CHANG

Ancient Musical Instrument from Indus Valley

Shaikh Aziz

Culture Department
Government of Sindh

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Contents

Publisher's Note

Indus Valley civilization is one of the oldest civilizations of the world. Since its rise, social, historical and political changes it has lost much, yet it has survived its basic characteristics. Its richness is evident from its daily life and other cultural assets. Its long association with world nations has enriched its art, craft and high values.

Our music bears all characteristics and other high virtues. According to physics and sound produced by any sort of impact on any object is a musical sound and that object will be called as a musical instrument. Music depends upon the instruments. There are many types of instruments which are the real symbol of Sindhi classical as well as folk music. The instrument *Chang* (Jaw's harp) with simplicity in its form and sonority has become a popular instrument with almost all nations of the world. But it is the fact that the *Chang* is one of the classical and folk instruments of Indus valley. Efforts are being made to know its place of origin. Scholars have been trying hard to dig out its birthplace, yet no success has been achieved so far. A similar attempt has been made by Mr. Shaikh Aziz, a noted newsman and author on music to trace out its place of origin. The culture and tourism department finds it worth publishing and in the following pages a laudable effort has been made, which will be beneficial for the students of music, literature history and general reading.

Ghulam Akbar Laghari
Secretary
Culture, Tourism & Antiquities Department
Government of Sindh

"CHANG"

Ancient Musical Instrument from Indus Valley

I am very happy to hold in my hand this book basically related to musical instruments of Sindh, although most of the instruments are being sung throughout Sindh, but once lower indus was much popular in production of different art items in history. His fact that the Alghoza is a paired woodwind instrument used by Baloch, Sindhi, Kutchi, Rajasthani and Punjabi folk musicians. It is also called Mattiyan, Jōrhi, PāwāJōrhī, Do Nālī, Donāl, Girāw, Satārā or Nagōze. It consists of two joined beak flutes, one for melody, the second for drone. The flutes are either tied together or may be held together loosely with the hands. A continuous flow of air is necessary as the player blows into the two flutes simultaneously. The quick recapturing of breath on each beat creates a bouncing, swinging rhythm. The wooden instrument initially comprised two flute pipes of the same length but over time, one of them was shortened for sound purposes. In the world of Alghoza playing, the two flute pipes are a couple — the longer one is the male and the shorter one the female instrument. With the use of beeswax, the instrument can be scaled to any tune.

It is an important instrument in Balochi, Sindhi, Punjabi, and Rajasthani folk music. It is fact that the *Chang*, a plucked idiophone is one of the traditional instruments of the Indus Valley. Since its innovation and use by the world, all have retained it as part of their music culture, but nobody has ever come to answer that where did it originate and how every community has owned it. Despite the widened scope of discipline of scientific investigation it has been difficult to

produce a single evidence to determine its origin and the mode of travel throughout the world. Every community has its own reasons to support its origin but very little has come up to support various thesis. The world has lived with all claims and probable answers. In European continent many people continuecalling it Jew's harp which has been drastically opposed. As scientific researches continue many music institutions havecropped up never arguments for and against the theory of Jew 's harp. Music is a favourate creation of the people of Sindh since the beginning. The archaeological finding tend to confirm that the tradition of music and dance in the lower Indus Valley goes back to the pre-historic times, while the available historical record indicates it's continuity throughout the historical periods.

Almost all nations and communities identify it with their culture and history, some even relate it with their historical existence and religious belief. Much has been debated over its name, with some calling it Jew's Harp while the other segment denies it by saying that it is homophony while it has no religious background. In Sindh, despite being home to a rich civilization and where one of the world's best artifacts had been in use, the traces of the origin of this instrument are not found. Among other mysteries, one is the absence of an image on some tablet or other figurine in Sindh, although human figurine playing a stringed instrument (Sitar or Veena) had been found from Moen jodaro archaeological site. In one of the later eras mention has been made by the Sindh's classical mystic poet Shah Abdul Latif Bhitai (Circa 1750) in his poetry while rendering a love story of king Rai Diyach of Junagarh but that too in a symbolic manner, otherwise the instrument actually used in the epoch is Keenaro, a stringed instrument played with a bow akin to Sarinda of the subcontinent still being played very commonly. In the Sindhi music a melody `Sorath' has been attributed to the great episode of sacrifice. A melody of similar name is being played in

Indian music.

Dr. N.A Baloch says:It appears that from the children's flute, known as bainsiree developed Pava or beenoon the two flutes which are paired and played together. For convenience sake, Pova or Beenoon may be called as 'Double Flute'.

The instrument commonly used all over the region consists of two flutes of the same size and length, one known as nar (male) with 8 equidistant holes towards one end and the other madi (female) with 12 equidistant holes.

The nar is for Sur, that is for maintaining the basic supporting tune (SA of the classical octave), while the madi is used for spelling out the melody of the twelve holes of the madi, only the upper six are used functionally to manipulate music while the lower six are left open and free.

Up to the twenties of this century, the music played on the Pava or Beenoon consisted mainly of the Lahra (played on Surando) and Phookoon (played on Nadd). Some indigenous melodies such as Marvi, Larraoo and Bhairvin were also played. At that time this 'Double Flute' was popular particularly in the upper Nawashah, Khairpur and Larkana districts. A blind Sonaro play from Larkana, one Bhutto player and two Kalhora brothers Khan Mohammad and Dur Mohammad of Larkana and UthmanKhunjejo of Kandiaro were then the most prominent players. It is to their credit that they travelled around and created interest in the playing of Pava all over the region, Uthman was a prominent player and also a maker of the Pava. He carried a bundle of them with himself and went on playing and selling them at the same time at annual fairs and festivals.

By the end of the forties, the 'Double Flute' became Popular all over the region. It came to be recognized as a Popular instrument for playing sweet melodies. Misri Khan Jamali of Nawabshah who is now one of the top-most players, had by that time, given up selling the instrument at fairs, and

took to it as a professional player.

The writer first introduced him to distinguished gatherings and he was applauded everywhere. Soon Khan (of Village Wassin, District Hyderabad), another top most artist, came into limelight. They played at the Shah Abdul latif Anniversary functions and were recruited as Radio Artists, By now they are the most distinguished players at national level. As members of the Pakistan troupe, they have also performed in foreign countries.

Today, the Pava or Beenoon music is most popular, and there are many accomplished players all over the country. Though Misri Khan Jamali and Khamiso Khan are the more renowned ones, Abdul Hakim Shaikh of Rohri is an artist of equally great merit. Mohammad Yusuf Khaskheli, Shah Muhammad Nabina, Katiyar of Thatta, others also play on Double Flute with ease and many and skill.

I am sure, reader will find it a variable sources of understanding and appreciating the staff, the native people of Sindh are made of, and so gained understanding and appreciation may, hopefully, help bridge the gulf between the old and new Sindhis. I would like to thank to Mr. Madad Ali Sindhi, Project Coordinator History, Muhammad Ibrahim Joyo Bureau of Translation, who gave the kind of support to department.

SYED SARDAR ALI SHAH
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Government of Sindh
Dated: 10th April, 2021

Profile

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Born: Dec 9, 1938, Hyderabad, Sindh
Education: Hyderabad, Sindh, 1955-1957
Diploma in journalism: Thomson College of Journalism, London, 1968
Professional Experience:
Sub-editor: Daily Karwan, Hyderabad, Sindh 1957- June 30, 1958
Sub-editor: Daily Ibrat, Hyderabad, Sindh, 1958-1961
Edition-in-charge: Daily Ibrat, Hyderabad, Sindh, 1961-1965
Asstt. editor: Daily Ibrat, Hyderabad, Sindh, 1965-1975
Leader writer: 1975-1976
Editor: Weekly Sindh Observer, Hyderabad, Sindh, 1976-1980
Editor, Daily Sindh News, Hyderabad, 1977-1980
Asstt. editor (Magazine): Daily Jang, Karachi, 1980-1981; Magazine editor 1981- Sept 1982
Magazine editor: Daily Hurriyat, Karachi 1982-1987
News editor: Daily Hurriyat, Karachi 1987-1989
Sub-editor: Daily Dawn (English) April 1989- July 2000
Edition-in-charge: Daily Dawn, Karachi, July 2000- July 2008
Research:
Research assistant (Part Time): Sindh Dictionary preparation scheme, Sindhi Adabi Board, 1956-1957
Research assistant (Part time): Sindhi-Urdu Dictionary preparation scheme, Government of Pakistan, @ Hyderabad, 1956-1957
Research assistant (Part time): Sindhi Folklore Collection

Project, Sindhi Adabi Board, 1957-1960
Rise and fall of writing: Studies in human communication (monograph) English, 1978

Published Works:

1. Sindh Joon Pur asrar Kahaniyoon, (1960)
2. Alhumra Ja dastan (Washington Irwing, tr: 1961)
3. Intikhab (Compilation of Sindhi short stories) (1963)
4. Naqsh-i-Latif, editing and compilation of papers on the life and poetry of shah Latif, Government of Sindh (1964)
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21. Bhutto Khan Zia taeen, Bakh Publications, Karachi, (Political history, 2012)
22. Musical Notes, Sindhi Adabi Board, Jamshoro, (2010)
23. An Illustrated Historical Atlas of Soomra Kingdom of Sindh, by M H Panhwar, ed 2003.
24. After his Death, the Last written book, autobiography "Daroon ain Karoon" was published in 2019.

Other Activities:

- President: Hyderabad Press Club, 1963.
- President: Hyderabad Press Club, 1966
- President: Hyderabad Union of Journalists, 1974.
- Visiting Professor: Department of Journalism, University of Sindh, Jamshoro 1978-1980
- **Member:** Board of Governors, Mirza Qaleech Baig Chair, University of Sindh, Jamshoro, 2008
- **Judge:** All Pakistan Newspaper Society, 1998-2004

Awards:

- Silver Jubilee Award of Excellence, Sindh University, 1998
- Diplace Excellence Award of Journalism, 2000
- Taraqi Pasand Literary Award, 2001

Subjects of Interests:

- Music, Cultural history, Contemporary politics
- Last Position attained: Vice- Chairman, Sindhi Adabi Board, Jamshoro (2008-2011)
- Last Work: Political history of Pakistan (Post- Independence era)

He passed away on the 7 October 2018. He was buried in Pahlawan Goth, Gulistan-e-Jauhar, Karachi.

CHANG: THE INSTRUMENT ON THE BRINK OF EXTINCTION

As a high school student I developed a taste for music and began playing *Chang*, the local variant of the universally known musical instrument jaw's harp. My father, a Khilafati mullah, warned me that while I could continue playing the instrument. I should be careful lest, I might lose one of my mustaches which was being touched by my index finger with every stroke applied to the tongue of my mouth harp.

The *Chang*, a plucked idiophone is one of the traditional instruments of the Indus Valley. Since its innovation and use by the world, all have retained it as part of their music culture, but nobody has ever come to answer that where did it originate and how every community has owned it? Despite the widened scope of discipline of scientific investigation it has been difficult to produce a single evidence to determine its origin and the mode of travel throughout the world. Every community has its own reasons to support its origin but very little has come up to support various thesis. The world has lived with all claims and probable answers. In European continent many people continue calling it Jew's harp which has been drastically opposed. As scientific researches continue many music institutions have

cropped up never arguments for and against the theory of Jew's Harp."

The question becomes more interesting when looked out at the rich cultural heritage of the Indus Valley, considered as one of the four ancient cultures of the world. The tantalizing question is how did it reach the Indus Valley civilization. The inquiry is still in search of a pertinent reply supported by physical or archaeological evidence. This is followed by another question that how did it become a popular instrument? Did it come here through immigration or by trade contacts.

Much has been said about this fascinating instrument. There have been debates over its place of origin, its variants and the modes of playing it. The history has brought forth some very captivating facts about the musical instruments.

Almost all nations and communities identify it with their culture and history, some even relate it with their historical existence and religious belief. Much has been debated over its name, with some calling it Jew's Harp while the other segment denies it by saying that it is homophony while it has no religious background. A chapter about this argument has been placed in the contents of the book."

The 20th century saw an uprising in the music lovers' interest of tracing the roots of their music and recovered some traditional music which has either vanished to the vagaries of the political brawls or was on decline due to ignorance or technological advances. The resurgence was a very encouraging factor to replenish the heavy loss to human life and culture. However, it also developed a sense of cultural attachment about music heritage regarding Jaw's Harp or mouth harp.

The situation in Sindh is not isolated from the rest of the country. It is not contributed by a single factor. When

we speak about the character of cultural values vis-a-vis traditional arts, historical cross currents and intra-cultural influences through migrations give rise to diversifying concepts. The fact is that the people dictate the cultural identity. Without going into the pre-Independence history, the situation prevailing in the last seven decades of the life as an independent nation is not only critical but in some cases saddening. While we grieve over the acts of English colonialists for taking away all our archaeological and historical finds, our post-Independence governments have also failed in restoring whatever they could. At the time of independence we had no mechanism to settle teeming millions uprooted people and also run the daily affairs. The new government faced much difficulty to resolving the problems of settling the refugees. Similarly, it was very difficult to preserve traditional arts and crafts and also create an atmosphere wherein government could create a mechanism for the promotion of culture. It was sheer individual efforts which made the cultural arts thrive on meager resources offered by the society. No element of support from the government setup appeared to contribute towards the preservation of traditional arts and crafts.

The arts and crafts in Sindh suffered from a two-pronged anti-cultural approach, i.e., the deplorable attitude of the ruling class and the fast-changing technology contributed towards the decline of these arts. While the artisan lived with paltry means, technology played the rest of devastating role. As a result of this onslaught while the new devices replaced the older appliances, there appeared no attempt to protect the traditional arts and means of living.

Surviving the shocks of indifference a time came when an honest move was needed for the preservation of

the traditional arts and crafts and their promotion. The fallout of the world wars created a universal sense of re-awakening, it caused little effect on poor communities. When in the 1960s a new wave of national resurgence made its way, Sindh suffered from two vagaries i.e., ignorance and intellectual apathy. Instead of making a new beginning of lifestyle employing a strategy of living into a *change*d world of modern technology. along with protecting the traditional arts and crafts our elite class drew fruitless efforts without sensing the danger to the tradition and adopting new courses of life needed to exist in a modern world. Soon we engaged in a worthless debate of what our cultural identity was and what way of life we should follow. Pressed by conflicting perceptions about the life pattern we should live in, we suffered from an acute depreciation of owning a rich culture. This made our generations suffer from cultural desolation. Time came when the basic question about what Pakistani culture was, became debatable point at all forums.

After witnessing much loss of time we have yet to relieve ourselves from the psychological dichotomy which has affected us for many generations. On the one hand a brilliant young mind appears eager to be part of the modern world while the other segment appears to stick to such philosophies that are not part of our history and social background. This situation has deeply damaged our thinking towards our cultural esteem and need to make a breakthrough.

In this background when we see our social system it hurts the every existence of our collective life. The situation of our arts and culture is too disheartening. On the one hand our artisans are vanishing while we only boast of being

custodians of a rich heritage. The vanishing arts are evident from the decreasing number of artisans we have at present.

The situation of *Chang* in Sindh is shamefully unspeakable. The number of performers has declined to so low that even for the purpose of serious discussing it is impossible to get one. This has resulted into decreasing number of *Chang* makers. The Lohars, traditional ironsmiths, have abandoned to make instrument as they cannot find enough buyers to support the practice. The official music organizers have lost the charm as they would not find one to perform in the congregations. Today in the absence of official patronage the *Chang* is on decline to such low degree that it is almost extinct, and if no appropriate action to secure its existence it would be future history books to make some oblique reference.

While the world is forming organizations to promote Jaw's Harp, we are not making any attempt to save its existence.

In the pages to follow an attempt has been made to follow the tract the instrument had taken and achieved popularity. An attempt has also been made to highlight the importance and popularity of the mouth harp in various nations of the world and measures to keep the instrument live and set healthy traditions.

Shaikh Aziz
Karachi.
May 14, 2018

CHANG,
A UNIVERSAL INSTRUMENT

Chang as called in Sindh is a small but wonderful musical instrument. It is found all over the world and called by different names lent to it by the host countries. With almost no variation in structure and basic principle of playing, it is called by more than 1,000 names. The only difference appears in size and the material being used in it. In India it is called Morchang and in Carnatak (South India) it is called Moorsing.

In Sindh, it is played individually or in accompaniment of some other indigenous instrument like clay pitcher, dholak and pakwaz (small drums from Indus valley) and flute.

In the structure, it is a mouth-resonated instrument consisting of a flexible metal tongue fixed at the circular end of the metal frame which is stirr-up shaped frame. To play the, instrument is placed at the end of the frame between the front teeth making the mouth as its cavity. The mouth acts as sound box and with every pluck and movement of the tongue the size of the sound box varies and creates sounds of various pitches which can be reduced or increased by changing the movement of tongue. With every pluck in a given rhythmic way, it creates a beautiful melody. With constant plucking of the metal tongue in varying beats and varying frequency the player creates a number of rhythms.

While in Sindh, it is made of steel, brass or any other metal, in Indonesia and other Oceania countries bamboo, palm wood and ivory are used for making *Chang* which bear local names.

In Sindh, despite being home to a rich civilization and where one of the world's best artifacts had been in use, the traces of the origin of this instrument are not found. Among other mysteries, one is the absence of an image on some tablet or other figurine in Sindh, although human figurine playing a stringed instrument (Sitar or Veena) had been found from Moenjodaro archaeological site.

In one of the later eras mention has been made by the Sindh's classical mystic poet Shah Abdul Latif Bhitai in his poetry while rendering a love story of king Rai Diyach of Junagarh but that too in a symbolic manner, otherwise the instrument actually used in the epoch is Keenaro, a stringed instrument played with a bow akin to Sarinda of the subcontinent still being played very commonly.

In the Sindhi music a melody 'Sorath' has been attributed to the great episode of sacrifice. A melody of similar name is being played in Indian music.

It has yet to be ascertained that why the poet used the term *Chang* for Keenaro a musical instrument of different class from the structure as well as playing method, however it brings on record that *Chang* was in use in Sindh and Rajas than during that time circa 14th century.

In Gujarat, Rajasthan and South India *Chang* is used very tenderly and no festivity is complete without the playing of *Chang*. In Sindh, it is played by shepherds who roam about with thier cattle herd and have little time for other recreation. Also artists at village gatherings, some young or old music lovers play, this instrument either as solo or in the unison with other instruments.

The other historical evidence of musical traditions in Sindh is available on some stone graves in Sonda, Pir Lakho in Thatta district, or in Chaowkundi graves spread over a wide area along with the National Highway near Karachi and in different parts of Balochistan. However, the figurines represent a flute playing, person dancing before a noble, riding a horse. It is estimated that these graves are not older than four centuries.

No doubt, the *Chang* of Sindh and Rajasthan or South India reveal that the instrument had been in use for quite some time and its structure and method of playing too is similar to the jaw's harps, but its place and time of origin is yet shrouded in mysteries, even the Western claim of calling it a Jew's harp remains disputed.

THE 1,000 NAMES OF JAW's HARP

The jaw's harp has accompanied mankind for a very long time. Therefore this wonderful small instrument which has been used by almost all communities has got many names in all cultures it appeared in. Some of the terms we assembled here to show its diversity.

As a source of information some of the 1000 names are as follows retrieved from Andrian Petrout, 2000.

German (Germany, Austria, Switzerland)

Maultrommel, Brummeisen, Trumme, Maulbrummel, Zaubereisen, Maulharfe, Mundharfe, Brummstahl, Kinnbackenharfe, Mundgeige, Maulgeige, Maulorgel, Mundharmonika, Maulharmonika, Maultrompe, Maultrompete, Drombe, Drumme, Trombula, Mundharmonika, Brumla, Crembalum, Muultrummle, Zupftrumml, Strohtrommel, Pilsentrommel, Schlüsseltrommel, Mentschafanga, Trümpi, Trumpel, Tromff, Trümmi, ...

Französischer Sprachraum (Frankreich, Belgien)

Guimbarde, Rébute, Reberbe, Bombarde, Petite lyre, Trompe, Rebube, Jeu trompe, Rabube, Semsonia, Guidarro, Champagno, Tambour buccal, Épinette, Gronde, Gawe, Troemp, Trompken, ...

Dutch (Netherlands, Belgium)

Mondharp, Mondtrom, Mondtrommel, Muyltromp, Moeltromje, Muiltrompje, Troemp, Jeugdtromp, Jeudy tromp, Snorreding, Bromijzer, Oink-beest, Gedachtenverdrijver, Speelke, Teuter, Speeltrompje, Boerentromp, ...

Skandinavia
(Denmark, Norway, Sweden, Finland)

Mundharpe, Mundgige, Munn harpa, Munnharpe, Munnhorpe, Munnhorpa, Mungigan, Mungigor, Giga, Huuliharppu, Huulipeli, Suuharppu, Munniharppu, Suurauta, Pussipeli, Hunnharpa, ...

English (Great Britain, USA,)

Jew's harp, Jaw harp, Juice harp, Horn, Irish harp, trump, Jewsaphone, Iewes harp, Jawes Harp, Jew's trump, Worry killer, Thought Dispeller, Gewgaw, Ributhe, Ribup, Rivupe, Trumb, Tromb, Devil's Trump, Twanger, Giddy row, Sturmant, Ystyrmant, Biwba, Biwbo, Giwga, Trumpa, ...

Latin, Spanish, Portugese

Trompa, Birimbao, Berimbao, Militô, Trompe, Marimbula, Marimbao, Zamponhe, Grambola, Sanfoina, Sansonia, Verimbao, Mosu-Gitarra, Guimbarda, Pio Pollo, ...

Italy

Spassapensieri, Scacciapensieri, Zanfòrgna, Cinfòrgna, Zinfòrgna, Trombola, Crembalum, Cymbalum orale, Ribèba, Rebebbe, Arbebola, Brombola, Harmonica, Ciamporgna, Sampogne, Marranzanu, Maranzan, Marranzano, Marranzeta, Marauni, Mariolo, Maridu, Calarunni, Gnagnararrone, ..

Hungary

Doromb, Drimba, Dorong, Dongó, ...

Baltics (Lithuania, Latvia, Estonia)

Mynn harpa, Parmupill, Konnappill, Suupill, Lotsapill, Dambras, Bandurelis, Bandúrka, Zobasse, Vargas, Vargana, Wargana, ...

Slavic Languages in Eastern Europe and Russia

Dombra, Brumbice, Drumbla, Drumla, Dromlja, Drumlica, Bzucak, Grumbla, Grumble, Grumle, Brumajzla, Brumle, Brumbla, Brumla, Dremla, Dromla, Bromble, Drombulja, Drmbolj, Drombulje, Brunda, Brukalica, Brukavica, Brumda, Drumelza, Dromlja, Drumeljce, Vargan, Wargan, Argan, Organ, Worgan, Zubanka, Truba, Khomus, Drymba, Kobza, Vigran, Vargane, Drimba, Drimb, Drind, Dramba, Dramboj, ...

Central Asian languages

Qopuz, Zamburak, Agiz Tanburasi, Cang, *Chang*, Cheng, Tchang, *Chang* ko'uz, Qobiz, Morchang, Munchang, Moorchang, Murchang, Morchanga, Moursing, Morshingu, Morcha, Ghoraliyo, Ghodyun, Tendor, Tendohor, Yangroi, Vazang, Gagana, Gogona, Gonggina, Goúgina, Ka Mien, Jangroi, Yheku, Mazin, Tonda ramma, Kha-wang, Binaiyo, Binayo, Malingo, Tchangu, Reké, Machinga, Murjanga, Kha-

rna, Srug-ma, Tsampa, Gon kap, Varkhan, Varám-túna, Warchan, Palnay, Kúpas, Temir komuz, Temir komouz, Kiguatch coz komouz, komus, zhygach ooz komuz, gopuz, kopys, shankobyz, Komyz, Kabys, Koubys, Kubiz, Kobus, Kubýz, Kumýz, Temir-kubýz, Zubánka, Umkrés, Koms, Qowuz, Qobus, Cang, Kavuz, Changi zanona, Kiquatch coz komous, Sheler khomus, Khomouss, Timir khomus, Komis, Túmra, Kunká, Bargán, Kamuti, Mukkuna, Moexkoena, Muhonyu, Quongon, Vychranga, Khozón, Kunkon, Konkikhi, Khungkái, Kunkan, Konkoy, Kingay, Panga, Kordavun, Kondyvkon, Pangár, Punggar, Yayar, Pymel, Aman khuur, Aman Tobshuur, Temür Khuur, Kuru, ...

East and South East Asia

Koukin, Kohkin, Kuchibiwa, Kuchi no koto, Mukkuna, Mukkuri, Kannimukur, Kyakon, Biwabon, Biyabon, Koqin, Kouqin, Kou xian, Kuhuang, Kuqin, Helang, Long guh, Zhai, K'a kwuo-kwuo, Tuong, Tong, Pang teu ing, Kon hle, Rhnui, Nggoec, Goeh, Guat, Rab ncas, Ncaas, Toung, Goc, Dan moi, Röding, Hoon toeng, Ku-chin, Tiv-tiv, Datok, Tubu Sepatz, Lubu, Angkuoch, Ankuoc, Nvatt, Gougina, Gagana, Mago, Ata, Saga saga, Yangong, Toi, Genggong, Ginggong, Kha-rnga, Hodong-hodong, Popo, Gogo, Djouring, Juring, Karinding, Rinding, Karèng, Grinding, Stobung, Engsulu, Aping, Teruding, Kedang, Kobeng, Kombing, Nago besi, Karombi, Berimbak, Alibaw, Olat, Onat, Kulang, Barimbao, Kinaban, Barimbo, Afiw, Bikung, Guyud, Giwong, Ulibao, Kubing, Kumbing, Balingbao, Kolibao, Purivan, Agiweng, Kading, Koding, Subing, Oribao, Stobbrou, Bungkau, Rangun. (1)

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THE ORIGIN OF THE MUSICAL INSTRUMENTS

The simple physics says that any sound produced by an impact on any object, is a musical sound and that object will be an instrument. It was the first experience our ancestors learnt and developed the mechanism to be used in essential life acts made headway in producing the first musical instruments. Communicating during hunting through natural means like shrieks, beating of drum or an indigenously prepared pipe from animal's horn proved useful and introduced what we today call the utilitarian aspect of music. A lengthy practice that followed brought improvement in similar appliances. These domestic devices continued to improve as the human being began using all natural materials available in his vicinity and improved them with his skill. Only the need became his guideline.

Rising from primitive stages to settled life, the man attained the ability of producing music from different musical instruments made from various natural materials available to him such as animal skin, bamboo-like hollowed wood and the reeds. Basically, he divided them in two major sections: one used by food-gathering activities (utilitarian) practice and second, in offering prayers to their gods (ritual). Later some compositions became synonymous with entertainment. Thus

the future division of instruments developed on these lines.

Through all ages many questions about the early music have been discussed without reaching at any final trace, the investigation in the oldest musical instrument too has been also responded without a reliable answer yet. The main cause is absence of archaeological evidence that uphold obvious presumptions. Till early 19th century the scientific approach was mainly around the physical evidence however detailed study in the acoustics and other familiar faculties of traditional music has led to some many sound results.

"The date and origin of the first device considered a musical instrument is disputed. The oldest object that some scholars refer to as a musical instrument, a simple flute, dates back as far as 67,000 years. Some consensus date early flutes to about 37,000 years ago. However, most historians believe that determining a specific time of musical instrument invention is impossible due to the subjectivity of the definition and the relative instability of materials used to make them. Many early musical instruments were made from animal skins, bone, wood, and other non-durable materials...

"Musical instruments developed independently in many populated regions of the world. However, contact among civilizations caused rapid spread and adaptation of most instruments in places far from their origin. By the Middle Ages, instruments from Mesopotamia were in maritime Southern Asia, and Europeans played instruments from North Africa. Development in the Americas occurred at a slower pace, but cultures of North, Central, and South America shared musical instruments. By 1400, musical instrument development slowed in many areas and was dominated by the Occident."

The classification of musical instruments is a difficult

task, however many styles and standards have been used for many centuries which depends on the use of material, size and use of occasion. "Hornbostel-Sachs, uses the means by which they produce sound. The academic study of musical instruments is called Organology." Simply Organology is the science of musical instruments and their classification.

Musical instruments used all objects used by human race on all times improved their shapes from time to time. The early instruments were made of natural objects found from nearby territories like shells and tree trunks or hollowed objects. It is not quite striking to know that almost all articles found in nature has been used for musical instruments.

The search for the earliest musical instrument is although an unfinished task, most scholars are agree that the earliest instrument was a simple flute about 67,000 years ago. "In 1995, Ivan Turk found the approximately 43,100 year old cave femur at the Divje Babe site near a Mountain hearth. Because it has the characteristics of a flute he has dubbed it a *Neanderthal flute.* Whether it is actually a flute created by Neanderthal is a subject of debate. It is broken at both ends, and has two complete holes and what may be the incomplete remains of one hole on each end, meaning that the bone may have had four or more holes before being damaged. The bone fragment is the diaphysis of the left femur of a one to two year old cave bear and is 133.6 mm (5.26 in) long. The maximum diameter of the two complete holes is 9.7 mm (0.38 in) and 9.0 mm (0.35 in). The distance between the centers of the holes is 35 mm (1.38 in). If the bone is indeed a usable flute it would be an argument for the existence of music at 43,000 years ago. Thus Ivan Turk has asserted that whether the holes are of "artificial" (made by man) or "natural" (punctures from a carnivore bite) origin is the

'crucial question'. An equally critical issue is that if the holes in this 'flute' are of artificial origin (i.e., "man-made"), to date there does not seem to be any available means to prove that they were deliberately drilled 43,000 years ago, or are of a more contemporary origin (as part of an elaborate "hoax", perhaps).

But soon after it was found, in 1998, the theory was put forward, most notably by taphonomist Francesco d'Errico *et al,* as well as Philip Chase and April Nowell, that the bone, with four holes in a line, was not a *flute,* but was a natural object fashioned by random bites from ancient carnivores."

The debate opened and many scholars poured in their views. A divided opinion arose. Others entered the debate, and the archaeological and paleo-anthropological community was split. The views of major participants are set out in this article.

"Musicologist Bob Fink wrote an essay the year before claiming the bone's holes were "consistent with four notes of the diatonic (do, re, mi) scale," based on the spacing of those four holes. The spacing of the holes on a modern diatonic flute (minor scale) is unique, and not evenly spaced. In essence, Fink said, they are like a simple fingerprint. The Divje Babe bone's holes matched those spacings very closely to a series of note-holes in a minor scale." (wwwGreenwich .cc. November 2006).

"The bone has become a noted attraction in the National Museum of Slovenia , publicized on official Slovenian website shared on TV with tunes played on a clay replica." and is a source of national pride. Paintings were made, models constructed, and musicians such as biology professor and flautist Jelle Atema have played them publicly.

In 1922, experts investigating the old civilizations struck a cemetery in the burial ground of Ur, the capital of south Mesopotamia.

The Royal Tombs of Ur is a 4,800-year-old Sumerian burial site of around 2,000 graves located in the ancient city of Ur in southern Mesopotamia (in the south of modern day Iraq). Sixteen of the graves were designated as "royal" due to the spectacular treasures inside, including gold beads, bronze relics, cylinder seals, musical instruments and ceramics, as well as artifacts associated with mass ritual.

The cemetery was excavated by the British archaeologist Leonard Woolley in the 1920s and 30s, which sadly resulted in many of the precious relics ending up in the British Museum in London, instead of remaining in their homeland. Only a small number of artifacts from the cemetery can be found in the Iraq National Museum in Baghdad, while the rest are in the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia.

