

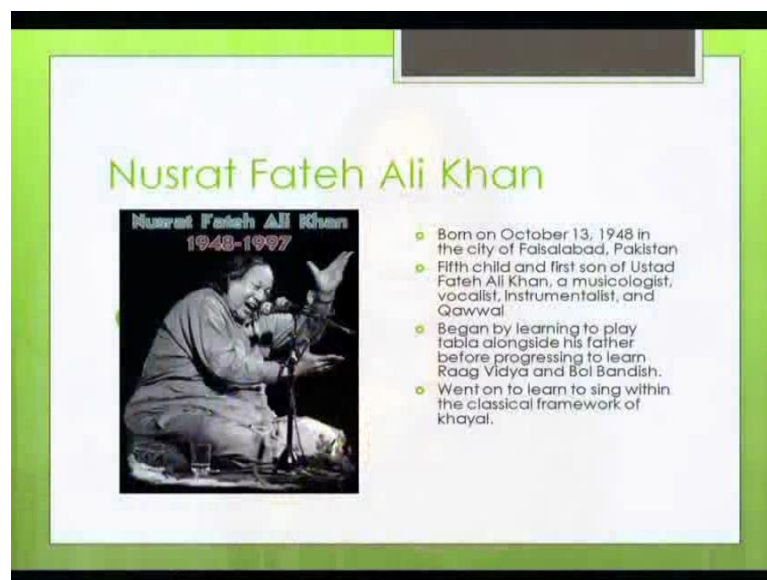
Globalization and Culture
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Lecture – 12
World Music II Qawwali


We met one legend, a living legend from India, whose divine performance has made him one of the best known practitioners. So, world music and has (Refer Time: 00:38) following all across the world.

Now, we move on to look at another legend from Pakistan this time, who has also been one of the first success stories of world music and whose albums as well as whose the (Refer Time: 01:03) of whose album and his person, again offers a very telling example of how world music appropriates performers across the world and markets them for the consumption of a global buyer.

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Nusrat Fateh Ali Khan



- Born on October 13, 1948 in the city of Faisalabad, Pakistan
- Fifth child and first son of Ustad Fateh Ali Khan, a musicologist, vocalist, instrumentalist, and Qawwal
- Began by learning to play tabla alongside his father before progressing to learn Raag Vidya and Bol Bandish.
- Went on to learn to sing within the classical framework of khayal.

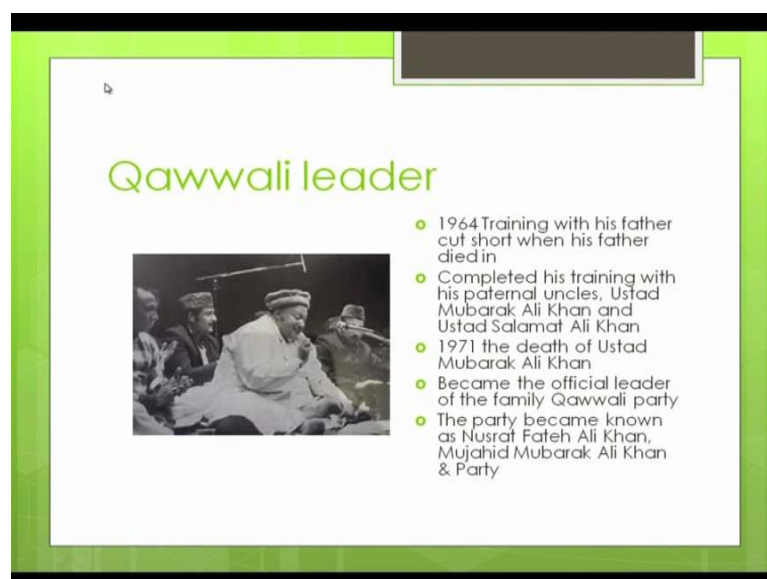
The packaging of performers of world music be at Zakir Hussain or Nusrat Fateh Ali Khan, who we are going to meet in now. It shows how the commercial global music industry can package, not only the telegenic Zakir Hussain, who has acted in number of

films as well. But, also this legendary Qawwali from Pakistan into a (Refer Time: 01:57) boy of the west.

