sy munsalik hun.”

Translation: this work is not appreciated. People don't appreciate us as well. Government is also not helping us. Due to current we won't let our children come into

this profession. This skill will die with me as I am the last member of my family related to this profession.

One respondent was of the view;

“Qawwali ka asal maqsad khtm ho gya hai. Log ab riwayati qawwali ki jaga jaded ko tarjeeh dty hain. Maine apni puri zindagi is hunar ko dy di hai agar main parh leta to main b waqt k taqazy pury kar pata aur aj kisi muqam pa hta aur jaded technology samjh pata.”

Translation: Qawwali has lost its essence. People prefer modern ways over traditional qawwali.

I have given my whole life to this profession. If I had studied I would have understood the modern technology and would have been able to keep pace with time.

Now there are techno qawwali (use of technology) and filmi qawwali (songs in films). Now it is used in this kind of music. And in this kind of music there is no sound and no religious message. Our singers take it internationally to spread Islam but it is influenced by many things as mentioned above.

It is a great loss for us that the nature of Qawwali has changed. Our Sufis tried hard to preserve it but now it is not with us in real form.

4.9 Urs:

Muslim people also celebrate the death anniversaries of various saints in a ceremony known as 'Ars' (literally, "marriage ceremony"). Saints, far from dying, are believed to reach the zenith of their spiritual life at this point (Schinnel et al, 2023).

At some shrines, Qawwali is organized on the occasion of Urs, while at others only Mahfil Sama is held. People from far and wide come to pay homage to their beloved saint.

According to some of my respondents, this is the best time of the year that we look forward to. Many people visit the shrine and spend a lot of money on offerings to the saint and also give us offerings. Urs is the time when we earn good amount of money.

On the other hand, some respondents were of the view that during Urs we are not allowed to sit at the gates of shrines for some reasons such as security or a government official visiting the shrine. We also don't prefer to sit at shrines because there is a problem of space because the people who visit the shrine are staying there and the congregation is there. As Urs lasts for three days, the audience is the only one that does not make us money and it is also a waste of time because of which we do not perform during Urs.

Finally I would like to summarize some of my respondent's life experiences, challenges they faced and some thoughts on the death of an art form.

1. Music is the love of God. Only the passionate will follow.

As Sufi Sant Bhattai said;

"Wolves and swine cannot understand music".

2. The frequency of music is changing, when music changes it affects society.
3. Religion and politics have ruined this country as well as many works of art.
4. Every person has a rebel. He resists the rebel system. The system behind which people are following like sheep being led. I think Sufis rebel against this system. And that rebel wants to celebrate his existence. He is full of dance and melody. But system, society, rule and belief system is limiting it.
5. People no longer strive for truth. They just call it bad. But according to me;

“Har wo cheez jo ap ko Yaad e Illahi sy ghafil kar dy wo Deen main mana hai”

Translation: Anything that keeps you from remembering God is forbidden in Religion.

6. As we know that Qawwali is our ancestral heritage and our ancestors used it as a source of preaching Islam.
7. We don't hate anyone. People of all religions come here. We never back down. We welcome everyone. We consider all human beings as equal.
8. I believe it is an art and should continue. I do not believe in acquiring material wealth. I don't want to bring it up, just saying that I have different priorities.
9. Life is uncertain. Death can come any day. The tradition will end after us. This art form will also reach its end with us.
10. Death is happening. In the folk world of musicians and in the folk world of dancers.
11. When I completed my basic training in Qawwali, my teacher passed away. I felt like I had lost the whole world. There is still sadness in my heart.
12. It is not possible. This is the order of nature. Nothing disappears from the world. A musical funeral was announced during the reign of a king. But the music lives on.
13. This art form will expire. Born here, raised here and will be buried here. No one will continue this tradition.
14. Two things will never die. One is music and the other is Raag. They will live forever.