Archaeological evidence of musical instruments was discovered in excavations at the Royal Cemetery in the Sumerian city of Ur. These instruments, one of the first ensembles of instruments yet discovered, include nine lyres (the Lyres of Ur), two harps, a silver double flute, sistra and cymbals. A set of reed-sounded silver pipes discovered in Ur was the likely predecessor of modern bagpipes The cylindrical pipes feature three side-holes that allowed players to produce whole tone scales. These excavations, carried out by Leonard Wooley in the 1920s, uncovered non-degradable fragments of instruments and the voids left by the degraded segments that, together, have been used to reconstruct them. The graves these instruments were buried in have been carbon dated to between 2600 and 2500 BC, providing

evidence that these instruments were used in Sumeria by this time.

The Egyptian history has a record of rich musical heritage reflected in their pictographs and writings. The record remarks that musical instruments were quite in use in Egyptian culture much before 2700 BC. There is ample evidence that Egypt and Sumer had close ties which caused an effect over their cultural lives including music. "Clappers and concussion sticks appear on Egyptian vases as early as 3000 BC. The civilization also made use of sistra, vertical flutes, double clarinets, arched and angular harps and various drums." The sistrum was a sacred instrument in ancient Egypt. Its origin is linked to the worship of Baset, and also used in dances and religious ceremonies, particularly in the worship of the goddess Hathor. with the U-shape of the sistrum's handle and frame seen as resembling the face and horns of the cow goddess. It was also shaken to avert the flooding of the River Nile. The goddess Baset too is often depicted holding a sistrum, symbolizing her role as a goddess of dance, joy, and festivity. The Sistra are still used in the festival of Alexandrian Rite and Ethiopic Rite. The hieroglyphic writings show the sistrum.

Musical instruments in Ancient Egypt often bore the representation of Hathor, the goddess of music, who was also associated with fertility and childbirth and was usually depicted playing or carrying a sistrum. In addition to Hathor, other important deities, such as Isis and Sekhmat, were also shown on papyrus or shown on temple walls, they too with an instrument in hand, usually drums or men it.

As for the musicians themselves, they had a place in every social level in Ancient Egypt, from the poor streets of Thebes, to the temples in Memphis. Some of them even held

considerable power and were close to the Pharaoh himself. This was the case with 'semayts', women trained in the arts of music and employed in large temples as priestesses.

What we know from the hieroglyphs, men and women in Ancient Egypt played different musical instruments. As such, men were typically drummers or trumpeters, and their music was more often used in warfare. On the other side, female musicians were typically a part of some religious ceremony, a hymn or a prayer. Most of our knowledge of musical instruments in Ancient Egypt comes from the hieroglyphs. That way, for example, we know for sure that they played these seven instruments:

Menit was a percussion instrument linked to Hathor. During the festival, for instance, priestesses of Hathor went from door to door, shaking it in order to bring health and long life to those inside. Of course, the instrument was used in other ceremonies, usually those that were supposed to bring some sort of healing or restoration, and its sound was usually accompanied by dancing.

The Chinese civilization has a long and rich history of culture and cultural interaction with other civilizations. The writings about musical instruments can be found dating beyond 12 century BC. Chinese scholars and philosophers helped to shape Chinese music. They believed that music was an essential part of their character and all acts should be followed according to musical orders' Bells, chimes, drums, zithers and globular flutes have been mentioned in the poetry of Shang dynasty (16th century BC). Archaeologists in the Jiahu site of central Henan province of China have found flutes made of bones that date back 7,000 to 9,000 years, representing some of the earliest complete, playable, tightly-dated, multi-note musical instruments ever found.

Musical instruments used by the Egyptian culture before 2700 BC bore striking similarity to those of Mesopotamia, convince leading historians to conclude that the civilizations must have been in contact with one to an another. Sachs notes that Egypt did not possess any instruments that the Sumerian culture did not also possess. However, by 2700 BC the cultural contacts seem to have dissipated; the lyre, a prominent ceremonial instrument in Sumer, did not appear in Egypt for another 800 years.

Since Egyptian and Sumerian civilization were closer than other civilizations, they had better chance of intermingling cultural traits. Hence there is very close similarity in many regards. Images of musical instruments begin to appear in Mesopotamian artifacts in 2800 BC or earlier. Beginning around 2000 BC, Sumerian and Babylonian cultures began delineating two distinct classes of musical instruments due to division of labour and the evolving class system. Popular instruments, simple and playable by anyone, evolved differently from professional instruments whose development focused on effectiveness and skill. Despite this development, very few musical instruments have been recovered in Mesopotamia. Scholars must rely on artifacts and cuneiform texts written in Sumerian or Akadian to reconstruct the early history of musical instruments in Mesopotamia. Even the process of assigning names to these instruments is challenging since there is no clear distinction among various instruments and the words used to describe them.

The history of musical instruments of Greece, Italy especially that of Rome are not encouraging. No doubt they made strides in architecture but not in musical arts. It is interesting to note that a few instruments were played but mainly for the appeasement of the gods. "In Greece, Rome

and Etruria, the use and development of musical instruments stood in stark contrast to those cultures' achievements in architecture and sculpture. The instruments of the time were simple and virtually all of them were imported from other cultures. Lyres were the principal instrument, as musicians used them to honor the gods. Greeks played a variety of wind instruments they classified as aulos (reeds) orsyrinx (flutes); Greek writing from that time reflects a serious study of reed production and playing technique. Romans played reed instruments named *tibia*, featuring side-holes that could be opened or closed, allowing for greater flexibility in playing modes. Other instruments in common use in the region included vertical harps derived from those of the , lutes of Egyptian design, various pipes and organs, and clappers, which were played primarily by women."

Taphonomy= The study of the processes affecting an organism after death that result in the fertilisation (Greek Taphonos= grave +nomy) Collins English Dictionary, 2012 Digital Edition.

The term "taphonomy" was originally defined by paleontologist I.A. Efremov in 1940 as "the study of the transition (in all its details) of animal remains from the biosphere into the lithosphere". The term evolved to include plant remains because Efremov also indicated that taphonomy concerned the transition from the biosphere to the lithosphere. The concept and the term were both adopted by zoo archaeologists who were interested in whether modified bones represented prehistoric tools or were concerned about the fidelity of the paleoecological signal of a collection of faunal remains. Until the middle 1970s, the term still meant what Efremov originally intended. When some archaeologists adopted the term to signify the formation and disturbance of the archaeological record and natural modification of artifacts, they caused the term to take on meanings different than those originally specified by Efremov. Taphonomy concerns once living material whereas archaeological formation processes concern both once living and never living material; taphonomy concerns the transition from living to non-living and geological, so includes both natural and cultural formation processes as either biasing or information laden and of research interest whereas archaeological formation concerns the transition from a living system to a non-living geological one but natural processes are biasing whereas cultural formation processes are of research interest. Taphonomists should quietly inform archaeologists who misuse the term that in so doing they exacerbate confusion and misunderstanding.

(R. Lyman, University of Anthropology, University of Missouri, Columbia, USA, 2009; Journal of Taphonomy, 2010)

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2. Ibid
3. Hornbostel–Sachs or Sachs–Hornbostel is a system of musical instrument classification devised by Eric Moritz and Curt Sachs, and first published in the *Zeitschrift für Ethnologie* in 1914. An English translation was published in the Galpin Society Journal in 1961. It is the most widely used system for classifying musical instruments by ethnomusicologists and organolgists organologists (people who study musical instruments). The system was updated in 2011 as part of the work of the Musical Instrument Museums Online (MIMO) Project.... They based their ideas on a system devised in the late 19th century by Victor-Charles Mahillon. Mahillon divided instruments into four broad categories according to the nature of the sound-producing material: an air column; string; membrane; and body of the instrument. Mahillon limited his system, for the most part, to instruments used in European classical music. From this basis, Hornbostel and Sachs expanded Mahillon's system to make it possible to classify any instrument from any culture. Formally, the Hornbostel–Sachs is modelled on the Dewey Decimal Classification for libraries. It has five top-level classifications, with several levels below those, adding up to over 300 basic categories in all.
4. Found in early 2004, together with many proto-Levallois and small bifacial stone implements .... arguments concerning specimens such as the Mousterian bone flute from Divje babe , Slovenia (Turk et al. 1995; Turk 1997; Turk .... in effect the artificial divide between the two eras. 2004...
5. James Jimmy Blades OBE (9 September 1901 – 19 May 1999) was an English percussionist. He was one of the most distinguished percussionists in Western music, with a long and varied career. His book Percussion Instruments and their History (1971) is a standard reference work on the subject. Blades was born in ...
6. In the Divje Babe archaeological park in northwestern Slovenia, researcher Ivan Turk found a 43000-year-old cave bear femur that had been reshaped ... The flute, regardless of how it was made, has been

very popular, with models being made and played by distinguished flutist and biologist Jelle Atema. May 5, 2017
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HISTORY IN SOUND

In 1430, German goldsmith Guttenberg brought the revolution in the world by inventing portable type for printing press which revolutionized the world of knowledge. No doubt the first book he published was Bible but soon the world saw a real revolution in spreading knowledge. Some 170 years later, musician and music historian Seth us Calves published the world's work on music De initio et progressed music's. He knew well the importance of sharing knowledge and brought to the world what he had learnt and what other scholars should do. A few years later in 1615 an other musicians Michael Praetorsus came out with Syntegra, which was an extensive work on music, its treatment vis-a-vis poetry. "Michael Praetorsus (Feb 15, 1571 - Feb 15, 1621), When his brother died Praetorius became organist at Frankfurt and later held the same post at Lunsburg. In this latter town Pratorius began his career as Kapellmeister. In 1604 he entered the service of the Duke of Brunswick at Wolfenbuttel, first as organist, later as "Kapellmeister" and secretary. He was appointed honorary prior of the Ringelheim Monastery near Goslar, but without compulsion to reside there. Praetorius had become famous as composer of church music, among which should be mentioned the mammoth edition of over twelve hundred songs. He began to write a complete encyclo-

pedia of the art and practice of music, of which he finished three volumes with the title Syntagma Musicum. The second volume of this work is the most elaborate and valuable of all treatises on instruments and instrumental music in the 16th century. It is considered one of the most remarkable examples of musical scholarship in existence. Among his other titles were Musae Sioniae published in nine parts and Hymnodia Sionae. He ranks high as a writer and also as a composer of church melodies."

Ever since the human being resisted all odds and began living first by food gathering and later by food producing species, he also communicated with each other through various means. When he attained proficiency in expressing himself not only through his sounds, gestures or other means, he also expressed his emotions by lines, sometimes with available colours and also through such gestures which did not only communicate his objectives but also developed beauty — beauty of his lines, beauty of his body gestures, and beauty of the arrangement of sounds. Thus he became the artist of lines, gestures and sound arrangement. The fact is that these all functions began becoming various forms of art. Some may call it barbarous art or uncivilized but that would be too much denying the fact it was never uncivilized, uncultured or barbarous. That was the standard of culture and civilization. Those were the values prevailing at that time. It was the cultural commitment of that time and could not be termed as uncivilized or barbarous.

Today when we try to explore the music of those times that we call now antiquity was, the musical heritage of that time. The attempts to bring sense through application of

tones and treatmennt of sounds in a beautiful manner was what we assume was, maybe today if we find a couple of songs from that antiquity it would appear crude but in no sense they were crude. If we deeply perceive that music arrangement of sounds (notes) of that time, we would definitely find it beautiful and attractive besides being communicative. This purposefulness was the essence of the early music that thrived and took to the musical heritage of that remote era, we would find it purposive. Still far away from polyphony or any other forms, it has been elaborately argued by the scholars that this early music of our forefathers was essentially melodic in content and effect It is very simple to explain in simple words the structure of melody. Oscar Thomson says: " A succession of musical tones which possess some shape or pattern. In general, melody is that aspect of music which concerns itself with the horizontal i.e., with series of notes heard consecutively, in contradistinction of harmony. Melody presents notion through a period of time, a change of pitch from the starting point to the eventful goal."

Melody means varying meanings to different cultures depending upon the geographical conditions that nurture certain society or community. The perception of melody in the East is quite different from the West. In the East melody is ornamented structure of notes. In the words of Thomson:"In the set melody has been called the surface of music it may for the moment be, it is what catches the ear as the surface of an object catches the eyes." In simple words "The terms monophony and polyphony have very straight-forward literal meanings. Monophony means music with a single part and a part typically means a single vocal melody, but it could

mean a single melody on an instrument of one kind or another. Polyphony means music with more than one part, and so this indicates simultaneous notes.

Here we must understand the difference between the western and the eastern systems of music. They vary in acoustics. When the western octave was being re-arranged, it had added a number of other characteristics inapplicable to the eastern throats and ears. For instance the Polyphony. The term as derived from Greek system it means many voices. The polyphonic music is basically vocal, but strangely enough the term is also used for instrumental music. Polyphonic era is between 1200 to 1300. Has it any relevance to the Eastern music is a very easy question to answer. The fact is that eastern and western music has developed different aspects of the music. The west has immersed in the harmonic system which is not known and applicable to the east. The east, basically emerging from melody and rhythm is unknown to the west. It is only in the 20the century that the west found more solace in the eastern melody than in the polyphony and harmony.

The west was very conscious in adapting a system that could preserve the music in certain signs. It drew a word neon from the Latin word nota meaning a nod or jiggle, remote ancestor of the present notation. In this regard they faced two difficulties: one a sign that should show the phonetic position of a note; and the other that could become a symbol which also showed the time duration or diastematic signs.

For evolving a system Chinese, Byzantine and Greek communities all endeavoured. In the first century AD, Greeks improved the system but a little, because the riddle stayed

there giving rise to a question that how the music should be written so that when some one played it should sound exactly the same as had been originally sung or performed. In the 2nd century, Greeks evolved two signs that helped a lot to the Greek researchers in finding some method to achieve the objective. Greek historians, Boertheius and Gaudentius developed nine signs and called them notulae. However, more basic work was contributed by the Christian priests busied in creating a prayer system of their own but without success. For another three centuries the work continued till 4th century when a Council of Laodica was formed in 348 AD which was assigned the task of creating uniformity in the church music. This coincided with the writing of a treatise De Musica by St Augustine in six volumes. He tried to evolve a system that could bring unanimity in the church music, but that did not help much and the priests continued to use Greek symbols. From 4th century to 12th century when two lines were developed to write music signs which became three lines then four and finally six in the 13th century By 14th century a kind of notation became in use which met the requirements of musicians to a great extent. This was in a way akin to the current staff notations. This credit goes to a musicologist, Philip de Vinery, who, in 1320 invented a bar of lines which showed beat bar clef. In the system, he placed a dot over the line and another dot between the two lines expressing full note and a half note. Later, with the assistance of other musicians, he prepared a system of modern staff notations.

In 17th century, some musicians began using more lines which consumed all the five lines of the staff but ex-

pressed all what the reproduction of music needed. In this system good point was the creation of crotchet which was considered as a unit measuring between 60th and 70th part of a minute. This made it practical in two ways; One that it showed the pitch of a note, secondly it determined the duration of time.

Basically these symbols evolved the whole system of music needed for showing any composition but it still required some additional qualifications, such as trills, glides, shrills, quick ascendance and discordance, etc, which took two more centuries to perfect. It was a long and arduous journey which took priests, musicologists and musicians to achieve an objective for the preservation of music.

In contrast tracing the history of music in the east if not impossible, is too difficult, for, the preservation of musical content could not become possible owing to certain basic factors. There were two reasons for it; one that in the east, music is steeped in oral tradition and a strong ustad-shagrid (tutor pupil) system has offered a strong bond and mode of preservation of musical tradition whether it is folk, ritual or popular art form. The other one is that it has also deep roots in religion, which makes it difficult for anyone to deface it. It is these two sources which have given a source of preservation to our music; else the political and historical ravages might have rendered it to a worst kind of disfiguration. In this regard, the Vedic period was very important, especially the Rig Veda (1000 BC) period, which means that by that time our music had achieved a specific form and not only the music had begun to be written, some symbols had been evolved to preserve the music. It was aimed at bringing unanimity in

ritual music, as was done in church music. Here it is important to mention that these symbols were not meant to indicate pitch and time beat but only to designate the limit of lower or upper octave, no matter what was the frequency of keynote.

Three kinds of symbols were evolved to show such notes; Udat, Anudat and Swarit. Udat was to express higher note; Swarit was to show middle strength of a note while Anudat was meant for expressing lower frequency of the note. Udat bore a vertical line over the note word, while a horizontal line was used for Anudat and Swarit bore no sign.

Evidence shows that after Vedic symbols no other task was undertaken for writing music for quite a long time and the musicians and priests were subjected to oral traditions. This move had one basic reason that without establishing a fixed keynote (as it was felt in western music during 14th century) it was difficult to evolve notations where the concept of having a fixed keynote did not exist. Besides, in the subcontinent where strict social and religious traditions were overwhelming it was difficult to have written symbols. It was also due to fluid political situation which did not produce a firm foundation for evolving a centrality in the arts and crafts. This situation did not occur only to musical arts but every form of fine art faced it. From Vedic period up to the Arabs' entry, no such attempt came forth, nor was oral traditions brought to written record.

The instruments used during Vedic era are mentioned in Vedic literature. These were; Dundubhi, a kind of open drum, Adunbura, also a kind of wooden drum; Bhumidunbhi, a form of clay drum while Vanspati was a com-

plete drum made of wood. Aghati was a bronze bell and Kandabeena was a pipe made of a reef pipe, while Karkari was the name of a flute. Veena was an early form of today's Surmandal, Tanava was a wooden flute while Narri was a flute made of reef. The compositions of these instruments bore the same symbols as had been used in the vocal music.

Vedic period is followed by Sumangs which lasted from 600 to 500 BC, during which more symbols for notes were evolved. The concluding era was called Gandharwa period during which a kind of music evolved which was meant for plays and was known as Gandharwa music. During this period padd (parts) and taals (rhythm beats) became popular. [8] From 400 BC to 200 BC was the period of Ramayana and Mahabharata during which, story- telling punctuated by musical compositions were introduced. This period marked the invention of Veena and Mirdang, and more intricate symbols to denote musical notes.

The musical instruments which were in use during Vedic era were: Dundubhi (an ordinary drum, Adambara (a kind of drum, Bhumidundubhi, an earth drum made by digging a hole in the ground and covering with hides. Vanaspati was the name of a wooden drum. Aghati was a symbol used to accompany dancing. Kandha Beena was a kind of flute. Karkari was another kind of flute. Veena with 100 strings, Tanava was a wooden flute. Nad was a reed flute.

Eighth century marked the beginning of Muslim era in the subcontinent. The life underwent change. After Sindh, Islam spread to other parts of the subcontinent. Besides other aspects of life, arts and crafts also faced a change and music was not an exception. During this whole process, courts and

religious institutions played important role in promotion of music. But in all these efforts no attempt was made to write and preserve music and the oral tradition continued to overwhelm. After Vedic period, the first book which conveys information on music is Bharat Nat Shastar, also called as Bharatnatyam. It is generally believed that this book was written in 6th century. This is followed by Sangeet Ratnakar written in 13th century. Both books bear notations but fail to indicate pitch, which was perhaps a right decision. Centuries later, a very fundamental decision was made by Mohammad Raza Khan, who criticised the centuries-old distribution of raagas in 1813. In his opinion, later accepted by all, the distribution of raagas and raagnis was illogical so far the tonal value of every raaga is concerned. They had no relationship among them. He was pursuing the whole process that Krishna Nandviyas wrote a book "Sangeet Raaga Kulap Verma" in 1842 on the subject, followed by a scientific distribution of raagas by Bhatkhandey as enunciated by Mohammad Raza Khan in 1850. This distribution was made on the tonal basis and continues to be practiced today.

When Mohammad Raza Khan was studying the system of raagas, Thakur Nawab Ali Khan was attempting to evolve a kind of notation system. He was the first person to work on scientific basis but could not develop a system because all notations were written in sargams, as was written in Byzantine music in ninth century. He made an honest effort but he forgot the intricacies of our music.

Turko-Arabic-Persian music had influenced our musical system to a great extent but it also generated a feeling among our musicologists that our music should also come

out of traditional ustad-shagrid (Tuter-Pupil.) system and should also be preserved in written form. This urge produced two books of mention: Sarmayiy-i-Ishrat authored by Nawab Sadiq Ali Khan and published in 1867. The book was printed at Naraini Press Delhi and contained symbols over and under every note to describe the status of a note. Meant for students of Sitar, the book bore basics to learn sitar playing. After that another book on the same pattern authored by Mirza Rahim Baig of Khairabad, Lucknow, appeared in December 1884, which was also printed by Munshi Nawalkishore Press. As it appears from its name, this book also dealt with teaching Sitar, hence it contained khayals, gatts, meendhs, zamzamas, etc in the same form but failed to denote some kind of notations. The same author came out with Naghma-i-Sitar in 1891 with almost the same format. At the close of 19th century, colonialists extended their influence over music as well.

At that time more than 3,000 rajas and nawabs were patronising among other things as will as with musical arts. Some of them also expressed their interest in writing music on the lines of European music, but since it involved extensive work, no headway was made. The basic reason for this was that a basic technical difference occurred in both the systems of music.

During this debate, a book "Naad Vinod Granth" appeared on the scene co-authored by three writers. They were, Gusayee Panalal, Gusayee Chanalal and Mahla. The book, originally in Urdu, was printed by Naraindas Jangalimal, Delhi in 1895. The book contained instructions on the basis of shruties (microtones) instead of notes. Shruties were used to show the original status of the note and explicitly showed

sur, saptak and that.

After that no immediate attempt appeared aimed at writing music. Attempts made on the European lines did not bear result because in doing so technical aspects of our music were not taken into consideration. The Europeans themselves made the similar efforts but they were also unaware of the technical details hence they also failed to produce acceptable results. However, in the beginning of 20th century, some musicologists formed various forums to launch the movement for adopting staff notations. To have a European style of notation system was absolutely out of question, however two musicians — Pundit Vishnu Digamma and Bhatkhandey made a joint effort to evolve a notation system to suit the demands of our music. After experimenting various systems and methods, they finally rejected the western notation system, however they recommended Sargam notation or the solfa notation in which raagas and raagnis could be written. Nonetheless, they reached a stage where they agreed a point that only mukhra, asthayee and antra can be written, the rest i.e., the delivery of khayal and dhrupad, their styles and forms cannot be written.

The debate was quite long and interesting. There were arguments both for and against the proposition. Musicologist S. K. Chobe in his book "Theory of Indian Music" (1904) opined that western notations were too hazardous for local music. However another musicologist Strangways, who knew well about both music systems, attempted to write some forms of songs but not any form of classical music. Finally he became so dejected that he abandoned the effort and in his book The Music of India (1914) opined that to write

Indian music in notations will not bring any improvement to the local music, on the contrary it will impede its promotion, because by oral tradition its artists will find new paths to promote it.

There were still some who thought that our music can be promoted by adopting western methods, of course with the blessings of colonial bureaucracy. In this regard an organisation, Society of Western Music was formed in Pune in 1918, which wrote some 129 sargams and 79 raagas in western notations. When the book appeared the musicians rejected it saying that it had no reproduction value. Only asthayees and antras were readable.

This was followed by Sangeet Ratnakar, which it is said, was an old book but since it was originally a Sanskrit language, it was therefore difficult to establish its date of writing and also its contents were disputed at various places. In 1930, the book appeared which was important from two aspects: one that it contained the old form of raagas, grams, moorchhanas, naads and shruties at their proper places. Secondly the status of notes was shown through some symbols revealing that the concept of notation existed in ancient times too. The author of the book used three ways to show the notes. For lower octave every note bore a dot over the note, no symbol was placed over the notes of normal octave and a vertical line was placed over every note of high octave. This did help to understand the physical characteristics of our music but did not produce a concrete form. Many artists made individual efforts to adopt western notations while some took cue from the outer influence to bring some change in domestic music without any result.

In the mid-20th century the efforts of two musicians - Pundit Ravi Shankar and western musician Alain Danielon - made attempts for evolving a practical method but failed to deliver the goods. Ultimately they abandoned the project and let the musicians preserve their own heritage in their age-old method.

In such a brilliant history, no serious attempt had been made in Sindh solely due to political and historical changes that affected Sindh and its life in all aspects. Some attempts were made in the 20th century but they needed more concerted efforts. Except two books "Sangeet Prichya" and "Raag Saagar" no publication has come forth. A teacher by profession, Mohammad Siddiq Mussafir made some effort, but those pieces were mostly translations and did not elaborate the form and content of Sindhi music. Like Hindi or Urdu books, Mir Mohammad Moghal also used some symbols over or under the notes of 91 raagas which can be of help to learners of music. Incidentally Sindhi music has no such record, leaving a rich culture into oblivion. How far this state of affair can go further is difficult to answer, the fact remains that there are physically differences between the two systems of music which makes it difficult to write our musical system in notations. While the western notes is based on cents (every half note is divided in equal cents), our music is based on shruties, which makes the basic difference in the very tonality of music.

The result is that even if someone tried to write the eastern music in western notations it will sound something other than the original music.

Besides, the style or what technically is called the

gaiki makes all the difference. A Bhairvi thumri in Punjab ang will be different in performance from Purbi ang. This is applicable to all genres of music whether it be khayal, thumri, kafi or plain song in any language of the subcontinent. This is called ang or style which created a number of gharanas which occupy distinctive place in our music culture. This can only be learnt orally from ustad to shagrid which has a very strong binding in eastern music. On these grounds, writing music has been and will continue to be opposed. Let us, therefore, find out new ways to preserve our musical heritage other than thinking of preserving it in staff notations.

For inquiry if we look back for some attempt to preserve the tonal music of the east, we come to Abul Fara al Isfahani, a 10th century author and musicologist. His 20-volume work titled Kitabul Aghani or the Book of Songs took 50 years to pen down the best compositions in the then Arabic and Persian world. Spread to over 10,000 pages it includes the songs of the pre-Islamic era to 9th century AD. Owing to some biographical annotations on the personages the Kitabul Aghani is a valuable source in the history of Arabic literature and arts. As Encyclopedia Brtannica mentions the songs laid therein and biographical information about the lives and customs of early Arabs and of the Muslim Arabs of Umayad and Abbassid periods. No doubt the scholars all over the world appreciates the hard work recorded in Kitabul Aghani, it fails to mention the exact tonal contents of the songs and poetical renditions, making it a collection of poetry than an anthology of music on the most important era of the Muslim period.

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10. *Kitab al-Aghani* (Arabic: كتاب الاغانى *TheBook of Songs),* is an encyclopedic collection of poems and songs that runs to over 20 volumes in modern editions by the 10th-century Arabic litterateur Abu al-Faraj al Isfahani (var. al-Isbahani). Abu al-Faraj claimed to have taken 50 years in writing the work, which ran to over 10 000 pages. It can be seen as having three distinct sections: the first dealing with the '100 Best Songs' chosen for the caliph Harun al Rashid the second with royal composers and the third with songs chosen by the author himself. Abu al-Faraj importantly included performance directions for many of the songs included in Kitab al-Aghani. Due to the accompanying biographical annotations on the personages in *Kitab al-Aghani,* the work is an important historical and literary historical source, it is also useful for those interested in the sociology of Arabic literature.

THE CULTURAL RELIC

"Woman is said to be like a Jew's [Jaw's] harp because she is nothing without a tongue and must be pressed to the lips," quote from the Hawekes eye (Burlington, Iowa, June 6, 1844), added later by the Quarterly Visitor of Washington, Iowa) "Then she is music for the soul."

Though search for the earliest musical instrument is although an unfinished task, most scholars agree that the earliest instrument was a simple flute about 67,000 years ago. One flute found in Slovenia is considered to be the world's oldest musical instrument. Since its discovery it is called the Divji Babe Flute. It is made of a bone which, according to Canadian musicologist Bob Fink, could have been used to play four notes of a diatonic scale. The experts determine its age between 43,400 and 67,000 years. "Found in 1995 by Ivan Turk in Slovenia, at the Divje Babe site, the juvenile cave bear femur bone, known as the Divje Babe flute, was a major Discovery of recent times. The reason for that was because it provided significant evidence that Neanderthals may have been the equal of Homo sapiens in the evolution of humankind. It became the oldest known musical instrument, and the first known instance of a diatonic musical scale sequence.

The diatonic scales are the major and minor, made-up of tones and semitones (in the case of the harmonic minor scales also an augmented second), as distinct from the chromatic, made up entirely of semitones. The modes are diatonic in structure, as pined by Oxford Companion of Music, 1995.

Archaeological experts in their continuous quest for finding some new found flutes made of bones in Jiahu state of China, claimed that they were 6000 to 7000 years old.

The civilization of Ancient Mesopotamia boast of having one of the most ancient musical heritages. Modern historians have suggested that Sumer was permanently settled between circa 5500 and 4000 BC. These people evolved the Sumer culture of north Mesopotamia now Assyria.

The ancient Mesopotamians had a rich culture of music. Their instruments included harps, lyres, lutes, reed pipes and drums of many kinds. In the Sumerian culture lyres occupy a respectable position. The 1929 discovery of lyres and other musical instruments is mentioned as a rich relic of Ur heritage of music. These instruments are considered as world's oldest surviving instruments. In 1929 the archaeologists discovered pieces of three lyres and one harp in Ur. Led by Leonard Woolley the team of experts excavated the Royal Cemetery in Ur from 1922 to 1934 from where they discovered the instruments which were restored and kept in museums. The carbon dating discovered that they dated to 2600 and 2500 BC.

However the general opinion about determining a specific date of invention is almost impossible as the materials, generally skin, bamboo, wood, pans and other non-sturdy materials used in their structure did not help.

As the communication medium expanded and travel through trade and migrations grew in number, the spread of musical instruments also travelled from one place to another, sometime quite far from the place of their origin.

In this backdrop the situation of Pakistani research on various aspects of music do not match the research being undertaken at other cultural entities. Sometimes, our efforts get defeated for want of dependable evidence to support genuine hypotheses. *Chang*, an ancient instrument is among those which needs serious research on its historical and technical aspects. It becomes more important when we come across the fact that *Chang* and similar instruments face extinction. However, every society is making efforts to salvage what remains after going through ravages of history. Not only *Chang*, all such cultural relics need immediate attention.

Taphonomy= The study of the processes affecting an organism after death that result in the fossilization (Greek Taphonos= grave +nomy) Collins English Dictionary, 2012 Digital Edition.

The term "taphonomy" was originally defined by paleontologist I.A. Efremov in 1940 as "the study of the transition (in all its details) of animal remains from the biosphere into the lithosphere". The term evolved to include plant remains because Efremov also indicated that taphonomy concerned the "transition from the biosphere to the lithosphere". The concept and the term were both adopted by zoo archaeologists who were interested in whether modified bones represented prehistoric tools or were concerned about the fidelity of the paleoecological signal of a collection of faunal remains. Until the middle 1970s, the term still meant what

Efremov originally intended. When some archaeologists adopted the term to signify the formation and disturbance of the archaeological record and natural modification of artifacts, they caused the term to take on meanings different than those originally specified by Efremov. Taphonomy concerns once living material whereas archaeological formation processes concern both once living and never living material; taphonomy concerns the transition from living to non-living and geological, so includes both natural and cultural formation processes as either biasing or information laden and of research interest whereas archaeological formation concerns the transition from a living system to a non-living geological one but natural processes are biasing whereas cultural formation processes are of research interest. Taphonomists should quietly inform archaeologists who misuse the term that in so doing they exacerbate confusion and misunderstanding.

--R. Lyman, University of Anthropology, University of Missouri, Columbia, USA, 2009; Journal of Taphonomy, 2010

THE ESTERN MUSIC SYSTEM

When music scholars began working on the history of instruments, they faced a number of questions and queries especially for looking at the characteristics, structure and place of music in a social setup. For the sake of identification and study the world music was divided into two major groups; the eastern and the western.

Likewise the eastern or the oriental music was divided in four major groups: The Far East, main China and Japan, Indo-China, Burma and Polynesia, India;
and Persia and Arab countries of east Mediterranean and north Africa where Muslims cast a deep influence. The music of these countries and communities retain great variety of structure and form. Even the smaller communities and groups have a wide variety of music depending upon their social background, economic geography and occupational history. They include the forms of secular, ritual, folk, art and other modern forms. Almost every group has its own reflection of lifestyle in its songs and dances.

