

## SUFIYONA KALOM – A GENRE OF TRADITIONAL KASHMIR MUSIC

Botirova N.A.

*Botirova Nilufar Akhad qizi – Lecturer,  
DEPARTMENT HISTORY AND THEORY OF THE UZBEK MAQOM,  
UZBEK NATIONAL INSTITUTE OF MUSICAL ART, TASHKENT, REPUBLIC OF UZBEKISTAN*

**Abstract:** *historically, Central Asia and India are among the most ancient cultural centers of world civilization. The roots of these two cultures go back to very ancient times. Cultural, trade and political ties between the two countries, geographically close to each other, have always been closely intertwined. One of the most striking aspects of cultural relations is musical relations. One of the magnificent and magical places of the Indian land is the Kashmir Valley, which has a special place with its rich history and values since ancient times.*

*This scientific article discusses the historical, theoretical and practical aspects of the Kashmir maqoms of Sufiyon Kalom, one of the genres of classical music of the Kashmir valley. Theoretical and practical aspects related to performing, such as parda, usul, forms in maqoms are analyzed.*

**Keywords:** *maqom, Sufiyona Kalom, mysticism, parda, method, form, raga, Taronai Surur, mekhfil, setor, santur.*

## SUFIYONA KALOM – ЖАНР ТРАДИЦИОННОЙ МУЗЫКИ КАШМИРА

Ботирова Н.А.

*Ботирова Нилуфар Ахад кизи – преподаватель,  
кафедра истории и теории узбекского макома,  
Узбекский национальный институт музыкального искусства, г. Ташкент, Республика Узбекистан*

**Аннотация:** *исторически Центральная Азия и Индия относятся к древнейшим культурным центрам мировой цивилизации. Корни этих двух культур уходят в очень древние времена. Культурные, торговые и политические связи двух стран, географически недалеко друг от друга, всегда были тесно переплетены. Одним из наиболее ярких аспектов культурных отношений являются музыкальные отношения. Одним из великодушных и волшебных мест индийской земли является Кашмирская долина, имеющая особое место со своей богатой историей и ценностями с древних времен.*

*В данной научной статье рассматриваются исторические, теоретические и практические аспекты Кашмирских макомов Суфийона Калом, одного из жанров классической музыки Кашмирской долины. Анализируются теоретические и практические аспекты, связанные с исполнением, такие как парда, усул, формы в макомах.*

**Ключевые слова:** *маком, Суфийское слово, мистика, парда, метод, форма, рага, Таронаи Сурур, мехфил, сетор, сантур.*

UDC 078

Kashmir is a historical country in the upper reaches of the Indus River in Asia. In the VIII-XII centuries Kashmir was one of the most important and largest oases of India. In 1586, Kashmir fell to the Baburid state. In 1756, the Afghans, and in 1819, the territory of Kashmir was occupied by the Sikhs. During the Anglo-Sikh war of 1845-1846, the territory was occupied by British colonialists. As a result of brutal exploitation and national and religious discrimination, Kashmiris have repeatedly revolted.

Until 1947, India, Pakistan and Bangladesh were considered a single country, while Kashmir was a separate khanate on the Indian subcontinent. In August 1947, two sovereign states, India and Pakistan, were formed, both of which sought to annex Kashmir. As a result of a number of political disputes, the military and northwestern parts of Kashmir remained under Pakistani control, while the rest remained under Indian control.

The length of the Kashmir Valley is 200 km. with a width of more than 60 km. Kashmiris live in Jammu and Kashmir, India, and Free Kashmir, Pakistan. The population of Jammu and Kashmir is over four million, most of whom are Sunni Muslims. There are also believers in Hinduism. They mostly speak Kashmiri. Kashmiri is based on the Arabic script.

The centuries-old Kashmir music tradition is also unique. The traditions of this country are very rich and diverse. But so far very little research has been done on this issue in the world. In Uzbekistan, this topic is almost not studied. Therefore, in this scientific article, we aim to study the musical life of the historical land of Kashmir, the genre of professional music in it, the genre of “Sufiyona Kalom” and try to reveal this topic to the best of our ability.