Figure 7 Shrine Musa Pak Shaheed



Figure 8 Shrine Shah Shams Tabraiz



Figure 9 Shrine Bahauddin Zakariya Multani

CHAPTER 5

CONCLUSION

Qawwal is a person who sings Qawwali. Usually the lead singer in a group is called Qawwal, however other singers who perform Qawwali are also Qawwal called Humnawa who are companions of Qawwal, without them there is no Qawwali and Qawwali is incomplete. Qawwali is a popular genre of music that is popular among the people of South Asia, especially North India and Pakistan. Qawwali depends on lyrics, whereas; the composition of the music is secondary. The lyrics are more important because the words of the Qawwali express devotion to God, the Prophet, saints and spiritual leaders. The music or composition depends on the poetic function of the qawwali and the monotonous style of the qawwali diminishes its importance. However, Qawwals have different styles, it takes a lot of interest to see and understand the stylistic variations in different Qawwals.

Qawwal Gharana is another important aspect of Qawwali. A Gharana is a family and every family is different and unique. Every Qawwal has its own gharna. There are different gharanas in Pakistan like Patiala, Sham Chaurasi, Delhi Gharana, Agra, Jaipur, Kirana, Gwalior, Nowshahi Darbari, Bacha Gharana. Every gharana is different and unique. They differ from each other based on the text, message, tone, instrument of the Qawwali. Some go only for darbari Qawwali in which a Qawwal pays homage to his mentor and some go only for Sufi kalam. Sufi poetry includes naat and hymns that connect to God. While the darbari qawwali sings only in memory of the murshid.

Qawwali has an economic dimension. The only way to earn for Qawwal is Qawwali. They have no alternative to earn. They work very hard and put a lot of effort in qawwali and qawwali texts to earn more and provide a better lifestyle for their families. There is a proper system of collection and disbursement of money in Qawwals. One of them is to take over the person who is the most trustworthy in the eyes of the speaker.

They consider the difficulties of their colleagues. If anyone needs money, they give it. They share and cooperate in their joys and difficulties. Give extra rupees to their partner in moments of happiness and the same in times of trouble. Their only means of earning is through Qawwali. They fulfill their basic needs through this profession and also save money.

GLOSSARY

B

Bacha Name of Qawwal family

Barkat Blessings

D

Dhamal Dance

Darbari Qawwali Shrine's Qawwali

Duaeya kalamata Prayer words

Dargah Shrine

Dama dum Spiritual Sufi song

Dhrupad music Classical Indian music

G

Gharana Family

Ghazal Poetry

Ghos e pak Name used for pir

Geet Song

H

Hamd Praise of Allah

Hal Ecstasy

Halal Permitted

Haram Forbidden

Humnawa Companions

K

Khandan Family

Khatak dance Pashtun dance

Kalam e pir words of Sufi saint

Khayal Imagination

M

Manqabat

Sufi devotional poem

Muqam

Place

Murshid

Sufi

Mir e mehfil

Person who arrange Qawwali

Marifat

Higher cognition

Mohri

vocal person who sit in front or middle of the stage

Maqan

Closeness to Allah

N

Naat

Praise of Hazrat Muhammad

Nazrana

Money that shower on *Qawwals*

Noshahi

Name of *Qawwal* family

P

Peti

Box

Pak Kalam

Sacred words or poetry

Q

Qasida

Arabic poem

Qaul

Arabic word meaning to say

Qayda

Hierarchy or sitting setting

R

Raga

Indian classical music

Raag

Song

Rung

Color

Rubae Qatar

Four verse of poetry

Riqwa

Practice and dedication

S

Sur

Tempo or beats

Sehra

Headdress

<i>Silsila</i>	Link, connections
Shahzeena	Melody
Sufiana kalam	Words of Sufi
Sufiana shades	Colors of Sufi
T	
<i>Tappa</i>	Punjabi song
<i>Thumari</i>	Indian classical song
<i>Tarana</i>	Song that constructs by using syllables
<i>Talwandi</i>	Name of <i>Qawwal</i> family
U	
<i>Uthan</i>	Poetry lines that are repeated many time
W	
<i>Wajd</i>	Spiritual ecstasy
Z	
Zikr	Remembrance of God
Zikr e khafi	Remembrance of God with breath
Zikr e jail	Remembrance of God with voice
Zaman	Path

BIBLIOGRAPHY

Chaudhry, H.-u.-R. (2013). Saints and shrines in Pakistan: Anthropological perspective. Islamabad: National Institute of Historical and Cultural Research, Center of Excellence, Quaid-i-Azam University.