THE CHINESE

Chinese music ranks high among oriental music so far historical background is concerned. Its first scientific existence is traced back to 2600 BC during the days of Yellow Emperor, Huang-di, who fixed a basic note called the Yellow

Bell. On its frequent, all laws of the government was formulated. Even the weights used throughout the empire was determined on this system. In the year 2235 BC, a pentatonic scale was evolved which became the foundation of the future Chinese music, finally leading to the development of chromatic scale.

Its system includes both the reminiscent of its "savage music" and the developed one. It has, basically, a pentatonic scale, expanded over to 84 various scales, which show their love and regard for music. They were so involved in the music that the agricultural and other products went down, compelling the then ruler, King She Huang (246 BC), to destroy all the instruments. This order brought an end to the glorious cultural heritage which suffered a setback for many years to follow. However, the music could not be separated from the lives of the Chinese people. The scholars, historians, artisans and ordinary people regarded this art in the highest esteem. In the 13th century, scholars had to come forward and to pronounce that the music was the highest of arts. Special attention was paid to retrieve the old tunes, develop orchestras for the veneration of spirits and ancestors. Besides, efforts were made for the promotion of court music and public festivities. This again brought a golden period for the Chinese music.

So far the content and form is concerned, the Chinese laid emphasis on the colour of tune which elaborated the themes of their subject matter. They developed peculiar treatment for the composition of celestial spirits, for seasons' festivities, work songs and other occasions marking various aspects of life. It is, therefore, not astonishing to find that the Chinese had a wide variety of songs and dances meant for each season, month and even for a particular hour.

Technically, the Chinese music is based on pentatonic scale which has persisted since older times, equivalent to today's do- re-mi-sol-la scale or in simpler way the Malkaus of Indo-Pakistan subcontinent. They attributed these notes to five plummets, five colours and five senses. As perceived in Indian music, they called these notes as emperor (do), the minister (re), the people (mi), affairs of the state (sol) and material objects (la) into a 12-key scale used for producing a variety of compositions. In all they used about 60 modulations. Later, they added two more notes
a fa sharp and ti. This completed their seven-note scale or what we call today's saptak enhancing to the modulations.

CHINESE INSTRUMENTS:

The Chinese instruments derive their existence from the ancient forms, made of all kinds of substances found there. basically, they are made of silk, bamboo, gourd, metal, stone, skin, earth and wood. Of them, Chin, the seven-stringed psaltery and its developed form She or Se containing 25 to 50 strings, are the two important and ancient instruments drawing their origin from older times. Silk is used as basic substance in both instruments and are quite popular with the Chinese musicians.

Another ancient instrument is the Kin or the guitar. Its developed form is the Cheng, or ektara-like instrument fitted with a gourd and bamboo pipes. In other instruments copper plates, wooden tubes, clay, bamboo and metal are used. They include flutes, bells, drums and cymbals. All these instruments have rich quality of producing tonal colour and melodic figuration of Chinese life.

Through mass migrations, conquests and other forms of interaction, the Chinese music influenced Japanese, Burmese, Thai and Korean music to a great extent.

THE AFRICAN MUSIC

In size, population, resources and culture, Africa is a huge continent. Essentially with a tribal background, its history is deeply rooted in community cultures. Despite a wide diversity in its social fabric, it has some kind of homogeneity that it still retains. Nevertheless, study of its music brings forth some of very interesting features which modern musicologist encounters.

Throughout history, African peoples across the continent used music for many important purposes. It wasn't just for entertainment. Solemn rituals and rousing ceremonies, funerals and mourning processes often were accompanied by drumming as well as sometimes vocal and instrumental music. People made instruments from materials available to them, like wood, gourds, animal horns and skins. Sometimes they also recycled material like scrap metal to make instruments.

Like the music of Asia, India and the Middle East, it is a highly rhythmic music. African music consists of complex rhythmic patterns, often involving one rhythm played against another to create a *Polyrhythm.* The most common Polyrhythm plays three beats on top of two, like a triplet played against straight notes. beyond the rhythmic nature of the music, African music differs from Western music in that the various parts of the music do not necessarily combine in a harmonious fashion. African musicians unlike Western musicians, do not seek to combine different sounds in a way that is pleasing to the ear. instead their aim is to express life, in all

its aspects, through the medium of sound. Each instrument or part may represent a particular aspect of life, or a different character, the through-line of each instrument/part matters more than how the different instruments and parts fit together. Understanding African music gets even more difficult when you consider that it does not have a written tradition; there is little or no written music to study or analyse. This makes it almost impossible to notate the music, especially the melodies and harmonies, using the Western staff. There are subtle differences in pitch and intonation that do not easily translate to Western notation. That said, African music most closely adheres to Western tetratonic (three-notes), pentatonic (five-note), hexatonic (six-note), and heptatonic (seven-note) scales. Harmonization of the melody is accomplished by singing in parallel thirds, fourths, or fifths. Another distinguishing form of African music is its call-and-response nature one voice or instrument plays a short melodic phrase, and that phrase is echoed by another voice or instrument. The call-and-response nature extends to the rhythm, where one drum will play a rhythmic pattern, echoed by another drum playing the same pattern. African music is also highly improvised. (This speaks to the lack of a written tradition.) A core rhythmic pattern is typically played, with drummers then improvising new patterns over the static original patterns.

Although the African music is the reminiscent of ancient life, as a whole it does not reflect the qualities of the most primitive stages of music, as some of the tribes in India, south Asia and Australia do have. The only attribution for this can be made to the political persecution, migratory practices and other forms of interaction with non-African communities. Of course this is also due to the prevalence of a strong vocal tradition, in contrast to the music of the Indian

subcontinent or European communities, where some kind of music writing has remained a source of music preservation.

To speak of the music of Africa, it has been divided in some five imaginary territories; the south Africa that includes communities below equator, which is again divided into two eastern and western territories. Similarly, the upper or north African music is divided into three enclaves of the western, the eastern and Egyptian, and coastal territories which came into frequent contact with a number of civilizations, communities and their cultures through conquests and migrations. Each of this enclave saw various influences in quick succession changing the whole cultural scenario.

Despite this, the Black African music has a fascination of its own with a variety of instruments, low-pitch vocalisation, abundance of choral singing, an obvious essence of polyphonic content, and predominance of pentatonic scale.

In the musical idiom Polyphony is the main feature of Negro music and a visible reminiscent of early forest music. It was an essential part of Negro life. An specific example can be found in the music of Ivory Coast where long stanzas can be heard, punctuated by sustained notes and linked to other phrases called Bushmen's and Pygmies' music. In these songs treatment of notes is balanced, which fades in softness. It resembles to some Indonesian songs, which, it is believed, the coastal singers learnt from voyagers. Improvisation is the main feature found in the equatorial music, where a melody has to be produced by a singer in many forms. The base of the song contains at least three notes which extend as the song progresses and the singer uses improvisation, more likely in choral singing.

The music of Bushmen and Pygmies is of special interest. The Pygmies are Short people known as pygmies are scattered across equatorial Africa, where they speak various

languages, inhabit different types of forests, and hunt and gather food in diverse ways. Despite their cultural variety, a new study shows that the pygmies of Western Central Africa descended from an ancestral population that survived intact until 2800 years ago when farmers invaded the pygmies' territory and split them apart. The origins of pygmies have long been a mystery. Researchers have debated whether African pygmies inherited their height from a common ancestor they shared long ago or whether shortness evolved independently in each tribe because it was advantageous for life in the forest. For instance, getting enough calories to grow taller might have been more challenging than in more open terrain. Pygmies grow up just like other modern humans until they become teenagers, when they fail to undergo a final adolescent growth spurt . Although humans have lived in the forests of Western Central Africa for at least 30,000 years, there are no fossils to show whether the ancestral population was short to begin with or whether the trait evolved more recently in different groups. Previous DNA studies haven't resolved the question.

The music of Bushmen and Pygmies are different from the rest of Africa for its mixed voices and polyphonic practice. Another virtue which distinguishes these two forms from others is that they are essentially dance songs, illustrating the hunting and other food-gathering rituals. These songs are also considered as possessing healing properties. In tonal form they belong to pentatonic scale.

The music of Chad and Nigeria has a violent form. Their songs have a natural vocalisation and more melodious content. From Nigeria to Chad the song form begins with two-three syllabic words and immediately rising to highest pitch, lowering to the middle notes and end in soft and low pitch.

The music of north and west Africa has mixed characteristics owing to its openness to historical changes these territories have seen in the past especially due to the interaction with Arabs and Moors. The music of Egypt, Abyssinia and Mauritania is an ensemble of Arabic and Negro music obvious from its glides and ornamentation. Similarly, the music of east Africa, specially the music of Madagascar, is a case in point.

INSTRUMENTS

A variety of musical instruments forms a valuable part of the African music. These include string, wind and percussion instruments. Drum is, of course, the most ancient and popular instrument of which a wide variety exists, each suited for some particular occasion. Scholars believe that string instruments originated from the use of bow, the string of which created vibration as arrow is released. The development of a resonator from the mouth cavity to the stringed instruments also stemmed from the bow phenomenon.

Like the musical genres of the Nile Valley and the Horn of Africa *(sky-blue and dark green region on map)*, its music has close ties with Middle Eastern and utilizes similar melodic mode (*maqamat*). North African music has a considerable range, from the music of ancient Egypt to the Berber and the Taureg music of the desert nomads. The region's art music has for centuries followed the outline of Arabic and Andalusian classical music; its popular contemporary genres include the Algerian Rai.

Similarly, the African music has a number of wind instruments, especially the flutes meant for various occasions. Among them, some are xylophones, including the simplest one attached to a gourd. Of them, the oldest is gourd xylo-

phone to have been originated in Nigeria. The other forms include the xylophones made of many bamboo bars resting on the ground. Some bars are placed across the knees. This can be played by one or more artists.

The vastness of African music also helps it to enrich its contents . African musical instruments include a wide range of drums, slit drums gongs, rattles and double bells, different types of harps, , and harp-like instruments such as the Kora and the Nogni, as well as fiddles, many kinds of xylophones and lamellophone such as the mbri, and different types of wind instruments like flutes and trumpets. Additionally, string instruments are also used, with the lute-like Qud and Ngone serving as musical accompaniment in some areas-music. Idiophones are rattles and shakers, while percussion can be sounds like foot-stomping and hand-clapping. Many of the wooden instruments have shapes or pictures carved out into them to represent ancestry. Some are decorated with feathers or beads.

In all five groups of sub-Saharan African musical instruments; membranophones, chordophones, aerophones, idiophones, and percussion. Membranophones are the drums, including kettles, clay pots, and barrels. Chordophones are stringed instruments like harps and fiddles. Aerophones are another name for wind instruments. These can include flutes and trumpets, similar to the instruments you hear in American music.

The drum is the oldest and most important instrument used in a variety of shapes, from percussion to message communication. The simplest form prevailing in other continents too is the two-faced drum made of a hollowed wooden piece of tree trunk over which skin of various thickness is mounted fastened with leather strings.

Among the characteristics of the Sub-Saharan African approach to rhythm are syncopation and cross-beats which may be understood as sustained and systematic polyrhythms, an ostinato of two or more distinct rhythmic figures, patterns or phrases once. The simultaneous use of contrasting rhythmic patterns within the same scheme of accents or meter lies at the core of African rhythmic tradition. All such 'asymmetrica' patterns are historically and geographically interrelated.

In another form a drum is used in communicating messages in a forest community, is called the talking drum. This drum has a very extensive property. From times immemorial the drum has been used very effectively for reaching out to other members of the community. In tribal feuds or battles it has performed very well. The mode of talking drum is immense. By changing its frequency of sound, it reproduces the verbal phrases of spoken language. It has now occupied the status of a drum to be used in wedding and other community occasions. Even with a little acquaintance with the cultural background one can understand what the drum is saying.

A characteristic of the African music is its divisive nature. African rhythmic structure is entirely divisive in nature, but may divide time into different fractions at the same time, typically by the use of hemiola or *three-over-two* (3:2), which Novotney has called the foundation of all West African polyrhythmic textures. It is the interplay of several elements, inseparable and equally essential, that produces the varying rhythmic densities or motions of cross-rhythmic texture. 3 and 2 belong to a single Gestalt.

Cross-rhythm is the basis for much of the music of the Niger-Congo peoples, speakers of the largest language family in Africa. For example, it pervades southern ewe music.

The other larger in size and in many forms, is the standing drum, a reminiscent of ancient African music, mostly used in rituals. In Sindh it is called Mugarman.This drum retains a revered position and not exposed in public places frequently. Ritual exercises are attached with it which are performed it is taken out for performance.

THE ARAB MUSIC

From Near East to Middle East and Mediterranean to the borders of India and the Saharan belt, the Arab music reflects great forms and influences depicting political and cultural interaction. In describing Arab music, we may find historical influences as main source of change.

Pre-Islamic Arab music was similar to that of Ancient Middle Eastern music. Most historians agree that there existed distinct forms of music in the Arabian Peninsula in the pre-Islamic period between the 5th and 7th century AD. Arab poets of that time—called *shu'ara' al-Jahiliyah* or "Jahili poets", meaning "the poets of the period of ignorance"—used to recite poems with a high notes.

The pre-Islamic music, which essentially was descendant of early utilitarian music. A number of work songs formed their music culture during this era. For instance, Berber music, is deeply rooted in tradition and despite various interactions it has kept its basic character intact. The Yemenites also continue to retain the music traditions although it was in close vicinity of Islamic influence. In fact the Arab music has two distinctive phases; the pre-Islamic era and the early Islamic period. During the pre-Islamic period we find Egyptian, Babylonian, Assyrian and Greek music had developed to a great extent. Here the music was an integral part of the ceremonial and social life. Ironically, in the absence of

any musical notations and other related records, very little is known about the musical system before the Islamic influence. After Islam some treatises were authored in the 8th and 9th centuries. Music writings, among other things also deal with the era's development in which Persian, Greek, Turk and Arabic elements blended the foundations of a new music.

In pre-Islamic era, Arabs had a strong institution of poetry, which was also sung. There is no sign of the existence of troubadours in Arabia and Yemen, but the poets themselves used to recite. In reciting this, vocal music became a predominated factor. Singing was not thought to be the work of these intellectuals and was instead entrusted to women with beautiful voices who would learn how to play some instruments used at that time such as the drum, the guitar or the rebab, and perform the songs while respecting the poetic metre. The compositions were simple and every singer would sing in a single magma. Among the notable songs of the period were the *huda* (from which the *ghina* derived), the *nasb*, *sanad*, and *rukbani*.

When the Muslim conquerors came in contact with other cultures, especially the Persia and Turkey, the Arab music found new potential. A kind of fusion lasting for many centuries brought very fascinating additions to Arab music and a deep influence of art music was cast over it. The Arab music attained popularity between 661 and 750 AD, when other arts along with music found encouragement from the rulers. Musicians and scholars such as Ibn-i-Musajeh (D 715) made rich contributions. Abbasi caliphs in 9th century made special efforts for the promotion of music. Music schools were established by Moors in Spain and Baghdad. The greatest contribution came during the reign of Haroon Rashid (786-809). Ishaq Moosli (850), his student Zariyab, and Abu Nasr al-Farabi (10th century) enriched Arab music with their contribution.

The Muslim rulers of Andalusia made a tremendous effect on the development of architecture and fine arts especially the music. It was during this era that Arab music rose from a traditional nomadic music to art music and many thinkers joined in. For instance Al-Kindi (873), Al-Farabi (900-950), Hakim Avicenna and Bu Ali Seena (1037) were great giants. Al-Kindi, studying the music in universal mystical terms, laid down the principles of music and ways to enhance its properties. Contact with other civilizations, especially with Iran and Turkey brought new dimensions to the Arab music.

The influence of Arabic music, a confluence of Arabic, Persian and Byzantine cultures, on the music of Europe was deeper and greater than any other civilization. The early Arab music reached Europe through scattered singers accompanying trade expeditions. The works authored by Farabi and Al-Kindi were much earlier than any European musicologist could attempt. Besides, a great contribution was made by Moors en route Spain. The influence of Moorish music prevalent in Europe is reminiscent of that interaction. The musical traces of Moors have survived in Spanish dancing. It is through them that Gypsy music found way to Europe through Turkey blending another element. Many European instruments are derivations of Arabic sources.

At that time, the whole Arab music was overwhelmed by vocal music. Instruments had secondary position. In fact the pre-Islamic Arab music had a fewer instruments. Rabbab was added from Moorish music. The Uod, a five-string lute was later introduced which underwent changes in the course of time. Tunbur was added which migrated from Iran to Baghdad and then to Turkey. Qanoon, with 72 strings and played with plectrum, an equivalent of Turkey's Santoor with 36 strings and played with two wands, was introduced there.

It was again Turkey from where Zurna, a wind instrument with a variety of sizes and forms was introduced to Arab music.

The Qanoon or kanun is a string instrument found in Near Eastern traditional music based on Maqamat. It is basically a zither with a narrow trapezoidal soundboard. Nylon or PVC strings are stretched over a single bridge poised on fish-skins on one end, attached to tuning pegs at the other end. Kanuns, used in Turkey have 26 courses of strings, with three strings per course. It is played on the lap by plucking the strings with two tortoise-shell picks, one in each hand, or by the fingernails, and has a range of three and a half octaves, from A2 to E6. The dimensions of Turkish kanuns are typically 95 to 100 cm (37-39") long, 38 to 40 cm (15-16") wide and 4 to 6 cm (1.5-2.3") high. The instrument also has special latches for each course, called mandals. These small levers, which can be raised or lowered quickly by the performer while the instrument is being played, serve to change the pitch of a particular course slightly by altering the string lengths.

While Armenian Qanoons employ half-tones and Arabic kanuns quarter-tones, typical Turkish kanuns divide the equal-tempered semitone of 100 cents into 6 equal parts, yielding 72 equal divisions (or commas) of the octave. Not all pitches of 72-tone equal temperament are available on the Turkish Qanoon, however, since Qanoon makers only affix mandals for intervals that are demanded by performers. Some Qanoon makers choose to divide the semitone of the lower registers into 7 parts instead for microtonal subtlety at the expense of octave equivalences. Hundreds of mandal configurations are at the player's disposal when performing on an ordinary Turkish Qanoon.

In fact, the Arab music is a modal music in structure. This influence also spread to the areas where Islamic influence spread. This kind of characteristics can also be found in the Indian music which has quite an ancient origin. Maqam is the basis of Arabic music. Maqam, or a genre of poetry which essentially reflects the mood that inspires an artist to creation with the virtue of improvisation. This was introduced in Arabic music in 12th century, by which a large number of musicians, artists, architects and musicologists have enriched this cultural heritage.

The Maqam music, in fact, is a set of notes, resembling to the scale in Indian music, wherein certain notes or degrees of mode are produced and repeated in the basic structure of melody. To modify the nature of mode it is in practice only necessary to stress other notes in the same scale and change the same and the main melodic or rhythmic formula.

As in Indian music, when an artist performs a mode, he does not take a scale but only a motif which illustrates the theme of that mode. This forms the basis of improvisation and the artist continues creating new motifs within that mode.

Technically, Arabic songs have occidentals to an exciting degree. The frequent use of augmental second as the melodic interval, the drawled scale, which gives the impression of small and delicate gradation of sound and the gloss, or fioriture of the melody". Ornamentation is another peculiarity which adorn the Arabic music a characteristic reflected in other Arabic arts. This is aimed at illustrating the passion expressed in poetical narration of the song entails into frequent use of high pitch. Various percussion instruments illustrate the thematic value of the song through variation and pitch.

In Arabic music songs are sung by both the individuals and groups, without instruments and in their accompaniment which gives a colourful picture to it.

In Africa's western communities of Algeria and Morocco, short metrical phrases overwhelm the song narration, punctuated by varying rhythmic cycles called cross-rhythm. In the rest of the Arab world including Syria, Jordan, Egypt and Lebanon much longer phrases are used with no cross-beat.

Besides, a host of work songs and ceremonial songs also form part of the Arabic music. The tribes, their customs and occupations are all illustrated amply in the songs reflecting all emotions. Among them, Huda, the song of camel-drivers is the ancient one. It has a rhythm set to the movements of the camel feet. Similarly, the Baka or the wailing songs, are sung on some tragedy or death. In fact many more songs pertaining to occasions and seasons are sung, many vary from tribe to tribe and sung without instruments and also in accompaniment of Mizaf (lyre), Qassaba (flute), Duff (frame drum), Junk (jaw's harp) Tunbur (long-necked lute) and Zurnai (shawn), Gafta, a double flute, popular in north Africa and Berbers. In art music, Qanoon, a zither, Rabbab, Zil or Znoudj (copper cymbals fastened to thumb and index fingers), are popular instruments.

The Arabic music has endured a large number of cultural and historical influences, but at the same time has developed in all spheres, especially in the post-Islamic period. It did not only improve its content and form on scientific lines but also influenced western music alongside other arts and crafts.

A number of musical instruments used in classical music are believed to have been derived from Arabic musical instruments, the lute was derived from the oud, the rebec

(ancestor of violin) from the rebab, the guitar from *qitara*, naker from naqqarah, aduf al-duff, alboka from al-buq,anfil from al-nafir, exabeba from *al-shabbaba* (flute), atabal (bass drum) from al-tabl, atambal from *al-tinbal*, the balaban, the castanet from *kasatan*, sonajas de azofar from *sunuj al-sufr*, the conical bore wind instruments, the xelami from the *sulami* or fistula (flute or musical pipe), the shawn and dulzaina from the reed instruments *zamr* and l-zurna, the gaita from the ghaita *racket* from *iraqya* or *iraqiyya*, geigie (violin) from ghichak, and the theorbo from the *tarab*.

From the second half of the 20th century, Arabic music has been adding a new tone on western pattern. This influence has taken the new generation with surprise and is being accepted by the increased use of technology. Egyptian artists Umm Kulthum Abdel Halim Hafez along with composers Mohamed Abd al-Wahab and Baligh Hamdi pioneered the use of western instruments in Egyptian music. By the 1970s several other singers had followed suit and a strand of Arabic pop was born. Arabic pop usually consists of Western styled songs with Arabic instruments and lyrics. Melodies are often a mix between Eastern and Western. Beginning in the mid-1980s, Lydia Canaan, musical pioneer widely regarded as the first rock star of the Middle East fused English lyrics and Western sound with Middle-Eastern quarter tones and microtones and became the first internationally successful Lebanese recording artist.

THE SUBCONTINENT

It is generally said that the music of Indo-Pakistan subcontinent is one of the wonders of the world. After the Chinese music, the music of the subcontinent is the system of

music practised from the prehistoric times. For the past 5,000 -7000 years it has taken the form of an art music. Today, it has developed in all contemporary spheres, yet it retains its rich ancient past.

By being the cradle of a great Indus Valley Civilization, the entire subcontinent represents an ensemble of cultures and subcultures not only through its archaeological relics and historical sites but also in living social structure. Spread over a large area, the Indo-Pakistan subcontinent is the crucible of some 3,000 archaeological sites.

After the periodisation of the Indus Valley Civilization, pre-Harappan era has been estimated to last 7000 to 5500 BC and this period is also remembered as Early food producing era. The Pre-Harppan era comprises 5500 to 3300 BC. The early Harappan era comprises circa 3300 to 2800 BC and is marked as regionalization era. This era is also marked by Harappan two, Mehargarh and Kot Diji and Naushahro era. This is followed by phase. Elaborating scholars have made many observations. According to them and the periodisation, Mehargarh is a Neolithic (7000 BCE to 2500 BCE) site to the west of the Indus River, near the capital of the Kacchi district in Pakistan, on the Kacchi Plain of Balochistan, near the Bolan Pass. According to Ahmad Hassan Dani, professor emeritus at Quaid-e-Azam University Islamabad the discovery of Mehrgarh changed the entire concept of the Indus civilization. There we have the whole sequence, right from the beginning of settled village life. Mehrgarh is one of the earliest sites with evidence of farming and herding in South Asia. According to Parpola, the culture migrated into the Indus Valley and became the Indus Valley Civilization.

As in the later stages no exact knowledge could be ascertained about the detailed lifestyle in the early Hrappan era however, there are indications of complex decisions being

taken and implemented. For instance, the majority of the cities were constructed in a highly uniform and well-planned grid pattern, suggesting they were planned by a central authority, extraordinary uniformity of Harappan artefacts as evident in pottery, seals, weights and bricks; presence of public facilities and monumental architecture heterogeneity in the mortuary symbolism and in grave goods (items included in burials).

Archaeological evidence shows a great development in indigenous technologies which the early inhabitants used very efficiently thus bringing prosperity for them and the Indus valley .

The people of the Indus Civilization achieved great accuracy in measuring length, mass, and time. They were among the first to develop a system of uniform weights and measures. A comparison of available objects indicates large scale variation across the Indus territories. Their smallest division, which is marked on an ivory scale found in Lothal in Gujarat, was approximately 1.704 mm, the smallest division ever recorded on a scale of the Bronze Age. Harappan engineers followed the decimal division of measurement for all practical purposes, including the measurement of mass as revealed by their hexahedron weights.

In content and form, the music of the subcontinent is simple, attractive and strophic. Its pattern is illustrated by short phrases, interwoven with characterization of interpretation through use of various poetical phrases through alternation. Its forms and genres elaborate the basic themes of various compositions attributed to them. As in Arab's Maqam music and Gamelan music of Indonesia, the Indian music's basis is to create an atmosphere of a feeling that has been commonly attributed to a certain composition, called Rass. From ancient times nine Rass or feelings -- sorrow, grief, hap-

piness, piety, etc have been associated with these raagas. During performing a certain raaga, the artist has to improvise and attempt to create that property of the raga or composition.

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NOT A JEWISH INSTRUMENT

With varying names in all languages of the world, the *Chang* or Jaw's harp bears different background with its structure form widely the same. It is a mouth-resonating instrument comprising a flexible metal tongue in the shape of a string fixed at the wider end to a surrounding stir-up frame. The player places its free end between his/her teeth of the front cavity. Once fixed in the teeth, the free tongue is plucked to vibrate producing sound by making the mouth as sound box. By multiple plucking and varying the cavity size by moving the tongue produces musical notes of different pitch and frequency.

Since a reed is used to produce variety of sounds the *Chang* is included in the harmonic percussion instruments. Some scholars have classified it as a percussion instrument. Others believe it as a reed instrument. However, some scholars in the recent past called it a melodic instrument which is basically an ideophonic.

The origin of *Chang* is disputed all over the world. It appears that from its beginning the instrument has travelled a lot. At present it is available and used in almost whole of the world and is known to the people with more than 1,000 names derived from the local vocabulary of different languages. However, scholars have since long been trying to establish its place of origin supported by dependable evidence.

A section of writers claim it to be an instrument which originated in Jewish territory. This perception has been widely rejected, as there is no sound evidence about the claim of a Jewish instrument. No place of origin has been yet accepted universally. The scholars are yet to establish that it originated in the Jewish territory hence it be called as Jew's harp.

Like all cultures of the world the idiom 'Jewish art' is comparatively young. The reason behind it is the history of Jewish people travelling and living in an unsettled life for quite a long period of their existence. The term Jewish music did not appear in histories. It first appeared little before 19th century when some historians began discussing about the contribution of various communities and nations towards the civilization and world culture. Noted scholar Dogbert D. Runes and Harry G Schricke said: Even those who think of Judaism as a nation, which has temporarily lost its political organisation and never its national qualities, do not claim the existence of a Jewish art. The term, however, frequently used, refers to art for Jews and Jewish religious purposes, or the artistic creations by Jews. Since the Jews had been travelling a lot for many political and religious purposes, they shared musical contents of their host communities that too was referred to as Jewish art. There is no specific tendency toward form or content in the artistic creations of Jews or for Jews, but there is an intimate connection between their works and the art forms and tendencies of the people among which Jews have been living.

Since the creation of Israel there has been a constant campaign by pro-Jews or their supporters that the mouth harp or the Jaw's Harp is a Jewish instrument which is evident from its name. Many scholars throughout the world

have expressed reservations about the Jewish music and its application on various aspects of life. Shiloah (1992), following Israeli social science trends, emphasizes the musical traditions of ethnic communities in Israel. noted specialist Edward Seroussi, writes, Jewish music is the music and melodies of the Jewish people. There exist both traditions of religious music, as sung at the synagogue and domestic prayers, and of secular music, such as klezmer. While some elements of Jewish music may originate in biblical times, differences of rhythm and sound can be found among later Jewish communities that have been musically influenced by location. In the nineteenth century, religious reform led to composition of ecclesiastic music in the styles of classical music. At the same period, academics began to treat the topic in the light of ethnomusicology. What is known as 'Jewish music' today is thus the result of complex historical processes.

The earliest synagogal music of which we have any account was based on the system used in the Temple in Jerusalem. The Mishnah gives several accounts of Temple music. According to the Mishnah, the regular Temple orchestra consisted of twelve instruments, and a choir of twelve male singers. The instruments included the kinnor (lyre), nevel (harp), shofar (ram's horn), hatzotzrot (trumpet) and three varieties of pipe, the *chalil*, *alamoth* and the *uggav*. The Temple orchestra also included a cymbal (*tziltzal*) made of copper. The Talmudalso mentions use in the temple of a pipeorigin (*magrepha*), and states that the water organ was not used in the temple as its sounds were too distracting no provable examples of the music played at the temple have survived.

After the destruction of the temple in 70 AD and the subsequent dispersion of the Jews to Babylon and Persia, ver-

sions of the public singing of the temple were continued in the new institution of the synagogue. Three musical forms were identified by scholars of the period, involving different modes of antiphonal response between cantor congregation; the cantor singing a half-verse at a time, with the congregation making a constant refrain; the cantor singing a half-verse, with the congregation repeating exactly what he had sung and the cantor and congregation singing alternate verses. All of these forms can be discerned in parts of the modern synagogue service.

Writer Cohen Jonathan makes an attempt to explain the difference between scholarship creation and synagogue music. According to him, The term 'Jewish music' encompasses a complicated and multifaceted relationship between Judaism and sound from ancient times to the present day. People have used music to accompany liturgical and biblical texts, to define spaces and leisure activities, to characterize adherence to Jewish law and/or heritage to denote Jews and Judaism in contrast to other cultural groups, to define one group of Jews against another, to reinforce specific ideas of Jewish communal history and identity, and to characterize local Jewish experiences. Music, in turn, has been used to define both sacred time and leisure time in Judaism, and has played a key role in ideological debates about tradition and innovation. One central reason for this wide application is music's fundamentally variable nature, as organized collections of sounds that both accept and resist fixed notated forms, music easily acquires, communicates, and negotiates meaning long after the sounds themselves have faded. In Jewish life these unique qualities have led to lines of specialists—such as the *hazzan* or cantor in liturgical music, or the *klezmer* in music of dance and celebration—while at the

same time giving music a marginal role in logocentric disciplines such as philosophy and history.

Elucidating the term Jewish music vis-a-vis important virtue of creationism and synagogue choirs, he said, research on this topic has covered a broad range of practices, including chant and ritual fulfillment, the works of Jewish-affiliated composers, communal performance within Jewish communities, and participation in popular musical, stage, and concert forms. Such breadth emphasizes the difficulty in defining the field, particularly when attempting to apply an appropriate overarching term. Musicologist Curt Sachs' reported 1950s definition of 'Jewish music' as 'music by Jews, for Jews, as Jews,' has been celebrated for its brevity and criticized for its inaccuracy. Jewish seminaries, meanwhile have sought to institutionalize the concept by investing it with a broad sense of durable tradition, as exemplified by their musical training programs. The term has also carried expectations of authenticity, sometimes leading to heated debates in the evaluation of musical artists, works, and scholars. Nonetheless, 'Jewish music' remains the term of record in scholarship, the synagogue, and the communal world, best viewed as shorthand for an expansive and disparate series of conversations.