The Sufi Kalam genre is the national music genre of North India and the Kashmir Valley and Free Kashmir in Pakistan. The phrase “Sufiyona Kalom” itself indicates that these positions belong to mystical beliefs. A direct translation from Persian means “Sufiyona (mystical) say”.

The main source is the book “Sufiyana Music The classic Music of Kashmir”, created in 1996 at the Berlin International Institute of Traditional Music by musicologist Y.Paholchik.

The work consists of two chapters and includes an audio CD disc with historical processes, Kashmir ethnography, instruments, information about the Sufiyana Kalom, analysis, and a live sound of Kashmir status.

Alternatively, although there are few written sources pertaining to Kashmir music traditions, the available ones allow a more detailed examination of the issue from different perspectives. Among these sources, Daya Ram Karu Hushdil's "Taronai Surur" ترانه سرور, created in Kashmir in the 18th century, is one of the main sources for the period from the 16th century to the present and serves as a basis for our scientific research.

According to musicologist Sheikh Abdulaziz, the origin of this phrase is directly related to mysticism, especially the Chishtiya sect. Chishtiya is one of the Sufi sects, formed in the XII century in East Khorasan and in the XII-XIII centuries in India. In the Middle Ages, "Chishtia, along with Suhrawardism, was one of the most popular and widespread sects in India. The founder of Chishtia was Hodja Abu Ishaq ash-Shomi (died 1097), who migrated from Iraq to the village of Chisht (near Herat) (hence the name of the sect) and established a khanaqah there. His 9th (or 8th) successor, Sheikh Muhiniddin Hasan Sijzi Chishtiy (1142–1236), distributed Chishtiya to India. The sheikhs of Chishtia link their lineage to Ali ibn Abu Talib through Ibrahim Adham and Hasan al-Basri. The Chishtiya sect reached its peak during the reign of Nizamiddin Awliya (died in Delhi in 1325), and Sufism became widespread in northern India and spread to the south and east. He founded the Chishtiya network – Nizami [1, 35].

Because religion and music are inextricably linked in the Kashmir Valley, Pakistan, and northern India, there is a musical genre in these areas that includes several genres of religious music called "Sufiyona music". This line includes a number of beautiful music genres such as Na'd, Hamd, Sama, Munojot, Ghazal, Qavvali, Sufiyona Kalom, Bhajan.

The Sufi Word occupies one of the leading positions in the category of genres mentioned above. The process of revival of this genre is complex, and according to literary and historical sources, its development dates back to the reign of Sultan Zaynulabiddin, who ruled in Kashmir from 1420 to 1470 [2]. In general, this period is called the "Golden Age" in history because of the development of literature and art, along with all social spheres in Kashmir. This, of course, does not bypass the field of music, and was the basis for the prosperity of the Sufi Word. Famous musicians from Central Asia and Iran were invited to the khan's palaces and music evenings called mehfil were organized.

Although the Sufi Word is a unique genre in Indian music, it originated in cosmopolitan relations with the tradition of maqom, which is a leading one in Central Asian music, and embodies many elements in it. Like other professional genres in Eastern classical music, the epochs have been passed down orally, that is, from generation to generation, on the basis of teacher-disciple traditions. Kashmir statuses are performed in different places depending on their structure, function and mentality:

1. Entertaining music performed at ceremonies in social life, in the homes of wealthy people.
2. Religious ceremonial music held on Sufi religious nights called "Mexfil".

As mentioned in the previous chapter, one of the most reliable sources on the Sufi Word is the Taronai Surur, or Taronai Joy, written in the 18th century in Kashmir by Daya Raam Kachru Hushdil. As a result of our research, we found that our teacher Z.Nasullaev, we managed to translate this booklet. As the pamphlet is the first and primary source on the status of Kashmir, many topics are commented.

To date, due to the decline in attention and need for Sufiyona Kalom, the ensemble "Sufiyona Kalom" was established at Srinagar Radio. Their performance is played 5 times a week for 3-4 hours.

