

The *naghma-ye kashâl* of Afghanistan

John Baily



The *naghma-ye kashâl*, the “extended instrumental piece”, is a genre of instrumental art music specific to Afghanistan. Prescriptive notations for 14 such compositions in a variety of melodic modes are presented. They were collected in the form of dictated oral notations in the 1970s from Ustad Mohammad Omar of Kabul and Ustad Amir Jan Khushnawaz of Herat. Some of these compositions are rarely heard today, and the aim is to put them on record for future generations of Afghan musicians. A preliminary analysis of the compositions is offered, and some guidance given for their performance.

1 The *naghma-ye kashâl*, or “extended instrumental piece”

The *naghma-ye kashâl* is the only genre of contemporary instrumental art music specific to Afghanistan.¹ It is performed as a solo piece on plucked lutes such as *rubâb*, *tanbur* and *dutâr*, and played as a group instrumental piece by the typical urban band (singer accompanied by harmonium, *rubâb*, tabla, with the possible addition of other chordophones) at the start of an evening’s performance of music at a wedding party or *Ramazân* concert. The *naghma-ye kashâl* is also used to begin the performance of a dancer at a clandestine dancing boy party.² The genre is variously called the *naghma-ye kashâl*, meaning the “extended”, “stretched out”, or “pulled out instrumental piece”, or the *naghma-ye chartuk*, the “four part instrumental piece”. In this paper I adopt the first term because most of the examples given here were collected from a musician, Ustad Amir Jan Khushnawaz of Herat, who used that term, and because many of these compositions have more than four parts (sometimes many more).³

¹ The research on which this paper is based was conducted between 1973 and 1977. For background information, see my monograph *Music of Afghanistan: professional musicians in the city of Herat* (Baily 1988); frequent reference to that work is made in what follows. At the time of writing (1998), musical instruments and the music associated with them are completely banned in the 95% of Afghanistan under the control of the Taliban militia, which includes both Kabul and Herat. Nevertheless, I write mainly in the present tense because despite the ban there are no doubt musicians active in Afghanistan today, whether clandestinely in areas under Taliban rule, or publicly in other parts, not to speak of the many refugee musicians, professional and amateur, in Pakistan, Iran, India, Tajikistan, Europe, North America, Australia and elsewhere. The musical transcriptions in this paper are copyright © John Baily 1998.

² Details of these kinds of performance context can be found in Baily 1988, Chapter 8.

³ I have discussed aspects of the *naghma-ye kashâl* in several other publications, such as Baily (1987) and Baily (1988:66-74, and Examples 2-3 on the cassette accompanying that publication). Further audio examples of the genre can be found on recordings by Essa Kassimi, Gada Mohammad and Rahim Khushnawaz, see Discography.

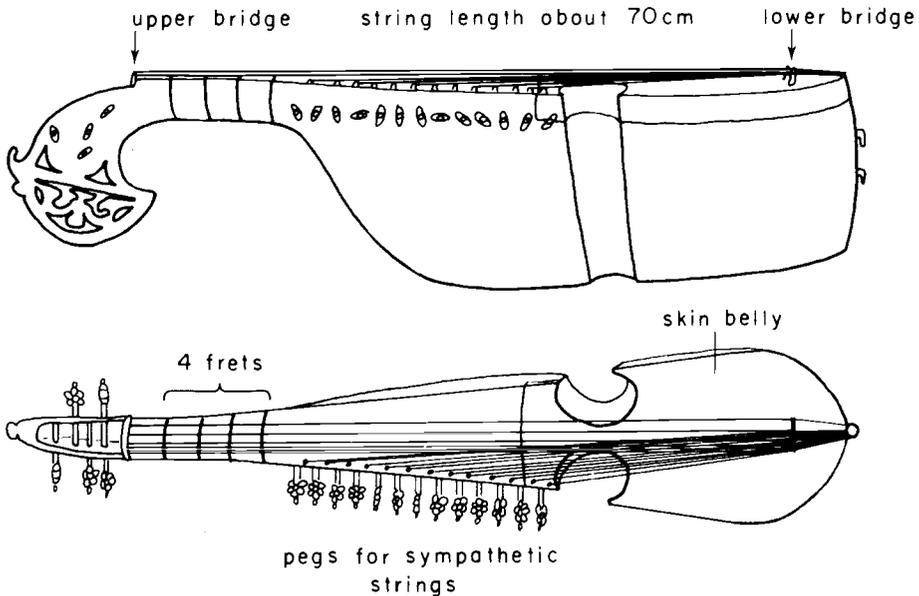
As a musical form for solo instrument the *naghma-ye kashâl* has three main stages: *shakl*, *âstâi* and *antara*. Let us examine them in turn. (1) The *shakl* is an exploration of the melodic possibilities of the mode, in free rhythm (approximately equivalent to an *âlâp* or *taqsim*). (2) The *âstâi* consists of a fixed composition in *Tintâl* (16-*matra* metric cycle), often composed over two cycles of the *tâl*, played with drum accompaniment provided by *tabla* or *dohol*. The *âstâi* composition is played many times over, with rhythmic variations. (3) The *antara* consists of a series of short compositions, also in *Tintâl*, played at a fast tempo, which can be repeated and sequenced at the discretion of the musician. Overall, the *naghma-ye kashâl* is a vehicle for rhythmic rather than for melodic improvisation. Played as a solo piece a *naghma-ye kashâl* generally lasts for 5–10 minutes, but can be extended for longer: Essa Kassimi's recording of a *naghma-ye kashâl* in *Râg Bairami* runs for 23 minutes (Kassimi 1979). When played as a group instrumental piece the *shakl* is much attenuated, and consists of little more than the various instrumentalists getting in tune with one other.

The origins of the *naghma-ye kashâl* are obscure. It has many obvious connections with North Indian instrumental art music—in terminology, concepts of *râg* (melodic mode) and *tâl* (metric cycle), note names and drum mnemonics. However, compositions of this kind are not played outside Afghanistan, except by members of the Afghan diaspora. According to one authoritative musician source,⁴ the *naghma-ye kashâl* comes originally from India, where it was used for a type of classical dance long since abandoned. This might explain its otherwise curious association with dancing boys in Afghanistan. The *naghma-ye kashâl* was cultivated at the court of the Amirs of Kabul from the 1880s to the 1930s, and is closely linked to the Afghan *rubâb*, the double-chested plucked lute which is regarded as the national instrument of Afghanistan (Fig. 1).⁵ The genre lies at the heart of the *rubâb*'s traditional repertoire.

In the 1970s the *naghma-ye kashâl* was already perceived as part of an "old" repertoire, strongly connected in musicians' minds with the great *ustâds* ("master musicians") of the Kabul court such as Ustad Kasem. These were singers of *ghazals* and Hindustani music who also cultivated the *rubâb* for their Pashtun patrons. The total repertoire of *naghmahâ-ye kashâl* (plural of *naghma-ye kashâl*) is small, no more than about 20 compositions, in different *râgs*. In the 1970s some of these compositions were widely known and were recorded in performance from many musicians, either as solos (with drum accompaniment) or as group instrumental pieces. Those that were widely known were surprisingly consistent from musician to musician. Some examples of *naghmahâ-ye kashâl* were already rare. Some I never heard performed in context: they were given to me in the form of

⁴ This information was supplied by Sufi Lali, the maternal uncle of Ustad Sarahang. Sarahang was Afghanistan's foremost singer of *khyâl* in the later part of the twentieth century.

⁵ The Afghan *rubâb* is a short-necked double-chested plucked lute. It has three main strings, tuned in 4ths, 2-4 long drone strings, called *shâhtâr* ("king strings") and a set of (usually) 15 sympathetic strings, tuned to the pitches of the mode being played. The shortest sympathetic string is raised by a protuberance on the bridge so it can readily be struck in isolation and used as a high drone.

Fig. 1: *The rubâb*

notation. Now, more than 20 years later, after two decades of a civil war which continues to this day, and with the strongly anti-music Taliban militia controlling 95% of the country, these pieces are even rarer. In that sense they have become even more precious.

It is my aim here to put the *naghmahâ-ye kashâl* on record, and to provide a prescriptive source for a new generation of amateur and professional Afghan musicians, and for other interested parties to study, analyse, and perform. To fulfill this prescriptive role the pieces are notated here in romanised *sargam* notation, as well as in slightly modified Western staff notation. Details of these notational systems are given below. My paper concludes with a brief analysis of the *naghma-ye kashâl* as a musical form, with some comments on performance practice.

The data are derived from two musician sources, Ustad Mohammad Omar of Kabul, the capital of Afghanistan, and Ustad Amir Jan Khushnawaz, from the provincial city of Herat. Both are now dead. They were rather different and contrasting sources. Ustad Mohammad Omar was the foremost *rubâb* player in Afghanistan, a household name through his frequent radio broadcasts; Amir Jan was a Kabuli-trained singer in a provincial city who also played the *rubâb* (and other instruments) and had learned these *naghmahâ-ye kashâl* from a Kabuli musician in the 1930s. As singers trained in Kabuli art music both men were

fluent in the use of *sargam* as an oral notation.⁶ They dictated verbally to me in the *sargam* system the musical compositions notated here. By writing down these oral notations I was in effect making emic transcriptions of the pieces, what one might term native prescriptive notations. They reveal for each composition the presence of an underlying structure, which in actual performance is elaborated in various ways. These underlying structures could be extracted from transcriptions of audio recordings (a procedure followed for other material not presented here), but in the compositions notated in this paper the underlying structures were identified and dictated verbally by my two informants. This fact makes the data of special interest.

2 Ustad Mohammad Omar of Kabul

Ustad Mohammad Omar was from a hereditary musician family living in the Kucheh Kharabat, the musicians' quarter in Kabul. His original training was as a singer, the student of the celebrated Ustad Kasem, the leading singer of Amanullah's court in the 1920s. He seems to have suffered from chronic pulmonary disease, possibly tuberculosis, and so gave up singing to concentrate on playing the *rubâb*. In due course he became the principal *rubâb* player at Radio Kabul (as the radio station was then called), the leader of various ensembles, the composer of many instrumental sections (*naghma*) for popular songs, and of many *naghmahâ-ye radiu*, light instrumental pieces for small radio ensemble. He made certain technical innovations to the *rubâb*, favouring a very large instrument, and modifying the bridge to raise the shortest sympathetic string so it could be used as a high drone in a sophisticated technique called *simkâri* ("metal string work", see Baily 1987). He was wont to complain about the frustrations of the *rubâb* from the point of view of a vocalist, with its narrow ambitus (effectively 1½ octaves) and limitations for microtonal inflections and ornamentation.