INSTRUCTOR, C., & Jena, M. K. (2019). Ritual and Music: A sociological analysis of the dimensions of Qawwali.

Christopher R. DeCorse, Raymond Scupin, 2009. Anthropology: A Global Perspective, Sixth Edition Published by PHI Learning.

Khan, S. E., Chaudhry, A. G., Farooq, H., & Ahmed, A. (2015). Reviewing Qawwali: Origin, Evolution and Its Dimensions. *Science International*, 27(2), 1701-1704.

Bhattacharjee, A., & Alam, S. (2012). The Origin and Journey of Qawwali: From Sacred Ritual to Entertainment . *Journal of Creative Communications*, 7(3), 209-225.

Nayyar, A. (1988). Qawwali. Islamabad: Lok Virsa Research Centre.

Touseef, M., & Papas, A. (2019). The History of Sufism in Multan. *Islamic Studies*, 58(4), 471-501.

Khan, S., & Hayat, M. (2021). مطالعت جزئیہ کی طے ک بھدق ا اور خا فدر ہد ملت ان . *Journal of Islamic Civilization and Culture*, 4(01), 1-18.

Power, S. (2014). Sufi Music of India and Pakistan: Sound, Text Context and Meaning in Qawwali by Regula Burckhardt Qureshi. *American Oriental Society*, 1(3): 702-705.

Mahnta, K. (2019). Ritual and Music: A sociological analysis of the dimensions of Qawwali, *CSS-JNU*, 7, 16-26.

Eaton, R. (1978). Roles of Sifi in Medievel India. Princeton University.

Rehman, A. (2006). Dynamism of Pakistan's civil society: Religious-secular rivalry and its resources. *Journal of International Development and Cooperation*, 12(2), 47-70.

Qureshi, R.B.(1995). *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali*. 1st ed, Chicago: Cambridge University.

Ali, K. (2018). qawwali. *Encyclopedia Britannica*.
<https://www.britannica.com/art/qawwali>

Narang, G. C., & Matthews, D. (2014). The Indo-Islamic Cultural Fusion and the Institution of the Qawwali. *Indian Literature*, 58(4 (282)), 160-171.

Newell, J. R. (2007). *Experiencing Qawwali: Sound as Spiritual Power in Sufi India* (Doctoral dissertation).

Rais, R. (2011). Country Focus: Pakistan. *Political Insight*, sage publications, 23, 21-23.

Hehir, A. (2007). *Is Pakistan a failed state?*.

Nadvi, M. J. (2009). Stabilizing Pakistan: The Importance of Religious Foundations. *Pakistaniaat: A Journal of Pakistan Studies*, 1(2), 66-89.

Pirani, F. M., Papadopoulos, R., Foster, J., & Leavey, G. (2008). "I will accept whatever is meant for us. I wait for that—day and night": The search for healing at a Muslim sh
Rehman, U., & Lund-Thomsen, P. (2014). Social support at a Sufi lodge in Punjab, Pakistan. *Contemporary South Asia*, 22(4), 377-388.
rine in Pakistan. *Mental Health, Religion and Culture*, 11(4), 375-386.

Norris, F. H., & Kaniasty, K. (1996). Received and perceived social support in times of stress: a test of the social support deterioration deterrence model. *Journal of personality and social psychology*, 71(3), 498.

Huda, Q. U. (2003). Khwaja Mu'in ud-din Chishti's death festival: competing authorities over sacred space. *Journal of Ritual Studies*, 61-78.

Adnan, A. (2018). Exploring Qawwali, Asian Society, 15-18

Qureshi, R. B. (1994). Sufi Music of India and Pakistan: Sound, Text and Meaning in Qawwali., 2nd ed, University of Texas Press

Qureshi, R. (1992). " Muslim Devotional": Popular Religious Music and Muslim Identity under British, Indian and Pakistani Hegemony. Asian Music, 24(1), 111-121.