A reason preventing the rise of Jewish art is the social and political conditions in which they have lived throughout their existence. By being in Egypt they were closely related to the art of architecture. Hence of Egyptian influence is observable in the Near East and West Asian territories.

Music played a role in the life of Jewish people. Many references have been found about musical congregations. Songs attained very important place in Jewish religious worships. Psalms were more sung than instrumental music. Song was also a basic component of poetry, prayers and lore. With

the art of writing music still far away the ancient songs could not be preserved.

However, many scholars have refused to believe that music has any role in the Jewish community. In contrast with Mesopotamia and Egypt, professional musicians did not exist in Israel between 2000 and 1000 BC. While the history of musical instruments in Mesopotamia and Egypt relies on artistic representations, the culture in Israel produced few such representations. Scholars must therefore rely on information gleaned from the Bible and the Talmud. The Hebrew texts mention two prominent instruments associated with Jubal the *ugab* (pipes) and kinnor (lyre) other instruments of the period included the *tof* (frame drum), *pa'amon* (small bells or jingles), shofar, and the trumpet-like *hasosra.*

The introduction of a monarchy in Israel during the 11th century BC produced the first professional musicians and with them a drastic increase in the number and variety of musical instruments. However, identifying and classifying the instruments remains a challenge due to the lack of artistic interpretations. For example, stringed instruments of uncertain design called nevels and asors existed, but neither archaeology nor etymology can clearly define them. In her book *A Survey of Musical Instruments*, American musicologist Sibyl Marcuse proposes that the nevel must be similar to vertical harp due to its relation to *nabla*, the Phoenician term for "harp".

An earlier visual representation has been found on a Swiss coat, however for quite some time a carving on a medieval Northampton church appeared to be a Jaw's harp . Similarly another stone carving at the exterior of a cathedral too represented the shape of harp being played by an angel, but later close observation revealed that the two fingers were

part of a broken trumpet and mistakenly appeared as Jaw's harp/ *Chang.* Noted musicologist on Jaw's harp Michael Wright in his study remarks that ... the most well known illustrations are from Hans Burgkmar's Triumph of Maximillan I (first published in 1526) and Brtuegel's drawings of peddlers (1550/1560), the latter appearing to give weight to the peddler theory.

Discussing the etymology and form of the instrument many scholars were sucked into the perception that Jaw's Harp had taken birth by Jews and got it promoted when Jew in peddlers used it during their expeditions

No doubt without going into history of Jewish music too deeply, it will not be possible to trace out some of the ancient history of the Jewish music. No doubt like all systems of the world music, the Jewish music too has a tradition. In the ancient history of Jewish people, one comes across events and festivities ornamented by musical performances. The social gatherings were marked by music ensembles. Marriage songs and others songs of joy marked Jewish life. Oxford Companion to Music (1939) mentions presence of the sound of psaltery, An early instrument similar to Dulcimer but played with a plectrum or with the finger instead of sounding it with a small hammer. It remained popular in the European countries, pipes and harps.

And as an old community of the world the Jews had a very systematic mode of worship wherein they developed an agreed manner of ritual music called Synagogue music. After the Roman occupation of Jerusalem in 70 AD there evolved Synagogue music of vocal rendition. Later instrumental music was allowed to be played in Synagogue. Like all communities, the Jews also had traditional or popular songs. History records that poetry and music were very essential part of the

Jewish community. From 18th century onwards many reforms took place and were easily accepted by the Jews.

Lazarae Saminsky (1882-1959) , a noted Russian scholar and composer of Jewish music gives a comprehensive resume on Jewish, music in his paper in Cyclopedia of International music, and musicians lauds the music culture of Jewish community and says that Jewish music is the same as Jewish history. He mentions the chanting of Psalms at the temple of Jerusalem described by the Fathers of the Synagogue as early as second century BC points to the antiphonal form of that music. In all probability this early epoch saw the birth of neums, signs to be written over the sacred text indicating the melismata (melodic embellishments) applied to the vowels whose ensemble formed the biblical chant. Nearly all Christians and Jewish authorities maintain that those ancient Hebrew chants and neums were used by the Christians and have become the basis of the early hymns, the Ambrosian and Gregorian music. He also discusses the traditional Jewish music. He speaks high of the Jewish music but fails to mention the existence of a mouth organ or Jewish harp.

Percy A Scholos , a noted scholar and an editor of Oxford Companion to Music, (1995) gives a detailed paper on Jewish Music discussing its diverse aspects. He terms it a great musical tradition and says. "The difficult task of sketching the musical development of various European countries in such article of this volume as those upon England, France, Germany , Italy, Spain, Russia, etc., is far exceeded by that of a race boasting a recorded history of nearly 4,000 years and of dwelling places covering a large part of the habitable globe." However he says. The Jews' harp has many vernacular names, including Trump and tromp, there is no evidence that it was ever associated with the Jewish people. Most Jews hap

have made and played in Europe and North America are metal (brass, iron or steel), but in Asia, Indonesia and Oceania they may be made of bamboo, palm wood, bone or ivory.

He opines that in the history music is mentioned everywhere and supporting. Every sort of popular rejoicing is accompanied by music, returning conquerors are welcomed with music.... March together to the sound of a psaltery, a tabret, a pipe and a harp.

After some detailed study Percy says, In the German language the instrument has one name that is the exact equivalent of Jews harp, viz, *Judenharfe*. Nevertheless, no connection with Jewry has ever been traced and some mystery of ancient false etymology is presumably concealed in the name.

Another noted Researcher, Teacher and Player Mischael Wright has also studied about the Jews Harp writes in a musical magazine *Living Tradition* says; There are considerable hang-ups regarding the name. Its origins are obscure, with one theory that it was a common item of Jewish peddlers, although there is no evidence that the Jewish race either invented it or used it as part of their culture.

In 2012, Dr Fredrick Crane, an American musicologist in his article on Jewish Harp said that many societies consider a slur calling the instrument as Jewish harp and called for change of its name such as Trump. Gordon Frazier another noted author and an editor of a magazine Pluck writes; In brief, the earliest known written citation of Jew's harp in 1595, in England. Prior to that it was called Jew's trump (earliest spelling, Jews trump). Before that it was known as trump in Scotland and northern England, the origin of the "jews" precede is obscure. However, there is no indication that the origin was connected with Judaism or the Jewish

people. It probably came from some other word—one possibility is the old English word 'gewgaw'- and was then, many years later, fixed, resulting in the current form.

Discussing the origin of the instrument the editors of The Oxford Companion to Music describes the Jaw's harp as The name 'Jews Harp' is very ancient and is not (as some dealers make out in the wish to avoid hurting the susceptibilities of their Jewish customers now that the instrument has descended to humbler sphere) a corruption of *Jaws Harp.* The name *Jew's Trump was slightly earlier in use (The Oxford English Dictionary* gives 1545 and 1584 as the earliest dates that have been found for the use of these two terms) and is still the regular term in Scotland, where however, it is often abbreviated to Trump (or Tromp) In German language the instrument has one name that is the equivalent of Jew's harp, i-e *Judenharfe.* Nevertheless, no connection with Jewry has ever been traced and some mystery of ancient false etymology is presumably concealed in the name. In contrast to Oxford's English-Hebrew edition the instrument came into being between 1585 and 1595, claiming perhaps jocular; called Jew's trump.

The scholastic points raised by Judah Cohen has also explained by him to an extent. He opined, Scholarship on Jewish music began in the mid-late 19th century, roughly concurrent with the development of *Wissenschaft* movements in both music and Judaism. Jewish liturgical music practitioners, seeking to improve their scientific legitimacy, authored most of these early studies using synagogue music to represent Jewish tradition. Ackermann (1894) presents the emergence of this discussion into broader academic conversation, linking synagogue music to the ancient, medieval, and modern eras established by the *Wissenschaft* model. Ex-

plaining further he said, Starting around the turn of the 20th century, music became a part of scholarly efforts to promote a distinctive Jewish ethnic culture that could stand on its own alongside other cultures. Idelsohn 1922, authored by a key figure in this transition, retains the primacy of religious music, but places the story within a broader cultural milieu, thereby setting the agenda for the field. Broad overviews of the subject have appeared regularly since then, Gradenwitz 1949 represents a view of the field from the new state of Israel, with the narrative adjusted accordingly. The work of Peter Gradenwitz, as well as Eric Werner's entry on Jewish music in the 1954 edition of *Grove Dictionary of Music and Musicians* (New York: St. Martin's, 1954), continued to view the field through a moral lens that evaluated music based on its adherence to each author's definition of Jewish musical tradition. Overviews since then have sought increasingly scholarly paradigms. Shiloah (1992), following Israeli social science trends, emphasizes the musical traditions of ethnic communities in Israel Avenary et el, Seroussi et el 2001; and Seroussi 2009 show successive attempts to interrogate the concept of Jewish music itself, distancing the narrative from religious or communal ideology in an effort to connect more effectively with the standards of the larger fields to which they contributed. And Shelemay 1995, while not a comprehensive overview, provides a central idea in parsing the complicated relationship.between scholarship and Jewish identity in music.

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5. Idelsohn was born in Filsberg, Latvia (former Kurland or Courland) and began his study of Jewish music in Libau where he trained to be a cantor. He continued his education at the Stern Conservatory in Berlin and at the Leipzig Academy. Idelsohn served as a cantor at the Adat Jeshurun Synagogue in Leipzig.

6,7,8 –ibid

9. *Judah, Kohen, Jews and Music, Copyrighht, Oxford University Press, last modified June 30, 2 o14, retrieved Feb 27, 2018*

10.11-ibid

12,13,14- Curt Sachs, The Origin of Musical Insteruments, 1940 retrieved feb 25, 2018

15.16-ibid

17. Dr. Jonathan Eytan Marcus Founded in 1886, Yeshiva University was built and sustained by its previous three presidents, Dr. Bernard Revel (1915-1940), Dr. Samuel Belkin (1940-1975) and Dr. Norman Lamm (1976-2003). The latest .... Dr. Jonathan Eytan Marcus, his wife Devorah, and their five children are members of the Boca Raton Synagogue.
18. Among the many endeavors undertaken by Holy Roman Emperor Maximilian I (1459–1519) to further his legacy was his plan of a monumental allegorical triumph, to be composed of more than 200 woodcuts., retrieved May 24, 2017
19. Encyclopedia of international music and musicians, Dead and Modd, 1949
20. Lazarae Saminsky (1882-1959) *"Jews' trump, Jew's-trump". Oxford English Dictionary. Oxford University Press. 1989.*

21. *English-Hebrew Dictionary, Unabridged, Based on the Random House Dictionary, Copyright Random House, Inc, 2018*
22. *Wissenschaft* was the official ideology of German Universities during the 19th century. It emphasised the unity of teaching and individual research or discovery for the student. It suggests that education is a process of growing and becoming.

    Some 19th century Americans visiting German universities interpreted Wissenschaft as meaning "pure science," untainted by social purposes and opposed to the liberal arts. (1)

    Some contemporary scientists and philosophers interpret *Wissenschaft* as meaning any true knowledge or successful method, including philosophical, mathematical, and logical knowledge and methods.

    Laurence R. The Emergency of the American University. Chicago: U Chicago P, 1965.

INSTRUMENTS FROM SINDH

Trying to look for the origin of the *Chang*, we shall need to look a little deep into the evolution of instruments, especially in Sindh, the cradle of an oldest civilization.

The history of musical instruments is as old as the human race itself. It emerged from the economic activity when the early man was in the process of food gathering. His every achievement evoked in him a sense of jubilation which he expressed on his success with clapping of hands and thumping of feet on the ground along with making shrieks. When in grief he lamented with chest-beating and crying.

This was the rudimentary stage of musical instruments. When he developed a technique of producing sound other than his own voice, he tried to produce some terrifying sounds which he thought bore magical powers rather than pleasing musical sounds. It was also necessary to prevent him from predators.

Anthropological studies show that primitive instruments were made in pairs. Panpipes comprising bamboos of various sizes bound together was an advanced stage. But specifically, when we speak about the origin of instruments, there is ample evidence that it started with hammering of a hollow trunk. Simultaneously when he blew a bamboo, it laid the foundation of a flute.

The bow gave the early man an idea of string. When throwing an arrow to a distant place for his food, the bow string produced vibrations caused by the release of the arrow. This gave him the thought of one-string lute and later proved to a remarkable evolution in the creation of other musical instruments in varied forms. In the days to follow he found many other objects to create musical sounds that could reflect his emotions and aspirations. As the society developed, he found wind, string and resonating box to explore musical notes.

FAMILIES

Generally, the instruments are identified in three major families, sub-divided in more families with some variations. These are String, Wind and Percussion. The string instruments (Greek enchordon) consists of two major groups; played with plectrum and with a bow. These groups are again divided in a number of instruments. Guitar, sitar, rebec, lute, harp are a few to mention.

The wind family (Greek peneumatikon) include flute, oboe, horn, clarinet, saxophone, bagpipe, etc. They are also called as lipstrums. Scholars include organs like harmonium and its variations in this family. Similarly, percussion family (Greek krousticon) comprises drum, duff, cymbal, triangle, bell, pitcher, pakhawaj, tabla, etc.

Technically, string instruments work in transverse vibrations or creating notes by vibrating a string. This sound in wind instruments is created by longitudinal vibrations as in flute. The wind blown into the hole or reed of the pipe creates a regular succession of impulses to the outer air, also called as elastic tension. The length of the pipe determines

the wavelength and produces the required notes. The wind instruments work in a mechanism in which either a rod is struck at particular intervals to create some sound or a hollow bowl covered with stretched sheet of leather creates vibrations giving musical sounds.

STRING INSTRUMENTS

This is perhaps one of the oldest families of musical instrument. Beginning with the vibrations of the hunter's bow, the early man copied it with a gut and later added a sound box created out of a dried pumpkin covered with a hide skin over which laid the bridge while the gut was tied to a knob at the end of a wooden stick to tune it at a certain pitch. This was the primitive one-string lute and ancestor to our today's Ektara or Yaktaro. When metal was introduced the metal string supplemented the use of gut and till today the importance of gut has not diminished. In many of our instruments in east and west, the gut is combined in many instruments like sarangi, sarod, etc.

YAKTARO: The Sindhi lute, is played as an instrument to give a vocalist the basis of keynote which is adjusted by loosening or tightening the string. Since it is played with the finger tip and at certain intervals, it offers a rhythmical pattern to the vocalist who follows it on the percussion. The indigenous forms of percussion instrument which accompany Yaktaro is the castanet, the Dilo or Ghaghar (the pitcher), pakwaz (small drum) or any other kind of drum that suits to the Yaktaro's tone. Their composition also determines the rhythmic beat.

Initially the Yaktaro was used for ritual purposes by ascetics in their own meditation but later it became a source

of music expression. Later many sophisticated instruments developed on this principle.

DANBOORO/TAMBORO: based on the Yaktaro mechanism, Danbooro is a developed form which produces many musical sounds which can be played either as a solo instrument or to give company to vocalist or even in an orchestra.

Normally Danbooro has three or even four strings (in a skilled hand). It is made of hollowing a solid wooden block of wood in semi-conical shape. At the conical end of this hollowed piece is attached a wooden stick to allow frets normally six in number to produce seven natural notes. The strings are fastened at the end of bowl covered with a fine wooden sheet over which lies the bridge for strings to pass to the other end of the stick where the tuning pegs are attached. These pegs are loosened or tightened according to the composition to the produce the required sounds.

The musician plays it with a plectrum with one hand while the finger or nail tips of the other hand he uses to produce exact note through touching frets. The plectrum is occasionally struck a little above the bridge which produces softer sounds and if applied at a little above, it makes a louder and brilliant sound. Generally one string acts as keynote or *kharaj* is played but sometimes all strings tuned to the composition are struck with the plectrum or the fingers and gives a tonal support and rhythmic pattern. Danbooro in an orchestra of a few instruments or as a supporter to the vocalist, acts very well but it is unique when certain compositions are played such as Moro folk song.

Shah Latif modified Danboro, He added the fifth sting in it.

SURANDO: This belongs to the string instruments played with a bow. This is an indigenous string instrument played with a bow. With little variations it is known and played in almost all cultures of the subcontinent. It is one of the main instrument i.e., the lyre, which has a sound post and bridge box, beyond which lies the bridge. In the second kind in which sound post supports the bridge and joining the belly to back. The third main kind of bowed instruments is larger the viols which include violin, viol de cello, etc. The Sindhi Surando belongs to second category.

Played in almost all parts of the subcontinent, it is somewhat difficult to answer that when and where did it originate but we get a developed form of Surando in the 18th century in the eulogised by Shah Latif in Sorath-Rai Diyach poetical narration. But technically, it goes beyond that in almost 12th century when it had achieved a distinguished place. It is generally believed that it reached Sindh plains from Rajasthan where troubadours used it for singing epics. Gradually it attained a perfection and found an independent place in Sindhi music and travelled to Balochistan and KPK & other parts of Pakistan.

The Surando is made out of a solid piece of wood hollowed by an skilled expert because it does not have skin to cover its sound box but it is the wooden piece over which the strings pass to the tuning pegs. Originally it had three strings; one metal string and two guts in the upper side. Later it was added by two other strings called Jarras. The main strings are tuned *baaj* or the string producing the composition. The two other are tuned to upper "C" of the octave and the rest are tuned to rekhab, madham, or pancham, according to the composition.

It has a simple bridge set at a little distance from the lower block. The finger board lies near tuning pegs and by applying finger tips or the nails increases or decreases the pitch.

The tunes produced by the instrument are very charming sometimes cast a mesmerising influence over the listener especially coming out by an expert hand. Besides folk compositions and raagas Surando is known for its highly disciplined composition in shorter beats and faster tempo called Lahra.

Lahro is an allegro played in the tonal bounds of a particular raaga or raagnis, with faster tempos. Although Surando is played all over Pakistan, the pattern in Sindh offers some variations depending upon the local social and economic background, customs and traditions. The Kohistani lahras bear more brilliance. However the lower Sindh has its own lahra tradition. Similar to Sindhi style of Surando playing, Balochistan and KPK have their own style and tunes to play on Sarinda.

KAMANCHO OR KHAMJ: This stringed instrument is becoming rare because of its scant use. Originally belonging to Thar desert, it has a large circular resonator. Kamancho is also made by carving out a solid wooden block serving as sound box and covered with parchment. This has nine strings out of which four are steel strings, two bronze and two guts. For strings bamboo piece is sliced and polished to a high degree which ends at the end where string pegs are plied. Mostly played by steel strings, the bronze and gut strings are helpful in producing notes of lower octaves. In Chinese music we find a similar kind of instrument and with almost the similar name.

Some images of *'Chang'*

KEENRO: Similar in size than kamancho, it has no ribs but a small sound box carved out of a single wooden box covered with a skin over which the bridge rests. Again joined by wooden structure, the instruments is played by a bow. The finger board is located near the string pegs and an efficient player creates very sonorous compositions of its three strings, one of steel and two guts. With smaller sound box the keenro's sound is highly pitched. At present it also sparingly used.

WIND INSTRUMENTS

Looking at the world we find a number of instruments in this category, which although are used in the subcontinent as well but they have evolved on the same principles as we have the indigenous instruments. For example the modern music has five kinds of wind instruments, the flute, the recorder, reed pipe, the oboe and the Shawn, trumpet, serpent and saxophone, and through a key-board like harmonium and organs.

The wind instruments are generally divided in three classes, differing in the source of wind and its mechanism to provide notes. The first form is those instruments in which wind is blown into the instrument by mouth or without it. The second form, an important form is the instrument in which the air is blown through a reed creating notes. The last one is the form in which the instrument is placed between lips who blows air into the reeds of metal or of different material like soft wood. This include brass instruments or Shehnai in the South asian origin. In Sindh, our indigenous wind instruments consists of Narr, Alghoza, Bansri, Sharnai, Sundri, and Murli or Pungi.

Narr is the oldest instrument and the first natural flute. It is an open pipe played by blowing across near its upper end. Archaeological relics suggest that it was played in Egypt, Turkey, Iran and the subcontinent. In some parts like Turkey it is still played as solo instrument, and also in some cases, as part of the orchestra. Since it produces various kinds of notes and creating a sorrowful atmosphere, Maulana Jalaluddin Rumi and Shah Latif have also mentioned the feeling in his poetry.

Technically, Narr produces notes by longitudinal vibrations. Since Narr has no reed at the mouthpiece it is a difficult instrument to produce the exact notes the player wants and it takes quite a long practice to be an expert.

In Sindh, the Narr has two kinds depending upon its size. The Narr is longer and wider in size, while the other form is called kaani which is shorter and thinner. Traditionally Narr is played in a number of styles. It can be played as solo instrument but mostly it is played in unison with recitation of poetry generally Bait which may extend to long poems. The keynote of the Narr must be intonated to the sound of the man who recites poetry, with intervals. Technically, the Narr playing comprises two basic forms, the Gur and Phook. While the Gur is the general pattern of musical composition, the Phook describes the theme of the music as well as tonal portrayal of the poetical contents.

The style and raagas performed on Narr vary from one area to other. While the villagers in plains have different patterns, the mountainous terrains have other modes to perform. Besides a number of eminent performers in the older days earned laurels from the people, Shah Mohammad Bikak was a blind player of Narr but was an efficient performer in the 1950s. He was fallowed by Mir Mohammad Lund who played Narr, flute and Dunboori with similar proficiency.

BANSRI OR BAINSARI: As in other parts of the world, Sindh too has a long history of flute of both kinds the open-ended flute and the reed pipe. It is a common man's instrument not too difficult to play. It is made of a piece of fine bamboo in which the main hole lies at one end and the upper side is closed to allow blown air into the sound chamber which consists six equidistant holes to produce the seven notes by closing and opening, as the need be. The same principle applies to the reed pipe in which the performer does not have to apply extra effort to blow into the pipe. Bansri is also made of brass on the same principle.

In classical music, a large number of flute players have attained expertise in flute playing, but in Sindh a couple of performers have shown their interest, otherwise it has remained a shepherd's instrument and later it became part of the orchestra.

ALGHOZA: This instrument is played in twins. There are traces that this technique was used in ancient times in Mediterranean territories. The Alghoza are made of solid wood hollowed and holes made under the supervision of an expert performer.

The two reed pipes are blown together somewhat like panpipes . While one produces the drone tuned to the keynote of other or the master Alghoza. The drone pipe contains eight holes and the master pipe has 12 holes out of which six are used. In traditional performance, it is accompanied by a pitcher (gharra) or pakwaz (small drum) and sometimes with Dunboori. Alghoza has been a popular instrument in Thar desert owing to the proximity to Sindh where it is called with the same name.

In Sindh, the performer plays all compositions including the classical raagas, but it produces magical effect in playing Sindhi compositions. Every composition is followed by a lahra (an allegro in faster tempo) is played in the same raaga, in which the performer ornaments his presentation with ties and graces.

In recent past, Misri Khan Jamali, Khamiso Khan and Abdul Hakeem contributed richly to Alghoza playing and introduced a numerous patterns.

Besides, a large number of performers are engaged in this skill all over Sindh.

SHARNAI: Among the aerophonic instruments , Sharnai is one of the oldest instrument in the world. Its origin is again shrouded in mystery. Turkey has claimed its origin and mentioned a number of varieties such as Karnai, Turnai and Sornai. But it is generally believed that it is an Iranian instrument. It is said that once it was played before Iranian king before Islam and was very liked by the king. Since then it has been called as Shah-nai or the Nai of king.

In the subcontinent, its first mention has been made in Aeen-i-Akbari, (late 16th century) according to which Ustad Shah Mohammad Khan was the person to introduce the instrument. Due to its echoing sound, it was played in festivals, community congregations and the temples.

In comparison to Narr, Sharnai is a shorter instrument made of a dark grained black wooden block. It is shorter at the mouth where a reed is placed to be blown by the player. As it extends in length it grows in size and some 35 centimetres long ending in a wider cup-like mouth. Sometimes ivory reed is placed to produce better sound, otherwise

the local reed blended into a reed is placed at the blowing end.

The Sharnai has eight holes at the playing side while the ninth is placed below the playing holes called Babiho and is used to raise or lower the pitch of the sound played when required. It is also called Mutta which has a bigger reed producing louder sound but lesser versatility. It is also played in southern Punjab.

On festivals, especially the marriages and other festive Occasions like wresting bouts,.... It forms it forms an attractive orchestra in accompaniment of Duhl or simple drum bouts, wrestling bouts. When the spring draws near, a group of Manganhars (traditional community of musicians) take a bunch of mustard flowers and go to every house in their vicinity and play various compositions mostly in Basant raaga to inform the people that spring has come and get some alms. In Sindh, this instrument is played during mourning sessions in memory of the martyrdom of Hazrat Imam Hussain, at Karbala.

Like Turkey, in Sindh too the Sharnai many variations depending upon the size. One is called Sundri, which is shorter but played either in accompaniment of the Shannai or as solo instrument. The other one is Gazzi, which is larger than Sundri but shorter than the original Sharnai and is played during Muharram mourning processions.

Its playing technique is similar to Alghoza but to make it more effective it has a little different style, for instance Babiho is used in the introduction of the composition or to set the keynote. Closing and opening of the holes determine the status of various notes, flat or sharp, as the need be and producing the whole composition set in any raaga.

There had been a number of noted Sharnai performers but in the recent past Basant Faqir, Juma Faqir, Allah Bakhsh and Haji Faqir have been very expert players. Basant Faqir won laurels at one of Delhi musical congregations, when he ventured to play the Sindhi Sharnai, where Bismillah Khan was in the process of changing the style of Shahnai playing.

MURLI OR PUNGI: Murli is an indigenous aerophonic instrument played by blowing into the sound chamber which leads to a double reed pipes with several holes to produce the sounds as needed. It is made out of a oval-shaped gourd, dried out and hollowed from inside to act as sound chamber. At the end of the sound chamber, are attached two small pipes with sharply chipped reeds and joined together by wax or ant glue that closes the exit of air blown into the chamber. The Murli has a weired sound which continues for quite long time producing a variety of sounds and compositions.

The task of the calabash in the middle is only to store the air blown in it while the musical compositions are produced by the small double reed pipes attached at the end of the hollow chamber. While one pipe has only two holes near the end of the pipe, for producing drones, the other pipe has eight holes to produce various notes which is achieved by closing and opening certain holes to get the actual frequency and pitch of the notes. Each hole is not called by the notes but by finger names such as Shahid, Wicho, Tritari, Marhalo, Baach, Dhukkar and Cheech.

For centuries the instrument has been used by nomads called Charans who also called themselves Chohan but they depended mostly on snake charming claiming that the

uncanny sound of the Murli will attract the snake which is caught by them and displayed to earn alms.

Besides producing compositions of Sindhi origin, the instrument is also played for village musical concerts. The Murli players also play various lahras (compositions set in faster tempo) after the main composition. Among them many are named after various shrines. A number of eminent Murli players can be found, but in the recent past Iqbal Jogi attained perfection in this instrument producing any kind of composition, lahra set to all kinds of rhythmic cycles.

BORRINDO: This is one of the important instrument of ocarina family. Found in almost the whole world, it carries different names deriving from its host country. This is a spherical clay ball hollowed by a thin wall of clay in which three or four holes are drawn. Its origin goes back to prehistoric times and some of the relics found in the archaeological remains suggest that the early Borrindo consisted of only one hole mainly to produce a two note piece but later three small holes were added to it producing various notes by partially or completely closing them.

In the western world it is called as clay flute.

The musical sounds are produced by blowing into the larger hole and applying the finger tips on the three smaller holes in different manner. Borrindo instrument has also been found in Australia which scholars call as the reminiscent of the Borrindo family. But the Australian Borrindo is about 10 centimetres long and has a blowing shape similar to a reed pipe with four holes little away. It has always a leather string attached to it indicating it that was a herdsman's instrument.

The scholars have yet to find a similar instrument from Mediterranean soil with which Indus valley had a long

cultural and trade contact. It is a strange phenomenon that when we can find khartal (castanets) and *Chang* (Jaw's harp) in the middle east and near east, why Borrindo could not draw attention and found way to a distant place like Australia. Perhaps it was the general phenomenon that human faculties evolved at the same levels in different parts of the world simultaneously.

NARSINGHA AND SHANKH: Both kinds of instruments are natural trumpets and represent the ancient civilization of Sindh. Singha or Narsingha is a buffalo horn and was used to communicate or give warning of the coming dangers. The tradition continued and till recent past it was used by the watchmen to keep people alert. To Hindus it is a revered instrument as it is being played in religious processions, temples, funeral rituals and cremations. The beggars use it to draw the people's attention. Shofar, made from a ram's horn, is still played by Jews on their religious occasions.

SHANKH: another ancient instrument, is too a natural trumpet more revered than Narsingha. Its impressions are found in many parts of the subcontinent, but in Sindh, historical ravages erased the relics of cultural heritage. Its existence goes back to Mahbharata war (circa 400 BC). It was also an important instrument during Buddha's era. It still holds reverence in the subcontinent. It gives a long shrill and the performer has to take long lessons in perfect by performing it.

PERCUSSION INSTRUMENTS

This group generally known as ideophonic instruments has large members. In modern times the definitions

and performance of percussion reflects a very characteristic family of instruments which are aimed at providing colour and texture to the instrumentation or to emphasise the rhythms. A percussion performer occupies the most important place in music as he has to accentuate the pieces of musical phrases to a form and create a feeling that could be best suited to the lyrical expression of the composition. And for that he should know the piece being sung, its conotation, the feeling it aims to convey, and the colour which can be only added by percussion.

Generally, we have two kinds of percussion instruments, melodic percussion instruments and the non-melodic. The melodic instruments contain tubular bells, kettledrums, and even tabla if placed in a row with varying frequencies and placed to produce musical notes. Among the non-melodic percussion instruments are drums of variety, cymbals, triangle, duff (tambourine), castanets, etc.

Naqarah or Naghara (earthen drum) is the oldest instrument. It began with utilitarian purpose generally communicating about some hazard or the danger of a catastrophe. It was also used to scare the predators.

In the earliest forms, it was made of a trunk of a tree, hollowed from inside and covered with leather, to be beaten by sticks to create sound. In its evolutionary process, more sophistication was used such as binding the leather cover with straps or fibrous branches. Later it was added with small wooden pieces to order the pitch of the sound as required. Initially it was made of wood, at a later stage it was also made of clay and in developed form copper as in the present-day tabla.

At a stage when warfare became an art, huge drums were used which accompanied armies during fighting and

their beats were meant to create a sense of bravery among the fighters. They were also placed in palaces and forts which was called as Naubatkhana (place of naqaras) hence lending them the name of royal drums. Naqaras were also placed in shrines where pilgrims used to dance in ecstasy.

When the discipline improved, naqaras were made in pairs, the bigger with thick leather producing thunderous sound and the smaller drum with thinner leather sheet producing sharper beats. The former was called Nar or male and the latter was named as Maadi or female. Their beats and rhythms were also set.

This transformation was the forerunner to the present-day percussion instruments the naqarah, mirdang, tabla, etc.

In Sindh, its history is shrouded in various theories but it is evident that at the time of Aryan invasion (cir 1500 BC) naqara were used. When Arabs took over Sindh, naqarahs were used during the battle of Debal. At present Naqarah is used at shrines, the bigger one is called Bher. Every Imambargah has many naqaras used during the ten days of Ashura and has its beats indicating various stages of mourning. It reached Europe at the time of Crusades. In France it became nacaires and naccheroni in Italy.

DUHL (DRUM): The ordinary drum is a universal instrument of percussion. While in African communities there are a variety of drums mostly used for rituals, dance songs, as part of orchestra. Varying in size and tone, they are named differently. One form of African drum thinner in size in the middle is called speaking drums which are meant to communicate certain messages to other members of the community. Other drums like Mugarman, which migrated to

Sindh through slaves from eastern Africa, is said to have magical powers and the people play it with reverence. Similarly European, Latin American, Australian aborigines, Arabs, and Far Eastern communities have their forms of drums.