Ustad Mohammad Omar became one of the best known and most highly esteemed of Afghan musicians. Perhaps this was because his instrumental music transcended the cultural barriers inherent in whether song texts were in Persian or Pashto. His *rubâb* became the distinctive voice of Afghanistan as received by the radio audience. Amongst musicians he was known and respected for his knowledge of art music, of which the *naghma-ye kashâl* was a part. He became in due course an official, government-appointed, *ustâd*, a "master musician". Rather few audio recordings of his playing are to be found, possibly reflecting a disinclination to commit his work to posterity, and easy emulation by others.

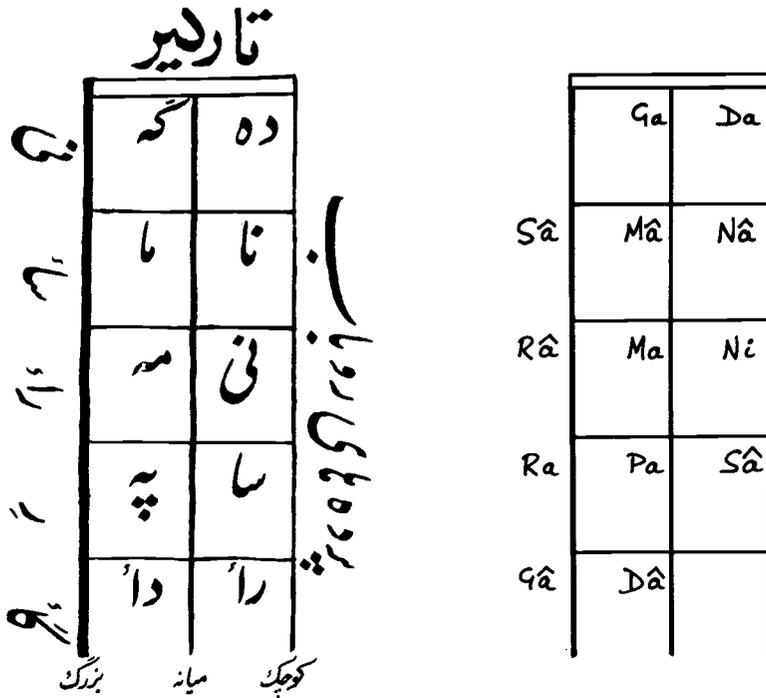
I met Ustad Mohammad Omar in July 1973. Mohammad Daud had just deposed his brother-in-law, Zahir Shah, the King of Afghanistan, the first step in the tragic sequence of events which led to 20 years of civil war. I had a letter of

⁶ By "Kabuli art music" I refer to the art music performed in Kabul, consisting of two types: (a) Hindustani (art) music of the *khyâl* (*klâsik*) and *naghma-ye klâsik* genres, and (b) Afghan art music, consisting of the Kabuli *ghazal* and *naghma-ye kashâl* genres (Baily 1988:ch. 5). *Sargam* is a form of Indian music notation adopted in Afghanistan from the Indian Sub-Continent, and is used as both written and oral notation.

introduction from a journalist in Herat whose father had been Ustad Mohammad Omar's student. I went to find Ustad at Radio Afghanistan,⁷ his place of employment, and he took me by taxi to the house of Joma Khan Qader, the *rubâb* maker, who was in turn sent off to his workshop in the old city to bring an instrument for me to purchase. Joma Khan's son Musa was also a student of Ustad Mohammad Omar's, and he spoke some English, too. This was a great help because my Dari (Afghan Persian) was quite limited at that stage of my work.

I came to this music with some knowledge of the rudiments of North Indian music theory, such as *sargam* and *tabla bols*, *râgs* and *tâls*. Music theory for the *rubâb* was clearly rooted in this system. My initial lesson, given to me that first day at Joma Khan's house, was to write down the note names with reference to the instrument's fretboard. I was told to familiarise myself with the names and positions of the notes so that I could immediately find any note on the fretboard when Ustad Mohammad Omar said its name. His was a slightly modified version of the Indian *sargam* system, with 12 semitones to the octave: *Sâ Râ Ra Gâ Ga Mâ Ma Pa Dâ Da Nâ Ni Sâ*. Figure 2 shows this notation in Persian script mapped out on the fretboard of the *rubâb*.

Fig. 2: Ustad Mohammad Omar's system of note names



⁷ The name of Radio Kabul was changed to Radio Afghanistan in the 1960s, when the radio station was moved from the old city to new premises built near the airport by the USSR; see Baily 1988:31.

In Herat I encountered a rather different set of note names used as an oral notation: *Sâ Râ Re Gâ Ge Mâ Me Pe Dâ De Nâ Ni Sa*. In slightly modified form, with no diacriticals or italicisation, this is the system I use here, even for notating Ustad Mohammad Omar's material. The reasons for this are: most of the compositions given here were dictated to me in the Herati version of the notation, the orthography is simpler to read, and I have used it for earlier publications. Figure 3 shows the note names on the *rubâb* and how they are rendered in staff notation, with "Sa being arbitrarily equated with the C but not implying its absolute pitch" (Jairazbhoy 1971:35).

Fig. 3: The system of notation (Baily 1981:13)

De	Na	Ni	Sa	Ra	Re	Ga	Ge	Ma
Ge	Ma	Me	Pe	Da				

1st string

2nd string

3rd string

Ni, Sa Ra Re Ga Ge Ma Me Pe Da De Na Ni Sa Ra Re Ga Ge Ma

I received nine lessons from Ustad Mohammad Omar over the next month (25.7.73 to 29.8.73). Usually I attended his class for amateurs held in his house in Kucheh Kharabat. Most of his amateur students were middle-class educated young men, university students, minor government officials, and bank clerks.⁸ His method of teaching was through the medium of written notation, using the *sargam* system, written in Persian script. "Ustad's method is first to play you your new piece, then to write it out for you, then to play it with you while you try and read it. No tape recorders here" (fieldnotes 1.8.73). He would attend to each student in turn for 10–15 minutes, while others present watched, learning something from

⁸ Ustad Mohammad Omar was recognised as a gifted teacher, as well as a great performer and prolific composer. Over the years he was involved in a number of music education schemes, most of them short lived. His class for amateurs at his house was a private arrangement, but conceptually owed something to the official initiatives of the Music Department of the Ministry of Information and Culture. There is an important distinction within Afghan culture between amateur and professional musician status (Baily 1988:101-2), and amateurs and professionals learned to perform in rather different ways (Doubleday and Baily 1995).

seeing another's difficulties. Often Ustad Mohammad Omar would play two *rubâbs* with a student, sometimes trying to throw the tyro off with complex cross-rhythms.

Unfortunately I do not have examples of notations written in his own hand. When teaching me he would dictate the note names and I would write them down, in roman script. Sometimes he dictated oral notation to his Afghan students. Moreover, they would add to the notations he had written for them, trying to clarify points of ambiguity. My experience indicates that Afghan use of written notation represents time relationships very poorly (Baily 1988:57).

Ustad Mohammad Omar taught me two examples of *naghma-ye kashâl*, in *Râgs Bairami* and *Yeman*. He used the term *naghma-ye chartuk* ("four part instrumental piece") for this type of composition. He called the four parts *âstâi*, *antara*, *bhog*, and *sanchari*. These are, in fact, very close to the names of the four sections of a *dhrupad* vocal or instrumental composition—*sthâyî*, *antarâ*, *sañcârî* and *âbhog*. It is my opinion that Ustad Mohammad Omar adapted the *naghma-ye kashâl* for his many amateur students of *rubâb*, simplified it into four parts, and borrowed the terms *bhog* and *sanchari* as convenient labels for two of the parts. No further connection with *dhrupad* need necessarily be inferred from the use of these terms (Baily 1988:67).⁹ The two *naghmahâ-ye kashâl* that I learned were standard pieces that he taught to his amateur students. There may have been good reason for this choice: *Bairami* and *Yeman* are sometimes regarded as the two parent *râgs*, for between them they encompass all 12 notes in the scale (ibid:41). In *Bairami* those notes which can take alternative forms take the lower one (Ra, Ga, Ma, Da, Na), while in *Yeman* they take the upper (Re, Ge, Me, De, Ni).

Naghma-ye kashâl in Râg Bairami

Bairami is the most common mode in Afghan music (Baily 1981:15). The *naghma-ye kashâl* in *Râg Bairami* is well known and played in one form or another by many musicians. *Bairami* is exceptional in having many different *antas*, most of which can be heard on Essa Kassimi's recording of the piece (Kassimi 1979), which uses a different *âstâi* from the one Ustad Mohammad Omar taught me. The *Bairami* scale does not fit comfortably onto the *rubâb* fretboard. One solution to this problem is to transpose *Bairami* up by a whole tone. This scale is called *Bairami Rekap*, i.e. *Bairami* played from Re (Baily 1981:32). Ustad Mohammad Omar's version of the *naghma-ye kashâl* in *Bairami* is somewhat idiosyncratic, the *âstâi* and *antara* are probably his own compositions, and I do not recall hearing them played by anybody else. They are 16 *matras* in length, in contrast to the older 32 *matra* compositions. The *antara* is closely related to the

⁹ Hindustani music terminology has undergone a number of transformations in Afghanistan. I use the local vernacular terms here, hence *âstâi* rather than *sthâyî*, *antara* rather than *antarâ*. Many other examples could be given. *Râg Bairami* is the Afghan transformation of *Râg Bhairavî*. The significance of Hindustani music theory in Afghanistan is discussed by Baily 1988:55–8.

âstâi. What Ustad Mohammad Omar labelled the *bhog* and *sanchari* are rather stereotyped compositions which occur in one form or another in nearly all *naghmahâ-ye kashâl*.

The first step was to show me that *Bairami* has an ascending and a descending scale, called in Afghanistan the *ârui* and *amrui*. These terms (derived from *âroh* and *avroh*) and the concepts they label are further proof of the close links with the Indian concept of *râg*. He then taught me the *âstâi*, and the *antara*, structurally closely related to the *âstâi*. He also showed me transformations of these, described as *du lai*, "double tempo". It is not the tempo that changes, but the rhythmic density, generally increasing to two notes per *matra* rather than one. He also dictated to me two *paltas*, rather standardised melodic variations. These were to be sandwiched between statements of the *antara*. Some days later he showed me the *bhog* and *sanchari*, the 3rd and 4th sections of the *naghma*, and then a final *palta* which concluded the piece. In writing out these pieces I used the symbol — to indicate an extension of the proceeding note by a half-*matra* or *matra*.