Nusrat Fateh Ali Khan born in 1948; October 13, 1948 in the city of Faisalabad; earlier known as Lyallpur, in Pakistan; he was the fifth child incidentally; that is why my family comes from Faisalabad, which was earlier known as the Lyallpur. He is the fifth child and the first son of the Ustad Fateh Ali Khan, a musicologist, vocalist, instrumentalist and a Qawwali.


So, this legend from a hereditary family of Qawwali from Faisalabad became one of the leading practitioners of world music for number of reasons. We will go into those again. Once again like Zakir Hussain, he was an extremely gifted musician. And, again this is an example of devotional music being turned into world music. So, world music can not only be just classical music, but also devotional music like Qawwali. Nusrat Fateh Ali Khan started began by learning to play tabla alongside his father, before progressing to learn Raag, Vidya and Bol Bandish. He went on to learn to sing with in the classical frame work of khayal. So, he was trained in classical music, particularly the framework khayal and was a sign of renowned vocalist and musicologist, but entire family of Qawwali.

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Qawwali leader

- 1964 Training with his father cut short when his father died in
- Completed his training with his paternal uncles, Ustad Mubarak Ali Khan and Ustad Salamat Ali Khan
- 1971 the death of Ustad Mubarak Ali Khan
- Became the official leader of the family Qawwali party
- The party became known as Nusrat Fateh Ali Khan, Mujahid Mubarak Ali Khan & Party



His father's death in 1964 cut short his training with his father. And, he was forced to complete his training with his paternal uncles; Ustad Mubarak Ali Khan and Ustad Salamat Ali Khan. So, let us listen his first concert after the death of his father. Have to see. Let us listen to this performance, the original performance after the death of his father. So, this was his first performance. And, in 1971 after the death of uncle Ustad Mubarak Ali Khan, he became the official leader of the family Qawwali party. And, the party came to be known as Nusrat Fateh Ali Khan, Mujahid Mubarak Ali Khan and party.

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Making of a legend

- First public performance as the leader of the Qawwali party at a studio recording
- Broadcast as part of an annual music festival organised by Radio Pakistan, known as Jashn-e-Baharan
- Khan sang mainly in Urdu and Punjabi and occasionally in Persian, Brajbhasha and Hindi.
- First major hit in Pakistan
- Haq Ali Ali
- Performed in a traditional style and with traditional instrumentation.


The slide features a central photograph of a man in a brown robe performing on stage with his hands raised. A small circular inset in the bottom right corner shows a woman with glasses.

And, let us look at the first public performance as a leader of the Qawwali party at a studio recording. It was broadcast as part of an annual music festival organized by the Radio Pakistan known as Jashn-e-Baharan. Khan sang mainly in Urdu and Punjabi and occasionally in Persian, Brajbhasha and Hindi. This was; and his first major hit was Haq Ali Ali. This is performed in a traditional style with traditional instrumentation.

Let us listen to Haq Ali Ali; original performance. So, that was the first performance of Haq Ali Ali, which was an instant hit. And, what it is? Album do to him in which he performed in a traditional style with traditional instrument.

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Dead Man Walking




- The film Dead Man Walking, by Tim Robbins that starred Susan Sarandon and Sean Penn, was a powerful meditation on the death penalty. Robbins showed the film to a number of musicians and asked them to contribute music.


Now, that got him the attention of; got him into national attention with to get, gain international fame, who is already an iconic figure in Pakistan. And, this began with the film “Dead Man Walking” by Tim Robbins that starred Susan Sarandon and Sean Penn, was a powerful meditation on the death penalty. Robbins showed the film to a number of musicians and asked them to contribute music.

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Dead Man Walking




- Constituted compositions of various great American performers
- But the most unusual thing was the pairing of Nusrat Fateh Ali Khan and Eddie Vedder
- Composed two songs: The Face of Love and The Long Road
- Constituted compositions of various great American performers. But the most unusual thing was the pairing of Nusrat Fateh Ali Khan and Eddie Vedder. The duo composed two songs: The Face of Love and The Long Road
- Reached Number Sixty-one on the album charts in 1996
- Helped Nusrat Fateh Ali Khan to gain international fame, who was already an iconic figure in Pakistan



And, this album which constituted compositions of various great American performers, the most unusual thing was the pairing of Nusrat Fateh Ali Khan with Eddie Vedder, in which he composed two songs, “The Face of Love and the Long Road”.