In Sindh, Duhl is a common instrument. Small drum with both ends covered by leather skins, usually but now a days plastic sheets are being used. and strung from the shoulder. Its one side has a thicker sheet while the other side has thinner and fine pane to produce sharper beats. It is played with a stick, mostly on Nar side and the other side is played with hand and thinner stick.

Historically, drum or our duhl is traced back to ancient times.

Archaeological evidence suggests that Duhl of small size existed during the Buddha period. It was the main instrument for preaching of Buddha's teachings. It became very popular in every society with variations in names, for instance, in Assam, Gujarat and Maharashtra it is called Dhol, in Rajasthani it is named as Nalor Ravalon ki Mandal, Pambai in Tamil Nadu and Pamba in Andhra Pradesh.

In Sindh, Duhl has many forms. The simpler one is made out of a solid block of wood and carved from inside mainly in two shapes as a barrel-shaped chamber and its both sides are covered with finely done skin hides. The skins are fastened at the rims by either leather straps or with cotton threads strong enough to bear the stress of beating. The skins are fastened to fibrous straps from one end to another which have small rings of any metal which can be moved to stretch the straps fastened to both skin heads. These rings are called Akha or the frets determining the tone of the keynote being played in accompaniment of any instrument. Like tabla, the male side of the Duhl has also a black spot in the middle of

the skin which is made of applying a mixture of mustard oil with iron filling, bronze powder which gives it a louder sound when beaten with a drum stick made out of local wood curved from the middle. Some call it daunko. Both ends of Duhl are played differently, the thicker side with drum stick and the left with fingers, palms and both simultaneously. The thinner side produces sinuous sound as required in the beat rhythm. This side is also played with a thinner stick called Chhanbhi which has been discussed in the earlier chapter.

Duhl, like other communities have many purposes in Sindh, for instance, for announcing proclamations (during the dynastical rules), to draw attention of people to locate some lost person or child, or in marriages and other happy occasions in accompaniment of Sharnai and bagpipe, in mourning processions or in sports like wrestling bouts and many more. In one case it is a unique example when Duhl and Sharnai couple comes to every home, when spring draws near, with a bunch of mustard flowers and deliver it to the house inmates in return for some alms. The tradition continued for almost a decade ago but in rural Sindh it still exists.

Due to its size Duhl is hung from the shoulder and beaten easily by a stick and hands. And it is its size and structure that determines the beats i.e. the bols and beat cycle depending upon the occasion. Unlike tabla, it is its size that it can produce only a few bols like jha, jhin, ta, taak, jhina jhin, etc, therefore its rhythm cycles also carry these bols. But in an efficient hand it is a complete percussion instrument which can match any other instrument.

The Duhl beat cycles have already been discussed in the earlier chapter.

An interesting feature of the study in Sindhi duhl is worth-mentioning. Ancient barrel drum were also found in

Mesopotamia and Iran. A similar drum has also been found in China and Japan. A drum found from Province in southern France, which is similar to Sindhi duhl. It has a double noose of gut over the head and both sides of the instrument are tied with leather straps similar to duhl. The performer hangs it from the shoulder with ropes and plays it with a drumstick with which he plays the right side while with the left hand he plays a pipe.

DHOLAK: Dholak is a form of Duhl, shorter in size and structure but varies in performance and bols. In some parts it is also called pakwaz, a derivation of Hindi pakhawaj. In other words pakhawaj is larger in length while the dholak or pakwaz is smaller. Some are barrel-shaped and others fattened from the middle, with the same structure of closing the two ends with different kinds of skins and tied together in the style of Duhl. For being smaller in size it is easy to place under one of knees of the performer and play it with ease. No drum stick is used and both the male and female sides are played with finger tips and palms. Its bols are softer than Duhl like kit, kin, dha, ghi, tin, etc and played in the same style as the Duhl is played.

DAMROO: This is also an ancient percussion instrument the traces of which can be found from Moenjodaro. It has two cupped halves joined together from the narrower ends and placed skin over the open end. In many of the epics it has been mentioned and is still in use in southern India where it draws great reverence. Sometimes, the performer plays with one hand and places the other hand on laces fastened to the mouths of the damroo and as the song goes on increases the stretch on laces to increase the pitch of beat. In

many Indian states it is a part of the religious rituals and played with veneration. Now-a-days damroo has been used in lyrics as well as in orchestra of some films.

With no proper patronage use of damroo has become extinct in Sindh and only its miniature lives in the form of juggler's dugduggi.

DUFF AND KHANJRI: Duff and Khanjri are the two identical instruments of percussion family. From them Daff is older while the Khanjri is a later development. However, they belong to ancient instruments family.

Duff is a small and simple but very important instrument so far its social importance is concerned. It is simple in construction as well as playing. It is made out of a wooden or bamboo strip of reasonable height and moulded into circular form. One side of this structure is covered with skin hide which is fastened by some cord. Its skin surface has a small black spot which like tabla or duhl is made out of applying a mixture of iron flints and mustard oil, to give variation in sound. Its other end is opened and played with the other hand.

Duff is very common and very popular for not only happy congregations but also for devotional songs. For young girls and boys it is a very handy instrument for revelling. In various parts of the subcontinent it is called by many names such as Dappu, Dhaphara, Daira, Dampha, etc. During the season of Holi, it is generally played by the merry-makers.

KHANJRI: It is a developed form of Duff, the only difference being tiny round metal plates, generally of brass, are attached by cutting the circular wooden wall of the instrument and placing these small circular plates called jingles.

Held in one hand and struck with the other it produces a buzzing sound. In European music it is called a Tambourine and mentioned in the historical records as a popular instrument. In our society, it is used as single percussion instrument and also in orchestra and dance songs.

In England, King James (-1566-1625) has mentioned quite frequently with the name timbrell, a word in old English which became Tambourine. Sometimes bells are also added to circular discs to give a rich rhythm beat.

GHUNGHROO: Bells are a form of percussion instrument universally played in various forms. They are of great antiquity. In Sindhi they are called ghunghroo. The basic perception attached with this instrument is that it prevents the human being from evil spirits.

Out of our subcontinent, they were used in Mesopotamia, not only in music but the people used by stitching them on their clothes. In Israel, the Jews used them on priestly clothes. The women used them very often and on all parts of body in the form of ornaments. Every woman used to feel proud create various kinds of bell sounds. Even the ankles, head gears, nose jewels and clothing of every kind had bells of various sizes attached. Quite a beautiful bells came from all parts of the world but in China the bells had many varieties. Similar bells were also found in Egypt, Ireland and Switzerland.

A beautiful combination of bells were created in Turkey called the Turkish Crescent. It was a long instrument attached to a long stick or metal pipe. In the middle it had an inverted lotus carrying small size of bell. At a little distance above was a crescent again about six bells dangling from the lower part of the crescent with a blue ball in the middle. At

the top it has a canopy-type metal crown with nine bells hanging from it and finally two bells at the top with small crescent at the top. From Turkey it entered Europe and called Jingling Johny and Triangle. It was finally found its place in the Turkish military band.

The origin may go to any place of the world, but in our subcontinent especially in Sindh bells have social as well as musical importance. While outside music, it is used for cattle to identify them from a distance, in music, bells are used in many forms including the ornaments. In ornaments it is used as payal (anklet), jhanjhar (rich form of anklet), bichhawa, a foot-ring, etc.

More particular use of bells is in the Dando and Chher, which is made of attaching a number of bells at the top of a wooden stick and played as part of instrument with castanets and pitchers. This instrument is normally used in rendition of mystic poetry which is more charming when performer out in ecstasy dances on the composition. As part of the orchestra it enriches the rhythmic beats with magical effects. For its effects it is also used for the religious rituals. At some places it is called Panjani.

TALIYOON: Like other traditional instruments, Taliyoon or cymbals fall in the non-melodic category of percussion instruments. Cymbals existed in two major forms. It is a pair of funnel-like metal, generally, brass pieces with a string dangling from the cone. When struck together, they produce charming sound which corresponds to the various beats of the rhythm beat cycle.

It appears that originally it formed part of the ritual music and the players used this instrument only in temples, not only in Sindh but all over ancient civilizations. Some

good pieces have been found from Mesopotamia, Thailand, Egypt. It is generally believed that they travelled from here to China and the channel was the Huns.

CHAPPAR: The castanets usually called as Chapriyoon or Khartal in Sindh, is an ancient instrument. It a pair of wooden or clay rectangular pieces to fit in one hand. It is very popular instrument of percussion in Sindh especially in accompaniment of vocal rendition or any instrument.

Interestingly, it is found in many parts of the world. In European music it is traced back to Greece where boot-shaped castanets were played. It is also likely that they were introduced in Spain through ancient Phoenician colonisation or in their pear-shaped form, by the Moors. The Spanish castaneta, Latin castanea, a chest-nut, or a clapper consists of two hollowed-out pieces of hard wood, ivory, shells or other substance usually held in the hand and struck together according to rhythmic pattern of the musical composition. As a folk instrument played by dancers in Spain, the Balearic islands and southern Italy, they are pear-shaped, tied together by a cord firmly secured to the thumb and clapped with the fingers.

In the ancient Sindh, castanets were made of fire-baked clay and later from hard wood. They are not tied together and are played by the singer by one hand while in the other hand, Yaktara (single-stringed lute) is played. Since it is played by one hand, it is easy to accompany with simple beats. Only an accomplished performer can accompany a vocalist or instrumentalist with complicated rhythm.

GHAGHARI: Ghaghar or Gharro is a simple water pitcher used for keeping water, but it is also used in the music

as percussion instrument. In the early days it did not draw attention of players as after a few performances, ghaghar used to break down, but later special consideration was paid in its making for instance it is now specially made of fine clay and baked in light fire oven. The ghaghar of music has a smaller mouth and broader body to create resonance by closing and opening of its mouth with one hand while with the fingers of other hands are applied on the body of the pitcher producing Khali (light tone) and Bhario (hard note) of the rhythmic pattern.

In the colonial era, western instrument were introduced and some of them found place in our music such as harmonium, clarinet, violin or even trumpet. So far harmonium is concerned, it was not accepted but were allowed only when its reeds were reset according to the frequency of our notes. Violin was the only instrument which was accepted without any further opposition, as it has no frets and the player can play it like Surando. Since clarinet's pitch is adjustable, it was not difficult to accept. Clarinet is often used in orchestra for giving some specific effects which do not violate the frequency of Sindhi musical system. In modern times, the fusion music has given a new phenomenon which if accepted easily will only affect the every musical system of Sindh.

IN THE PLAINS OF THE INDUS

Ironically, one of the largest ensemble of cultures i.e., Indo-Pakistan subcontinent has no written history of music. It is all oral traditions that speak about the genius of Indian musical heritage, however these traditions supported by drawings and stone carvings have proved helpful to some extent. However, the knowledge beyond a few centuries is still obscure.

Nearly a century back, in 1922, when Moenjodaro and related archaeological sites were discovered, the history of the Indus Valley was pushed back to many thousand years. Scholars believed that it was a contemporary of Babylonian, Egyptian, Mediterranean and Chinese civilizations even though it has not been fully excavated owing to physical problems and ineptness of successive governments. The site of Kotdiji, which is 500 years older than Moenjodaro, stands unattended. There are 300 more sites on both banks of the River Indus that remain unexplored due to the apathy of our ruling class.

When did this civilization flourish is a mystery, as most of the earlier layers have not been excavated. Experts have not been able to decipher its script leading to many perceptions. However, the academicians agree that it was a contemporary of Jericho civilization and its language was a proto

-Dravidian language, which went astray by the invasion of Aryans in 1750 BC.

Indo-Aryan migration models discuss scenarios around the theory of an origin from outside South Asia of Indo-Aryan peoples, an ascribed ethno-linguist group that spoke Indo-Aryan languages, the predominant languages of North India. Proponents of Indo-Aryan origin outside of South Asia generally consider migrations into the region and Anatolia (ancient Mitani) from Central Asia to have started around 1500 BCE, as a slow diffusion during the Late Harappan period, which led to a language shift in northern South Asia. The Iranian languages were brought into Iran by the Iranians, who were closely related to the Indo-Aryans.

Since 1922, the research on the Indus Valley civilization has established that it had a great past. But at the same time, many of its aspects remain unexplored. It only establishes that it was a developed society, it had a sophisticated civic system evident from its relics, it had a love for arts and that it traded with outer world.

This also reflects the fact that the people of Indus valley had developed a system of music. In the absence of some standardised stone, we follow the figurines and dancing figures on the walls of cave shelters, of which Moenjodaro and Harappa had developed forms. With more excavations and recovering the sites of Alamgirpur, Ropar and Lothal, it has been established that the Indus civilization covered larger area than first thought of. The Indus people lived in brick-built houses with developed amenities of life like bathrooms, kitchen and drainage system. The women wore ornaments of gold, silver, ivory and semi-precious stones. Bangles, necklaces, anklets, armlets and other kind of ornaments were found from the remains. Varapande, basing his estimates on

the archaeological relics says, They used to wear cotton and woolen clothes. Cosmetics were in vogue and women knew how to do their hair artistically. They knew the art of writing though their script which still remains undeciphered. Their creative mind produced sculptures and painted Pottery of good quality. At Moenjodaro a large bath with galleries and rooms around it was found. It might have been used for ritual baths. A pillared hall was excavated at the same place, presumably for public assembly. They manufactured seals and amulets and toys of many descriptions. They traded with ancient world countries like Mesopotamia and Egypt and led a cultural life.

Discussing the cultural life, Varapande talks many options. Discussing dance he says that dance was among some of the amusements. In addition to terracotta figurines of dancers we find stone and bronze dancing statues of great charm. A male dancing figure full of vitality sculpted in grayish limestone was found at Harappa. Benjamin Rowland thinks that together with the dancing pose, it make it possible that this is a prototype for the later Hindu conception of Shiva as Lord of the Dance even in its present fragmentary state, the figure is imbued with a vital, dynamic quality and a suggestion of movement imparted by the violent axial location of the head, thorax and hips, exactly the same device employed to suggest the violence of Shiva's dance in the great Hindu bronzes of Chola period.

This argument also leads us to assume that the perception of dance in Hindu faith was born of the pre-Aryan remnants. Anyhow, the finding of bronze statuette of a supple dancing girl from Moenjodaro is enormous evidence showing the presence of dance in this part of the region. Wearing nothing except ornaments like bangles and a neck-

lace with a triple pendant, is a wonderful posture of a dancer. From her physique, she appears to belong to Dravidian or local traits. Her posture is a complete reflection of a moment that she is about to break into action. This suggests that music existed here but it was also the art of dancing of which they had a rich heritage. Varapande suggests that 'katakawali, the practice of wearing a number of bangles and necklace with pendant resting in the deep cleavage between the rising bosoms, has been adopted by later sculptors who made enchanting figurines of dancing yakshis, surasundaris and ap-

Dancing Girl is a prehistoric bronze sculpture made in approximately 2500 BCE in the Indus Valley Civilization in the city of Moenjodaro which was one of the earliest human cities. The statuette is 10.5 centimetres (4.1 in) tall, and depicts a young woman or girl with stylized proportions standing in a confident, naturalistic pose. Dancing Girl is well-regarded as a work of art, and is a cultural artifact of the Indus Valley Civilization. The statuette was discovered by British archaeologist Ernest Mackay in 1926, prior to the Partition of India. It is still held by the National Museum, New Delhi and ownership is disputed, It is necessary to be returned to Sindh.

A bronze statuette dancing girl is 10.5 centimeters (4.1 in) high and about 5,000 years old. It was found in the HR area of Moenjodaro in 1926. Although it is in a standing position, it was named *Dancing Girl (Sambara)* with an assumption of her profession. This is one of two bronze art works found at Mohenjo-daro that show more flexible features when compared to other more formal poses. The girl is naked, wears a number of bangles and a necklace and is shown in a natural standing position with one hand on her

west. She is wearing 24 to 25 bangles on her left arm and 4 bangles on her right arm, and some object was held in her left hand, which is resting on her thigh; both arms are unusually long. One arm completely filled with bangles which is similar to Banjara lady. Her necklace has three big pendants. She has her long hair styled in a big bun that is resting on her shoulder. This statue is a cultural artifact reflecting the aesthetics of a female body as conceptualized during that historical period.

Second bronze statue of a girl 2500 BC, now displayed at Karachi Museum, Pakistan.

In 1973, British archaeologist Mortimer Wheeler described the item as his favorite statue, "She's about fifteen years old I should think, not more, but she stands there with bangles all the way up her arm and nothing else on. A girl perfectly, confident of herself and the world. There's nothing like her, I think in the world."

John Marshal, another archeologist at Mohenjo-daro, described the figure as a young girl, her hand on her hip in a half-impudent posture, and legs slightly forward as she beats time to the music with her legs and feet. He is known to reacted with surprise when he saw this statuette. He said When I first saw them I found it difficult to believe that they were prehistoric. The archaeologist Gregory Possehl described *Dancing Girl* as the most captivating piece of art from an Indus site and qualified the description of her as a dancer by stating that, We may not be certain that she was a dancer, but she was good at what she did and she knew it.

The statue led to two important discoveries about the civilization: first that they knew metal blending, casting and other sophisticated methods, and secondly that entertainment, especially dance was part of the culture. The bronze

girl was made using the lost-wax casting technique and shows the expertise of the people in making bronze works during that time. The statue is now displayed at National Museum, New Delhi. A similar bronze statuette was found by Mackay during his final full season of 1930–31 at DK-G area in a house at Mohenjo-daro. The preservation, as well as quality of craftsmanship, is inferior to that of the well known *Dancing Girl*. This second bronze female figure is displayed at Karachi Museum, Pakistan.

An engraving on a piece of red Potsherd, discovered at Bhirana, India, a Harappan site in Fatehabad district in Haryana, shows an image that is evocative of *Dancing Girl*. The excavation team leader, L. S. Rao, Superintending Archaeologist, Excavation Branch, ASI, remarked that, the delineation (of the lines in the potsherd) is so true to the stance, including the disposition of the hands, of the bronze that it appears that the craftsman of Bhirrana had first-hand knowledge of the former.

Immediately after the excavation of Moenjodaro, many myths about the existence of a pre-Islamic civilization broke and new perceptions arose. While the question about the form of religious faith is still unanswered, a clear perception about the existence of music arts has been established. Archaeologist Mackay says. It is still uncertain that dancing formed part of the religious rites of the inhabitants of the Indus cities although it is an important feature of the rituals of certain sects in India today. A scene on a fragment of a faience amulet showing a man beating a drum and people dancing to music seems to suggest from the appearance on the mystical symbol that the dance was ceremonial. On the amulet from Harappa a man is playing a drum before a tiger, but here again it is impossible to say whether the tiger repre-

sents a deity or whether the whole scene is simply an illustration of 'music hath charm'. Another amulet from the same city shows the cult object invariably associated with the Urus bull, with beside it a figure which may be that of a woman dancing; if this interpretation is correct the dance must certainly be ritualistic.

Another vital evidence to show the presence of an advanced stage of music in the Indus valley is attributed to the existence of some musical instruments. The engravings on seals and amulets are clues to a number of musical instruments that had been developed by the Indus people. According to Dr S. R. Rao, ...a stringed instrument with bridge and twang both made of shells found at Lothal. An arched harp probably made of wooden bracket and metal string is seen on a seal. Castanets, drums, whistles of clay and cymbals were also popular musical instruments of Harappan people.

According to Mackay It was suggested that dancing was perhaps included amongst the religious rituals but that it had also a secular side is very probable. That dancing was accompanied by music is certain, for an elongated drum with a skin at each side is seen on two of the amulets. Another form of drum or tambourine appears to have hung from the neck of one of the pottery male figurines. A pair of what is thought to be castanets has been found and they probably served to mark the rhythm of the dance as among strolling Arab players today. Also if we are correct in identifying certain signs in the script as harps and lyres we may surmise that at least one musical instrument of this kind was in common use as in Sumer where Wooley has succeeded in restoring remains of several specimens.

Archaeologists also attach great importance to the finding of hollowed masks made of baked clay. They are of

both kinds, some with horns and other without. For masks Dr Sankalia thinks that these masks might have been used as votive offerings to the Indus deities and also as decorations.

Also supported by the discovery of a figurine of a dancing girl, an artist playing a Mirdang-like percussion instrument followed by a figurine of a dancing couple belonging to much later era from the archaeological site of Bhanbhor, are enough to support the proposition that Indus Valley civilization had a musical system much developed than ever perceived. Even though there is a time distance of 2000 years between Moenjodaro and Bhanbhor civilizations, the archaeological discoveries offer enough evidence that music continued to develop, though interrupted by invasions and mass migrations.

The unfortunate aspect of the whole story is that today we do not have a historical record of Sindhi music. Even the history of political developments remains an unaccomplished task. That the Indus valley has suffered a series of invasions, stays undisputed. The archaeological remains suggest that the Aryans were not the first to devastate the Indus civilization. There was other communities too. Since the Aryans came in large groups, they ravaged the whole valley from the mouths of Indus to the Harappan settlements in 1750 BC. Indo-Aryan migration models discuss scenarios around the theory of an origin from outside South Asia of Indo Aryan peoples, an ascribed ethno linguistic group that spoke Indo-Aryan, the predominant languages of North India. Proponents of Indo-Aryan origin outside of South Asia generally consider migrations into the region and Anatolia (ancient Mitani) from Central Asia to have started around 1500 BCE, as a slow diffusion during the Late Harappan period, which led to a language shift in northern South Asia.

The Iranian languages were brought into Iran by the Iranians, who were closely related to the Indo-Aryans.

They were followed by another wave in 900 BC which pushed the earlier settlers further into Ganges and Yamuna plateaus. And then a host of other communities made Sindh as their target, plundered its resources and changed its historical status. Every invasion, as elsewhere in the world, brought change in the social and cultural life of the original inhabitants. The people of Indus valley, as of any other plateau. were peace-loving and were a settled people, who did not only believe in peace but practiced it. After the Aryan invasion and easily exposed to violence, the original inhabitants opted for seclusion in the outskirts of fresh water resources what today are called the boat people of Sindh, in the coastal belts, deserts, mountains and similar inhospitable areas. This is how they retained their lifestyle and culture.

What mar the history of Sindh is the succession of events. In fact, the process had been so fast that every change left no time for the previous effect to stay. Today, when we look back, it appears that interaction with Aryans affected the life of our ancestors. They were followed by Greeks, Huns, Sassanids and finally the Arabs. Every invader had his options. The discipline of history recording was either destroyed or distorted. The result of this whole process is that today we do not even have the history of pre-Islamic era. Not going beyond what happened before the Aryans took over in 1750 BC, it is difficult if not impossible, to determine what happened to the culture of Sindh.

Coupled with various man-made ravages, the society could not free itself from the clutches of feudal and tribal fabric leaving the history writing at the whims of a few influential individuals, even though during the past two centuries of

political awakening, the situation has not changed. All these factors have contributed to a situation that even the smallest fact cannot be distinguished from fiction.

In this backdrop the history of music of Sindh becomes too confusing. After the advent of Islam in 712, a few history books were written mostly by Arab geographers, tourists and courtiers. The most referred book Chachnama was written almost 405 years after the Arab takeover, which is based on incomplete and unfounded information. Since other books do not mention historical facts, two books -- "Fatuh-ul -Baldan" and "Chachnama" -- have been frequently referred to by scholars and historians since the day these were written. Both give some accounts of the pre-invasion period although no source has been mentioned. Fatuh-ul-Baldan was written in ninth century AD, but it was Chachnama which gave more details with lucidity. Chachnama was written by some anonymous Arabic author who attempted it between 215 Hijra/830 AD and 225 Hijra/840 AD as "Minhajul-Din-Wal Mulk." It was translated in Persian by Ali ibne Hamid ibne Abi Bakr al-Kufi four centuries later, who most probably completed the task in 613 Hijra or 1217 AD. The only evidence available suggests that he collected the material from the first-hand information from sources whose authority is not convincing. Originally known as Fatehnama, the Persian book gives description about *Brahman* dynasty and the conditions prevailing before him as were told to him. No authentic record is either mentioned nor is available to support Ali Kufi's narration. Other books as *Tibri, Masoodi, Yaqoobi, Istakhri* and others give a very sketchy information about the social, economic and cultural conditions. The most ignored area is the information about the musical arts and drama. Before that nothing can be found literally.

The contemporaries of Indus civilization, such as Egyptian and Sumerian too did not have any system of music writing but a few engravings on stone and clay tablets suggest that they had secular and ritual musical system. Egypt's music mostly drew its origin from ritual music which interacted much with Hebrew, Greek, Assyrian and early church music. Egyptians wanted everything big. Therefore from pyramids to huge courts, they exhibited this phenomenon. Their orchestras contained large number of artists, instruments and choral vocalists. The reference of Hebrew music can be found in religious and history books, which tells us that they had a large number of ritual songs to be rendered during religious offerings. This was part of the Egyptian influence.

The Vedic Period (or Vedic Age) 1500 – 500 B.C.E.) is the period in the history of India during which the Vedas, the oldest sacred texts of Hinduism, were being composed. Based on literary evidence, scholars place the Vedic period in the second and first millennia B.C.E. continuing up to the sixth century B.C.E. The associated culture, sometimes referred to as Vedic civilization, was centered in the northern and northwestern parts of the Indian subcontinent. Its early phase saw the formation of various kingdoms of ancient India. In its late phase (from 600 B.C.E.), it saw the rise of the mahajanpadas, and was succeeded by the Maurya Empire (from 320 B.C.E.) the classical age of Sanskrit literature, and the Middle kingdoms of India. The literary legacy from this period does not contain much detailed historical information. To some degree, this places the Vedic era within prehistory.

There is no reason to believe that there could be no existence of Sindhi music in those days but all had vanished owing to political and historical changes, and whatever survived became part of the oral traditions, which too became

distorted in similar conditions to that of Celtic music. There is ample evidence that Sindh had a rich heritage of musical arts, but a trace of it is hard to find. Nonetheless, the effort cannot be abandoned, as many communities of the world had faced similar situation and scholars had to dig out to track history.

To achieve this objective, there could be four possible means: To go down in the political background in its true perspective and find some traces of the early music; to study the folk music, work songs, festive songs, ancient instruments, and study their structures to determine that which scales were used and tracking down their evolutionary process, to study the community customs, ritual songs and study the socio-economic conditions and draw the status of music as compared to the historical evolution; and Lastly to study the festival songs of various communities, tribes and castes in the background of historical developments, inter-actions, invasions, migrations and the general behaviour of community members towards musical arts. This can lead to determine the general scope of ancient music, tonal evolution and the very music system. This entails into a comparative study of anthropology, history and sociology, without which no reliable conclusion could be drawn.

These all factors joined together can be summed up ethnomusicology and historical musicology, can be helpful with all such communities whose historical background is shrouded in doubts and unfounded perceptions. Without going through this exercise, it does not appear possible to arrive at certain proposition.

As about proto-Dravidan traces, the Moen-jo-Daro seals point towards music specify a percussion instrument besides a lion or tiger species standing with mouth half

opened, communicating the mesmerising effects of the music. Another tablet shows an instrument similar to lute, pointing to the presence of a stringed instrument which had a sound box for resonance. More important is the dancing couple's figurine from Bhanbhor site pointing to the fact that by then music of Indus had developed a discipline of accompanied monody. This also points to the fact that by then the music of Indus had established the status of two distinctive sections, the ritual music encompassing magical effects and the secular music in which the artists had achieved the social status to an extent that their figures were carved on tablets and other means of communication.

The assumption is supported by presence of other tablets from Moenjodaro pointed out by Sir John Marshal himself. A tablet shows some praying people are sitting in meditating posture. In another tablet two people are standing with their hands clasped with snake-like head-gears. Marshal especially notes a tablet which is richly adorned. In the picture one man has a triple-arrow on his head, a triangle necklace with a number of bracelets. This man, despite surrounded by beasts, appears in meditation and deep trance. He appears to be a troubadour who seems to be engrossed in his music.

Prof Dani explaining about these tablets, says that the half-stepped leg and half open mouth of the dancing girl, show a dancing posture of the girl. This tablet is more important as it shows the presence of dance and vocal music together, which is a developed form in the evolution of music. The study of this dancing girl is also an indicator of the anthropological group of the Indus people or at least of the dancing girl. By her thick lips adorned with bracelets, show that she belonged to a native group of the inhabitants of In-

dus people. This is also supported by the fact that the proto-Dravidan people of Sindh belonged to Astroloid race. Prof Dani considers her as a member of dancing nomadic community but S. S. Sarkar disputes this and thinks that she belonged to the original inhabitants of the Indus valley.

The discovery of a dancing girl also establishes a special approach of the Indus people towards arts and ritual activities.

Scholars believe that to make a sculpture of some living creature shows deep reverence to the arts or their ritual leaders. In such society a figurine of a nomad dancing girl does not approve of the perception. In fact it suggests that the figurine of the dancing girl does not belong to a simple dance but of a great artistry, which commanded respect in the field of dancing.

Looking at the contemporary music of the early Indus music we do not get any guidance from the traces of early music of China, Far East or North African communities, as they had their own music and followed their own cultural background. However, the trade ties with Mediterranean communities and proximity with the rest of Indo-Pakistan subcontinent can be of help, especially the music of the pre-Indian communities. The music of ancient Persia and Arab world can be of some help but that Arab music was too young as compared to the ancient Indus valley civilization. Assyrian civilization has long been discussed by scholars who say that it had close trade contacts with the Indus people. One group thinks that the people of Indus migrated to Assyria and other Mediterranean areas. They are said to have introduced the Indus culture to parts of West Asia. They first travelled to Elam (today's Khuzestan) and then to other adjoining parts in almost 3000 BC. These areas included Ur and

Babylon. At the end of Assyrian civilization, Semitic civilization rose which also made Elam as its centre.

The Mediterranean countries, by the virtue of their access to the sea and having arable lands, developed music on sound basis. Festival songs, seasonal songs and a large number of other utilitarian songs marked their daily life. Besides, they had a group of songs similar to table songs, an early form of art music. The general description of these songs was interwoven with eulogy to some memorable characters, love and beauty. Although much has changed now and in the absence of a record, no trace can be found of them. In form, these songs contained two or three notes, sung in simple beat cycles. When the Turkish influence spread, it affected Mediterranean territories besides Balkan states.

Chromatisation took place at a later stage.

These were the areas with which the people of ancient Indus valley interacted in some or the other way. But mere saying this does not lend any information about what had happened with the Indus music. Moenjodaro and Vedic era has a time distance of over 2000 years, therefore, the only assumptions could be derived from the Vedic literature. What was the form of music in pre-Vedic era is just an assumption but this can be said that at the time of Aryans arrival, the music of Indus had taken a firm shape, affirmed by the fact that ritual and secular music were two distinctive forms. In both disciplines, separate institutions used to work.

When did the Vedic literature come into being is also a point of disagreement among scholars. The Vedic Period (or Vedic Age) (1500 – 500 B.C.E.) is the period in the history of India during which the Vedas, the oldest sacred texts of Hinduism, were being composed. Based on literary evidence, scholars place the Vedic period in the second and

first millennia B.C.E. continuing up to the sixth century B.C.E. The associated culture, sometimes referred to as Vedic civilization, was centered in the northern and northwestern parts of the Indian subcontinent. Its early phase saw the formation of various kingdoms of ancient India. In its late phase (from 600 B.C.E.), it saw the rise of the Mahajanpdas, and was succeeded by the Maurya Empire (from 320 B.C.E.) the classical age of Sanskrit literature, and the Middle kingdoms of India. The literary legacy from this period does not contain much detailed historical information. To some degree, this places the Vedic era within prehistory.