ârui Re Ga Ma Pe De Na Sa¹ Re¹
amrui Re¹ Sa¹ Na De Pe Ma Ga Re

<i>âstâi</i>	Re Ma	PePe Ge	Ma Ma	Pe Pe	Pe Ma	NaNa Ga	De Re	Pe Re
<i>antara</i>	Re De	NaNa NaNa	De Pe	Na Na	Pe De	De Pe	Na Ma	Sa ¹ Ma
<i>âstâi—du lai</i>	RePe RePe	MaPe MaPe	—Na —Na	DePe DePe	MaGe MaGe	MaPe MaPe	MaGa MaGa	Re Re
<i>antara—du lai</i>	ReNa ReNa	DeNa DeNa	PeDe PeDe	NaSa ¹ NaSa ¹	DeNa DeNa	PeNa PeNa	DePe DePe	Ma Ma
<i>palta 1</i>	SaRe GeMa	MaGe DePe	MaPe GeMa	MaGe PeMa	MaDe ReGa	PeMa MaGa	GeMa SaRe	NaDe GaRe
<i>palta 2</i>	ReGa Re ¹ Sa ¹	MaPe NaDe	DeNa PeMa	Sa ¹ Re ¹ GaRe	Sa ¹ Na Re ¹ Sa ¹	DePe NaDe	MaGa PeMa	Re GaRe
<i>bhog</i>	De ReGa	De SaRe	Na MaPe	Na De	De MaPe	DePe MaGa	MaGe ReSa	Ma Re
<i>sanchari</i>	Ge Ma	Ge Ma	Ge Ga	Ge Ga	Ma Re	Ma Re	Pe Sa	Pe Re
<i>palta 3</i>	ReGa	MaGa	MaPe	MaPe	DePe	DeNa	DeNa	Sa ¹ Na

Sa ¹ Re ¹	Sa ¹ Na	Sa ¹ Na	DeNa	DePe	DePe	MaPe	MaGe
MaGa	ReGa	ReSa	Re	MaPe	NaSa ¹	Re ¹	Re ¹
MaPe	NaSa ¹	Re ¹	Re ¹	MaPe	NaSa ¹	Re ¹	Re ¹
Re							
X							

Naghma-ye kashâl in Râg Bairami

ârui *amrui*

âstâi

antara

âstâi - du lai

antara - du lai

palta 1

palta 2

bhog

sanchari



Naghma-ye kashâl in Râg Yeman

Widely known, this composition is closely identified with Ustad Mohammad Omar, though he did not necessarily compose it. He taught it to his students, and he played it in public, notably at his concert at the University of Washington, Seattle, in 1974/5, with Zakir Hussein on tabla.¹⁰ A separate recording of the *naghma-ye kashâl* in *Yeman* by Ustad Mohammad Omar was issued on an Afghan Music cassette published in Kabul in the 1970s, with Gol Alam on *dohol*.¹¹ The composition is widely known, played as a solo and as a group instrumental piece at the start of an evening's performance.

The *âstâi* of this *naghma* is a 32-*matra* composition, and has close structural affinities with *âstâi* compositions in several other modes. The *antara* is closely related to the *âstâi*, while the *bhog* and *sanchari* have obvious affinities with those of *Râg Bairami*. He also taught me five *paltas* which are to be interpolated in the *sanchari* section. Several of these can be clearly recognised on Ustad Mohammad Omar's own recordings of this piece. He also dictated for me a *seh* (cf. the Hindustani *tihâi*), a thrice-repeated phrase which resolves onto the first beat of the cycle (the *gor* beat) and is used to conclude the composition. The term *seh* means "three".

<i>ârui</i>	Sa Re Ge Me Pe De Ni Sa ¹
<i>amrui</i>	Sa ¹ Ni De Pe Me Ge Re Sa

¹⁰ Ustad Mohammad Omar spent several months at the University of Washington as an artist in residence, an appointment facilitated by Dr Lorraine Sakata, then a professor of ethnomusicology at Washington who had conducted extensive research in Afghanistan and been a student of Ustad Mohammad Omar. A unique event, this concert has passed into Afghan musician folklore. "Bootleg" cassettes of the Washington concert crop up from time to time. They probably originate from cassettes of the concert that Ustad Mohammad Omar gave out to his friends on his return to Kabul.

¹¹ It is significant that in his recordings for the cassette company Afghan Music in Kabul, Ustad Mohammad Omar had *dohol* rather than tabla for his drum accompaniment. There could be various reasons for this choice, one of the most obvious being the *dohol* was arguably a distinctive Afghan instrument, while the tabla was acknowledged to have been literally imported from India. Thus *dohol* with *rubâb* added a distinctly nationalistic ambiance to the recordings.

<i>âstâi</i>	Pe	Pe	Pe	MeGe	Pe	Pe	Pe	PeMe
	De	De	De	MePe	Ge	Ge	Ni ₁ Sa	ReGe
	Ni ₁	Ni ₁	Ni ₁	Ni ₁ Ni ₁	Sa	Sa	Pe	Pe
	Ge	Ge	Ni ₁ Sa	ReGe	Ni ₁	Ni ₁	Sa	Sa
<i>antara</i>	Ni	Ni	Ni	DeNi	Pe	Pe	Pe	PeMe
	De	De	De	MePe	Ge	Ge	Ni ₁ Sa	ReGe
	Ni ₁	Ni ₁	Ni ₁	Ni ₁ Ni ₁	Sa	Sa	Pe	Pe
	Ge	Ge	Ni ₁ Sa	ReGe	Ni ₁	Ni ₁	Sa	Sa
<i>bhog</i>	Pe	Pe	Pe	Pe	MeDe	PeMe	GeRe	Ge
	De	De	Pe	Pe	GeMa	GeRe	SaNi ₁	Sa
<i>sanchari</i>	Ge	Ge	Ge	ReRe	Ge	Me	Pe	NiNi
	De	Pe	Ge	MaMa	Ge	Re	Ni ₁	Sa
<i>palta 1</i>	SaRe	GeMe	PeDe	NiSa ¹	NiDe	PeMe	GeRe	Sa
	Sa ¹ Ni	DePe	MeGe	ReSa	Sa ¹ Ni	DePe	MeGe	ReSa
<i>palta 2</i>	Ni ₁ Sa	ReSa	Ni ₁ Sa	GeRe	SaNi ₁	SaMe	GeRe	SaNi ₁
	SaPe	MeGe	ReSa	Ni ₁ Sa	Sa ¹ Ni	DePe	MeGe	ReSa
<i>palta 3</i>	SaRe	GeRe	GeMe	GeMe	PeMe	PeDe	PeDe	NiDe
	NiSa ¹	NiDe	NiDe	PeDe	PeMe	PeMe	GeMe	GeRe
	GeRe	SaGe	SaNi ₁	Sa	Ni ₁ Sa	ReGe	MePe	Pe
	Ni ₁ Sa	ReGe	MePe	Pe	Ni ₁ Sa	ReGe	MePe	Pe
<i>palta 4</i>	Ni ₁ Re	GeMe	DeNi	Re ¹ Ge ¹	Re ¹ Sa ¹	NiDe	PeMe	GeRe
	SaPe	MeGe	ReSa	PeMe	GeRe	SaPe	MeGe	ReSa
<i>palta 5</i>	NiSa ¹	DeNi	PeDe	MePe	GeMe	ReGe	SaRe	Ni ₁ Sa
	NiSa ¹	DeNi	PeDe	MePe	GeMe	ReGe	SaRe	Ni ₁ Sa
	NiSa ¹	DeNi	PeDe	MePe	GeMe	ReGe	SaRe	Ni ₁ Sa
	—Pe	—Pe	Sa	—Pe	—Pe	Sa	—Pe	—Pe
<i>seh</i>	PeMe	GeMe	PeNi	DeNi	Sa ¹	Sa ¹	PeMe	GeMe
	PeNi	DeNi	Sa ¹	Sa ¹	PeMe	GeMe	PeNi	DeNi
	Sa ¹							
	X							

Naghma-ye kashâl in Râg Yeman

ârui *amrui*

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of 13 lines of music. The first line is a simple melody with a few notes. The second line begins with a 4/4 time signature and a repeat sign. The third line continues the melody. The fourth line is marked 'antara'. The fifth line continues. The sixth line is marked 'bhog'. The seventh line is marked 'sanchari'. The eighth line is marked 'palta 1'. The ninth line is marked 'palta 2'. The tenth line is marked 'palta 3'. The eleventh line is marked 'palta 4'. The twelfth line is marked 'palta 5'. The thirteenth line ends with a final cadence.

