

# Folk Music of Pakistan

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MUSIC LP

DESIGN BY RONALD CLYNE

RECORDED IN PAKISTAN WITH THE COOPERATION OF THE PAKISTAN GOVERNMENT



FOLKWAYS RECORDS FE 4425

Dholak Geet (Punjabi Folk Song)  
Mahiya (Punjabilove song)  
Bhatiali (Boatmen's song)  
Frontier Melody  
Folk Dance (Sind region)  
Kohiyari (Sind region)  
Tangtakore (Pushtu ballad)  
Pushtu Love Song  
Bhawaiya (Bengali farmer's song)  
Khatak Dances

*Folk Music of Sindhistan*

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DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS

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# FOLK MUSIC OF PAKISTAN

INTRODUCTION AND NOTES ON THE RECORDINGS  
BY JOHN GONELLA

THOUGH PAKISTAN AS A NATION IS IN ITS INFANCY, ITS CULTURE DATES BACK TO ALMOST 5000 B.C., AND AS EARLY AS 3000 B.C. MUSICAL INSTRUMENTS OF THE STRING AND PERCUSSION TYPE EXISTED ON THE INDO-PAKISTAN SUB-CONTINENT.

THOUGH THE MUSICAL SCALE HAS REMAINED ESSENTIALLY THE SAME THROUGHOUT THE CENTURIES, THE MUSIC OF PAKISTAN HAS BEEN CONSIDERABLY INFLUENCED BY THE NINETY-ODD INVASIONS OF THE PAST. THE INVADERS -- GREEKS, ARABS, PERSIANS, MOGHULS, AND AFGHANS -- NOT ONLY BROUGHT THEIR OWN CULTURES BUT SPREAD THEM WHEREVER THEIR CONQUESTS RANGED.

MUSIC OF THE INDO-PAKISTAN SUB-CONTINENT MADE GREAT STRIDES DURING THE MOGHUL ERA, PARTICULARLY DURING THE REIGN OF EMPEROR AKBAR, WHO WAS NOT ONLY A GREAT MUSIC LOVER, BUT ALSO AN ACCOMPLISHED MUSICIAN.

LEGEND HAS IT THAT AKBAR'S COURT SINGER, TANSEN, COULD MAKE THE OIL LAMPS GROW BRIGHT OR DIM BY SINGING HIS IMMORTAL TUNE "DEEPAK", OR PERSUADE THE CLOUDS, BY HIS "RAIN SONG", TO PART WITH THEIR MOISTURE FOR THE BENEFIT OF THE FARMERS.

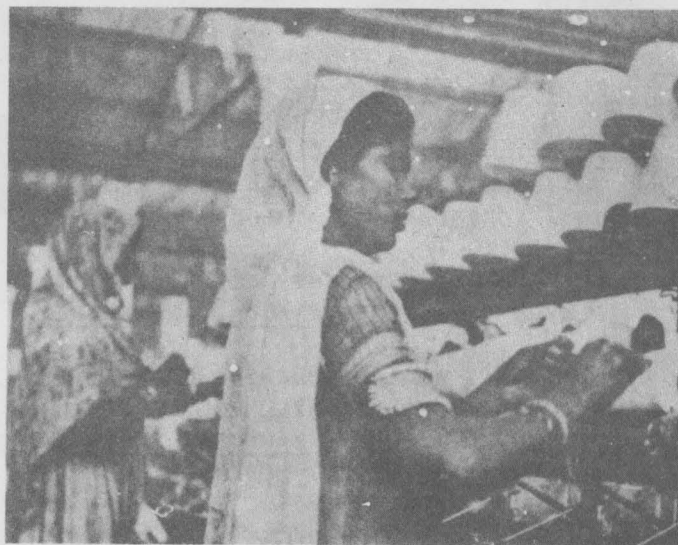
PRESENT DAY PAKISTANI MUSIC CAN BE DIVIDED INTO THE FOLLOWING BROAD CLASSIFICATIONS:

1. CLASSICAL MUSIC WHICH IS ESSENTIALLY MUSICIANS' MUSIC -- IT IS NECESSARY TO BE A MUSICIAN TO BE ABLE TO FOLLOW AND APPRECIATE THE INTRICATE AND SUBTLE VARIATIONS FROM THE MAIN THEME. A MUSICIAN IS GIVEN FREE REIGN TO DEPART FROM THE MAIN THEME AS LONG AS HE KEEPS WITHIN CERTAIN PRESCRIBED AND RIGIDLY IMPOSED LIMITS, AND APART FROM HIS MUSICAL TALENTS, A CLASSICAL SINGER HAS TO BE AN EXPERT IN VOCALISING TECHNIQUES.

2. LIGHT CLASSICAL MUSIC HAS A WIDER APPEAL AND THE VARIATIONS FROM THE MAIN THEME ARE NOT WIDE. IT IS MORE STANDARDISED THAN THE CLASSICAL MUSIC AND THE ACCENT IS ON THE MELODY RATHER THAN ON THE TECHNIQUE.

3. FOLK MUSIC IN PAKISTAN VARIES FROM REGION TO REGION -- RANGING FROM THE HECTIC SWORD DANCE OF THE PATHANS IN THE N.W.F.P. TO THE SUBDUED RELIGIOUS HYMNS OF EAST PAKISTAN.

4. WITH THE ADVENT OF SOUND MOTION PICTURES AND THE RADIO ERA, YET ANOTHER CLASS OF MUSIC CAME INTO BEING KNOWN AS POPULAR OR FILM MUSIC. THIS CLASS APPEALS TO THE YOUNGER GENERATION AND SHOWS A MARKED INFLUENCE OF WESTERN MUSIC. THE PAKISTANI INSTRUMENTS ARE OFTEN SUPPLEMENTED BY ACCORDION, PIANO, VIOLIN, AND GUITAR. THIS IS ONE BRANCH OF PAKISTANI MUSIC WHERE A MODERN COMPOSER CAN SHOW HIS TALENTS AND CREATE SOMETHING NEW IN THE WAY OF MELODY.



MUSICAL INSTRUMENTS OF PAKISTAN:

THE HARMONIUM IS A REED INSTRUMENT SIMILAR TO THE ORGAN.

EXCEPT FOR STRICTLY REGIONAL AND TRIBAL DIFFERENCES, THE MUSIC OF PAKISTAN IS PART OF THE OVER-ALL MUSICAL PICTURE OF THE INDIAN SUB-CONTINENT. UNTIL THE DIVISION OF INDIA, THE MUSIC OF PAKISTAN WAS A FACET OF THE INDIAN MUSICAL SCENE. THE SIMILARITY AND EVEN IDENTITY WITH THE MUSIC OF INDIA IS READILY APPARENT. STYLES VARY SOMEWHAT FROM DISTRICT TO DISTRICT, AS WOULD BE EXPECTED IN SUCH A LARGE AREA. FOR COMPARISON, SEE EFL ALBUMS P 409, AND P 422, PRESENTING FOLK MUSIC AND RAGAS OF INDIA.

**DHOLAK GEET:** THIS TYPE OF PUNJABI FOLK SONG IS SUNG BY GROUPS OF WOMEN OR GIRLS, TO THE ACCOMPANIMENT OF A DHOLAK DRUM. THESE SONGS DEPICT THE ROMANTIC SIDE OF RURAL LIFE, AND ARE SUNG ON FESTIVE OCCASIONS SUCH AS MARRIAGES, HARVEST FESTIVALS, AND VILLAGE FAIRS. THE INSTRUMENTS ACCOMPANYING THE VOICES IN THIS PIECE ARE THE DHOLAK, A CLARINET, TABLA DRUMS. THE PERFORMANCE IS BY MUNAWAR SULTANA, IQBAL BANSO AND GROUP.