Now, this album reached number sixty-one on the album charts in 1996, and, helped Nusrat Fateh Ali Khan to gain international fame. Khan, who is already iconic figure in Pakistan, became an international figure. Let us listen to the album “Dead Man Walking, The Face of Love face of love”. Let us listen to this. So, that is the face of love from Dead Man Walking, which transformed him into an international celebrity.

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The slide features a green border and a white background. At the top, the title "Major contribution" is written in a green, sans-serif font. Below the title is a photograph of Nusrat Fateh Ali Khan performing on stage, with his arms raised. To the right of the photograph is a list of three bullet points, each preceded by a green circle. The text of the slide is as follows:

Major contribution


- Transformation of Qawwali as a commercial genre
- Single-handedly popularized qawwali in the west
- Widely considered to be the greatest exponent of qawwali in the latter part of the twentieth century

The World Famous singer in America said that, oh perhaps I had wished could be the album with The Great Nusrat Fateh Ali Khan

And, now what is major contribution of Khan? Nusrat Fateh Ali Khan the major contribution is the transformation of Qawwali, which is devotional music meant to be performed at Sufi shrines into a commercial genre.

Now, he was one who single handedly popularized Qawwali in the west. And widely, he is madly considered to be the greatest exponent of Qawwali, in the later part of the twentieth century.

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Devotional Genre


- A form of devotional music that expresses the mystical Sufi practice of Islam in South Asia, mainly in areas of Afghanistan, Pakistan and India
- The term qawwali comes from the Arabic word "qaul," meaning "to speak" or "to say," thus emphasizing the importance of words of these songs.
- Main function is to make the listeners understand the words or message of the songs

Now, what is Qawwali? Qawwali is form of devotional music that expresses mystical Sufi practice of Islam in south Asia, mainly in areas of Afghanistan, Pakistan and India. And, the term Qawwali comes from the Arabic word “qaul” meaning to speak or “to say”. And, thus emphasizing the importance of words of these songs, the main function of Qawwali is to make the listener understand the words or the message of the songs.


Now if this is so, how does Nusrat Fateh Ali Khan’s Qawwali have a residence with people who cannot understand Urdu or Persian, the words he uses in some of his albums and how does it become part of world music?

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Decontextualization




- A typical traditional place of performance is at the shrine of a Muslim saint
- Here, sitting on the ground and facing the tomb of the saint, the musicians perform for the saint, his representatives, his devotees and other Sufis
- The audience listens intently to the songs, and when one is affected emotionally by its message, he may suddenly raise his arms, stand, or even rise to move about in a kind of spiritual or ecstatic dance.




So, the first let us look at the original performance context of Qawwali. The typical traditional place of performance is at the shrine of a Muslim saint. Here, sitting on the ground and facing the tomb of the saint, the musicians performed for the saint, his representatives, his devotees and other Sufis. the audience listens intently to the songs, and one when one is affected emotionally by its message, he may suddenly rise his arms stand or even rise to move about in a kind of spiritual or ecstatic dance.

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Group performance




- The performance of a qawwali is typically a group situation.
- This is different from a classical performance which revolves around one person.
- Within this group situation there is one main vocalist or qawwal, and a group of supporting vocalist. The audience too is considered a participant in this event.




The performance of a Qawwali is typically a group situation, which is very different from a classical music performance which revolves around one person. Then within this group situation, there is one main vocalist or qawwal and a group of supporting vocalist. The audience too is considered a participant in this event.