Some claim that it had occurred immediately after the Aryan invasion, while others like Radha Mukerji and Rameshchander Mujamdar take it before the Aryans, while Max Muller dates it between 1200 and 1500 BC. However, it has been generally accepted that it was composed in 900 BC which continued for 800 years. Rig Veda was written between 7th and 9th century before Christ while the last one, Athura Veda was written between 297 and 100 BC. Of the four Vedas --- Rig Veda, Yajur Veda, Athur Veda and Saam Veda -- we get the information about religious life, customs and other aspects of life but about the poetry and music Rig Veda gives the basic information. However, Saam Veda gives more information about music. Like other Vedas, Rig Veda is basically a composition of ritual songs but its form is essentially in prose. It was up to the priest who could narrate it in the musical form by lowering or heightening the pitch. This poetry was composed for their deities and seeking their blessings. Among other information, its contents contain the names of rivers such as Swastoo (Swat), Kobha (Kabul), Gomti (Gomal), but the River Indus, which offered them more water and living conditions, has been mentioned with special refer-

ence. Aryans have mentioned 99 rivers but they identified themselves with Sapt Sindhu or the country of seven rivers of Punjab and Sindh. These are: Vitasat (Jhelum), Chanderbhag (Chenab), Purshni (Irawati or Ravi) Viyas (Biyas), Shatarvo (Sutelaj), Sarswati and Indus. Vedic compositions were taken as incantations, which were first rendered as prose and later priests introduced musical narration.

The compositions in Saam Veda are completely poetical. Its compositions were called Soam and its narrator was called Saam or Adgaath means expert singer. When Saam narration became technically sound, it incorporated both tempo and musical notes. Like other ritual songs the Saams were initially sung by priests and religious leaders who sometimes also danced as was done by church priests in the early Christian era. Much later members of the public also joined them. Dancing by Devdaasis added a new factor to it. During Gupta period (324-184 BC) fine arts received unprecedented promotion. Hinduism was declared state religion. The rulers made special efforts to promote the religion by sending troupes of priests, singers, dancers and other talented people to various parts of the subcontinent. As part of these efforts Sanskrit was declared official language, which later became confined to official class. However, it promoted the fine arts. The famous book on music Bharat Nat Shastar was written during these days.

Although Saam Veda mentions music, it does not give complete information except a few indications such as the use of drum, tanpura, brass flute and harp. This means that during the passage of 500 years the Aryans became aware of the settled life with improvement in quality along with the promotion of music.Before that what exact kind of music prevailed, has yet to be ascertained, but Prof Goswami

after discussing many theories opines that after viewing the whole Vedic civilization it becomes evident that the Aryans were unaware of any music as compared to the original inhabitants of the Indus. This is also evident from Athur Veda. After Aryan arrival the original inhabitants continued their social practices, religious rituals and other arts. The Aryans opposed it, but the natives struggled for the preservation of their heritage even though they lost their cities, towns, trade and crops but they did not abandon their culture.

Aryans spent most of the time (Almost 900 years) in Sindh and Punjab as evident from the archaeological remains of Ganga plateau. It was due to the huge forests that existed in Ganga plateau offered inhospitable conditions. In 800 BC they advanced to Ganges plateau, cleared forests and made it livable.

In the 6th century BC (530 BC) Achaeminian Empire annexed the Indus and Harappan civilization. Cyrus I was assisted by the people of the subcontinent but he recruited them in Persian army with the then modern arms. At that time, Takshila (Taxila) was
the centre of Vedic teachings and arts. Achaeminians disliked it and under the army influence many changes were brought down, for instance the introduction of Persian coins. Later in the 3rd century BC, it receded when Alexander the Great invaded the subcontinent in 330 BC.

The Greeks entered the subcontinent in 327 BC and stayed there for over two years and mainly focused on Afghanistan, northern areas, Punjab and Sindh. Politically it was an important era but did not affect cultural or social life. Historians suggest that

Alexander took up the expedition to find out sea trade routes.

When his troops reached Punjab, they decided not to advance which dejected Alexander and finally came to Sindh where he stayed for some time and later went back. The Greeks did not leave a deep mark but according to their observation the culture of original inhabitants was richer. According to Nearchus accounts they weaved cloth from a cotton which was not available in any other part. This cotton was called by Alexander as vegetable wool. They pierced their ear lobes and wore ear rings of ivory. To be prevented from sunshine they used umbrellas. They wore white shoes made very neatly. Many new settlements came up which dried up after the departure of Greeks or merged into the local settlements. This also opened new trade routes for the people of Indus.

After the departure of Alexander, Morya dynasty rose up and in 321 BC. Chandargupta merged small states into one large empire including Afghanistan and Indus. Asoka, the grandson of Chandargupta took power in 272 BC and merged the remaining smaller principalities into his empire, fought many battles which brought enough miseries to the people and finally led to Buddhism preaching peace.

During the Morya rule, many political and social changes came about. Economicy, trade, art and craft were encouraged. Separate settlements were raised for artisans and artistes who were called Shreni. These settlements later became synonymous to their occupations and became part of the social order, of which many traces still prevail. By the Morya rule, Jati or caste system had already taken strong footings. Sanskrit was being confined to official circles and used by affluent class. Its effects became known in 1st and 2nd century but it became too evident in 6th century. Sanskrit was used only for Vedic literature and official proclama-

tions. Since Sanskrit was an imposed language new languages began coming up as lingua franca which were mostly derivations of proto-Dravidan languages. Prakart was among the first languages to spread, followed by Shorseni and Magdhi. This was in fact the beginning of a new culture free of official interruption. The influence of this cultural evolution was not isolated from the general trend of trade missions focusing efforts on closer ties with Mediterranean communities.

Seleucid of Greek origin ruled Iran at that time, Indus developed closer ties with it. Some historians draw a similarity between the construction styles of Presipolis and Asoka's pillars and some even believe that Iranian Presipolis was built by the artisans from there. The inscription on them is in three languages: in Kharoshti near Peshawar, in Greek and Aramaic near Kandahar and in Brahami in the subcontinent, which some scholars attribute to the early form of Sindhi language.

The reforms that had begun during the days of Chandergupta, rose to height during the days of Asoka. The whole subcontinent had turned into agricultural economy. Arts and crafts got unprecedented promotion. Artists and artisans received due recognition. The trade of Indus with outer world of pre-Aryan period was restored. Taxes were rationalised which made the government machinery more viable. Musical arts received promotion from the government. Pali and Prakart became main source of their promotion. Two distinctive cultures -- the urban and rural -- began rising, however, this diversity did not hamper the promotion of musical arts, especially the dance and drama. Since Aryans had by then assimilated with the original inhabitants, they also participated in the promotion of these arts.

From the above overview it has become clear that there existed no such instrument which could have drawn the attention of the engravers to leave a mark on stone or on any substance. However there are some other options too to look into them. For example the Persian influences.

For Sindh the period of 900-500 BC was an important phase when Aryans spread all over the north. During this period Darius I (420-486 BC) Darius I (Old Persian *Dārayava(h)uš*, New Persian *Dāryuš*, Modern *Darəyaveš*, Tiberian *Dārey-āwéš*; 550–486 BCE) was the fourth king of the Persian Achaeminid Empire. Also called Darius the Great, he ruled the empire at its peak, when it included much of West Asia, the Caucasus, parts of the Balkans (Thrace-Macedonia and Paenia), most of the Black Sea coastal regions, parts of the North Caucasus, Central Asia as far as the Indus Valley in the far east, and portions of north and northeast Africa including Egypt (Mudrâya), eastern Libya and coastal Sudan. Darius annexed the present-day Sindh along with Afghanistan, Egypt and Mesopotamia in his empire, encouraged trade and other arts. The Sindhi artisan saw new markets of Persian Gulf and north Africa. Land route through Makran and Sistan became more operative and they got great promotion from Persia. Since Sindhi language at that time was written in proto-Devnagri script, it was difficult for the Iranian trading partners thus they (Iranians) changed its script based on cuneiform calling it Kharoshti. Brahami, which some scholars feel is one of the basis of the developed Sindhi language became functional in around 480 BC.

Alexander the Great entered the subcontinent in 329 BC and took Sindh in 325 BC, when Buddhism was the religion of the majority of Sindhi people. Evidence suggest that although Greek remained the language of official correspon-

dence, Pali grew general popularity of which Kashmiri, Sindhi and Seraiki took roots in around 320 BC. The presence of Greek as official language did not affect the promotion of Sindhi language and arts. Bactrian Greeks ruled Sindh for 187 years however in 120 BC Scythians captured Sindh, followed by Parthians in 17 AD, Kushans in 65 AD and the 300-year-old occupation of Sindh came to an end.

During the Kushan era, no social and economical change came into being. Bhanbhor (mentioned Alexander as Barbican) became the centre of trade which gave great boost to local and international trade. Since Punjab did not have access to sea, its trade was also routed through Bhanbhor. Kushan dynasty, Kushan also spelled Kusana, ruling line descended from the Yuezhi, a people that ruled over most of the northern Indian subcontinent, , and parts of Central Asia during the first three centuries of the Common Era. The Yuezhi conquered Bactria in the 2nd century BCE and divided the country into five chiefdoms, one of which was that of the Kushans (Guishuang). A hundred years later the Kushan chief Kujula Kadphises (Qiu Jiuque) secured the political unification of the Yuezhi kingdom under himself In 230 AD Kushan rule began breaking off but it gave a chance of increased Persian influence on Sindh, which continued to stay for quite a long time. Kushan rule finally ended in 283 AD and Sassanids took over, lasting till 495 AD.

Around 283 an uprising brewed up against Bahram Gore II, which was not only calmed down but he annexed Sistan, Makran, Sindh and extended his boundaries up to Kuchh, Kathiawar and Malwa. In 379, Kushans tried to bring an end to the Sassanid rule and during this attempt they captured Punjab and NWF (KPK). In the meantime, King Samundra of Gupta dynasty captured parts of northern India

but Sindh remained out of his reach. During this period, despite the increasing influence of Hinduism, Buddhism remained main religion in Sindh.

This was followed by Sassanid dynasty. The Sassanian Empire (also spelled Sassanian, Sasanid or Sassanid was the last pre-Islamic Persian empire, established in 224 CE by Ardeshirs I, son of Papak, descendant of Sasan. The Empire lasted until 651 CE when it was overthrown by the Muslims. It is considered by the Iranian people to be a highlight of their civilization, for after the fall of the Achaeminian Empire at the hands of Alexander the Great in 330 BCE until the fall of the Parthian Empire, there was not being another state that truly felt 'Iranian'. continued. King Yazdgard I (397-417) annexed Sindh with his principality. Bahram Gore was the son of Yazdgard who ruled from 420 to 438 and as a result of his expeditions, Sindh and other parts of north India, Makran and Balochistan became part of his kingdom. Besides military expeditions, Bahram Gore also increased diplomatic and trade ties with Sindh and northern India. Bahram Gore also visited Sindh and took many artisans and musicians along with him. Firdousi, the noted Iranian poet has also mentioned him. The whole area falling in the western bank of Indus up to Arabian Sea became part of the Sassanid kingdom lasting for some 200 years. This was the end of Iranian rule.

In 499 Yashudra, a Buddhist, captured Sindh and founded Rai dynasty in Sindh. Rai family ruled Sindh for 133 years up to 632.

However during this period the relations between Sindh and Iran remained very cordial. During this era the arts and crafts of Sindh got enough promotion. Panchtantar, was written during these days which was translated on the direc-

tives of Nausherwan, called Kalela-wa-Damna and was translated in other languages.

In 600, Iran tried to recapture Sindh but was repelled. Rai Sahras, a king of Sindh was killed in one of such battles. After him Rai Sahasi took the rein of power. Between 620 and 632 Iran tried for many times to capture Sindh but were not only defeated but Rai rulers annexed Brahmanabad, Sistan, Uch and Multan and Kuchh. As a result, Sindh and Iran made a number of treaties by which exchange of artists and craftsmen took place. The Rai Dynasty (524–632 CE) was at power during the Classical period on the Indian subcontinent, which originated in the region of Sindh, in modern Pakistan. The dynasty at its height of power ruled much of the Northwestern regions of the Indian subcontinent. The influence of the Rais extended from Kashmir in the subcontinent.

By 635, Arab influence began growing towards Iran and Sindh.

During 635-36, Arabs attacked Iran and to face it Iran sought the help of Sindh. Sindh sent a large contingent of army along with elephants. In the ensaeiag battle raging for three days, Iran defeated Arabs. This battle is known as Jang-i -Salasil (the battle of chains) because the army men of Sindh chained each other and then fought. However, in 636 Arabs defeated Iran despite huge army sent by Sindh and Punjab at the battle of Qadsia. By 646 the whole Iran became part of Muslim rule. After the Iran's defeat, Arabs were impressed by the army of Sindh and Punjab specially that of Jatts, which were then recruited in the Arab army and settled in Basra.

This was followed by the extension of the frontiers of Sindh by its ruler, Rai Sahasi, which included Makran, Jhalawan and Gandawa up to Iranian border.

Brahmans took power in 640 which lasted till Arabs conquered Sindh in 712. During this 72-year period Brahmans inflicted atrocities on Buddhists which created commotions among the Buddhist followers. The Brahmans wanted to convert Sindh into a Hindu state which had also followers of other religions. This helped Arabs in their quest for Sindh.

An overview of the above facts reveals that:

Compared to other civilizations, Sindh had been in close contact with Iran. Most of the migrations of Central Asian and Turk ethnicity was made through Iran around 18th century BC.

- Another contact was made with Assyria, Iraq and
- Mediterranean communities in 1800 BC, which was mostly through trade and could be a means of cultural exchange.
- In 1750 BC, the Aryans arrival ravaged the old civilization, however, the old culture and customs remained in one form or the other. During the interaction with the Aryans, the original inhabitants gave much to the Aryans, including the art of
- writing.
- During 1500-1100 BC period, contacts with Middle Eastern and Mediterranean communities increased.
- Vedas were written between 900 and 100 BC which give some information about Sindh. Poetry was composed in 900 BC. In 5th century BC Pali language grew up which led to the present Sindhi.
- language under various influences.
- By 800 BC Aryans spread all over northern India and many of the original inhabitants migrated to other areas, where they kept their culture and traditions intact.

- Overseas trade was in the hands of original inhabitants who took the arts and crafts of Sindh to Ur, Babylon, Egypt and other Mediterranean communities.
- After the Muslim takeover, a new social system emerged which changed the entire lifestyle of Sindh. But despite a Muslim rule the followers of other religions continued to enjoy freedom and communal harmony prevailed. However, a new confluence of culture emerged affecting its arts, including music.

The magnificent aspect of Indus Valley Civilization surfaced when in 1922, English experts and archaeologists hit the site of Moenjodaro in Sindh, Pakistan. It came out to be the centre of a great civilization which spawned over one million square miles in 3000 BC. Among other things like planned cities and living style apparent from their structure shed new light on the cultural heritage. Indian Noted Author Varapande M.L. in his work History of Indian Theatre (1987) discusses in detail about the lifestyle and culture including the music and dances of the Indus Valley Civilization. Di cussing dance he says that dance was among some of the amusements. In addition to terracotta figurines of dancers we find stone and bronze dancing statutes of great charm. A male dancing figure full of vitality sculpted in grayish limestone was found at Harappa. Archaeologist Mackay says: It is still uncertain that dancing formed part of the religious rites of the inhabitants of the Indus cities although it is an important feature of the rituals of certain sects in India today. A scene on a fragment of a faience amulet showing a man beating a drum and people dancing to music seems to suggest from the appearance on the mystical symbol that the dance was ceremonial. On the amulet from Harappa a man is play-

ing a drum before a tiger, but here again it is impossible to say whether the tiger represents a deity or whether the whole scene is simply an illustration of 'music hath charm'. Another amulet from the same city shows the cult object invariably associated with the Urus bull, with beside it a figure which may be that of a woman dancing; if this interpretation is correct the dance must certainly be ritualistic".

Another vital evidence to show the presence of an advanced stage of music in the Indus valley is attributed to the existence of some musical instruments. The engravings on seals and amulets are clues to a number of musical instruments that had been developed by the Indus people. According to Dr S. R. Rao, ...a stringed instrument with bridge and twang both made of shells found at Lothal. An arched harp probably made of wooden bracket and metal string is seen on a seal. Castanets, drums, whistles of clay and cymbals were also popular musical instruments of Harappan people.

Also supported by the discovery of a figurine of a dancing girl, an artist playing a Mirdang-like percussion instrument followed by a figurine of a dancing couple belonging to much later era from the archaeological site of Bhanbhor, are enough to support the proposition that Indus Valley civilization had a musical system much developed than ever perceived. Even though there is a time distance of 2000 years between Moenjodaro and Bhanbhor civilizations, the archaeological discoveries offer enough evidence that music continued to develop, though interrupted by invasions and mass migrations.

A brief overview of the musical heritage of Indus Valley Civilization it has become clear that it had a rich music culture in vocal, instrumental and dance. It was a multi-dimensional heritage with can open many new vistas if

peeped into its political, cultural and trade ties with other similar civilizations of the world.

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OTHER TRADITIONAL INSTRUMENTS

Tracing the roots of older musical instruments of the Indus Valley, one comes across a number of instruments but the history of some instruments goes back into ancient times. Of them, three instruments, Borrindo, Alghoza and Narr are of special mention. These instruments are not closely related to the *Chang* family however, they belong to the group of old instruments which are used in the Indus Valley for quite a long time and their brief description will only add to understand the historical background. These are:

BORRINDO

Borrindo is an ancient musical instrument of the Indus Valley. It belongs to the ocarina group of musical instrument generally called Vessel flutes. There is no difference from the old Chinese instrument, the clay flute used elsewhere in the world and Sindh. In structure and the manner of playing it is a little different from the old Chinese instrument known a Xun. The principle is the same. While in other parts of the world, ocarina has developed many shapes, Borrindo of Sindh has retained its centuries-old spherical form. In other parts of the world they are made of various shapes some resembling birds and other shapes or animals.

The ocarina (generically) is a vessel duct-flute aerophone found worldwide the first instrument pictured in the gallery will be the primary focus of this entry, with the other four instruments being used to illustrate points about the ocarina in a generic sense. The first ocarina pictured at left was made in France and is typical of modern-day European ocarinas (the other ocarinas originate from the U.S.A., Russia, Colombia, and Costa Rica). Often but not only played by children (the audio example is performed by an adult Kyrgyzstan musician), the ocarina is basically a novelty instrument played for one's own entertainment. Ocarinas are often zoomorphic, displaying the form of an animal, real or mythological, that is important to a culture's identity (see the final three images in the gallery). This in part is why it is common to find ocarinas for sale to tourists at crafts markets around the world (which is where the final three instruments were purchased). That said, in some cultural settings around the world ocarinas are taken more seriously and are incorporated into community music making.

The Borrindo derives its name from the water bubble and is completely spherical. Like all ocarina instruments Borrindo also works on the principle of air circulation within its bounds. In Borrindo air is blown through a relatively bigger hole it circulates within its bounds in a manner that it produces sounds. The Borrindo has three to four smaller holes while the main hole is slightly bigger in which the player blows air through mouth. By closing holes and opening the smaller in a way it creates sounds in the form of musical notes of various frequencies.

Like *Chang* (jaw's harp), the history of Ocarina instruments goes back in time. Some historians referring to archaeological findings claim it to be older than 12,000 years.

The Ocarina is an ancient instrument. The first known ocarina-like instrument appeared about 12,000 years ago. The ocarina's origin can be traced back to many cultures, all developed and performed on clay ocarinas which were often shaped like birds or animals. Ocarina shaped like birds and animals could also be found in India as early as 5000 BC. China had its own form of ocarina called a Xun which was more rounded and egg-like in shape.

Some even mention some older clay whistles found in the Central Africa dating back to 30,000 years. At that time ocarina might have been called by some other name because ocarina was called very close to the present era or might have been named as Vessel flute. In Chinese literature Ocarina instruments occupy an important place. Some evidence has also been found in Mesoamerican culture. Chinese history records its performance on official occasions. In Japan, ocarinas had been played on various festivities. In Japan it is called as tsuchibue (pronounced as Kanji) and literally means the clay flute. History also speaks about another Chinese clay instrument called Xun which was more rounded and egg-shaped. The Chinese instrument called Xun is blown at the top, like you blow a flute. The pitch can be controlled by covering the finger holes. The 6cm smaller version has a higher pitch and it contains 6 fingerhole. The 8cm version has a slightly lower pitch and it contains 8 fingerholes.

The working of ocarina is not difficult to understand. Based on simple physics the air is blown into it by an internal duct. Like all other flutes, air alternates between the inner and outer face of the labium as the pressure in the ocarina chamber oscillates. It is here that opening and closing of holes comes into action and the sounds are turned into musical notes. The length of the ocarina flute does not control the

sound frequency but it is the total area available to the air enclosed by the structure. This reveals the fact that sound is created by resonance of the entire cavity and the replacement of the hole on an ocarina is largely irrelevant.

There is also a mention of ocarinas of birds and animals shape found in north India (perhaps Indus civilization sites 5000 BC. Egypt, Central America also boasts of having ocarina instruments.

Some historians claim that communities of pre-Columbian America were experts in making Ocarina instruments. The opinion is verified by the fact that the original tribes of this era such as Mayans, Aztecs and Incas had their own musical tradition which they retained for quite some time. They are also known for their multi-chambered vessel flutes. Owing to their beliefs they also gave shape of their instrument with some deities too.

Historians recall many expeditions which discovered the use of Ocarina instruments in various European countries are still being used in different sizes and colours. Investigators also refer some instances citing that Azecs (16^{th} century) and Mayan (2000-750 BC) tribes used to play it with reverence. It is generally believed that Aztecs brought the instrument to Europe.

Archaeologists have recovered ceramic ocarinas from both burials and elite residences in Mexico and Central America, some dating back over 4,5000 years. Within this region, pre-Columbian cultures flourished until shortly after the Spanish arrival in the 15th and 16th centuries. As musical instruments, ocarinas played a significant role in ceremonies and rituals, and are immortalized in both pre-Columbian art and postcolonial manuscripts. Spanish colonists noted the use of special shrines for musical wind instruments and the

playing of ocarina-like whistles and flutes to announce ritual dancing and chanting among the Aztec.

In 15th century Germans were using a similar instrument which they called Gemshowrn. It was made of animal's horn of goat or some other object. Since it was long therefore it appeared to be flute.

By 16th century China's Xun instrument, akin to ocarina reached Europe. Xun made way to popular music but the moment it could have gathered fame ocarina arrived in Europe. It came through Spanish conqueror Hernan Cortes in 1527. Cortes sent a group of Aztec musicians and dancers who played before King Charles V. This gave Aztecs a rise in Europe.

In Europe the instrument arrived in 19th century. The ocarina eventually made its way to Europe. In 1527,Cortes sent a group of Aztec dancers and musicians back to Emperor Charles V to perform at the royal court. The performance was well received and the Aztecs were sent to perform at various exhibitions throughout Europe. According to legend, a baker in Rome saw a performance and was so impressed with the ocarina that he decided to make his own. (Bakers at often would make small pottery objects in their ovens to use up the leftover ashes.) It was nicknamed 'ocarina' meaning 'little goose'. It soon became a novelty item, but with its limited number of notes, it was little more than a toy. This all changed in the late 19th century when Giuseppe Donati, a young baker and musician, invented the submarine/ sweat potato shaped ocarina which included accurate pitch and an extended range of notes. The ocarina could now be used for western art music. Various sizes were made which enabled ocarina players to form ensembles. One such ocarina ensemble is famed is the Gruppo Ocarinistico Budriese which

is still actively performing today.

Later, many styles and forms were introduced. In 1850 a 17-year old Italian boy named Giuseppe Donati redesigned a vessel flute, with a mouthpiece protruding from the side. He called his instrument as Ocarina which means 'little goose. This new form became instantly popular in Europe and some called it "sweet potatoes" In the meantime, World War II erupted and some US entrepreneurs produced plastic ocarinas for the US soldiers.

After the introduction of various styles and forms, the instrument has been classified by its structure. One is called Transverse which is popularly known as sweet potato. It has a rounded shape and is held with two hands horizontally depending upon the number of holes. It is up to the player to open and close the number of holes at a time to produce the required melody. Generally this type of ocarina has ten or twelve holes. This is called English pendant and has four to six holes. It is generally believed that Incas (circa 1260 AD) had also ocarina instruments which are now survived by the instrument with nine holes. Called Peruvian Pendant it is played during festivals. In 20th century Japan and English players added newer dimensions in ocarina and the instrument is now popular with all age groups. Even compositions have been incorporated in video games. The name ocarina , meaning 'little goose', was first given to a musical instrument by Italian teenager, Guiseppe Donati, when he invented a submarine-shaped clay flute in 1853. He showed it to his friends and, together, they perfected an instrument that has been carried to all corners of the world. Also known as a sweet potato flute, an ocarina even features in the popular Zelda Ocarina of Time computer game.

An overview in the above paragraphs shows how an old instrument played with small skill can produce wonderful melodies and with continuous effort it has become popular instrument. An instrument used for making simple communications with fellow tribesmen on a hunting mission, has turned into a fascinating instrument. Today the instrument Borrindo is in a state of constant decay. With no improvement from its 5000-year- old spherical form with four small holes and one big hole is all that we are survived with. The number of performers has declined and only a few could be found. With no support from government or any other organization the Borrindo's future is too bleak and is destined to doom one day. While individual efforts have not produced some magnificent results in the improvement of the instrument, the official apathy has been helpful in pushing the decline of Borrindo. A small number of rural enthusiast individuals without the support of political governments have proved futile. The socalled academies established for the promotion of culture and cultural heritage have out of sheer ignorance, added to the misery of cultural arts especially music and in the background Borrindo faces extinction.

ALGHOZA, DOUBLE FLUTE

In the absence of documentation and historical records, it has become utterly difficult to determine the ancient ancestry of the musical instruments of the Indus Valley. This is a tragic characteristic of our history.

Alghoza, the double flute which became popular in the 20th century suffers from the same milieu. Alghoza or the

double flute wooden reed pipe became popular in mid 20th century with the efficient players like Khamiso Khan and Misri Khan Jamali. But the fact remains that all scholars and writers have failed to penetrate into the origin and evolution of the instrument.

Technically, the two flutes of equal size or varying sizes are played simultaneously. One of the flute is used for playing drone or the keynote while the other having five to six holes play the composition.

About the origin of instrument it is not mentioned in the old books and chronicles of music of the subcontinent and whatever the archaeological remnants denote that the instrument had not yet found a place in the Indus Valley, something around 900 BC.

Alghoza or Beenoon as called in some parts of Sindh is a popular wood-wind instrument. From the word Beenoon it has been assumed that the word belongs to Persian culture which means two flutes but the history is silent as to when Beenoon was introduced to the Indus valley, though Persia had a close relationship with Sindh since the beginning of Acheminian Empire.

Alghoza consists of two flutes sometimes of equal length but mostly the drone player is longer than the composition player flute. Alghoza is a popular instrument in Sindh but it is equally known and played in Punjab and Rajasthan where it is generally called Jori (pair), Do nally (two flutes), Sattara or Ngoze. In Punjab folk singers use it to play traditional music such as Jugni, Jind Mahi and Mirza Sahibaan.

Looking for a possible origin it resembles to an ancient Egyptian musical instrument called Arghul or Arghoul. One of its form is played in Israel where it is called Yarghul. It is popularly used in Palestine and Egypt.

An expert tracing the origin of Arghul, Dominik Huber (Zurich) says that the Egyptian Arghul with free reeds is a very ancient instrument with two tubes: one producing the drone and the other with seven holes which plays the melody.

The ancient Egyptians made three varieties of Arghul, The small Arghul (*Arghukl alasghar*), the medium Arghul (*Arghul alsoghayar*) and the large Arghul (*Arghul alkabir*). Edward William Lane, a scholar on music gives a picture of an old Arghul in his essay *An Account of the Manners and Customs of the Modern Egyptians,* showing the Arghul which is a combination of two pipes tied together, in which smaller pipe is meant for playing the composition while the longer one is meant for drone. This Arghul is 3 ft 2in in length. Generally the longer pipe is meant for playing drone which is the keynote called Ardiya (earth in Arabic). The Arghul collection of ancient instrument in *Conservatoire Royal at Brussels* shows the instrument tried to make out the possible scale played on Arghul.

Flutes were among the first musical instruments used. Double flutes were at first made of two parallel pipes, but later the two pipes were separated and set at an acute angle. They are still used in Egypt today.

Double oboes were known since about 2800 BCE. They had two pipes of unequal length, the longer was used as a drone or to play notes that the shorter pipe couldn't hit. In the second century BCE the Alexandrian Ctesibios invented the hydraulic organ which used water pressure to deliver air to the organ-pipes.

In Turkey a similar traditional instrument is used called Cifte. It is also a double pipe. One pipe in the Cifte like the Alghoza of Sindh produces drone while the other produces composition. Cifte is also called Arghul in Turkey. The technique of Arghul playing is similar to the Alghoza of Sindh in which circular breathing is needed.

Circular breathing is a difficult task applied to Alghoza, Arghul and similar wood-wind instruments. It works in a way that breath-taking process is not hampered by breathing in and exhaling as done in ordinary flute playing. In technique of Circular breathing the breath is inhaled through nostrils and exhaled through mouth which is not opened during the Arghul and Alghoza playing. To achieve proficiency in this process a hard practice is done in which the face is immersed in the water with two ordinary straws in the nostrils through which air is inhaled and exhaled through mouth. It is only after that practice the Alghoza is played.

From the historical events it has now become evident that *Alghoza* is the descendent of Arghul, the ancient instrument of Egypt and also played in Turkey and Arab countries. The historical change after the Persian-Arab-Turko influence on India in 12th century brought new musical compositions and added new musical instruments. In this regard the name of Amir Khusro (1253-1325 AD) cannot go without mention. In his work Ijaz-i-khusravi he mentioned 26musical instruments. Ain-i-akabari mentions 23 musical instruments during the days of King Akbar which do not include any instrument named as Alghoza, thus leaving the possibility that it might have been introduced to Sindh and Rajashthan through Iran and Turkey in the later period. It is also possible

that during the Mughal rule the subcontinent had very close ties with Turkey when the instrument Arghul was introduced in Sindh.

As far the use of Alghoza in Sindh, the evidence suggest that it began as a part of Sindhi music during the early part of 20th century. It appears that it was used as an instrument played in accompanied instrument with other instruments but later it improved its performance and the artists made it an independent instrument. Later players like Misri Khan Jamali and Khamiso Khan became wizards of this instrument and kept the tradition alive by training a number of students.

NARR, NARRATOR OF LOVE AND AGONY

Narr as popularly known in Sindh is an old wind instrument and occupies an important place in the music of Indus valley and Balochistan. It is also played in some middle eastern countries, Iran and Turkey. In Pakistani music culture very scantly has been written about it and the very few that have been penned down have dealt it in Sindhi, describing its variations in playing the instrument in some diversified areas and communities.

It is interesting to note that this is one of the forms of oldest wind instrument used for over 5,000 years and is still being played in traditional style. It is a rim-end blown flute which is made from a hollow bamboo piece or a hollowed piece of flute size with six to seven equidistant ranging between four to six holes similar to that of an ordinary flute. One main hole is placed near the top blowing end just beneath the flute which is used by a thumb of the left hand.

The instrument is generally made out of some reed

plant mostly Arundodonax family plant available in sweet water resources. Some musicians prefer to make it from bamboo piece, the length of which varies depending upon the user.

ORIGIN AND HISTORY

The Narr in Sindhi or Nay in Persian and Turkish nay comes from old Persian language meant for reed pipe. From the evidence available in various forms suggest that Nay or Narr is the oldest reed instrument used for the past many centuries. The Persian nay has, as in Sindhi Narr , a hollow cylinder made of an arundinaceous plant grown as wild plant in Sindh and parts of Balochistan.