âstâi

antara

bhog

sanchari

palta 1

palta 2

palta 3

palta 4

palta 5

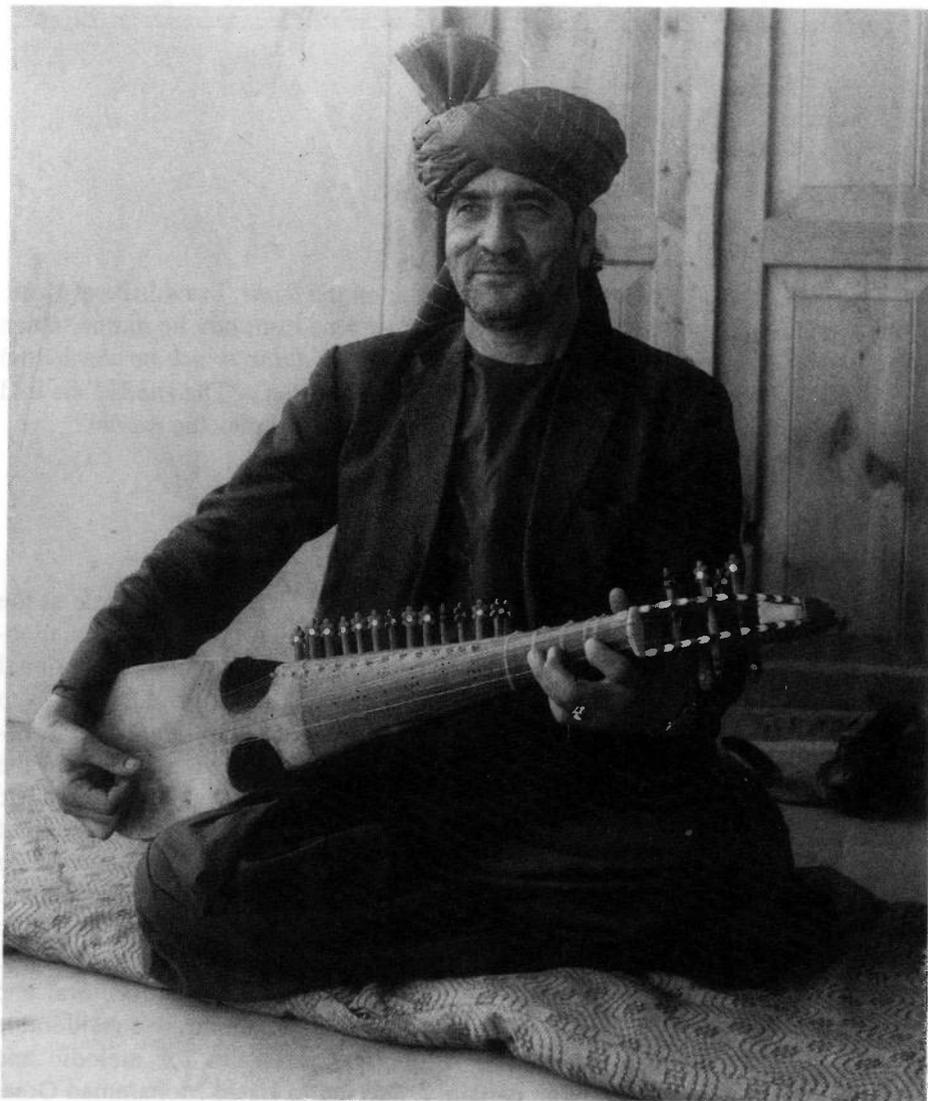


In November 1973 I moved to Herat to work on the *dutâr*. I saw little of Ustad Mohammad Omar, and although I had further lessons from him he did not teach me any more compositions. He did not approve of the *dutâr*, which he considered the domain of opium smokers (i.e. associating it with Iran). “The *rubâb*,” he told me, “requires lots of stamina. You have to drink whisky to play the *rubâb*!”

3 *Ustad Amir Jan-e Khushnawaz of Herat*

I have discussed elsewhere the biography of Amir Jan (Fig. 4) and his role as the leading musician in the city of Herat (Baily 1988). I had a much closer relationship with him than I did with Ustad Mohammad Omar. From a professional musician family, he dominated the urban music scene in Herat from the 1930s to the 1960s. His pre-eminence derived from his studentship with the Kabuli musician Ustad Nabi Gol. Ustad Nabi Gol resided for long periods in Herat in the 1930s and trained Amir Jan and his brother Chacha Ghulam in Kabuli art music so that they could function as his accompanists. He was one of a small group of singers closely associated with the court in the 1920s and 1930s (others being Ustad Kasem, Ustad Ghulam Hussein and Ustad Sheyda). He taught Amir Jan to sing *ghazal* and a simple form of *khyâl*, and to play the *rubâb*, and gave him permission to play instrumental versions of what he had learned to sing. Ustad Nabi Gol taught Amir Jan through the medium of *sargam* notation, oral and written. As well as proficiency in *sargam*, Amir Jan acquired considerable knowledge of compositions, musical forms, and strategies for melodic and rhythmic improvisation. Amir Jan certainly deferred to Ustad Mohammad Omar (he could hardly have done otherwise), and told me on more than one occasion an anecdote about asking Ustad at a small gathering of Kabuli musicians for his opinion of his own new composition in *Râg Jogkaus*. Ustad Mohammad Omar had declared it to be “correct”. At the same time, Amir Jan was quite capable of criticising Ustad Mohammad Omar, as we shall see with respect to certain aspects of the *naghma-ye kashâl* in *Râg Yeman*. Amir Jan claimed that he played in a different style from Ustad Mohammad Omar because he had learned from a different teacher, Ustad Nabi Gol.

Fig. 4: Amir Jan playing the rubâb



During my first year of fieldwork in Herat, 1973–74, I met Amir Jan only a few times. I was not working much on the *rubâb* at that stage, though I did make a number of recordings of his son Rahim, an outstanding *rubâb* player.¹² It was also at this time I began to realise the importance of the *naghma-ye kashâl*. During a six-week visit to Herat in 1975 I began having lessons with Amir Jan on *rubâb*. He concentrated on teaching me *naghmas* and *paltas* for *naghma-ye klâsik*

¹² Some of these recordings are published in Khushnawaz (1993).

("classical instrumental piece") in *Râg Todi*. My studentship was resumed in 1976–77, when I had many lessons with him over the year. We usually met at his house in the old city, which gave me a window into his daily life and access to the social world of professional male musicians in Herat. A "lesson" would be an all-day affair, from ten or eleven in the morning to four or five in the afternoon, with soup and bread for lunch, and time to explore other avenues of inquiry and listen critically to tapes, especially of North Indian classical music, which he admired greatly. This revealed his knowledge of Indian music, musicians, music history, and *râgs*.

Like Ustad Mohammad Omar, Amir Jan taught me by the medium of notation, and was not prepared to be recorded playing these compositions. Some of them he had not played for many years, and only remembered them with some difficulty. Amongst Herati musicians Amir Jan, more or less uniquely, was adept in the use of *sargam* notation. This gave him a precise labelling of pitch and allowed him to dictate compositions with spoken or sung note names. In teaching a composition he would first give me its *ârui* and *amrui*, ascending and descending scales, which he also called in Persian *raft* ("went") and *âmad* ("came"). I found that in many cases the *râgs* used for *naghmahâ-ye kashâl* were pentatonic in ascent and heptatonic in descent, but he never commented on this matter. He would then dictate the *shakl*, phrase by phrase. He would dictate a phrase, I would write it down, then play it back from the *sargam* notation, while he checked I had got it right. Then on to the next phrase; he dictated, I notated and then played it.¹³ Once the *shakl* was complete we would move on to the composition, each in several parts. He would dictate the first part, the *âstâi*, and I would write it down, then he would have me play through it a number of times while he worked out the next section, singing quietly to himself. Once he was ready, he would have me stop playing and get me to write down the next section (the first *antara*, then the second *antara*, and so on). Sometimes he would take the *rubâb* and play through a composition a number of times in order to refresh his memory, getting me to clap the *tâl* and show the *gor* beat. To some extent he was recalling long neglected compositions, and no doubt sometimes re-creating them. I never had the opportunity to play two *rubâbs* together with him.

In this period I collected the notations for *naghma-ye kashâl* given below. I present them in the order in which he gave them to me: *Bihâg*, *Yeman*, *Kumâj*, *Kausieh*, *Pilu*, *Kesturi*, *Bairami*, *Pâri*, *Âsâ*, *Âsâwari*, *Des*, *Bâgheshri*, *Yeman Kalyân*. Only in the case of *Bihâg* did we go over the same composition several times over the months, when rather different versions of certain parts came up (see below). Otherwise, we usually worked on each composition once only, which perhaps gives a false sense of fixedness for the data.

He had a great respect for these pieces, and would refer to them as *kalân* ("big"), *qadimi* ("ancient"), *sâbeqdar* ("old") and *pokhteh* ("cooked, mature"). Sometimes having dictated a composition he would say (in Herati dialect) *Barkat*

¹³ The nature of *shakl* is discussed at length in Baily (1981), where *shakls* for most of the *naghmas* given here can be found.

sar az i naghma, "A blessing on this instrumental piece!" He told me many times how in previous days (1920s) they would play the appropriate *naghma-ye kashâl* at the start of each set of *ghazals* and other songs in a single *râg*, to warm up the instruments for subsequent fine adjustments to the tuning (especially of sympathetic strings), and to warm up musicians and audience alike. This practice had become largely discontinued, and it was now customary to play a single *naghma-ye kashâl* at the start of an evening's performance of urban music. The only musician I observed to play more than one *naghma-ye kashâl* in the course of an evening's performance was Ustad Rahim Bakhsh from Kabul, whose band played a second *naghma-ye kashâl* after the interval in their *Ramazân* concerts in Herat in 1974 and 1976.

Naghma-ye kashâl in Râg Bihâg (18.9.76, 19.9.76, 20.4.77)

This was the first *naghma-ye kashâl* that Amir Jan taught me. *Bihâg* gave us a lot of trouble because Amir Jan felt he had to revise the composition as originally dictated after hearing comments about *Râg Bihâg* from Ustad Sarahang on the radio (see Baily 1988:44). The notation presented here combines elements from the several slightly different versions he gave me over the months. The *naghma-ye kashâl* in *Râg Bihâg* was widely known but I only ever heard it played as a solo piece. Amir Jan often suggested a small modification to the last line of a composition to facilitate moving to the next section. Such a modification would only be played once. Many such examples will be found in the compositions that follow.

ârui Sa Ge Ma Pe Ni Sa¹
amrui Sa¹ Ni De Pe Ge Ma Ge Re Sa

âstâi (18.9.76 & 20.4.77)

Ni	Ni	Ni	DeNi	Sa ¹	Sa ¹	Sa ¹	Sa ¹ Sa ¹
Ni	Ni	Ni	NiDe	Pe	Me	Pe	De
Ge	GeMa	GeRe	Ni ₁ Sa	Ge	Ma	Pe	Sa ¹ Sa ¹
Ni	De	PeMe	Pe	GeMa	GeRe	SaNi ₁	Sa

antara 1 (19.9.76 & 20.4.77)

Ni	Ni	Sa ¹	Sa ¹	Ni	NiDe	PeMe	Pe
De	De	PeMe	Pe	GeMa	GeRe	SaNi ₁	Sa
				(GeMa	GeSa	—Ge	—Ma
						to <i>antara 2</i>)	

antara 2 (19.9.76 & 20.4.77)

Pe	Pe	Pe	Pe	Ni	Ni	Sa ¹	Sa ¹
Ni	Ni	DeNa	DeNa	PeNa	DePe	—Ge	Ma

antara 3

antara 4

antara 5

seh

Naghma-ye kashâl in Râg Yeman (18.12.76)

The *naghma-ye kashâl* in *Râg Yeman* is very well known and often used as a group instrumental at the start of an evening's performance. In working on the *naghma-ye kashâl* in *Râg Yeman* I played Amir Jan the version I had been taught by Ustad Mohammad Omar. Amir Jan did not agree entirely with the notations for Ustad Mohammad Omar's *bhog* and *sanchari*. *Râg Yeman Kalyân* permits the use of both Me and Ma, while *Râg Yeman* uses only Me. Amir Jan said that if this was supposed to be *Yeman* then we should eliminate the use of Ma, and amended the two compositions in the following way, which is how I play them today:

<i>bhog</i>	Pe	Pe	Pe	Pe	MeDe	PeMe	GeRe	Ge
	De	De	Pe	Pe	GePe	GeRe	SaNi ₁	Sa
<i>sanchari</i>	Ge	Ge	Ge	Re	Ge	Me	Pe	Sa ¹
	Ni	De	PeMe	Pe	GePe	GeRe	SaNi ₁	Sa

Naghma-ye kashâl in Râg Yeman (AJ)

bhog

sanchari

Amir Jan did not recognise the terms *bhog* and *sanchari*, and called these two sections *antaras* 2 and 3.