**MAHIYA:** A LOVE SONG OF THE PUNJABI VILLAGERS. THE THEME HAS TO DO WITH THE PANGS OF SEPARATION AND THE HAPPY MEETING OF LONG-PARTED LOVERS. THE MAHIYA IS A TYPE OF LOVE SONG, SUNG EITHER SOLO OR DUET. PERFORMED HERE BY ALI BAKHSH ZAHOR AND MUNAWAR SULTANA, WITH CLARINET AND TABLA.

**BHATIALI:** EAST PAKISTAN SONG OF THE RIVER BOATMEN. THE MOOD IS ONE OF LONGING, EXPECTATION AND RESIGNATION. SUNG BY ABDUL HALIM CHOWDHRY, WITH TABLA, FLUTE AND SITAR.

**FRONTIER MELODY:** PLAYED ON A SARINDA. THIS INSTRUMENT, PLAYED WITH A BOW, IS A FORERUNNER OF THE SARANGI.

**FOLK DANCE:** FROM THE REGION OF SIND. PLAYED ON A FLUTE, TABLA, AND ALGOZA.

**KOHYARI:** AN INSTRUMENTAL COMPOSITION POPULAR AMONG THE HILL PEOPLE OF SIND. PLAYED ON A FLUTE, TANPURA, SARINDA AND GHAGHAR, BY ALI MOHAMMED AND GROUP.

**DHOLAK GEET:** PLAYED ON A DHOLAK AND CLARINET (SEE FIRST CUT SIDE 1).

**TANGTAKORE:** A STORY SONG IN PUSHTU, A LANGUAGE OF THE NORTHWEST FRONTIER DISTRICT, OF THE TYPE CALLED TANGTAKORE. ACCOMPANIED BY SARINDA AND DRUM. TRANSLATION OF THIS SONG APPEARS BELOW.

#### TRANSLATION OF TANGTAKORE

COME O BELOVED AND SEE IF THE LOVE IS  
LIKE A BURNING FIRE OR NOT?  
AND ON THESE FLAMES MY BODY IS BURNT  
LIKE COAL OR NOT.

COME AND SEE HOW MADLY I AM IN LOVE  
WITH YOU. IT HAS DRIVEN ME INTO  
LONELINESS AND MADE ME INDIFFERENT  
TO THE WORLD.

THE PANGS OF YOUR SEPARATION HAVE  
THROWN ME INTO THE PRISON OF  
LONELINESS.

COME AND SEE IF LIKE 'MAJNOON' MY  
ABODE IS IN THE WILDERNESS OR NOT?

I AM SITTING ALL ALONE LIKE 'MAJNOON'.  
DAY IN AND DAY OUT, I REMAIN DROWNED  
IN THE WELL OF LOVE.

I CHERISH THE DESIRE OF UNION BEG FOR  
IT.

DO LEND EAR AND LISTEN IF I HAVE SET  
UP A HUE AND CRY OR NOT.

O MY BELOVED I CRY DAY AND NIGHT FOR  
YOU.

IT IS NOT RIGHT TO BE CRUEL TO THAT  
EXTENT; COME MERRILY AND JOIN ME.

I AM ILL WITH THE PANGS OF YOUR SEPARATION,  
COME AND SEE.

IF I HAVE BEEN HUNG LIKE 'MANSOOR'  
OR NOT?

MY HEAD IS HELD ABOVE LIKE 'MANSOOR'  
AND MY HEART IS CUT WITH THE SAPHIRE  
OF YOUR LOVE.

YOU ARE AWAY AND I PINE FOR YOU.

COME AND FIND FOR YOURSELF, IF THE  
MARKET OF YOUR FAITHLESSNESS IS  
FLOURISHING OR NOT?

THE BUSINESS OF YOUR FAITHLESSNESS  
IS IN FULL SWING

AND YOU JUST DON'T TRY TO BE FAITHFUL.

YOU GIVE AN ARTIFICIAL SMILE AND DO  
NOT LOVE ME SINCERELY.

WHY DON'T YOU PAY HEED TO THE HEART-  
BROKEN FRIEND OF YOURS.