There are no physical traces of the existence of Narr at any point of time before the advent of Islam. But the construction of the instrument speaks firmly that it entered Sindh during the Achemenian dynasty in 559 BC. With expansive expeditions of Cyrus II he annexed Sindh as its state. After his death in 530 BC one of his nephews Darius I held Sindh firmly and searched territories beyond Sindh. He wrested with Sindh. Darius did not force his religious beliefs on the people of sindh and allowed every citizen to stick to his religious affairs. During his 35-year rule he encouraged all kinds of relations with Sindh. Exchange of trade, especially the textile and architecture gave the towns of Sindh a new look. The figurines of three men existing on the grave of Darius is said to be wearing clothes made from cotton of Sindh. Of them one wears a headgear similar to the turban and other has a huge sword on his shoulders that they represent his guardsmen he had taken from the Indus. Both of the terms ney or nay are Persian words meaning grass pipe or

windpipe. The person who plays the ney is called a neynavaz or ney player. The ney is probably the oldest pitched instrument known to humanity and dates back to at least the third millennium BCE. Until the last decade, the term ney had been the most widely used as a name for the instrument although recently traditions have replaced it with more native names such as the Arabic Shabbaba, Armenian duduk, or in the Azeri language, Balaban and Kurdish shemshal. Despite being the chief instrument of Iranian classical music, the ney has been mostly overlooked by writers and researchers. Not only is Iranian classical music, particularly that performed on the ney, overlooked, but there is also a tendency by international scholars to group diverse Middle Eastern musical cultures under the misnomer 'Arab'.

During this time many artists and craftsmen belonging to different faculties settled in old Persia. The introduction of Kashi the art of glazed pottery came to Sindh during this era. Similarly there was an exchange of musicians and introduction of Persian Nay which later became part of the Sindhi and Balochi music. In Sindh it acquired the name of Narr.

The original Persian Nay has six holes, five on front side and one thumb hole in the back . This characteristic has been maintained in the *Narr* of Sindh.

The style of Nay playing in Sindh is very similar to Persian Nay. The upper end of the Nay is placed between two upper front teeth. The performer would not put it firmly but in a way that it could be adjusted according to the tune intended to be played. The stream of air is blown with the combination of tongue and upper lip surrounding the mouth of the Narr. The tune comes out of the movement of the lip and tongue which change the pitch and tone. Since the sound is very

close to the human voice it is best chosen instrument for accompanying story-telling sessions. Similar style of performance is applied by the performers of Sindh and Balochistan, of which the faculty of Narr-bait is very popular in folklore sessions.

TURKISH NAY

From Iran, Nay travelled to Turkey. The Turkish Nay is also an end-blown flute. Historically, Turkey is located at such a geographic position which has lent it a variety of influences from across North Africa, Middle East and Central Asian cultural influences, besides its own rich cultural values. It has elements of music from Central Asian music, the Byzantine music, Greek music, Persian and the Arabic music. Armenian and Balkan music too have their effects. In the modern days it has also developed some modern European and American music features on its body.

With the immigration and assimilation of various creeds a diverse culture of music too got place in the Turkish music, with the result that many Turkish towns and cities have rich traditions of music which exist alongside the rich traditions of Turkish music. In the recent past after passing through all modern influences the Turkish music has added some new modern Turkish music like rock, hip-hop, rap and dance music genres and are getting place in the Turkish music culture.

The Turkish musical instruments include Tanbur, Kemence, Oud, Kanun kudum drum and a harp. Nay has also special place in the Turkish music. The Turkish Nay is a long-necked rim-blown flute made of reed. It has four holes on the front and a high thumb-hole on the back. Like its

predecessor Persian Nay, it has a reed/ mouthpiece or lip-rest , called *abashpare*, traditionally made of water buffalo horn, ivory, or ebony. Like most of end-blown flutes like that of Sindhi Narr, the Turkish Nay is played by blowing a narrow stream of air at an angle against the interior edge. Generally, the pitch is altered by adjusting the *embouchure* (The mode of application of the lips, or their relation to the mouthpiece or the mouthpiece itself. In English it is equivalent to lip), angle and force of the breath besides the use of finger holes. With more forceful breath higher pitches are produced.

In comparison to other flutes and reed pipes, Turkish Nay (like that of Sindhi Narr) is very difficult to play. It takes months to produce a perfect pitch to match the composition that is going to be played or sung. Since its sound is akin to human voice, it is best played in accompaniment of a song that narrates pathos and love. However. Turkish Nay is also played as a solo instrument or as part of a larger orchestra.

The Turkish Nay comes in all size depending upon the taste of the player. The sized range between 52cm to 104cm with keynote beginning with variety of notes. Every size has a different name in Turkish like Bollahenk, Sipurde, Kiz, Mansur, Sah, Davud, etc.

By the virtue of its serene sound Mulevi Sufis prefer to use during their rituals. Music is central to the Sama sessions of the whirling dervishes . They sing during their ritual a musical composition called *Ayin,* a vocal and instrumental composition which includes classical instrument of Turkish music including Nay.

The Turkish ney is played by pressing the *bashpare* against nearly-closed lips and angling the flute so that a narrow air-stream can be blown from the center of

the lips against the interior edge to the left or right, depending on whether the flute is left or right-handed in construction. This technique gives a lower volume, but a better controlled sound compared to the technique used with the Persian ney or the Mongolian tssur, which are played by tucking the mouthpiece under the upper lip and making contact with the teeth. Besides the finger holes, the pitch is altered by adjusting the embouchure, angle and force of the breath, with more forceful producing the higher pitches. Compared to most fipple flutes and reed instrument, the ney is very difficult to play at first, often taking several weeks of practice to produce a proper sound at all, and even more to produce the full range of pitches. A skilled ney player can sound around 100 identifiable different tones in a two-and-a-half octave range or more.

ARABIC NAY

Like all forms of Nay the Arabic Nay is also a rim-end reed flute with both ends open. It has six holes in the end of the Nay on one side while the seventh hole is at the back side of the flute used by the thumb as needed by the player. The Nay is made of the Arundonax reed plant as is done in Persian and Sindhi Nay.

It has been now established that the Nay played in the Middle East and the Arab world has its origin to the old Egyptian and Mesopotamian music culture. The Oxford University Press mentions (2007) the existence of some exhibits at the Ashmolian Museum, in Britain. It includes a ceremonial slate palette on which a fox plays the instrument for a dancing graffe and ibex, (circa 2900 BC). A Sumerian silver flute dating from 1450 BC has been found in the royal ceme-

tery of Ur in south Mesopotamia housed in Centre for Arabic culture, 2008.

The traditional Arabic music consists of four main melodic instruments in which Nay occupies an important place. The Arabic Nay has six holes in the front for the fingers to play and the one hole below for thumb. The Nay appears to be very simple instrument but it is in fact very difficult to play perfectly. It is played by blowing a stream of air through lip technique called bilabial blowing (a speech sound made by using both lips, such as /b/p/ and /m.) with upper and lower lip used to partially close the end of the beveled tube. Certain holes are used in producing some microtones although these can be created by making other lip movements.

The Ney consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole. Ney is an old Persian word for reed from the Arundo donax plant. However, modern Neys may be made of metal or plastic tubing instead. The pitch of the Ney varies depending on the region and the finger arrangement. A highly skilled Ney player can reach as many as three octaves, though it is more common to have several helper Neys to cover different pitch ranges or to facilitate playing technical passages in other Maqamat.

The tones of various pitches are produced by the force of blows i.e, gentle blowing would produce fine, mellow tones while with more forceful blowing and playing with the holes could produce a variety of notes even crossing the full octave. The Arabic Nay players use Nays of various sizes according to their necessity.

SINDHI *NARR*

Like the reed pipes of Iran and Turkey the Sindhi *Narr* is made from reed plant which grows on fresh water resources mostly in the hilly terrains of Western Sindh and Kech river in Makran district of Balochistan.

The Narr in Sindh is also an open ended flute blown into the open mouth. Interestingly, the Sindhi Narr has four holes at the end of the flute but no thumb hole at the back of the Narr. It is difficult to play it. Like Turkish Nay Sindhi Narr is played by blowing into the rim and by the fingers various notes are produced. During the performance the mouthpiece is not covered by the lips, however, the force of breath varies the pitch. Since Sindhi Narr has four holes, it takes great practice to play it and create all notes of the octave, flat and sharp, both.

While the fundamentals are similar to Persian and Turkish Narr, Sindhi Narr has developed various styles to play various genres of folk poetry through all ages, denoting them after the style of certain territories. Every playing style denotes the territory the style belongs to. The popular style is named as Naray jo Narr, which means the school which developed in eastern Sindh near Sanghar and parts of Tharparkar districts. Here some excellent Narr players made wonderful contribution through their flawless performances.

The second important school is called Larr jo Narr means the Narr style of the lower Sindh. Similarly, there is another important school Uttar jo Narr comprising players from Northern Sindh which has also some qualifications of Balochistan style of performance making it a very beautiful ensemble of Sindhi and Balochi styles.

In Sindhi Narr playing no particular notation system

is used as in the other music system of the subcontinent. In Sindhi music each composition is related to some story, story of love, bravery, generosity, sacrifice and other human virtues, especially the tone of Sindhi Narr is slow, pathetic and very somber. It is therefore used for the accompaniment of stories of tragedy, lost love and other miseries.

Narr in Sindhi as mainly played in story-telling compositions. With its pathetic sound it has become an instrument of love-intoxicated folk poets and detached lovers. It is therefore not strange to hear the compositions of folktales such as Hir Ranjha, Kohiyari, Moomal Rano and other musical composition narrating love, separation and sorrows of broken love.

CASTANET

In the traditional music concerts or performances by the folk artists in Sindh, one can easily find yaktaro (local one -string lute) in one hand while two wooden rectangular pieces in the other hand of the vocalists which they moved according to the rhythm beats of the composition. These two instruments are played during the singing session. While the yaktaro is tuned to the keynote of the vocalist, the wooden pieces in the other hand keeps up with the rhythm of the composition. These wooden pieces are called Chappriyoon or Khartaal, or the Castanets in the universal idiom. This instrument can also be found in many parts of the world and since some time has crept in modern orchestra music, generally with the object of giving colour to the composition. This instrument is found in many Middle eastern and European countries.

Like all instruments considered being older instru-

ments the history of castanets is also obscured. Castanets are a percussion instrument (idiophone) used in Kalo, Moorish, Ottoman ancient Roman, Italian Spanish, Sephardic, Swiss and Portuguese music. The instrument consists of a pair of concave shells joined on one edge by a string. They are held in the hand and used to produce clicks for rhythmic accents or a ripping or rattling sound consisting of a rapid series of clicks. They are traditionally made of hardwood (chestnut; Spanish: castaño), although fiber glass is becoming increasingly popular.

An exhaustive paper proclaims it a member of the percussion family. According to it, This may be the oldest instrumental family in existence, and decidedly certain of its representatives in the modern orchestra are the most primitive members of that community.

Almost similar opinion has been expressed by Megan Roomer that the instrument has been found on every civilized continent, with some examples dating back to 10,000 years. According to him the modern style of castanets probably originated with "the Phoenicians, who passed to Iberians, who called it 'crusmata'. Their descendants evolved the instrument and have kept it in use continuously for the last 2,500 years or so.

The origin of castanets is attributed to Spain, however, very little has substantiated the claim. In fact the instrument became known to Mediterranean basin and was used by Greece, Italy, Turkey alike but Spain retained it , used it and conserved its use, rather developed it aesthetically and technically. This gave Spain the credit of a Spanish instrument and became identical to the Spanish music culture (The word castanet is castanuelas from the Spanish word castana meaning chestnut or hazel).

The castanet is not an instrument comprising one piece it comprises two shell-shaped flattened wooden clackers which are held together with a single loop of string or thin leather. This string or leather piece is tied to thumb making the shells hang freely from the thumb and is controlled by the finger and the palm. The player through various maneuverings creates musical sounds played at particular intervals making it rhythmic patterns giving colour and rhythm to the composition. To create sonorous and magical rhythms the instrument has been developed into two distinctive sections. Every castanet is divided in two sections each pair tuned differently. One castanet is tuned in higher pitch known as hembra (or female) and the lower-pitched pair is called macho male and is held in left hand. The cups hang down and are manipulated by the performer.

The influence of castanet playing grew and increased to such an extent that almost all basin countries followed the Spanish style of castanets. This style of castanet playing is maintained by Spain which includes the use of castanets during the dance performances. When the influence of castanet spread, it took over the belly dance of Egypt and became part of the dance. However, the basic characteristics has been preserved and identified as Spanish music. The instrument became so popular that it made the entry into Egyptian music and used by the belly dancers. Later, the European orchestra also began using it merely to add some colour.

THE SUBCONTINENT

When did it reach the subcontinent or when it was created is a question to be answered by the evidence of what we are survived with. While the explorers in music stick to

traditional sayings nothing has come out as documentary evidence. All orientalists who have dealt music including Curt Sachs has not discussed existence of castanets explicitly however, most Indian music scholars have also not been able to talk about the instrument scientifically. The most itflyentia music writer Ram Avtar Vir, noted for being called as Sangeet Achariya of India, in his work *Musical Instruments of India,* has mentioned the instrument in a four-liner specified deliberation and called it a Wooden Khartal but strangely enough has failed to trace its history.

Looking for a possible research on the subject in Sindh one is shocked to find a blank page.

Why we can't find any evidence to locate the possible origin of the instrument neither has been mentioned in history books nor there is legend in mythological tales. What has come up is only because of traditional music congregations at the shrines of saintly persons.

Where did it come from remains a question to be answered. Today Sindhi castanet exists as a set of couple wooden rectangular planks played by vocalists in hands. No doubt the literature and history writing have seen growing interest during the past two centuries. However, one is baffled to seen no work on how the castanet come to the Indus Valley and who brought it and how did it enter the music system of the Valley.

The findings from the archeological remains like Moenjodaro, Kotdigi, Amri or Bhanbhore sites do not bear any indication to any musical object resembling to castanet, making it obvious that the castanet was being used in those times. Believing that it was a rhythm instrument has survived on its peculiarity of adding colour to musical performance, it became part of the music culture of the Valley. And by its

lively characteristic became part of musical narrations at shrines of Sindh irrespective of the religion and language.

In today's music culture of Sindh castanet is an essential component of accompanying instruments during the vocal performances such as Kafi and other genres of Sindhi, Seraiki and is much popular in Rajashthan population. Some players use clay pieces instead of wooden pieces and others add small bells to create an aura of rhythm. Generally, popular beats are played on castanets. Kalwarro (four and eight beats), Wahwal (eight beats), Talloo (four beats) are popular used in various compositions. Efficient performers create very colourful beat cycles drawing applause from the onlookers.

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CLUES FROM IRAN AND INDIA

Like many communities in the world, Sindh is also home to a very rich musical culture. Ironically it has yet to find a specific clue to the origin of *Chang* or possible place of its entry into Sindh, in case it originated somewhere out of Indus Valley . In previous chapters some attempt has been made in this regard, which would continue.

Geographical proximities determine culture and arts of communities. Sindh and Iran, being physically close and retaining historical and trade contacts for thousands of years, brought a deep interaction between the two communities, the reminiscences of which are still visible. The bilateral influence of this contact does not confine to a particular area but in almost all fields -- language, lifestyle, music, arts, literature and architecture.

Aryans entered Sindh through Iran which did not disturb the Sindh-Iran ties. Achaemenians took power of ancient Persia in 559 BC when Cyrus II or the Cyrus the Great, extended the frontiers of his empire from Caucasus to Egypt and to Hindu Kush. In Asia, his empire included Afghanistan, Punjab, Sindh, Balochistan, Kuchh and Gujarat and became known as one of the 20 satrapies of Achaemenian empire. Cyrus the Great, also called Cyrus II, (born 590–580 BCE, Persis [now in Iran]—died 529, Asia), conqueror who

founded the Achaemenian Empire, centered on Persia and comprising the Near East from the Aegean Sea eastward to the Indus River. He is also remembered in the Cyrus legend—first recorded by Xenophon, Greek soldier and author, in his *Cyclopedia*—as a tolerant and ideal monarch who was called the father of his people by the ancient Persians. In the Bible he is the liberator of the Jews who were captive in Babylonia.

Sindh did not fall to Achaemenian during their early expeditions in the subcontinent but it happened after they had captured Gandhara. By then Cyrus the Great had died (530 BC) and Darius I (548-486 BC), one of his nephews, took power in 521 BC. He ordered his men to find a sea route from the Indus to Iran. The task was taken over by Skylax. In about 520 BCE, Scylax was sent by King Darius I of Persia to follow the course of the Indus River - which gives India her name. Scylax and his companions set out from the city of Casptyrus (Gandhara). which would mean he may have entered the Indus River in the northwestern part of ancient India, somewhere in the borderlands of present-day Afghanistan and Pakistan. Scylax sailed down the river until he found it reached the Arabian Sea. He then sailed west across the Arabian Sea until he arrived at the Red Sea, which he also explored. He travelled as far as the Red Sea's western end at Suez before returning to report to Darius I. His entire journey took thirty months. He found an exit through sea but in doing so he reached Egypt. During these expeditions a strange fact emerged that Darius I did not know that any country existed beyond the Indus river, for, he was told that desert existed next to the Indus. Darius promoted trade and brought changes in the socio-economic structure. He was also an open-minded person and did not force Zoroastrian-

ism on people. Instead, he lifted curbs on Jews which made it possible for them and Zoroasters to settle in various parts of Indo-Pakistan subcontinent including Sindh.

During his 35-year rule he encouraged contacts between Sindh and Iran. An exchange of trade particularly in textile and architecture gave newer look to the society in both countries. There still exist figurines of three men on the grave of Darius, all of them wearing cotton clothes. Of them one wears a headgear similar to the turban and the other has a huge sword on his shoulder showing that they represent his guardsmen he had taken from this part of the subcontinent.

When Alexander, the Great attacked Iran in 331 BC, Arvis Codomannus of Iran (Darius III)sought immediate help from Sindh and other Indian states. Darius III (380 – July 330 BC), originally named Artashata and called Codomannus by the Greeks, was the last king of the Achaemenids of Persia from 336 BC to 330 BC. Artashata adopted *Darius* as a dynastic name.

His empire was unstable, with large portions governed by jealous and unreliable satraps and inhabited by disaffected and rebellious subjects. In 334 BC, Alexander the Great began his invasion of the Persian Empire and subsequently defeated the Persians in a number of battles before looting and destroying their capital, Persepolis, by fire in 330 BC. With the Persian Empire now effectively under Alexander's control, Alexander then decided to pursue Darius. Before Alexander reached him, Darius was killed by his cousin Satrap Bessus.

At that time Muskinos ruled the upper Sindh, which according to Alexander's own testimony, was the most prosperous part of India. The battle took place at Arbela (present-day Makran), but almost all the reinforcements of Iran went

from Sindh including the elephants. For three years Alexander roamed in Iran from one place to another but no one could resist him. "After three grueling years of warfare and three decisive battles, Alexander smashed the Persian armies at the Tigris River and conquered the mighty Persian Empire, including the legendary city of Babylon. For many Greeks, this victory marked a moment of sweet revenge against a bitter foe. Alexander was an amazing soldier who led his army to conquer much of the known world. At this point, at the age of 25, Alexander ruled an expansive empire. Nevertheless, his ambitions were not satisfied. While fighting the Persians, Alexander conquered Egypt and founded a city at the mouth of the Nile River. This city, which he named Alexandria after himself, became a cosmopolitan, diverse, bustling center of trade, the arts, and ideas.

Finally in 329 BC he did not choose the route to Sindh but straight away arrived in Qandahar. After capturing territories up to Hindu Kush he entered Punjab where he stayed for quite some time. In 326 BC he arrived in Taxila and intended to enter Magdha territory but his army resisted and did not want to move further. A dejected Alexander finally chose to enter Sindh where after subjugating it he and the army left Sindh from three various points.

The capture of Sindh, broke the Achaemenian rule but as soon Alexander left, turmoil broke out in Sindh and India, giving rise to The creation of small fiefdoms. By then Sindh had established its relations with outer world to a great extent. Its trade grew manifold and 200-year interaction had brought new arts.

By then Maurya dynasty had taken over Indian subcontinent which expanded up to the banks of Indus river in 321 BC. It cannot be said with evidence that Moryas captured

the whole of Sindh but it is generally believed that they occupied a part of it in the first instance and later the whole. By 305 BC Sindh became free from the Iranian influence and Hinduism began taking firm foundations. The Maurya Empire was a geographically extensive Iron Age historical power founded by Chandargupta Maurya which dominated between 322 BCE and 187 BCE. Extending into the kingdom of Magadhain the Indo-Gangetic Plain in the eastern side of the Indian subcontinent the empire had its capital city at Pataliputra (modern Patna). The empire was the largest to have ever existed in the Indian' subcontinent, spanning over 5 million square kilometres (1.9 million square miles) at its zenith under Ashoka.

In 184 BC Maurya dynasty fell apart and the Buddhists took power in Sindh, however, Hinduism continued to be practiced. The effect of this change brought caste system in the population but in a way it became instrumental in encouraging musical arts. Vocal and dance music being the basis of Hinduism flourished here through official promotion. Various musical arts had already taken a particular form identifiable in theme and structure but the promotion from the official class gave it a new rise.

But then, as always, political bickering continued to work, which lasted for centuries. From the first century A. D. to the beginning of Islamic era was an important period for Sindh. It was full of turmoils, invasions and political changes. While the upper echelon of the society remained cut from the rest of the population, the working class stayed engaged in all walks of life. Such were the socio-economic and political conditions that migrations took place on large scale. In fact, it was only the working class which preserved most of the cultural heritage including the musical arts.

In 65 AD the Parthian influence ended and Kushans took over bringing an end to the Hellenic influence from Sindh.

The Kushan Empire (Ancient Greece: Βασιλεία Κοσσανῶν; Bactrian: Κυϸανο; *Kushano*; Sanskrit: कुषाण साम्राज्य Kusana *Samrajya*; BHS; *Kashana Guṣāṇa-vaṃśa*; Chinese; 贵霜帝国; Partian; Kušan Kashana -xšaθr) was a syncretic empire, formed by the Yuezhi, in the Bactrian territories in the early 1st century. It spread to encompass much of Afghanistan's parts present-day Pakistan and then the northern parts of India at least as far as Saketa and Sarnath near Varnasi (Benares), where inscriptions have been found dating to the era of the Kushan Emperor Kanishka the Great. Kanishka was a great patron of Budhism; however, as Kushans expanded southward toward the Indian subcontinent the deities of their later coinage came to reflect its new Hindu majority.

At that time Sindh began to re-establish its entity as a vibrant society. While new lands were being brought under cultivation, education was flourishing and trade activity was blooming, a kind of discontent continued simmering as a result of quick political changes leaving very short time for the people to settle and flourish.

Barbaricun, the present Bhanbhor, was a busy port and one of the two outlets for the whole Indus valley up to Afghanistan. Punjab and other parts of the now Pakistan traded with the rest of the subcontinent and the world through Barbaricun. Bhanbhore or Bhambhore is an ancient city dating to 1st century BC located in Sindh, Pakistan. It dates back to the Scytho-Parthian era and was later controlled by Muslims from 8th to 13th century after which it was abandoned. Bhanbhore is an archaeological site of Debal ex-

cavated in 1962. Alexander the Great established a town here in 325 BC. The first Arab general and conqueror Mohammad bin Qasim in 711 AD. Bhanbhore may also have been known as Barbari or Babricon through the centuries but it not yet been proven that these two cities are the same.

The other was the mouth of River Indus. Kushan rule continued till 224 AD during which Sindh strengthened its ties with Mediterranean, Middle East, Iran and Indian sub-continent.

This was followed by Sassanids (224-651) who captured Iran and launched a campaign of taking over principalities around 220 AD. Although there is no evidence that they took over Sindh in their first move. Sindh once again disintegrated into small fiefdoms. In 239 AD, Sassanid King Ardshir I (226-243) captured the present Khurasan, Kabul, Khyber and Punjab. He restored the Achaemenian rule and strengthened Zoroastrianism in the areas under his control. It was during the days of King Hormizd who, retaliating to the uprising led by his brother Bahram Gor. II, captured Sistan, Makran and Sindh in 283 AD and later extended his borders up to Kuchh, Malwa and Kathiawar. This brought Sindh and Iran closer and brought Zoroastrian priesthood in the sub-continent.

Sassanid period was a glorious period for Persia. The fascinating aspect is that it cast a prosperous effect on Sindh too. During their 400-year rule, Sassanids undertook a number of reforms in all fields of life. First they disciplined their ranks by taking the names of Shahanshah or the emperor.

The Sasanian Empire, also known as the Sassanian, Sasanid, Sassanid or Neo-Persian Empire (known to its inhabitants as Eranshahri in Middle Persian), was the last period of the Persian Empire (Iran) before the rise of Islam,

named after the House of Sasan who ruled from 224 to 651 AD. The Sasanian Empire, which succeeded the Parthian Empire, was recognized as one of the leading world powers alongside its neighbouring arch-rival the Roman-Byzantine Empire, for a period of more than 400 years.

The Sasanian Empire was founded by Ardshir I, after the fall of the Parthian Empire and the defeat of the last Arsacid king, Artabanus V. At its greatest extent, the Sasanian Empire encompassed all of today's Iran, Iraq, Eastern Arabia (Bahrain, Kuwait, Oman, Qatif, Qatar, UAE) the Levant (Syria, Paletine, Lebanon, Israel, Jordan), the Caucasus (Armania, Georgia, Azerbaijan, Dagestan), Egypt, large part of Turkey, much of Central Asia (Afghanistan, Turkeministan, Uzbekistan, Tajikistan), Yemen and Pakistan(Sindh). According to a legend, the vexilloid of the Sasanian Empire was the Derafsh Kavian.

They introduced an administration headed by provincial governors called Shahardars who administered the people's problems and functions of the government through subordinate staff. From 224 to 499 AD with brief intervals marked by local uprisings and sometimes invasions. The Huns defeated Iranian King Firoz in 465 AD and captured parts of Sassanid territories including lower Sindh and Malwa. The western flank of Indus river continued to be under Sassanid occupation. There is no evidence that Huns captured whole of Sindh but some historians suggest that lower part of Indus came under their control. Others hold that Sindh broke into small principalities. However in 531 AD, Sassanid king Chosroses I (Khusrao Parviz 531-79) rebuilt Sassanid might. Known as Anushirvan, the Just, Khusrao Parviz changed the whole Persian society and territories under his control. "Khusro Anushirvan ascended the throne in 531

after disposing off the rival contenders to the throne. On ascending the throne, he even went one step further by eliminating the entire male line of Qobad I. As soon as he ascended the throne, he concluded what has been termed hy historians as the "endless peace with Rome". While the peace was in vogue, the Roman Emperor Justinian was busy tackling the barbarian hordes which invaded his empire. Belisarius, especially, distinguished himself in these campaigns, emerging as the greatest general of the day. In 539, the defeated Ostrogoth king of Italy appealed to Khusro for help and Khusro responded by besieging Antioch thereby triggering the First Roman War of his reign.

From Ardshir I to Khusrao Pervez, all Iranian kings ruled with dignity and honour. Although they had a vast territory to administer, they made special efforts to bring prosperity all over the land. Reforms in irrigation, education and social order were introduced. Fine arts got special attention. Emperor Ardshir was aware of the Arab, Byzantine and Roman cultures and therefore was conscious of encouraging Iranian music and other fine arts. Arsdshir elevated the musicians and other artisans. He made appointments according to their skill and popularity, opened schools and fixed stipends for the musicians. Their position in royal court was set they were given due recognition.

During the Sassanid Empire (AD 226 to 642), music was largely used at the kings' courts. Some of the musical instruments used during this period included bagpipes, flutes, lutes and harps. A few court musicians of the era are also known, such as Barbod who developed modal music known as 'khosravani.' The musical system was composed of 360 melodies, 30 derivative modes and seven royal modes. It is the oldest system in the Middle East. Iranian classical music

of the present still bears similar names but it is not known whether they sound the same as the earlier music. Musical notation from the era has so far not been found. The present Persian traditional music developed during the medieval era after the introduction of Islam.

Khusrao Parviz made major contribution. He drew a group of elite musicians from all over the country and designated them to court positions. They included Raamtin, Nakissa, Aazad, Sarkash and Barabod. Barabod was the man who studied the whole music and re-arranged it. He introduced modal structure of music which was later known as Khosarvani or the royal modes. In this system, he divided the music in seven major modes sub-divided in 30 tonalities called Lahan, and further divided them in 360 melodies called Dastan. These melodies refer to the days of week, a month and a year. Although no tonal description is available, some older names of the melodies still survive which can indicate their structure and the feelings they reflected. For instance Kin-i-Iraj (The revenge of Iraj), Takht-i-Ardshir (Throne of Ardshir) or Bagh-i-Shirin (Garden of Shirin). Among them Takht-i-Ardshir appears to be a victory epic while Bagh-i-Shirin seems to be a song of happiness dedicated to Shirin, his queen. Queen Shirin herself was very fond of music and had singers and dancers in her palace. These melodies have been mentioned by historians like Al Kindi, Farabi and Nizami but fail to describe their structure.

After the advent of Islam, this musical system continued to be in practice and even spread to other parts of Islamic world and became basis for renovation of various forms of music there. During the era of Abbasi caliphs, great scholars and musicians came forth such as Ibrahim Moosli (742-813 AD), Abu Nasr Farabi (872-950AD) and Ibn-i-Sina (980-1037

AD) and made this musical system as their basis for further innovation. Some scholars argue that they were of Iranian origin.

In the context of Sindh, inter-action with Persian culture became more effective during the Sassanid era. A new kind of cultural germination took place due to closer ties through invasions and trade especially during the era of Bahram Gor V 421-65 AD) and Chosroes Anushirvan or Khusrao Parviz (531-79 AD). Bahram Gor was known for his hobbies of hunting and music. **"Bahrām V**, also called **Bahrām Gūr,** (flourished in 5th century AD;), Sāsānian king (reigned 420–438). He was celebrated in literature, art, and folklore for his chivalry, romantic adventures, and huntsmanship. He was educated at the court of al-Mundhir, the Lakhmid Arab king of al-Ḥira, in Mesene, whose support helped him gain the throne after the assassination of his father, Yazdegerd I. He was apparently also supported by Mihr-Naresh, chief minister of Yazdegerd's last years, to whom Bahrām later delegated much of the governmental administration. Bahrām carried on an inconclusive war with the Romans (421–422), and in 427 he crushed an invasion in the east by the nomadic Hephthalites, extending his influence into Cntral Asia, where his portrait survived for centuries on the coinage of Bukhara (in modern Uzbekistan).

He encouraged all forms of recreation and asked the people to enjoy whenever they were free. Hamza Isfahani says that at a time when hearing music became a costly affair, King Bahram Gor sent for musicians to Iran and 12,000 artists including dancers arrived in Iran from Indian subcontinent. Nizami mentions that out of them, six thousand were expert vocalists and instrumentalists and were sent to various parts of Iran. Various historians have mentioned them as Lo-

liyaan, or Loli, which some scholars say were Loras from Sindh. This is yet To be established that from which part they were sent. But it is established that after an expedition lower Sindh was seceded to Bahram Gor and he married to an Indian princess who got parts of Sindh and Makran in dowry. Firdousi mentions that he travelled to Kanuj where as a token of peace and honour, he was married to local king's daughter, Shangul.

Iranian historian Hamza Isphahani reports in his "Annals" (961 a.c.) about a legendary act of the Persia king Bahram V Gor. The king let his people work for half day, and ordered them for the remaining half day, to eat varied types of food, to drink and to relax. He encouraged his subjects to be accompanied by music and songs when drinking. One day the king passed a group of people who were drinking without any singer , so he said strictly , "Haven't I ordered that during orgies song performances must not be neglected?" The people bowed to the sovereign and answered, "We have looked for any singers all around here but we were disposed to pay them more than 100 Dirham, so we could not find anyone." Immediately, the king asked for a quill and some paper and wrote to the King of India in view of a singer. The latter sent him 12,000singers who Varhn Gor (Bahram Gor), spread all over the empire. They were married and had descendants, of whom - even if of a small number – there still remains. They are of the tribe of the Zott.