Naghma-ye kashâl in Râg Kumâj (9.1.77)

This *naghma-ye kashâl* is well known. I found that it was regularly played by the Kabuli musician Ustad Rahim Bakhsh and his group for their *Ramazân* concerts in Herat after the interval, to introduce the second half of their concert. Amir Jan, somewhat gleefully, criticised Rahim Bakhsh's performance of this *naghma-ye kashâl* because he did not play *antaras* 4, 5, 6 and 7: "One should play the complete *naghma*," he said.

<i>ârui</i>	Sa	Ge	Ma	Na	De	Ni	Sa ¹				
<i>amrui</i>	Sa ¹	Na	De	Ma	Pe	De	Ma	Ge	Re	Sa	
<i>âstâi</i>	Sa	—	Sa	Ni ₁ Ni ₁	Sa	Sa	GeMa	PeDe			
	Ge	Ge	Ge	GeGe	Ma	Ma	Pe	DeDe			
<i>antara 1</i>	Ni	Ni	Sa ¹ Ni	Sa ¹ Sa ¹	Na	De	Ma	PeDe			
	Sa ¹	Na	De	MaMa	Ge	Sa	Re	GeGe			
<i>antara 1</i>	Sa	—	Sa ¹	NiNi	Sa ¹	Sa ¹ Pe	DeSa ¹	Re ¹ Ge ¹			
	Sa ¹	Sa ¹	Sa ¹ Ni	Sa ¹ Re ¹	Na	De	Ma	PeDe			
<i>antara 1</i>	Ni	Ni	Sa ¹ Ni	Sa ¹ Sa ¹	Na	De	Ma	PeDe			
	Sa ¹	Na	De	MaMa	Ge	Sa	Re	GeGe			
(<i>antara 1</i> must return to <i>âstâi</i>)											
<i>antara 2</i>	Sa	Sa	Ge	Ge	Ma	Ma	Pe	De			
	Sa ¹	Sa ¹	Na	Pe	MaDe	PeMa	GeMa	Ge			
<i>antara 3</i>	Ni	Ni	Sa ¹ Re ¹	Ge ¹	Sa ¹ Ni	Sa ¹ Na	DePe	MaPe			
	Sa ¹	Sa ¹	Na	Pe	MaDe	PeMa	GeMa	Ge			
(MaDe PeMa GeMa GeMa to <i>antara 4</i>)											
<i>antara 4</i>	De	De	De	De	Na	Na	Re ¹	Re ¹			
	Sa ¹	Sa ¹	Na	Na	De	DePe	MaGe	Ma			
(De DePe —Sa ¹ Ni to <i>antara 5</i>)											
<i>antara 5</i>	Sa ¹	Sa ¹	Sa ¹	Pe	De	Sa ¹	Re ¹	Ma ¹			
	Ge ¹	Re ¹	Sa ¹	Ni	Sa ¹	Ni	Sa ¹	Re ¹			

	Sa ¹	Sa ¹	Na	De	Na	Na	Re ¹	Re ¹
	Sa ¹	Sa ¹	Na	Na	De	DePe	—Sa ¹	Ni
					(Sa ¹	Sa ¹	Sa ¹	Sa ¹
							to antara 6)	
<i>antara 6</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Na	Pe	Sa ¹	Na
played once	De	Pe	Ma	Ge	Ge	Ma	Pe	De
<i>antara 7</i>	Ni	Ni	Sa ¹	Sa ¹	Na	Pe	Sa ¹	Na
	De	Pe	Ma	Ge	Ge	Ma	Pe	De

No *seh* given.

Naghma-ye kashâl in Râg Kumâj

ârui *amrui*

âstâi

antara 1

antara 2

antara 3

antara 4

1. To antara 4

2. To antara 5

antara 5

antara 6 (once only)

antara 7

No seh given

Naghma-ye kashâl in Râg Kausieh (17.1.77)

This *naghma-ye kashâl* is often played by urban musicians at the start of an evening's performance of music at a wedding party or *Ramazân* concert. In *Kausieh* the tonic is transposed up a 4th to *Ma*, and the drone strings (*shâhtâr*) normally tuned to *Pe* are retuned to *Ma*. When teaching me the *naghma-ye kashâl* in *Kausieh* Amir Jan tried to shift the note names up a 4th but found it very confusing (Baily 1981:12). This suggests that he had the layout of note positions on the *rubâb* very much in mind in his representation of these compositions. *Râg Pâri* is also transposed up a 4th, and *Râg Kesturi* up a 5th. When teaching me these Amir Jan did not attempt to shift the positions of the note names; in giving his notation of the *naghma-ye kashâl* in *Kausieh* I have reverted to the standard note positions, so that *Ma* is the tonic.

âruî Ma Pe De Na Sa¹ Re¹ Ge¹ Ma¹
amrui Ma¹ Ge¹ Re¹ Sa¹ Na De Pe Ma

<i>âstâi</i>	Ma	Ma	Ma	MaMa	Ge	Re	Ge	MaMa
	Ge	Ge	Ge	SaSa	Re	Ge	Ma	PeDe
					(Re	Ge	Ma	Pe
								to <i>antara 2</i>)
<i>antara 1</i>	Ma	Ma	Ma	NaNa	De	Pe	Pe	NaNa
	De	Pe	Pe	NaNa	De	Pe	Ma	Ge
					(antara 1 must return to <i>âstâi</i>)			

antara 2 (enters from *âstâi*)

	Sa	Sa	Re	Re	Ge	Ge	Ma	Ma
	Na	Na	De	Pe	Ma	GePe	MaGe	Ma
<i>antara 3</i>	Pe	Pe	Pe	Pe	De	De	Sa ¹	Sa ¹
	Na	Na	De	De	Pe	Pe	Ge	Ma
					(Pe	Pe	Ma	Na
							to <i>antara 4</i>)	
<i>antara 4 (played once)</i>	De	Pe	Ma	Ge	Ge	Ma	Pe	Sa ¹
	Na	De	Pe	De	De	Pe	Ma	Ge
<i>antara 5</i>	Ma	Ma	Ma	Ma	Ge	Ma	Pe	Sa ¹
	Na	De	Pe	Na	De	Pe	Ma	Ge
<i>seh</i>	Ma	Ma	Ma	Ma	Ge	Ma	Pe	Sa ¹
	SaGe	—Ge	Ma	SaGe	—Ge	Ma	SaGe	—Ge
	Ma							
	X							

Naghma-ye kashâl in Râg Kausieh

ârui *amrui*

âstâi

antara 1

antara 2

antara 3

antara 4 (once only)

antara 5



seh



Naghma-ye kashâl in Râg Pilu (23.1.77 except where otherwise indicated)

This is well known as a solo piece. Like *Bairami*, *Pilu* has a great many *antaras* and Amir Jan declined to teach me all he knew, saying that if one were to play all of them the piece would become too long. Ustad Mohammad Omar played a rather different version of *Pilu*, with not only a different *âstâi*, but different *antaras* as well. His composition is not notated here.

<i>ârui</i>	Sa	Ga	Ma	Pe	Ni	Sa ¹				
<i>amrui</i>	Sa ¹	Na	De	Pe	Ma	Ga	Re	Sa		
<i>âstâi</i>	Ni	Ni	Ni	Ni	Pe	NiPe	Sa ¹	Sa ¹	(Ni)Sa ¹	Ga ¹ Ga ¹
	Re ¹	Re ¹	Ni	Sa ¹	Sa ¹	Sa ¹ Sa ¹	Na	Pe	Ma	PePe
	Ni ₁ Ni ₁	Sa	Sa	Sa	PePe					
	Ga	Ga	ReGa	Ma	Pe		Re	Re	Ni ₁	Sa
<i>antara 1</i>	Ni	Ni	Sa ¹	Sa ¹	Na	NaDe	PeMa	Pe		
	GeMa	GeSa	GeMa	Pe	GaMa	GaRe	SaNi ₁	Sa		
<i>antara 2</i>	Ni	Ni	Sa ¹	Sa ¹	Na	NaDe	PeMa	Pe		
	GeMa	GeSa	GeMa	PeDa	PeMa	GaRe	SaNi ₁	Sa		
<i>antara 3</i>	Ga	Ga	Ga	Ga	ReMa	GaRe	SaNi ₁	Sa		
	Ge	GeSa	GeMa	Pe	GaMa	GaRe	SaNi ₁	Sa		
					(Ga	GaRe	—Ma	—Pe		
										to <i>antara 4</i>)
<i>antara 4 (3.2.77)</i>	Ni	Ni	Ni	Ni	Sa ¹	Sa ¹	Re ¹	Re ¹		
	Sa ¹	Sa ¹	Na	Na	De	DePe	Ma	Pe		

					(De	DePe	Ni	Sa ¹	
								to antara 5)	
<i>antara 5</i> (3.2.77)	Re ¹	Re ¹	Re ¹	Re ¹	Re ¹	Re ¹	Sa ¹	Re ¹	
	Ga ¹	Ga ¹	Ga ¹	Ga ¹	Re ¹	Sa ¹ Ni	—Sa ¹	Re ¹	
	Ga ¹	Ga ¹	Ga ¹	Ga ¹	Re ¹	Re ¹	Sa ¹	Sa ¹	
	Na	Na	De	De	Na	Na	Re ¹	Re ¹	
	Sa ¹	Sa ¹	Na	Na	De	DePe	—Ni	Sa ¹	
	(second time round goes into <i>antara 6</i> :								
	Sa ¹	Sa ¹	Na	Na	De	DePe	—Ma	Pe)	
<i>antara 6</i>	Ge	Ge	Ge	Ge	Ma	Ma	Pe	Pe	
	Ma	Ma	Ga	Ga	Re	Re	Ni ₁	Sa	
<i>seh</i>	Ge	Ge	Ge	Ge	Ma	Ma	Pe	Pe	
	MaPe	—Ni	Sa ¹	MaPe	—Ni	Sa ¹	MaPe	—Ni	
	Sa								
or (3.2.77):	Ga	Ma	Pe	Ni	Sa ¹	—	Ga	Ma	
	Pe	Ni	Sa ¹	—	Ga	Ma	Pe	Ni	
	Sa								
	X								

Naghma-ye kashâl in Râg Pilu

The musical score consists of five staves of notation in a single system. The first staff is a melodic line with lyrics 'ârui' and 'amrui'. The second staff is a rhythmic line with lyrics 'âstâi'. The third staff is a melodic line with lyrics 'antara 1'. The fourth staff is a melodic line with lyrics 'antara 2'. The fifth staff is a melodic line with lyrics 'antara 3' and includes first and second endings, with the second ending labeled 'To antara 4'. The notation includes various note values, rests, and bar lines.

antara 4

antara 5

antara 6

seh

alternative seh

Antara 5 of *Pilu* is a little odd because it consists of $2\frac{1}{2}$ cycles of *Tintâl* and has to be played twice or a multiple thereof in order to come out correctly with reference to the *tâl*.