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Instruments



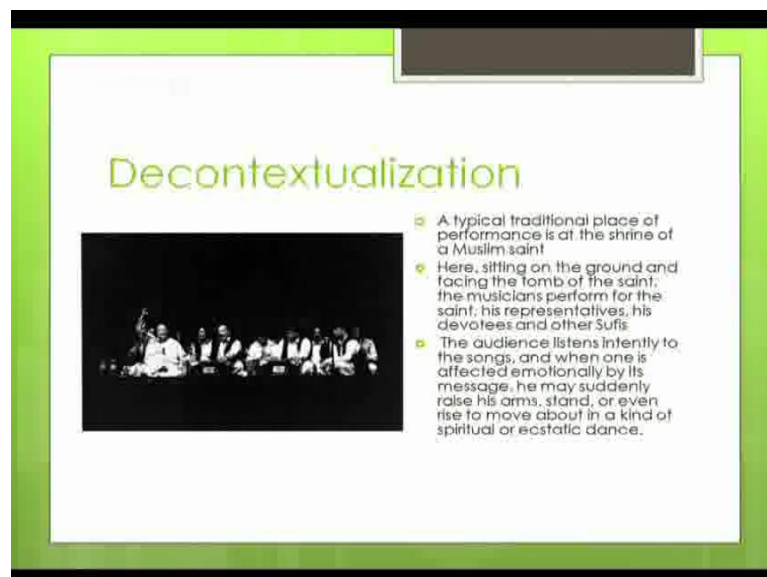
- The musical accompaniment is varied; harmonium, tabla, dholak, sarangi, saringda, and rabab, are common instruments.
- Furthermore, a simple clapping of the hands is a ubiquitous rhythmic support.



The musical accompaniment is varied; harmonium, tabla, dholak, sarangi, saringda and rabab are common instruments. Furthermore, a simple clapping of hands is a musical ubiquitous rhythmic support.

Now, what happens? Let us first look at the original context of Qawwali again by listening to Khan Saheb performing, of heaven performing, at the (Refer Time: 15:02) in the original context of Qawwali. And, see how this Qawwali has become decontextualized in the present. So, this is the context in which Qawwali was supposed to have been performed. That is the original context of the music.

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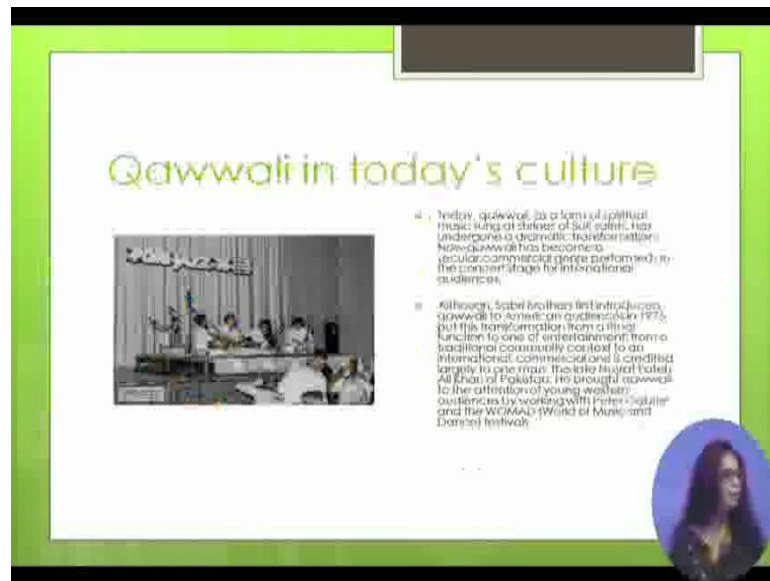


The slide features a title 'Decontextualization' in a light green font. Below the title is a black and white photograph of a group of musicians performing. To the right of the photograph is a list of three bullet points:

- A typical traditional place of performance is at the shrine of a Muslim saint
- Here, sitting on the ground and facing the tomb of the saint, the musicians perform for the saint, his representatives, his devotees and other Sufis
- The audience listens intently to the songs, and when one is affected emotionally by its message, he may suddenly raise his arms, stand, or even rise to move about in a kind of spiritual or ecstatic dance.

And, what happens to Qawwali is decontextualized in the present context with its staging. First of all is no longer performed at the shrine of Muslim saint as it was performed in the past, but it is a stage affair performed in the stage. And, Nusrat Fateh Ali Khan, himself was invited to perform in several concerts overseas on stage. And, he did not quite mind doing it.

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So, now what happens to Qawwali in today's culture? Today Qawwali as a form of spiritual music sung at the shrines of Sufis saints has undergone a dramatic transformation.

Now, our Qawwali has become a secular commercial genre performed on the concert stage for international audiences. And, many of us, who are familiar with the Qawwalis from Hindi films, we find that Hindi films often feature Qawwali in secular fashion. Sometimes, both in a secular and spiritual fashion say in film like “Amar Akbar Anthony”, there is a Qawwali for Shirdi Sai Baba which is spiritual and the “Parda hai parda” number is totally secular, which shows how the Qawwali has been decontextualized not only with world music, but even earlier.