He was followed by Chosroes I or Khusrao Perviz. By that time Sindh had slipped out of the hands of Sassanids. In 465 AD, Huns, the Tatar tribe, defeated Iranian king Firuz and its chief Tourmana became king from Malawa and lower Sindh. The western part of Indus remained in the hands of Sassanids but in 499 AD a Rai king Yasodhra of India cap-

tured the whole of Sindh with an agreement that they will pay tribute to Sassanids. Rai dynasty ruled up to 632 AD. In 531 AD Khusrao Parviz recaptured Iran but in Sindh, Rai dynasty had founded firmly. "Beginning of the Rai Dynasty, which ruled for 137 lunar years or 13 solar years up to 632 A.D. The founder of this dynasty was Rai Dewaji, a Buddhist.

Since the takeover of Rai dynasty, Sindh and Iran maintained close contacts to the extent that they entered upon a defence pact. A number of men from Jatt community were recruited by Iran who fought in two battles against Arabs. The battle of chains or Jang-i-salasil was one battle they fought together in defence of Iran. "The Battle of Sallasil Arabic: معركة ذات السلاسل *Dhat al-Salasil* or the Battle of Chains was the first battle fought between the Rashidun Caliphate and the Sassanid Persian Empire. The battle was fought in Kuwait (Kazima) soon after the Ridda Wars were over and Eastern Arabia was united under the authority of Caliph Abu Bakar. It was also the first battle of the Rashidun Caliphate in which the Muslim army sought to extend its frontiers.

Later due to their skill they were taken to Baghdad and other parts of the Islamic world. This interaction brought many changes in the lifestyle and culture of Sindh and Iran.

In 640 AD, Rai dynasty lost the control of Sindh and Chach, of Kashmir origin captured the power through deceit. Again Sindh faced turmoils and tribal clashes. Chach, a very cunning disciplinarian, ruled Sindh with the help of army and crushed every uprising, becoming a powerful king of the area from Arabian Sea to Kashmir.

A staunch Hindu Brahman, Chach revived Hinduism. His rule is marked by uprisings, discrimination against Jains, Buddhist, Jews, Zoroastrians and other native communities

who did not change their faiths. After his death his brothers and other family members continued to rule Sindh till 712 AD when Arabs captured Sindh and made the beginning of a new Turko-Arab-Persian culture.

An overview of this whole era, i.e., from 6th century BC to the beginning of 8th century AD, was a period of invasions, changes, uprisings, sufferings, migrations and turmoils. This brought a number of developments to the lifestyle, social and cultural values. These changes were in such quick succession that nothing could be gathered. This was, of course, followed by the Arabs, which brought an altogether a new set of life, values and thinking. Except a few remnants in the form of some structures, almost everything changed especially the musical arts. What remains are a few traces which can only lead us to imagine of what have had happened or what kind of cultural values prevailed at that time.

However, Sindh being in the vicinity of Iran and its coastal belts open to it, Iranian and Sindhi culture underwent a close interaction. Frequent activity of trade, exchange of artisans, poets, artistes and architects added new trends in language, arts and sciences. Persian became an important medium of communication and both communities learnt many things from each other. The effect of the Persian influence in arts brought many developments which still exist. Both nations learnt much.

The debate over the origin of Jatt, Lora or Lori has ensued from this expedition. Firdousi mentions these musicians as Loliyaan but does not mention who they were. But it can be said with certainty that migrants from Sindh were musicians who were settled in Iran by Bahram Gore with all amenities. They were not Jatts, for Jatts are rarely known for music. From early historic times they were seafaring people

and mostly conducted trade in the coastal belt of Balochistan and Sindh. They were not the forefathers of today's Gypsies, as is generally thought of.

Long association with Iran gave the arts of Sindh to flourish. A new fusion of two music systems came into being. Iranian instrument Santoor (claimed equally by Kashmir and Turkey), became popular in Indian music. Similarly, small rhythmic beats became known to Persian music. This also effected the Sindhi poetry and by being ruled by Persia for quite long time, Persian and Sindhi interaction became visible from the Sindhi language and poetry. Besides the local metres, Persian metres became popular in Sindhi poetry.

Before Muslims took over, Sindh had developed distinctive forms of music, i.e., the folk music, ritual music and art music. Folk music includes the festival songs, work songs, commemorative songs, cradle songs, dirges, etc. Dancing was a popular art and with typical style not known by Arabs. There was a rich culture of musical arts, hitherto unknown to Arabs.

This period of history -- from Kushans to Arabs (65-712 AD) was a very crucial period combining both, development and chaos. It was an era of swift changes. With the coming of Kushans, Hellenic influence was swept away, followed by Sassanids, Rai, Buddhists, Brahmans and finally the Arabs. While the change of governments in quick succession led to despondency among the people, the others found it suitable to migrate to other parts of the world especially to Iran, India and other places. In fact, both factors were working during this period. On the one hand, there was no restriction on fine arts; painting, dance and other musical arts grew without any obstacle. But on the other, political changes made it difficult for the people to carry out their occupations

with consistency. However, the overall outcome was that the fine arts gained much.

Tracking down the tonal structure that came to the music of Sindh, it is evident that before Achaemenian influence the Sindhi music had taken a firm form of the octave, i.e., it had attained a clear distinction of flat and sharp notes, which means that the concept of microtones had become an essential part of the octave. By 600 BC the hymns of Rig Veda had become a common part of ritual music along with the work songs and festival songs. The art of story-telling had developed, which means that drama too had taken a form of art. The strong institution of dance proves that the rhythm had developed from simple beats into intricate ones.

Sassanid period is more conspicuous of its support to musical arts, and subsequent influence over other neighbouring nations like Sindh. Sasanian music refers to the golden age of Persian music that occurred under the reign of the Sassanian dynasty.

Persian classical music dates back to the sixth century BC; during the time of the Achaemenid Empire (550-331 B.C.), music played an important role in prayer and in royal and national events. But Persian music had attained its zenith during the Sasanian dynasty from 224 until 651 AD. In this era, many of Persian music's dastgahs and modes were invented, most of them by Barbod. He employed 30 sounds for music. Naturally he recorded his inspirations and performed them for his audience, since if he did not, he could not play them again.

Historians suggest that Barbod arranged Iran's musical heritage in accordance with the prevalent musical compositions as had been done in Indian musical system.

Barbod was a great innovator and genius of Iranian

music during Sassanid period. He was an Iranian by origin named Pahlbod which was later Arabanised as Barbod. In most sources, Jahrom a small city south of Shiraz in the Pars province is mentioned as his birthplace, but in some sources he is mentioned as "Marvi" (meaning from Marv). Barbod was the most famous and skilled court musician of the Sassanid Empire of Persia. Barbod is remembered in many documents and has been named as a remarkably high skilled musician of his time. He has been credited to have given an organisation of musical system consisting of seven "Royal modes" named *Xosrovani* Persian: (سرود خسروانی) thirty derivative modes named *lahn*, and 360 melodies named *dastan*. These numbers are in accordance with Sassanid's calendar of number of days in a week, month, and year. His musical theories based on which these modal system was based are not known, however the writers of later period have left a list of these modes and melodies. These names include some of *epic forms* such as *kin Iraj* (*lit.* the Vengeance of Iraj), *kin-e siavash* (*lit.* the Vengeance of Siavash), and *Taxt-e Ardashir* (*lit.* the Throne of Ardashir) and some connected with the *glories of Sassanid royal court* such as *Bagh-e shirin* (*lit* the garden of Shirin), *Bagh-e Shahryar* (*lit.* the Sovereign's Garden), and *haft Ganj* (*lit.* the seven treasures). There are also some of a *descriptive nature* like *roshan cheragh* (*lit.* bright lights).

The historians generally believe that Sindh gained much from them. The fact is that the absence of written record and constant political upheavals have rendered our historians to think that Sindh has very little to offer. In fact, the 488-year long association shows that interaction was not unilateral but bilateral. It is not astonishing that before Kushans

the music of Sindh had attained a complete octave with ten half notes and 22 microtones and a system of major and minor raagas. It is most probable that Khusrao Parviz took a cue from this system and got his musicians to re-arrange Iranian music. The musicians of Sindh had a variety of wind, string and percussion instruments. Historical evidence has very little to support.

In fact, the music of Sindh had developed through the contact with other parts of the subcontinent, i.e., it developed to full octave, halftones and microtones, and certain principles of raagas based on the concept of human emotions, time and seasons. It was this virtue which was perhaps followed by Persian king Khusrao Parviz and got the Persian music systemised on that pattern.

Another contribution which was introduced by the subcontinent's music was the use of halftones and quartertones, which was prevalent in the Persian music but it was not under certain rule. Barabod and other musicians brought it as used in the music of Indian subcontinent. Improvisation was another factor which found place in the ancient Persian music. Still today the Persian music boasts of improvisation and use of quartertones.

It is also believed that the Sassanid music era had simple rhythm beats, an evidence of music being in the early stages while the Indus music had developed compositions on thematic patterns. The migration of musicians and instrumentalists from this part of the subcontinent amply upholds the hypothesis that thematic compositions and intricate rhythmic beat patterns were introduced in Persian music by the Sindhi musicians from the Indus, as N. B. Bentovich says: The music of Sassanid era was positively influenced by eastern development. The use of small and large drums, various

types of flutes like Nai and Qarnai, small tambourines and Dutar is another set of instrument showing interaction between the two cultures. The most important aspect of this exchange of influence is the ornamentation which was carried away to Iran by the musicians from here.

The 400-year or so ties with Iran did affect the culture, lifestyle, literature and fine arts of Sindh. There is a mention of *Chang* in Persian music, but that *Chang* was a huge stringed angular harp ,mentioned way back in 4000 BC. The influence of Persian music was such that it expanded its wings to Central Asia along with Persian language and literature. In Baku, Azaerbaijan, a museum of musical instruments is named after *Chang* Museum of Instruments welcoming its visitors with a huge replica of old angular harp. A large number of paintings and murals represent the Chang. This shows that *Chang* (jaw's harp) was part of Persian music and therefore no archaeological remains of the jaw's harp has been discovered from Persian archaeological remains and found from European sites.

Chang (Harp) is a stringed instrument which flourished in Persia in many forms from its introduction, about 3000 B.C.E., until the 17th century. The original type was the arched harp as seen at Choghâ Miš and on later third millennium seals Around 1900 B.C.E. they were replaced by angular harps with vertical or horizontal sound boxes. By the start of the Common Era, robust, vertical, angular harps which had become predominant in the Hellenistic world, were cherished in the Sasanian court. In the last century of the Sasanian period, angular harps were redesigned to make them as light as possible, while they became more elegant, they lost their structural rigidity. At the height of the Persian tradition of illustrated book production (1300 to 1600 C.E.), such light

harps were still frequently depicted, although their use as musical instruments was reaching its end.

INDIAN TRADITION

Looking at the Indian background for a search of the origin of Chang, is of interest as the musicologists there claim that the instrument had been in use there for the past 1500 years but without substantive evidence. The India being a cluster of small cultures retains the instrument with a variety of names called in different geographical entities for instance, Morsing, Mukhar Shanku, Mourching, Morching or Morchang pronounced differently in Hindi, Telugu, Kanada, Rajasthani, Tamil and Malayalam languages.

The category of the instrument is also the same and classified as lamellophone which in general is a plucked idiophone. Like the instrument played in Sindh, it is a metal ring in the form of a horseshoe with two parallel forks which form the frame and a metal tongue in the middle between the forks fixed to the ring end and free to vibrate at the other end. The metal tongue is bent at the end to make it free to voibrate when plucked with the index finger or other part of the hand.

Strangely enough the instrument is not common in other parts of the country with south India, Rajasthan being a major host to it. It is also used in some parts of Assam and East Bengal (now Bangladesh).

Although Indian scholars claim it to be an instrument with an age of 1,500 years no archaeological evidence is available making it a comparatively recent instrument in the Indian music world. There is no evidence in the documents referring to Vedic period. The Vedic era ranges between1500 BC to 500 BC preceded by the Indus Valley civilization. His-

torically, during this era Aryans settled in Indus Valley territories and lived by adopting the lifestyle of pre-Aryan people. Not being adjusted to the local conditions swiftly, the Aryans spread to Indo-Ganges plains in the north-western parts of the subcontinent. The Vedic era claimed to have brought new lifestyle to the Indian subcontinent when the four Vedas were composed bringing specific religious practice to the subcontinent. The Vedas narrate various aspects of life during the rise of Vedic discipline however, no mention has been made by any indication about the existence of *Chang* instrument leaving it to the later part of history.

A morsing (also mukharshanku, mourching, morching or morchang, Telugu: మోర్సింగ్ Kannada: ಮೋರ್ಸಿಂಗ್ Rajasthani: मोरचंग, Tamil: நாமுழவு அல்லது முகச்சங்கு, Malayalam : *മുഖശംഖ്*, English: Jaw Harp) is an instrument similar to the Jaw's Harp, , mainly used in Rajasthan, in the Carnatic music of South India, and in Sindh (Pakistan). It can be categorized under lamellophones, , which is in the category of plucked idiophones. It consists of a metal ring in the shape of a horseshoe with two parallel forks which form the frame, and a metal tongue in the middle, between the forks, fixed to the ring at one end and free to vibrate at the other. The metal tongue is bent at the free end in a plane perpendicular to the circular ring so that it can be struck and is made to vibrate. This bent part is called the trigger.

Indian historians and musicologists are not sure about the origin of the instrument nor they appear to be anxious about it, however they seem to be satisfied with the brief statement that it has a history of 1500 years. An instrument with a history of 1500 years, its exact origin in India is not well documented. In the tradition of the Indian gurukul sys-

tem of teaching, thus folk tales are a secondary source of its history. In India it is found mainly in South India, Rajasthan and also in some parts of Assam. It is also sometimes used while playing Rabindrasangeet in Bengal and in Assamese folk songs. In South India, it features in Carnatic concerts and percussion ensembles. It is said to be the precursor to subsequent instruments such as the harmonica and the harmonium. Some music directors have used this instrument as percussion instrument S. D. Burman and R.D. Burman have used it as percussion instrument.

The Indian historians and musical teachers believe that ...as the morsing is played most of the time along with the mridangam or dhol, it is necessary to know the syllables or aural interpretation of what is played on mridangam. It is important to know the aural representation of the ferns (pattern of syllables played on percussion instruments) played on mridangam as it is being silently recited while playing the morsing. This vocal art of reciting the syllables played on the mridangam is called konnakol. But while playing on morsing you don't actually make sound of reciting the syllable but just move your tongue that way so that the air passages get blocked and cleared in a pattern so as to produce the sound of the ferns. It is essential to follow the mridangam and play the same ferns as far as possible, though it is difficult owing to the limitations of the instrument.

Glimpses of uniqueness and versatility of the morsing can be shown when accompanying singly for the song or during neraval or swara prastara (stages of song rendition in Carnatac music). The morsing is played as a shadow of the mridangam throughout the concert and the instrument's capabilities should be exhibited when playing or accompanying alone or during Thani (percussion round in a concert) or

talqavadyas (percussion ensembles).

Though working on completely different principles, the music of the Morchang sounds similar to that emanating from the Australian didgeridoo.

As for Indian source, there happens no trace of any historical importance in India. The excavators from archaeological remains do not reveal any evidence regarding finding a trace of an instrument called change in any form. After debates Indian musicologist Swami Sharma notes that ... and it is not an Indian instrument. It comes from Greece. In India it is a popular instrument in Carnatac music and said to be ... An auxiliary instrument after the mirdagam, Kanjiri and the ghatam. It is popular not only because its unusual size and playing technique but because of the range of sound that can be produced by a skilled player.

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THE CHINA PROBABILITY

In the previous chapters a discussion has been made over various aspects of the origin of *Chang* or jaw's harp with the purpose of finding a possible origin of musical instrument and the routes by which it had travelled to find a place in the world music cultures. The pertinent question was that being a delicate instrument how did it find place in the culture of Sindh.

Like most of researchers this author also undertook the task of studying ancient music systems and came to the conclusion that every music culture has its argument for the origin of *Chang* or jaw's harp. For quite some time a music writer Michael Wright claimed that the mouth harp was originated by the Jew community hence it was Jew's harp and not jaw's harp. As a consequence a serious research followed which revealed that the Jewish music has never attained such a virtue which could own an instrument of such popularity at universal level (See earlier chapter on the origin of Jewish music). As compared to other music cultures Jewish music has lagged behind. Scholars have at time and again studied and opined that no great traditions of music have been attributed to Jewish music and to have originated jaw's harp is out of imagination.

When the search for finding the place of origin of the

strange mouth organ was made findings of archaeological importance became the main source. In one of such searches the word Jue harpes and Jue trumpes were heard in the 15th century and were supported by some findings of the old frames of the mouth harp drew attention but without substantive support. Most of metal frames found from Anglo-Roman and Anglo-Saxon sites do not carry arguable weight to prove their authenticity. However, one finding from Swedish site Upsala said to belong to 13th century is quite close to 21st century's present frame with tongue missing and indicating the existence of the instrument at that stage of time. The findings of metal frames without tongue do not help the existence of the instrument.

A music writer speaks about the visual reference in Europe dating back to 14th century (the earliest). This image was on the seal from the Trompili family of Grungen, near Aarbug, Switzerland dated 1353. No earlier reference can be found in any other part of Europe or other westerly culture.

Looking to the East one is overtaken by Chinese drawing showing three musicians playing various instruments including one musician playing an instrument very akin to the mouth organ most probably with a tongue indicating that it could be a mouth harp. The drawing dates to 4th century BC.

The Sheng (笙 pronounced 'sung' and also called Chinese mouth organ" in western culture) is one of the oldest Chinese instruments of which the manufacture and use had been documented in the ancient history. It first appeared in 551 BC during the Zhou Dynasty (1046 to 771 BC) but there are records of similar ones back to 3000 years ago. The instrument is a mouth instrument blown free reed instrument. In fact, the Sheng is the first musical instrument in the

world utilising a "coupled acoustical system," between an air column and a free reed. The traditional Sheng is made up of 13 or 14 pieces of vertical pipes of different lengths mounted together on to a base, but the number of reeds of the modern Sheng varies from 21 to 32 being 17 rather popular. As the Sheng can produce chords as well as single notes, it is used as both a solo and accompanying instrument. The base is traditionally a gourd-shaped, wooden wind-chest. Each bamboo pipe has a free reed made of brass. Music is produced by blowing and sucking the air through a metal tube connected to the base the air then rushes through the other pipes. A player determines the notes to play by allowing the air to rush through selected pipes while pressing on selected keys near the base. By covering two or more holes on various pipes, chords are possible, being a typical technique used in most regional orchestras of China.

A thorough study by various scholars led by the distinguished musicologist Curt Sachs (1925-2017) support the idea that the instrument was originated somewhere in Asia. Michael Wright is reluctant in supporting the idea, however, his basis for the assumption is the fact that bamboo examples are played throughout Asia and Polynesia, but, because of the basic structure of the single reed concept, it is possible that the instruments evolved in various ways independently rather than from one single source. The Polynesian types, for instance, require the player to find an optimum part of the reed, which is then tapped or bounced upon a bony part of his wrist or knuckle, allowing the reed to vibrate through the frame. Filipinos and North Vietnamese, on the other hand, have instruments that are plucked with the thumb or finger. A common method, however, that is found from Bali to Siberia, Japan to Nepal, is a string-pull. It is this type that was

found in Inner Mongolia dated circa 4 BCE (date unsubstantiated).

Kouxian, the ancient Chinese instrument with five idiophones, has also gathered importance in the study of Jaw's Harp. "Kouxian literally: mouth string is a general Chinese term for any variety of jaw harps. The jaw harp is a plucked idiophopme in which the lamella is mounted in a small frame, and the player's open mouth serves as a resonance chamber.

Chinese jaw harps may comprise multiple idiophones that are lashed together at one end and spread in a fan formation. They may be made from bamboo or a metal alloy, such as brass. Modern kouxian with three or more idiophones might be tuned to the first few tones of the minor pentatonic scale. The jaw harp likely originated in Asia. Although played throughout China, it is particularly popular among the non-Han ethnic groups of southwest China, such as Yunnan. Guangxi and Guizhou. The varieties of Chinese have numerous vernacular names for the instrument; one such name is hoho. General structure of the ancient instrument called Kouxian consists of five idiophones attached together at one end with some string and then opened looks like a Chinese fan. The Kouxian pronounced as Pinyin are made from bamboo or a metal alloy. When played the Kouxian produce different musical notes of various frequencies.

One single idiophone was made from one end to create a tongue and sliced to be placed on to the mouth and struck making the mouth as sound box and by reducing or extending the mouth cavity it would produce musical sounds of varying frequencies. It is generally believed that many forms of jaw's harp had been in use in China which later on changed from bamboo to metal structure.

It has been now established that the change from bamboo to metal came much later. The Kouxian of China might have travelled a lot within China and neighbouring territories. While discussing various lamella instruments music historian Curt Sachs spoke about jaw's harp and opined that ... the change from bamboo to metal is likely to have occurred in northern India. As music writer Michael Wright reviews the efforts of research on the origin of jaw's harp he supports academician Prof Dr David Christian who noted that ... the transition from bamboo to metal came mostly through trade Silk Route. He contends that "...at some point they moved from east to west, and the most likely source appears to be trade routes or migration. David Christian suggests that four cultural zones can be identified that have an influence on the region covered by the Silk Road. He notes that: the important gateways into Inner Eurasia were through the northern and northwestern borders of China; across the Central Asian borders with Iran and Afghanistan, and through the passes of the Caucasus; and through the passage between the Black Sea and the Capathians that leads from the Balkans... channelling particular Outer Eurasian influences to particular regions of Inner Eurasia.

With a clear picture that the mouth organ or mouth harp travelled to other parts of the world through Silk Road, there is strong assumption that the breakthrough was made at the Indus Valley as Curt Sachs mentions it in his North Indian enclave.

The Indus Valley has, no doubt, been a very important centre of a developed culture much before the mass migration of the Aryans in 1500 BC. They invaded the non-violent community who had developed the Indus Valley much before many contemporary cultures. The original in-

habitant, a proto-Dravidian society made no compromises and continued to live with their arts and crafts which later Aryans learnt including the art of writing.

There is no point in discussing the lifestyle and social structure of the post-Aryan culture but the tragic fact remains that the world knew about the social and cultural development the ancient Indus people had made. They made inter-cultural visits, transacted with the people and exchanged the values of life with the other people ignorant of the cultural and aesthetic superiority the Indus people had achieved.

A drawing claimed to belong to the 4th century BC, shows three artists playng various instruments but the last one artist is in such posture that it is understandable that only an artist playing a mouth jaw makes. Wright in his paper on the findings of the origin of Jew's Harp recalls the work of Sibyl Marcuse who suggested that ... the instrument of Taiwan and Engallo of the Philippines Islands represent a transitional type , as these are idioglot in form, but hetroglot in manufacture. Wright opines that "They are, however, on islands on the eastern periphery of known Jew's harp use. A bamboo or wooden frame with a metal tongue produced in Vietnam does have the characteristic of a hetroglot instrument but might just as well be a copy of the metal type using local materials.

Historically Chinese music is the oldest in the world. Its musical instruments fall in similar category. With a long list of ancient instruments are the largest in number. These instruments can be divided in all categories depending on the material used in their structure, playing techniques and history. They are formed from silk, bamboo, wood, stone, clay, gourd and skin. The instruments played by mouth include

various kinds of harps bearing names of the territory or its maker community. The instruments played by mouth are headed by Kouxian, which literally means mouth string. It is a general; Chinese term for any variety of jaw harp. The jaw harp is plucked idiophone in which lamella is mounted in a small frame and the player's open mouth serves as resonance chamber.

Chinese jaw harps may comprise multiple idiophones that are lashed together at one end and spread in a fan formation. They may be made from bamboo or a metal alloy, such as brass. Modern kouxian with three or more idiophones might be tuned to the first few tones of the minor pentatonic scale.

The jaw's is harp likely originated in Asia. Although played throughout China, it is particularly popular among the non-Han ethnic groups of Southwest China, such the Yunnan, Guangxi and Guizhou. The Chinese varieties have numerous vernacular names for the instrument; one such name is hoho.

To find out historical background of the Chinese instruments, there appear many legends besides scant written documents. One such instance takes the scholars to the ancient past is the legend of Yellow Emperor. The Chinese call it Primal Sound meaning 'the beginning of creation'. It began in mid-3rd millennium BC. Tradition has it that it was Emperor Huang Di, also called Huang ti, Huang Chung, he organised Chinese music and framed many laws according to music. The legend of The Yellow Bell began in the third millennium B.C.E.. The Emperor of China, Huang-Di, sent his mathematician Ling-Lun to the western mountains near India and instructed him to cut bamboo pipes from which the fundamentals of music could be derived. The bamboo tube

upon which all other pitches and measurements were based was called the Yellow Bell. Yellow was the colour of the Imperial court and symbolized sacred wisdom This foundation tone was considered to be an exact pitch representing a divine principle in harmony with the forces of the universe.

The Yellow Bell is variously described as being a bamboo flute, or a set of bamboo pipes, and as being derived from a mathematical formula or based on the lowest note of a human voice. In any case the concept is that of the Primal Sound or the Vibrational beginning of time. The tone that brings life.

Details of the Yellow Emperor have been recorded in Chronicles of the House of Lu, authoured by Lu Shih Chun Chiu. This work described the construction of a set of twelve pitch pipes by the method of the cycle of fifths and tuned to the love song of a pair of phoenixes. This event was retroacted to the time of the legendary emperor Huang-ti and his musical minister Ling-Lun in the year calculated as 2698 B C.

The ancient music was preserved by the efforts of Emperor Huang Di. It had political and ethic approach both. "Ancient Chinese believed that the music could purify people's minds. More than 3000 years ago ancient China had some 70 types of musical instruments. The royal family and aristocrats had their own orchestra. For them music was a way to display their power, position and taste distinguished from common people . However, as music was never limited to the upper social class, the musical trend gradually turned from solemnity to entertaining. Huge and complex instruments like the bronze chimes gave way to more lively and easy- play wind and reed instruments. The Tang Dynasty one of the strongest and most prosperous empires in Chinese history was a golden age for musical development. With fre-

quent cultural exchanges with other cultures a large number of exotic instruments were introduced ,altered and finally adopted into the family of Chinese traditional instruments.

Technically the ancient China had some four identical instruments all identified as Pinyin though they are named differently, as the general concept for any instrument played with the help of mouth is called pinyin. They are: " Zhu (Chinese: 柷; pinyin: zhù) – a wooden box that tapers from the top to the bottom, played by hitting a stick on the inside, used to mark the beginning of music in ancient ritual music. The other one is Yu (Chinese: 敔; pinyin: yǔ) – a wooden percussion instrument carved in the shape of a tiger with a serrated back, played by hitting a stick with an end made of approximately 15 stalks of bamboo on its head three times and across the serrated back once to mark the end of the music and the third one is called Muyu (simplified Chinese : 木鱼; traditional Chinese: 木魚; pinyin mùyú) – a rounded woodblock carved in the shape of a fish, struck with a wooden stick; often used in Buddhist chanting. The fourth one is also called pinyin, though its Chinese pronunciation is Luo (siumplified Chinese: 锣; traditional Chinese: 鑼; pinyin: luó) – gong.

After a collective review of the indications it is believed that China could be the birth place of the mouth harp from where it travelled through all probable routes to various directions of the world and acquiring local names. Music writers believe that the Chinese pinyin got birth at the Chinese soil with bamboo material and after travelling through mainland China it was made to travel via Silk Road and reached the ancient Iran where it got popularity. It might have been called differently. With the arrival of the instrument it became familiar with the Iranian music system. The

Iranian culture had already an instrument called *Chang* but since it was being played with the same principle of vibrating instrument the new instrument was also called as Chang. This assumption has very scant physical evidence therefore it but since the ancient Iranian culture had already one instrument called Chang, adding the instrument with the name of Chung.

The *Chang* was a harp of Iranian culture. The chung has appeared in paintings and wall art in Persia since its introduction in about 4000 B.C. In these paintings and mosaics, the chung went from the original arched harp to an angular harp in the early 1900s B.C. with vertical or horizontal sound boxes. By the beginning of the Common Era (1 A.D.), the *Chang* had changed shape to be less of a handheld instrument and more of a large, Hellenistic (which was gaining popularity at that time), standing harp. Sassanian courts were enamored with the more Hellenistic chung and increased its popularity, but by the end of the Sasanian period, the Chung had been redesigned to be as light as possible. Becoming more elegant, the Chung lost much of its rigidity and structural soundness, but gained a portability that made it the primary harp for what would soon become Iran. The chung that is used today resembles the last documented transformation.

An interesting aspect of the Iranian music culture is the existence of troubadours, an institution of minstrels. This institute existed in ancient Iran and called gosan. Like all conquerors Parthian (250 BC to 224 BC) cared very little about their subjects. During their rule they remained busy in extending their borders and also captured Indus Valley. At the height of its power, the state of Parthia extended them from Mesopotamia to the Indus. However, the gossans retained the history by heart and were respected by the Iranian soci-

ety. Texts and pictorial representations illuminate the prominent role of the gosan (Parth. minstrel) in Parthian society. Their songs' subject can be deduced from a fragment written a few centuries after the fall of the empire, when the language was still spoken: like a gōsān, who proclaims the worthiness of kings and heroes of old. The Greek writer Strabo (ca. 64 B.C.E.-9 C.E.) noted that Parthians taught their young men songs about "the deeds both of gods and of the noblest men. According to Plutarch (ca. 46-ca. 120 C.E.) .... The Parthian minstrels influenced the Armenian courtly gusanner who sang heroic tales to the accompaniment of drums, pipes, lyres and trumpets (Boyce, 1957, pp. 13-14). Parthian songs probably continued to be performed, at least in the northeastern parts of greater Iran, long after the empire's demise, and were absorbed into the Iranian national epic shah-nāma, composed by Ferdowsi.

The Indus Valley and Iran have been close to each other in pre-Islamic centuries. They had established political and cultural ties to such an extent that even there occurred defence pacts and in the hour of need the army from Sindh fought along with Iranan army. Trade and cultural exchanges were too close which brought change in both countries. The art of Kashi (glazed pottery) was introduced to the Indus Valley. The Loliyan musicians had already settled in Iran. With such background there is strong assumption that the Chinese mouth harp was introduced to the Indus Valley through Iran and was called Chang. There might be an anomaly of homophony nature but the fact remains that Sindh has retained the Chang, the mouth harp for time immemorial however it remains obscure that when did instrument enter the Indus Valley.

From archaeological remains there is no such finding

which can establish the existence of the instrument. Neither from Moenjodaro (1500 BC) remains nor from Banbhore (One century BC) excavation has brought some archaeological evidence that the instrument existed here. There is no physical indications of the ancient *Chang* smaller sites of archaeological importance have not been excavated as yet making it impossible that the instrument existed here in historical times. Weighing all options there is enough evidence to assume that the instrument came to the Indus Valley during Sassanid era (283 AD to 499 AD).

Since Sindh had been a hotbed for power seekers so historical records are not available, leaving it to the assumptions and relevant historical developments. Maybe someday bring us some strong evidence turns up though archaeological proof that establishes the assumptions backed by corollaries.

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were brought to the Upper Exchequer at the end of each financial year to be audited and entered, in summary form, on the Enrolled Customs Accounts. This is the detailed report Of the objects imported, which includes some mouth harps dated July 21, 1481. ." (Cobb) The information is written on both sides of the parchment, partially in Latin, but, notably and helpfully, with the goods written in English. From a Jew's harp historian and player's point of view, the name is the first significant find. The evidence provides us with the use of the word 'harp' that predates all previous known uses of the word by 103 years and 'trump' by 64 years. It also gives us the word, 'Jue' which gets us no nearer to understanding why the name 'Jews' is used as the prename to the instrument, though we do have a new spelling. This is an acknowledged Middle English variation of 'Jew' (Kuhn), and, having looked at various French and Flemish dictionaries and etymologies, there is nothing in the spelling to suggest any other origin. Refrence: (Britain's National Archives)

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