Naghma-ye kashâl in Râg Kesturi (13.2.77)

Kesturi is an important mode in Afghan popular music, but unlike most of the Afghan modes does not seem to correspond with an Indian *râg*. The tonic is transposed up a 5th to Pe. The *ârui* and *amrui* are distinctly odd. Firstly, although the tonal centre is Pe, Amir Jan's ascending scale goes from Sa to Sa¹, omitting Re. Secondly, his descending scale starts on Sa¹ and ends on Pe.

<i>ârui</i>	Sa Ge Ma Pe De Na Sa ¹
<i>amrui</i>	Sa ¹ Na De Pe Ma Ge Ma Pe

<i>âstâi</i>	Pe	Pe	Pe	Pe	Pe	Pe	Pe	PePe
	Ma	Ma	Ma	GeGe	Ma	Ma	Ma	NaNa
	De	De	Pe	Pe	Ma	Ma	Ma	NaNa
	De	De	Pe	Pe	Ma	Ge	Pe	Me
	(must return to <i>âstâi</i>)							
<i>antara 1</i>	Pe	Pe	Pe	Pe	Pe	Pe	Pe	Sa ¹ Sa ¹
	Ni	Ni	Ni	Ni	Sa ¹	Sa ¹	Re ¹	Re ¹
	Sa ¹	Sa ¹	Na	Na	De	Pe	Pe	Sa ¹ Sa ¹
	Na	De	Pe	NaNa	De	Pe	Ge	Ma
<i>antara 2</i>	Pe	Pe	Pe	Pe	PeNa	DePe	—Ge	Ma
	De	DePe	DeNa	Sa ¹	DeNa	DePe	—Ge	Ma
					(DeNa	DePe	—Ni	Ni
								to <i>antara 3</i>)
<i>antara 3</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹
	Re ¹	Re ¹	Re ¹	Sa ¹	Ni	Ni	Sa ¹	Re ¹
	Ma ¹	Ma ¹	Ma ¹	Ma ¹	Ge ¹	Ge ¹	Re ¹	Re ¹
	Sa ¹	Sa ¹	Na	Na	De	DePe	—Ni	Ni
							(—Ge	Ma
								to <i>antara 4</i>)
<i>antara 4</i>	De	De	De	De	Na	Na	Re ¹	Re ¹
	Sa ¹	Sa ¹	Na	Na	De	DePe	—Ge	Ma
Then repeat <i>antara 2</i>								
<i>seh-type figure</i>	Pe	Pe	Pe	Pe	PeNa	DePe	—Ge	Ma
	MaDe	—Na	Sa ¹	MaPe	—De	Na	SaGe	—Ma
	Pe							
and	Pe	Pe	Pe	Pe	PeNa	DePe	—Ge	Ma
	MaDe	—Na	Sa ¹	MaPe	—De	Na	SaGe	—Ma
	MaDe	—Na	Sa ¹	MaPe	—De	Na	SaGe	—Ma
	MaDe	—Na	Sa ¹	MaPe	—De	Na	SaGe	—Ma
	Pe							
Concluding <i>seh</i>								

Pe	Pe	Pe	Pe	PeNa	DePe	—Ge	Ma
SaGe	—Ma	Pe	SaGe	—Ma	Pe	SaGe	—Ma
Pe							
X							

Naghma-ye kashâl in Râg Kesturi

ârui *amrui*

âstâi

antara 1

antara 2

antara 3

antara 4

seh type figure - returns to antara 2

another seh type figure - also returns to antara 2

<i>antara 3</i>	Sa ¹ Ra ¹	Sa ¹ Ra ¹	Sa ¹ Ra ¹	Sa ¹ Ra ¹	Sa ¹ Sa ¹	Sa ¹ Sa ¹	Na Na	Sa ¹ Na
	Da Na	Da Na	Pe Da	Pe Da	Da (Pe	Da PeMa	Sa ¹ Na	Sa ¹ Na Ma to <i>antara 2</i>)
<i>(Antara 3 must return to antara 2.)</i>								
<i>antara 4 (played once only)</i>	Ga Ga	Ga Ga	Re Ra	Re Ra	Ga Sa	Ga Sa	Ma Na	Ma Sa
<i>antara 5</i>	Re Ga	Re Ga	Re Ra	Re Ra	Ga Sa	Ga Sa	Ma Na (Da to <i>antara 6</i>)	Ma Sa
<i>antara 6</i>	Sa Ga	Sa Ga	Sa Ra	Sa Ra	Ra Sa	Ra Sa	Ma Da	Ma Na
<i>seh</i>	Sa GaMa Sa ¹	Sa DaNa	Sa Sa ¹	Sa GaMa	Ra DaNa	Ra Sa ¹	Ma GaMa	Ma DaNa

Naghma-ye kashâl in Râg Bairami

ârui *amrui*

âstâi

antara 1

antara 2

1. 2. To antara 3 3. To antara 4

Naghma-ye kashâl in Rag Pâri (7.4.77 & 20.4.77)

The *naghma-ye kashâl* in *Râg Pâri* is well known and played both as a solo and as a group instrumental piece. *Pâri* resembles *Kausieh* in that the tonic is transposed up a 4th to *Ma* and the *shahtâr* retuned accordingly.

ârui Ma Pe De Sa¹ Re¹ Ma¹
amrui Ma¹ Re¹ Sa¹ De Pe Ma

<i>âstâi</i>	Sa ¹	Sa ¹	Sa ¹	DeNa	Sa ¹	Sa ¹	Sa ¹	DeNa
	Re ¹	Re ¹	Re ¹	Sa ¹ Sa ¹	De	Ma	Pe	De
	Sa ¹	Sa ¹	Sa ¹	Sa ¹ Sa ¹	De	Ma	Ma	NaNa
	De	De	Pe	Pe	Ma	Ge	Sa	Re
<i>antara 1</i>	Ma	Ma	Ma	Ma	De	DePe	DeSa ¹	Na
	De	De	Pe	Pe	Ma	MaGe	—Sa	Re
					(Ma	Ma	De	Na
							to <i>antara 2</i>)	

<i>antara 2</i>	Sa ¹ Sa ¹	Sa ¹ Sa ¹	Sa ¹ Na	Sa ¹ Na	De De (De	Na DeMa De	Re ¹ —De Sa ¹	Re ¹ Na Sa ¹ to <i>antara 3</i>)
<i>antara 3</i>	Re ¹ Ge ¹	Re ¹ Ge ¹	Re ¹ Ge ¹	Re ¹ Re ¹	Re ¹ Sa ¹	Re ¹ Sa ¹	Sa ¹ Re ¹	Re ¹ Ge ¹
	Ma ¹ Ge ¹	Ma ¹ Ge ¹	Ma ¹ Ge ¹	Ma ¹ Re ¹	Ma ¹ Sa ¹	Ma ¹ Sa ¹	Ge ¹ Ni (Re ¹	Re ¹ Sa ¹ Ge ¹ to <i>antara 4</i>)
<i>antara 4</i>	Ma ¹ Sa ¹	Ma ¹ Sa ¹	Ma ¹ Na	Ma ¹ Na	Sa ¹ De	Sa ¹ De	Re ¹ Ma	Re ¹ Pe
<i>antara 5</i>	De De	De Sa ¹	—Ma De	Pe Pe	De Ma (Ma	De MaRe MaGe	—Ma —Ma Sa	Pe Pe Re to <i>antara 1</i>)
Repeat <i>antara 1</i>								
<i>seh</i>	Ma SaRe Ma X	Ma —Re	Ma Ma	Ma SaRe	De —Re	DePe Ma	DeSa ¹ SaRe	Na —Re

Naghma-ye kashâl in Râg Pâri

ârui *amrui*

âstâi

antara 1

1. 2. *To antara 2*

Naghma-ye kashâl in Râg Âsâwari (19.5.77)

This is another rare *naghma-ye kashâl* composition.

<i>ârui</i>	Sa Re Ma Pe Da Sa ¹							
<i>amrui</i>	Sa ¹ Na Da Pe Ma Ga Re Sa							
<i>âstâi</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹ Sa ¹
	Na	Da	Pe	Ma	Pe	De	Na	Sa ¹
	Na	Da	Pe	Ma	Ga	Ga	Re	SaSa
	Re	Re	Ma	Ma	Pe	Da	Ma	Pe
<i>antara 1</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹	PePe
	Da	Da	Sa ¹	Sa ¹	Re ¹	Re ¹	Ga ¹	Ga ¹
	Re ¹	Re ¹	Sa ¹	Sa ¹	Na	Na	Na	Re ¹
	Sa ¹	Sa ¹	Na	Na	Da	Da	Pe	MaPe
<i>(antara 1 must return to âstâi)</i>								
<i>antara 2</i>	Sa ¹	Sa ¹	—Na	Da	Na	Na	—Pe	Da
	Pe	Pe	—Na	Da	Na	Na	—Pe	Da
	Pe	Pe	—Na	Da	Na	Na	—Pe	Da
	Pe	Pe	—Na	Da	Na	Na	—Pe	Da
<i>(Pe Pe Pe Pe to antara 3)</i>								
<i>antara 3</i>	Sa ¹	Sa ¹	Sa ¹	Pe	Da	Sa ¹	Re ¹	Ga ¹
	Sa ¹	Re ¹	Na	Sa ¹	Da	DaPe	—Ma	Pe
<i>antara 4</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Pe	PeMa	—Na	Da
	Pe	Ma	Ga	Sa	Re	MaMa	—Pe	Da
<i>seh</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Pe	PeMa	—Ma	Da
	MaPe	—Da	Sa ¹	MaPe	—Da	Sa ¹	MaPe	—Da
	Sa ¹							
	X							

Naghma-ye kashâl in Râg Âsâwari

ârui *amrui*

âstâi

antara 1

antara 2

antara 3

antara 4

seh

The musical score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The score is divided into sections labeled 'ârui', 'amrui', 'âstâi', and four 'antara' sections. The 'antara 3' section includes a first ending (marked '1.') and a second ending (marked '2. To antara 3'). The final staff shows a partial measure.