COME AND SEE IF IT IS NOT UNJUST TO  
INFLECT INJURY ON THE STRICKEN  
HEART OR NOT?

THE TABLA: TWO SMALL DRUMS FOR BEATING TIME.

THE SARANGI: A STRING INSTRUMENT PLAYED WITH A BOW AND WHICH SOUNDS LIKE THE VIOLIN. OTHER VARIATIONS OF THE SARANGI ARE THE DILRUBA, THE TAUS, AND THE SARINDA.

THE SITAR: A SEVEN STRING INSTRUMENT PLAYED LIKE THE STEEL GUITAR.

THE DHOLAK: A DOUBLE-HEADED DRUM USED IN GROUP SINGING.

THE VEENA: A VARIANT OF THE SITAR, WITH A DEEPER TONE.

THE ALGOZA: A TYPE OF DRUM.

THE BANSRI: A TYPE OF FLUTE.

THE DUFF: A SMALL HAND PERCUSSION INSTRUMENT.

IN ADDITION TO THE ABOVE, THERE ARE A WIDE VARIETY OF STRINGED INSTRUMENTS, FLUTES (INCLUDING THE DOUBLE REED, ONE OF WHICH SERVES AS A DRONE), AND BAG-PIPES.



THE SHAHNAI: A FLUTE-LIKE WIND INSTRUMENT.

THE SUR BAHAR: A STRINGED INSTRUMENT.

THE TANPURA: A STRINGED INSTRUMENT.

THE GHARA OR GHAGHAR ALSO KNOWN AS MATKA: AN EARTHEN POT, PLAYED BY STRIKING WITH A STICK. THE TONE IS CONTROLLED BY A HAND OVER THE NATURAL OPENING.

1. TABLA
2. SUR BAHAR
3. SARANGI
4. SITAR
5. TANPURA
6. GHARA
7. VEENA

**PUSHTU LOVE SONG:** A PIECE POPULAR AMONG THE PATHANS OF THE NORTHWEST FRONTIER PROVINCE. INSTRUMENTS IN THIS PIECE ARE THE SARINDA AND DRUM.

**BHAWAIYA:** A BENGALI FARMERS' WORK SONG. SUNG BY MUMTAZ ALI KHAN, WITH MANDOLIN AND ALGOZA.

**FOLK TUNE:** PLAYED ON ALGOZA AND MATKA.



**KHATAK DANCES:** THESE DOCUMENTARY RECORDINGS ARE THE MUSIC OF A FOLK DANCE OF THE KHATAK PEOPLE IN THE FRONTIER PROVINCE. AS THE KHATAK TRIBESMEN DANCE IN CIRCLES WITH SABERS, SOMETIMES IN CROUCHING OR SQUATTING POSITIONS, THEY ARE ACCOMPANIED BY BAGPIPES, SMALL HAND DRUMS CALLED DUFFS, LARGE DRUMS, AND HANDCLAPPING. THE KHATAKS, WHO ARE A HERDING PEOPLE, ARE GREAT HORSEMEN, AND OFTEN THEY PERFORM ACROBATIC DANCES ON HORSEBACK. THEIR DANCE TRADITIONS IN MANY RESPECTS CLOSELY RESEMBLE THOSE OF THE COSSAKS OF RUSSIA. THE CONNECTION BETWEEN THESE PEOPLE OF THE INDIAN SUB-CONTINENT AND THE ASIAN NOMADS WHO SWEEP INTO RUSSIA IN REMOTE HISTORICAL PERIODS IS NOT CLEAR. BUT THEIR DANCING AND MUSIC DO MANAGE TO SUGGEST THAT THEY ARE A HERITAGE SHARED BY THE KHATAKS AND CERTAIN PEOPLES OF PRESENT DAY RUSSIA.

PHOTOS - TEXTILE WORKER IN PAKISTAN  
MARKET PLACE IN PASHAWAR

RECORDS - RECORDED IN PAKISTAN BY PAKISTAN  
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