When we talk about the curtains of the maqoms of the Sufi Kalam, that is, the "taths", it should be noted that Y.Pakholchik studies and classifies the maqoms of the maqoms in the following order [3, 70];

The status speakers are divided into three groups as follows.

1. The group is called "Natural" and includes 7 non-altered, natural-sounding bodies. Chorghoh, Dunasr, Malhar, Suhani, Panjgoh statuses are included in this group;
2. The group is called "flat or half flat" and means "flat and half flat". Positions such as Bayot, Iroq, Uz"zol belong to this group;
3. The group is called "mutaghayyir". The word "mutaghayyir" means "variable" in Arabic. The loudspeakers of the statuses in this group are variable. Segoh, Rohavi, Tilang and others are from this group.

The range of repertoire expands when each maqom, which receives apricots from Kashmir maqoms, is not very large, but is performed fully and badiha. They are performed by musicians in parts of "Tala". To date, there are 14 "tala" methods in Kashmir, the longest of which is called "muhammas" and includes 36 matras. The shortest is called "Ravani", which consists of 6 "zarb"s. Today, only 6 of the fibers are widely used in practice. Of these: Hijaz, Duroya, Doeka, Eka, Retala and Chapandoz.

Kashmir maqoms begin with a prelude to a free-style instrument called the "Form". Then begins the section called "Nazir". In this he sings a ghazal alone. After that, the asomic part of the maqoms begins. It includes a musical instrument and singing tunes. The Sufiyona Kalom can be performed from a few minutes to a few hours according to the wishes of the listeners.

The ability of each work to reach the listener correctly, to give them pleasure and enjoyment, depends in many ways on the good performance of the works. The musician and hafiz must have acquired special skills in performing Kashmir maqoms, and must have mastered the art of performing classical works at a high level. Thanks to the work of hafiz, musicians and composers who are masters of their profession, classical works turn from abstract musical ideas into melodies or songs. Living maqom traditions, like any musical activity, are based on three basic principles: the creator, the performer, and the listener. It is on the basis of these three principles that the common process of the art of music takes place.

Sufiyona Kalom is mainly performing the ensemble composed of Soze Kashmiri, tabla, doyra and the instruments. The ensemble can contain four to eleven musicians. Usually the team is the most experienced and elegant performer. It performs an easier in parts.

“One of the leading instruments in the ensemble is Santur”. The structure is formed in the form of trapets and is mainly made of a nut tree. The body is 61 cm; the top 32 cm; corners 58 cm; the inner depth is 11 cm.

Another instrument of the Sufiyat is the Soze Kashmiri, that is, Kashmir. It looks like a larger ghijjaka. The style of execution is also performed by the same gijjak. The mulberry is made of trace, and the bow is done from the horse's tail. There are four cores and they are adjusted as part of the quinction interval. Soze Kashmir mature performer Gulom Muhammad Soznavoz is the case.

The tabling in this setting complex also includes the Tabla, the Sufiyona Kalom ensemble.



*Fig. 1. Srinagar Sufiyona Kalom ensemble*

In conclusion, the Sufi word is a historical and theoretical foundation, which is the mature genre of music culture. This genre was formed for ages, polished, and enriched with new aspects. To date, it has been giving pleasure to listeners.

But to this day, the nation of professional music genres, such as Safalon Word, has decreased. Therefore, the “Sufiyona Kalom” ensemble was established at Srikgar Radio. Their performance sounds 5-4 hours a week. Such promotion is to maintain the samples of cultural heritage examples of the past and deliver them to the next generation. In this article, this article has partially examined aspects of Kashmir's statuses and this genre, accumulating the beautiful traditions of classical music, require the thorough traditions.

#### ***References / Список литературы***

1. *Khomidiy Hamidjon*. Tasavvuf allomalari. T., 2009.
2. *Mohanlal Aima*. The music of Kashmir. Sangeet Natak academy, 1969.
3. *Pacholchzyk Jozef*. Sufyana Musiqi the classic music of Kashmir. Berlin, 1996.