Naghma-ye kashâl in Râg Des (18.6.77)

Another rare composition, played by a few musicians as a solo piece.

ârui Sa Re Ma Pe Ni Sa¹

amrui Sa¹ Na De Pe Ma Ge Re Sa Re Ni₁ Sa

<i>âstâi</i>	Sa ¹ Na	Sa ¹ De	Sa ¹ Pe	Sa ¹ Ma	Sa ¹ Pe	Sa ¹ Pe	Sa ¹ Ni	Sa ¹ Re ¹ Sa ¹
	Na Re	De Re	Pe Ma	De Ma	Ma Pe	Ge Pe	Re Ni (Ni to <i>antara</i> 2)	Ni ₁ Sa Ni NiSa ¹
<i>antara</i> 1	Sa ¹ De	Sa ¹ De	Sa ¹ Sa ¹	Sa ¹ Sa ¹	Sa ¹ Re ¹	Sa ¹ Re ¹	Sa ¹ Re ¹	PePe Ma ¹ Ma ¹
	Ge ¹ Sa ¹	Ge ¹ Sa ¹	Re ¹ Na	Re ¹ Na	Sa ¹ De	Sa ¹ De	Sa ¹ Pe	Re ¹ Re ¹ Ni (<i>antara</i> 1 must return to <i>âstâi</i>)
<i>antara</i> 2	Ni Sa ¹	Ni Sa ¹	Ni Na	Ni Na	Sa ¹ De	Sa ¹ DePe	Re ¹ —Ma (—Ni to <i>antara</i> 3)	Re ¹ Pe Sa ¹ Pe to <i>antara</i> 4)
<i>antara</i> 3	Re ¹ Ma ¹	Re ¹ Ma ¹	Re ¹ Ma ¹	Re ¹ Ma ¹	Re ¹ Ge ¹	Re ¹ Sa ¹ Ge ¹	—Re ¹ Re ¹	Ge ¹ Re ¹
	Sa ¹ Sa ¹	Sa ¹ Sa ¹	Ni Na	Ni Na	Sa ¹ De	Sa ¹ DePe	Re ¹ —Ni (—Ma to <i>antara</i> 2)	Re ¹ Sa ¹ Pe
<i>antara</i> 4 (played once only)	Ma Na	Ma De	Ge Pe	Ge De	Ma Ma	Pe MaGe	—Sa ¹ —Ni ₁	Sa ¹ Sa
<i>antara</i> 5	Re Na	Re De	Re Pe	Sa De	Re Ma	Ma MaGe	Pe —Ni ₁	Sa ¹ Sa
<i>seh</i>	Re	Re	Re	Sa	Re	Ma	Pe	Sa ¹

Naghma-ye kashâl in Râg Bâgheshri (23.7.77)

A very rare piece, only ever encountered from Amir Jan's dictated notation, and from his son Rahim in 1994. I have made a few changes to Amir Jan's *âstâi* in the light of comments from Rahim. Amir Jan could only remember two *antaras* for this composition.

<i>ârui</i>	Sa Ga Ma De Na Sa ¹							
<i>amrui</i>	Sa ¹ Na De Ma Pe Ga Re Sa							
<i>âstâi</i>	Sa ¹	Sa ¹	Sa ¹	DeNa	Sa ¹	Sa ¹	Sa ¹	DeNa
	Sa ¹	Sa ¹	Sa ¹	DeNa	Sa ¹ Ga ¹	Re ¹ Sa ¹	NaDe	PeDe
	Na	Na	Na	Sa ¹ Sa ¹	De	De	Ma	PeDe
	Ga	Ga	Ga	MaPe	Re	Re	SaNa	Sa
<i>antara 1</i>	Sa ¹	Sa ¹	Sa ¹	Sa ¹	Sa ¹ Re ¹	Sa ¹ Na	DePe	De
	Na	Na	De	Ma	GaMa	GaRe	SaNa	Sa
<i>antara 2</i>	Ma	Ma	Ma	Ga	Ma	De	Na	Sa ¹
	Na	De	MaPe	De	Ga	Re	SaNa	Sa
<i>seh</i>	Ma	Ma	Ma	Ga	Ma	De	Na	Sa ¹
	MaDe	—Na	Sa ¹	MaDe	—Na	Sa ¹	MaDe	—Na
	Sa ¹							
	X							

Naghma-ye kashâl in Râg Bâgheshri

Naghma-ye kashâl in Râg Yeman Kalyân

ârui *amrui*

âstâi

antara 1

antara 2

antara 3

antara 4

No seh given

4 An analysis of the *naghma-ye kashâl* form

Apart from the intrinsic interest of the material given here, as representative of a unique Afghan instrumental art music form, the compositions notated illustrate a body of closely inter-related pieces, a coherent repertory. This affords us the opportunity to draw certain conclusions about a repertory of this kind. It should be evident to anybody who has systematically worked their way through the pieces notated above that they display a number of structural consistencies. One can start thinking about the rules which would seem to govern these patterned structures and which would allow one to compose new examples of *naghma-ye kashâl* which are acceptable according to the Afghan art music aesthetic. It is appropriate to address these issues in terms of the major structural divisions in the *naghma-ye kashâl*, into *âstâi* and *antara*.

The âstâi

The *âstâi* compositions notated above constitute a fascinating body of material. As compositions, they seem rather abstract, and rather different from melodies used for Afghan songs. This connects with their association with the Afghan *rubâb*. The *âstâi* compositions have some obvious connections with Hindustani music, and could be compared with Indian *gats*. They are set in *Tintâl*, and much importance is attached to the concept of the *gor* beat (*sam* beat in Hindustani music) as the point of rhythmic resolution. Twelve of the 14 *âstâi* compositions given are composed across 32 beats (*matras*), two cycles of *tâl*, and might be termed “double *gats*” (Silver 1976:37). The exceptions are Ustad Mohammad Omar’s *Bairami*, and Amir Jan’s *Kausieh*.

Melodic movement in the *âstâi* compositions is predominantly stepwise, in scalar patterns which are framed within the compass of the octave. Figure 5 shows a table of interval frequencies for 12 of the *âstâi* compositions given by Amir Jan, showing that 70% of melodic movement is stepwise.¹⁴

¹⁴ I have discussed elsewhere this “scalar movement framed by the octave” characteristic of *rubâb* music, in contrast to the melodic movement of *dutâr* tunes (Baily 1995). While in terms of melodic movement the latter also proceed stepwise, they are not framed within the octave and are not scalar in the same way, but emphasise the principle of sequencing.

Fig. 5: Melodic movement in 12 examples of âstâi

Number of semitones		Âsâ	Âsâwari	Bairami	Bihâg	Des	Kausieh	Kesturi	Kumâj	Pâri	Pilu	Yeman	Yeman Kalyân
downward movement	12												
	11				1						1		
	10			1						1			
	9												
	8												
	7										1	2	
upward movement	6		1					2		1	1		1
	5												
	4	2	1	3	3	2		1	1	1	1		1
	3	6	6	4	2	5	5	1	1	1	1	2	1
	2	1	2	1	2	3	2	2	4	4	3	4	3
	1	3	3	5	7	8	2	5	4	2	3	6	3
frequency	12	3	3	5	7	8	2	5	4	2	3	3	2
	11	3	3	5	7	8	2	5	4	2	3	3	2
	10	3	3	5	7	8	2	5	4	2	3	3	2
	9	3	3	5	7	8	2	5	4	2	3	3	2
	8	3	3	5	7	8	2	5	4	2	3	3	2
	7	3	3	5	7	8	2	5	4	2	3	3	2
frequency	6	3	3	5	7	8	2	5	4	2	3	3	2
	5	3	3	5	7	8	2	5	4	2	3	3	2
	4	3	3	5	7	8	2	5	4	2	3	3	2
	3	3	3	5	7	8	2	5	4	2	3	3	2
	2	3	3	5	7	8	2	5	4	2	3	3	2
	1	3	3	5	7	8	2	5	4	2	3	3	2
frequency	12	3	3	5	7	8	2	5	4	2	3	3	2
	11	3	3	5	7	8	2	5	4	2	3	3	2
	10	3	3	5	7	8	2	5	4	2	3	3	2
	9	3	3	5	7	8	2	5	4	2	3	3	2
	8	3	3	5	7	8	2	5	4	2	3	3	2
	7	3	3	5	7	8	2	5	4	2	3	3	2

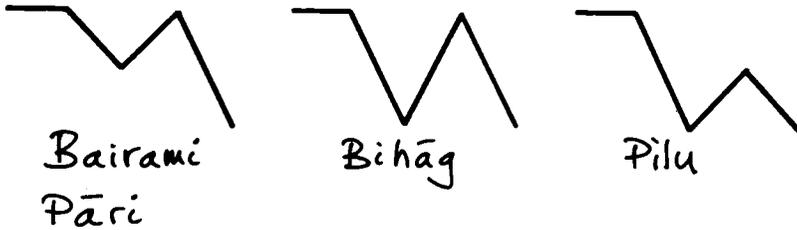
One way of looking at these melodies is in terms of starting and ending notes:

- 4 go from Sa¹ to Sa (Bairami, Bihâg, Pâri, Pilu)
- 3 go from Sa¹ to Sa¹ (Âsâ, Âsâwari, Des)
- 1 goes from Pe to Sa (Yeman)
- 2 go from Pe to Pe (Kesturi, Yeman Kalyân)
- 1 goes from Ma to Ma (Kausieh)
- 1 goes from Sa to Sa (Kumâj)

With regard to these melodic contours, two distinct patterns emerge. The four that go from Sa¹ to Sa follow the contour shown in Figure 6. They stress the area

of the upper tonic (Sa^1 or Ni) for 12 *matras*, then their precise structure varies. It is evident that *Yeman* has a similar contour, despite starting on Pe rather than Sa^1 .