Rehman, H. U. (2013). Saints and Shrines in Pakistan, Islamabad. Historical and Cultural Research Centre. 45, 148-155

Qaradwi, Y. (2000). Islam and Islamism Today, Middle East Program, Foreign Research Institute, Retrieved on 8 January, 2010

Abbas, S. B. (2003). The Female Voice in Sufi Ritual: Devotional Practices of Pakistan and India. University of Texas Press.

Ali, K. (2018). qawwali. Encyclopedia Britannica. <https://www.britannica.com/art/qawwali>

Adnan, A. (2018). Exploring Qawwali, Asian Society, 15-18.

Ali, M. (2017): 'Art is not just about entertainment': the social activism and cultural production of Chicago's Inner-City Muslim Action Network (IMAN), Culture and Religion, :<http://dx.doi.org/10.1080/14755610.2017.1377982>

Anjum, T. (2006) Sufism in History and its Relation with Power, Journal of Islamic Studies., 25(2), 19-28.

Abbasi, M. Y. (1992). Pakistani culture. Islamabad: National Institute of Historical and Cultural Research.

Ahmed, A. (2009). The Sufi and Sultan in Pre Mughal Muslim India . Der Islam, 5(8), 142-160.

- Ajmal,A., & Ahmad, S. (2011). Importance of Music for Pakistani Youth, *Journal of Social and Cultural Psychology* , 9, 27-35.
- Alam, M. (2011). A Sufi Critique of Religious Law, Tasawauf and Politics in Mughal India, *south Asian History and Culture*, 2(2)138-159.
- Alan, M. (1960). *Cultural Anthropology*. Retrieved from LumenLearning.com: <https://courses.lumenlearning.com/culturalanthropology/chapter/ethnomusicology/>
- Al-Qaradawi, Y. (2000). *Al HALaal wal Harram fil Islam*. Islamic press.
- Ali, K.(2018). Expressions of Inexpressible Truths: Attempts at Descriptions of Mystical and Musical Experiences, *The World of Music*,Vol. 50, 89-105.
- Ananya, V. (2017). The Indo-Persian Subime. *Tylor & Francis Online, Wasafiri*, 24(2), 36-46, DOI: 10.1080/02690050902771647. Retrieved from Wasafiri.
- Appadurai, A. (1996). *Modernity at Large: Cultural Dimension of Globalization*, University of Minnesota Press, London.
- Avari, B. (2012). *Islamic Civilization in South Asia: A History of Muslim Power a Presence in the Indian* . Routledge.
- Avery, K. S. (2004). *A Psychology of Early Sufi Samâ`*. New York: State University of New York Press.
- Avery, K. S. (2004). *A psychology of early sufi sama: Listening and altered states*. Routledge.
- Bari Imam. (n.d.). Retrieved from people pill: <https://peoplepill.com/people/bari-imam>
- Bhattacharjee, A. &. (2012). The Origin and Journey of Qawwali From Sacred Ritual to Entertainment. *Journal of Creative Communication*, 7(3), 209-225.

- Burckhardt, Q. R. (1986). *Sufi Music of India and Pakistan: Sound, Text and Meaning in Qawwali*. London: Cambridge University Press.
- Bernard, H. R. (2001). *Research methods in anthropology; Qualitative and quantitative approaches*(4th ed.). AltaMira press. Oxford,UK
- Beg, Z. (2020). *Fizzy Drinks and Sufi Music: Abida Parveen Coke Studio Pakistan*, Master Thesis, SaintMary's University
- Chittak, W. (1983).a. *The Sufi Path of Love: The Spiritual Teachings of Rumi*. NewYork Press, 145-156.
- Chittick, W. (1989).b. *The Sufi Path of Knowledge*. NewYork Press, 189-192.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed method approaches*. London: Sage Publications, Inc.7(1), 34-77.
- Cottrell, S. (2011). *The Impact of Ethnomusicology*, Tylor and Francis, 229-232.
- Eaton, R. (1978). *Roles of Sufi in Medieval India*. Princeton University.
- Faruqi, Z.-U.-H. (1996). *Fawa'id Al-Fu'ad--Spiritual and Literary Discourses of Shaikh Nizamuddin Awliy. D .K .Printworld*.
- Adam, N. (1977). *Folk Heritage of Pakistan*. Islamabad: Institute of Folk Heritage.
- Adam, N. (1977). *Folk Heritage of Pakistan, Vol 7*. Islamabad: Institute of Folk Heritage.
- George, F. H. (2002). *A History of Arabian Music*. New Delhi Good Word, 157-162.
- Gribtez. (1991). *The Sama Controversary Sufis vsLLegalist*, Brill, 28(1), 43-62
- Hassan, R. (1987). *Politics of Sufism-Religion, Society and State in Pakistan: Pirs and Politician*. *Asian Survey*, 27(5): 552-565.

Hehir, A. (2007). Is Pakistan a failed state? Pakistan Security Research Unit, University of Bradford.

Huda, Q. (2007). Memory, Performance and Poetic Peace Making in Qawwali, United State of Peace, *The Muslim World*, 97, 678-700.

Huang, B. (2015, August 24). What Kind of Impact Does Our Music Really Make on Society? Retrieved from sonicbids.com: <https://blog.sonicbids.com/what-kind-of-impact-does-our-music-really-make-on-society>

Huda, Q. (2003). Khawaja Muin Ud Din Chishti Festival: Competing Authorities Over Sacred Space, *Journal of Ritual Studies*, 17, 61-78.

(2019). Instrumental Music of Pakistan. Islamabad: Pakistan National Council of the Arts.

(2007). Retrieved from Pakistan National Council of the Arts: <https://pnca.org.pk/about/>

Islamabad History. (n.d.). Retrieved from CDA.govt: https://www.cda.gov.pk/about_islamabad/history/#ad-image-0

Islamabad National Capital of Pakistan . (n.d.). Retrieved from Britannica, T. Editors of Encyclopaedia (Invalid Date). Islamabad: <https://www.britannica.com/place/Islamabad>

John, L. (2009). *The Oxford Encyclopedia of the Islamic World*. Oxford University.

Joomal, A. (2003). Music and Islam. *Asian Society*, 15, 52-58.

Jankowsky, R.C. (2007). Absence and Presence: El Hadhra and the Cultural Politics of Staging Sufi Music in Tunisia, *Journal of South African Studies*, <http://dx.doi.org/10.1080/13629387.2017.1364632>

Khan, S.E.(2015). Reviewing Qawwali: Origin, Evolution and its Dimension, *Pakistan Association of Anthropology*, Islamabad, 12, 55-62.

Kumar, R. (2008). *Research methodology a step-by-step guide for beginners*, (3rd ed.). SAGE Publications, Washington DC.

Kim, H. C. (2008). *The Nature and Role of Sufism in Contemporary Islam: A Case Study of Thoughts and Teachings of Fateullah Gulen*, Thesis for Doctor in Philosophy, The Temple University Graduated Boardis.

Kirimani, G., & Aulieya. (2020). *Qawwali Routes: Note on Sufi Music Transformation in Diaspora*, Department of Music, New York University, 18, 685-690.

Karla, V.S.(2014). *Punjabiyat and Music of Nusrat Fateh Ali Khan*, South Asian Diaspora, 6(20): 179-192.

Kugle, S. (2008). *Qawwali Between Written Poem and Song Lyric , or How a Ghazal Works*, Henry Martyn Institute, Hyderabad India, 7(5): 571-610.

Lok Virsa. (n.d.). Retrieved from Lok Virsa: <https://lokvirsa.org.pk/>

Lok Virsa. (n.d.). Retrieved from National Heritage of Pakistan: <https://heritage.pakistan.gov.pk/>

Lavrakas, P. J. (2008). *Encyclopedia of Survey Research Method*, Sage Publication, 9(1): 524-527.

Malik, M. S. (1983). *The musical heritage of Pakistan*. Cover of: *The musical heritage of Pakistan* 1st ed, Idara Saqafat -e- Pakistan, Islamabad.

Mahnta, K.(2019). *Ritual and Music: A sociological analysis of the dimensions of Qawwali*, CSS-JNU, 7, 16-26.

Manuel, P. (1993).a. *Cassette Culture*. The University of Chicago , 20(2): 145-152.

Manuel, P. (2015).b. *The Intermediate Sphere in North Indian Music Culture: Between and Beyond “Folk” and “Classical”* . University of Illinois , 59 (1): 82-115.