Fig. 6: Graph of melodic movement for Bairami group



The three *âstâi* compositions that go from Sa^1 to Sa^1 have the contour shown in Figure 7. The upper tonic Sa^1 is stressed for 8 *matras*, then there is a descent to the lower part of the upper tetrachord, then a return to the upper tonic, and then a descent to the lower tonic and a return to the upper tonic.

Fig. 7: Graph of melodic movement for Âsâ group



The remaining four examples present no consistent pattern.

The *âstâi* compositions are generally characterised by having one note per *matra* time unit. In other words, there is little melodic movement within *matras*. One advantage of this arrangement is to facilitate the playing of rhythmic variations using complex permutations of right hand stroke patterns.

The antara

The term *antara* has two meanings. As a section of the *naghma-ye kashâl* form as a whole, it describes the third section of the piece (*shakl, âstâi, antara*). The *antara* as a structural section consists of a series of short compositions, each an individual *antara*. These are repeated at the discretion of the performer, who can also return to an earlier *antara* and repeat again the sequence from that point.

It is evident that there are a number of *antara* types which crop up from one *naghma-ye kashâl* composition to another. These prototypical structures will be referred to as Antara-Patterns (APs), and designated AP-I, AP-II, AP-III, AP-IV and AP-V.

Antara-Pattern I (AP-I) could also be termed the “*âstâi*-related *antara*”. We see that in *naghmahâ-ye kashâl* in *Yeman, Kumâj, Âsâwari, Des, Kausieh, Kesturi*

and *Yeman Kalyân*, *antara 1* is closely related to the *âstâi*. *Yeman* and *Kumâj* are the best examples, where the *âstâi* and *antara 1* differ only in the first 8 (of 32) *matras*. Ustad Mohammad Omar's composition in *Bairami* also has an *antara* which is closely related to the *âstâi*. This kind of *antara* really belongs to the *âstâi* section of the *naghma*. After statements of the *antara* one returns to the *âstâi* composition. A further justification for this view is that when one replaces a 32-*matra* "double-gat" *âstâi* composition with a 16 *matra* one, one does not play the *âstâi*-related *antara*, but would pass directly from *âstâi* to *antara 2*.

Antara-Pattern II (AP-II) corresponds to Ustad Mohammad Omar's *bhog*, and can take a number of different forms.

Antara-Pattern III (AP-III) is a highly stereotyped simple pattern. It is introduced at the point where the tempo starts to accelerate.

Antara-Pattern IV (AP-IV) is the point in the composition where the highest pitch range is reached, and is usually in the upper octave. AP-IV is also usually a 32-*matra* composition.

Antara-Pattern V (AP-V) corresponds to Ustad Mohammad Omar's *sanchari*. This is usually in the lower tetrachord and brings the composition back to the lower tonic.

Table 1 summarises the occurrence of the 5 *antara* types in the 14 compositions notated. For example, the *naghma-ye kashâl* in *Âsâ* has no AP-I; *antara 1* is of the AP-II type (a form of Ustad Mohammad Omar's *bhog*), *antara 2* is of the AP-III type, *antara 3* is of the AP-IV type, and there is nothing of the AP-V type (Ustad Mohammad Omar's *sanchari*). It can be seen that some *naghmahâ-ye kashâl* depart more from the standard pattern of APs than others. *Bairami*, *Bihâg*, *Des*, *Kesturi*, *Kumâj* and *Pilu* seem to be the most "complete", and *Bâgheshri* the least so, while *Âsâwari* seems quite idiosyncratic. Again, some *naghmahâ-ye kashâl* contain extra *antaras* which lie outside these AP patterns, such as *Pilu* and *Bairami*.

From notation to performance

The compositions are notated here in their basic forms, as dictated verbally by my teachers. The notations constitute, at the very least, "underlying models". In performance these pieces become greatly elaborated, through rhythmic improvisation of the *âstâi* and the selective repetition of *antara* patterns. There is also some scope for the interpolation of improvised melodic passages (*paltas*), though these are more typical of the *naghma-ye klâsik*, the "classical instrumental piece" (Baily 1988:76-8).

A detailed examination of how the underlying models are transformed into performance is beyond the scope of this paper, and would require the analysis of numerous recorded performances, both solos (mainly for *rubâb*) and group instrumentals. Two examples are given in Baily 1988:69-74. But an outline of the procedure can be given to help aspiring performers, which, together with listening to the suggested recordings, will provide much of the knowledge required to

<i>Râg</i>	AP-I (UMO's <i>antara</i>)	AP-II (UMO's <i>bhog</i>)	AP-III	AP-IV	AP-V (UMO's <i>sanchari</i>)
<i>Âsâ</i>	—	Ant 1	Ant 2	Ant 3	—
<i>Âsâwari</i>	Ant 1	—	—	—	—
<i>Bâgheshri</i>	—	Ant 1			Ant 2
<i>Bairami</i> (UMO)	<i>antara</i>	<i>bhog</i>			<i>sanchari</i>
<i>Bairami</i> (AJ)	—	Ant 1	Ant 2	Ant 3	Ant 5
<i>Bihâg</i>	—	Ant 1	Ant 2	Ant 3	Ant 5
<i>Des</i>	Ant 1	—	Ant 2	Ant 3	Ant 5
<i>Kausieh</i>	Ant 1	—	Ant 3	—	Ant 5
<i>Kesturi</i>	Ant 1	Ant 2	Ant 4	Ant 3	—
<i>Kumâj</i>	Ant 1	—	Ant 4	Ant 5	Ant 7
<i>Pâri</i>	—	Ant 1	Ant 2	Ant 3	—
<i>Pilu</i>	—	Ant 1	Ant 4	Ant 5	Ant 6
<i>Yeman</i>	<i>antara</i>	<i>bhog</i>			<i>sanchari</i>
<i>Yeman Kalyân</i>	Ant 1	Ant 2&3	—	—	Ant 4

Table 1. Occurrence of Antara-Pattern types in the 14 examples of naghma-ye kashâl notated.

perform this genre. As mentioned earlier, a *naghma-ye kashâl* played as a solo piece usually lasts 5-10 minutes, but may be considerably longer, depending upon the skill of the musician, and the interest of the audience. The piece starts with the *shakl*, the exploration of the melodic possibilities of the mode, in free rhythm. Baily 1981 gives *shakl* phrases, dictated by Amir Jan, for most of the compositions given here. A detailed examination of a *shakl* for a *naghma-ye kashâl* in *Râg Bairami* played by Rahim Khushnawaz is given in Baily 1992.

The *shakl* is followed by the *âstâi* section, where the *âstâi* composition itself is played many times over, with various kinds of rhythmic variation. This form of rhythmic improvisation has been examined in several publications (e.g. Baily 1987, 1991). Typically, the *âstâi* passes through a number of episodes, each of which develops through an increase in tempo, the use of the high drone string and the setting up of cross-rhythms. An episode is resolved with a rhythmic cadence, back to a slower and simpler statement of the melody. Baily (1987) analyses an *âstâi* in *Râg Bairami* played by Rahim Khushnawaz, using a well-known 16-*matra* *âstâi* composition played from *Rekap*. In this performance the *âstâi* composition is played 23 times, with various right hand stroke patterns. Essa Kassimi (Kassimi 1979) plays the same *âstâi* composition 90 times in his performance. If the composition as a whole is one in which there is an *âstâi*-related *antara* (AP-I), as in *Âsâwari*, Ustad Mohammad Omar's *Bairami*, *Des*, *Kausieh*,

Kesturi, *Kumâj*, *Yeman* and *Yeman Kalyân*, then that composition will be interpolated within the *âstâi*, followed by a return to the *âstâi* composition itself.

The *antara* section proper follows the *âstâi*. Here there is a marked change of rhythm and tempo. Although most *antara* compositions are 16 *matras* in length, they are accompanied by *tabla* or *dohol* played *du lai*, double tempo, reckoned to be two cycles of *Tintâl*, or 32 *matras*. Often the drummer, unable to sustain *Tintâl* at this fast tempo, switches to *Geda*, an Afghan version of the *tâl* called *Kerawa*, 8 *matras* in length. The structuring of the *antara* is very much at the discretion of the performer, and one might distinguish between a short version and an extended version. In the short version one might play AP-II 4 times, then AP-III 4 times, and AP-IV twice. In some compositions it is necessary to return to AP-III after AP-IV (AP-III to be played 2-4 times), while in others it is not so. Finally, one moves on to AP-V, the concluding section, where again the tempo may increase markedly. The piece may or may not conclude with a *seh*.

In a long version of the *antara* one might play each separate *antara* composition more times, and one has the possibility of going back to patterns already played. Thus, after AP-IV one might return to AP-III, then on to AP-IV again. Having reached AP-V it is possible to return to AP-III, and round again. Kassimi (1979) shows the possibilities very clearly. This flexibility in presenting short melodies in various sequences is found in other genres of instrumental music in Afghanistan, such as *Logari* dance tunes (Baily 1988:92-4). The various *antaras* are usually played in slightly varied rhythmic form each time, using different right hand stroke patterns, and, particularly in the later stages, employing the high drone string on an instrument such as the *rubâb* or *durâr*.

5 Afterword

The aim of this paper is to document an important genre of Afghan music, at a time when this genre, along with other kinds of music, has been banned for religious reasons. This is not intended simply as an exercise in "conservation ethnomusicology", though that has its place in our discipline, but to encourage others to play these pieces, by reminding them of, and in some cases teaching them for the first time, versions as played by musicians of the past. It is possible to use the recurring melodic models and other elements of rule-bound structure embodied in this collection of pieces to compose new examples of the genre. This I have done myself, with some degree of success, as judged by the response of Afghans to whom I have played them.

In addition to the pieces notated, I am aware of traditional *naghmahâ-ye kashâl* in four modes not considered here: *Bhimpalasi*, *Talang*, *Beiru* and *Bhupali*. *Bhimpalasi* is recorded on CD by Rahim Khushnawaz (Khushnawaz and Mohammad 1995), and less readily available recordings of the others also exist. These have not been included here because I do not have comparable dictated notations for them. There are also many other 16-*matra* compositions in the modes considered above which can be used as *âstâi* for a *naghma-ye kashâl*.

Their publication will follow in due course. The genre, far from being moribund, has the potential for future growth.

Barkat sar az i naghmahâ.
A blessing on these instrumental pieces!



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