- Mirza, A. S. (1975). A Note on Qawwali. Retrieved from thenews.com.pk: <https://www.thenews.com.pk/print/232647-A-scholar-of-varied-interests>
- Nadvi, M. (2009). Stabilizing Pakistan: The Importance of Religious Foundations. *Pakistaaniat: A Journal of Pakistan Studies*, 1(2): 65-88.
- Neuman, W. L. (2014). *Basics of Social Research; Qualitative and Quantitative Approaches* (2nd ed.). Prentice Hall PTR.
- Nathali, A. (2014). Devotion or Pleasure? Music and Meaning in South Asia and the Diaspora. *Music, Culture and Identity in the Muslim World*, 1(2): 178-199.
- Nayyar, A. (1988).a. *Qawwali*. Islamabad: Lok Virsa Research Centre.
- Nayyar, A. (1988). b. *Origin and History of the Qawwali*. Islamabad: Lok Virsa.
- Newell, J. (2007). *Experiencing Qawwali: Sound as Spiriyual Power in Sufi India*. Ph.D Dissertation Vendirbilt University.
- Norris, F. &. (1996). Social Support in Times of Stress: A Test of the Social Support Deterioration Deterrence Model. *Journal of Personality and Social Psvhology*, 71(3): 498-511.
- Newell, J. R. (1970). *Unseen Power: Aesthetic Dimensions of Symbolic Healing in Qawwali*, Vanderbilt University, 97(3): 640-656
- Narang, G. C. & Matthews, D. (2014). The Indo Islamic Cultural Fusion and the Institution of Qawwali, *Sahitya Akadme*, 56, 160-171.
- Olsen, J. J. (1976). *Music and musical instruments in the world of Islam*. World of Islam Festival Publishing Co. Ltd.
- Pandian, A. (2008). *The Islamic Revival and the Feminist Subject*. Cambridge University, 1-14.

Paul, H. C. (2010). *Rethinking Qawwali: Perspective of Sufism, Music and Devotion in North India*. North India: The University of Texas.

Pirani, F. R. (2008). I will Accept Whatever is Meant For Us I Wait for that Day and Night: The Search for Healing at a Muslim Shrine in Pakistan. *Mental Health, Religion and Culture*, 11(4): 375-386.

Power, S. (2014). Sufi Music of India and Pakistan: Sound, Text Context and Meaning in Qawwali by Regula Burckhardt Qureshi. *American Oriental Society*, 1(3): 702-705.

Poupazis, M. (2014). Music, Culture and Identity in the Muslim World: Performance, Politics and Piety, *Ethnomusicology Forum*, 454-457.

Pirbai, M. (2009). Reconsidering Islam in South Asian Context. *Social Science in Asia*, 12, 45-56.

Pleto, P., & Pleto, G. (1978). *Anthropological Research : The Structure of Inquiry* Cambridge University press, <http://doi.org/10.1017/CBO9780511907776>.

Qureshi, R.B. (1972). Indo Muslim Religious Music, An Overview. *Asian Society*, 24, 158-164.

Qureshi, R.B.(1995). *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali*. 1st ed, Chicago: Cambridge University.

Qureshi, R.B.(1998). *Sufi Music of India and Pakistan: Sound, Text and Meaning in Qawwali*., 2nd ed, University of Texas Press

Qureshi, R.B.(1998) *Muslim Devotional Popular Religious Music and Muslim Identity*, University of Texas Press

Qaradwi, Y. (2000). Islam and Islamism Today, Middle East Program, Foreign Research Institute, Retrieved on 8 January, 2010 <https://www.fpri.org/article/2010/01/islam-and-islamism-today-the-case-of-yusuf-al-qaradawi/>

Rais, R. (2011). Country Focus: Pakistan. Political Insight, sage publications, 23, 21-23.

Rajput, A. B. (1977). Social customs and practices in Pakistan. 1st ed., Pakistan Branch, R.C.D. Cultural Institute..

Rehman, A. (2006). Dynamism of Pakistan's Civil Society: Religious Secular Rivalry and its Resources. Journal of International Development and Cooperation, 12(2): 47-70.

Rehman, U. &.-T. (2014). Social support at a Sufi lodge in Punjab, Pakistan. Taylor & Francis Online, 22(4): 377-388.

Rehman, H. U. (2013). Saints and Shrines in Pakistan, Islamabad. Historical and Cultural Research Centre. 45, 148-155.

Rice, T. (2014). Ethnomusicology in Troubles, International Council for Traditional Music, 62(2): 191-209.

Rozehmal, R. (2007). A Proving Ground for Spiritual Mystery: The Chishti Sabri Musical Assembly, Legh University, The Muslim World , Vol 97, 657-677.

Richards, J. (1993). The Mughal Empire. Cmbridge Universiy , 48,151-164.

Rohnert , G. T. (2007). Common Ground Between Bajhan and Qawwali, Historical and Cultural Reserch Centre. 2(3): 45-49.

Sarrazin, N. (2017). Divine fusion: Sufi music with a rock 'n'roll soul in Hindi cinema's Rockstar. Performing Islam, 6(1), 11-21.

Salam, M. (2002). Al Ghazzali on Listening to Music. Chicago: Great Books of the Islamic World.

Sampaolo, M. (2017). Add new Web site: Baul Archive - Performances, Instruments, Interviews, and More. Retrieved from Encyclopaedia Britannica: <https://www.britannica.com/art/Baul>

- Schimmel, A. (1975). a. *Mystical Dimensions of Islam*. University of North Carolina, 73, 145-156.
- Schimmel, A. (1982).b. *As Through a Veil: Mystical Poetry in Islam*. Columbia University, 12, 67-78..
- Shiloah, A. (1997). *Music and Religion in Islam*. Asian Society, 17(1):143-155.
- Siyar-ul-Auliya, S. M.-u.-A. (2012). *History of Chishti Silsila*. Lahore: Mushtaq Book Corner.
- Turner, V. (1969). *Turner Terms this Time of Ritual as Communities*. Chicago, 30(1):125-6.
- Zahid, H. (2012, april 22). *Is it Permissible to Listen to Qawwali?* Retrieved from TheSunniWay: <https://www.thesunniway.com/articles/item/71-is-it-permissible-to-listen-to-qawwali?>
- Avery, K. S. (2004). *A psychology of early sufi sama: Listening and altered states*. Routledge.
- Anjum, T. (2006). *Sufism in History and its Relationship with Power*. Islamic studies, 45(2), 221-268.
- Gribtez. (1991). *The Sama Controversary Sufis vsLLegalists*, Brill, 28(1), 43-62
- Rohnert, G. T. (2007). *Common Ground Between Bajhan and Qawwali, Historical and Cultural Reserch Cemtre*. 2(3): 45-49.
- Newell, J. R. (2007). *Experiencing Qawwali: Sound as Spiritual Power in Sufi India (Doctoral dissertation)*.
- Rūmī, J. A. D., & Chittick, W. C. (1983). *The Sufi path of love: The spiritual teachings of Rumi*. Marcombo.

- Shiloah, A. (1997). Music and religion in Islam. *Acta Musicologica*, 69(Fasc. 2), 143-155.
- Kirimani, G., & Aulieya. (2020). *Qawwali Routes: Note on Sufi Music Transformation in Diaspora*, Department of Music, New York University, 18, 685-690.
- Alam, M. (2011). A Sufi Critique of Religious Law, Tasawauf and Politics in Mughal India, *south Asian History and Culture*, 2(2)138-159
- Salam, M. (2002). *Al Ghazzali on Listening to Music*. Chicago: Great Books of the Islamic World
- Turner, V. (1969). Turner Terms this Time of Ritual as Communities. *Chicago*, 30(1):125-6
- ohn, L. (2009). *The Oxford Encyclopedia of the Islamic World*. Oxford University.
- Neuman, W. L., & Robson, K. (2014). *Basics of social research*. Toronto: Pearson Canada.
- Pelto, P. J., & Pelto, G. H. (1978). *Anthropological research: The structure of inquiry*. Cambridge University Press.
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Bernard, H. R. (2017). *Research methods in anthropology: Qualitative and quantitative approaches*. Rowman & Littlefield.