Although the Sabri brothers first introduced Qawwali to American audiences in 1975, this transformation from ritual function to that of entertainment; from a traditional community context, when international commercial one is credited lastly to one man: the late Nusrat Fateh Ali Khan of Pakistan. And, I have found his Qawwali lovers not only in south Asia where everybody has spent, but even in places like Germany. A young woman from Germany, who got attracted, who is familiar with Nusrat Fateh Ali Khan music, could see her interest in Sufi movement.

He brought Qawwali to the attention young western audiences by working with Peter Gabriel and the WOMAD. Again, other than “Dead Man Walking”, it was his association with WOMAD and Peter Gabriel, very similar to that of Zakie Hussain, which brought him to the attention of the west, to the (Refer Time: 23:45) view listeners in the west.

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Global Following

- Through the media of concerts, recordings, film soundtracks and collaborative works with international musicians, Nusrat cultivated an international following that thought of him as synonymous with qawwali.
- Yet, throughout his life, he remained a traditional qawwali singer who continued to perform at Sufi shrines while also playing the great concert halls of Europe, America and Asia. It was his mystic and spiritual voice that forced people to become his fans instead of language barriers.

Now, through the medium of media of concerts, recordings, film sound tracks and collaborative works with international musicians, Nusrat Fateh Ali Khan cultivated an international following that thought of him as synonymous with Qawwali.

Now, let us look at what happens to the commercialized version of his albums. Let us look at the “Mast Mast album” first. I will look at the. So, as we see in this music performance, even though it moves from the spiritual to the secular context, but even in this stage performance, the Qawwali is still performed in a traditional context, in the sense that its participative of the audience, they are clapping, they are participating in the performance. And, the etiquette of Qawwali is still not altered.

But let us look at the music video of “Mast Kalandar” and let us see what happens when its recorded as an album. So in this music video, it is quite exceptional that it does try to do recontextualize the Qawwali in a regional context by creating this ambiance of a

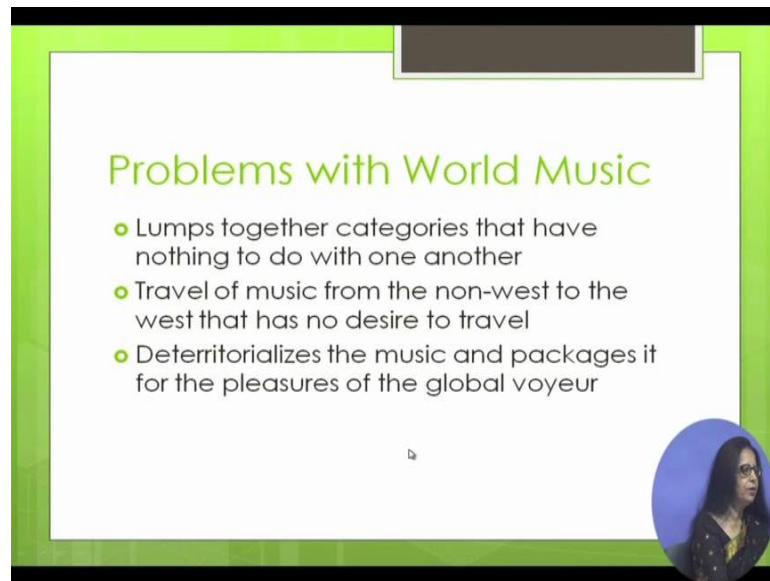
village and the performance settings of Qawwali, children playing. And, but it does, it is still composite in the orientalization of non-western music, through it is still is (Refer Time: 29:12) the crowds, the streets, (Refer Time: 29:16) of the non-west for the consumption of the global buyer.

But, the more important, the more built in kind of commercialization and exhortation happens in this album, which is remix of Nusrat Fateh Ali Khan's song by the (Refer Time: 29:37) DJ, U K based Asian D J, Bally Sagoo. Sorry, this is the album. And, we have. Ok.

Let us look at this. This is an album of original album of Nusrat Fateh Ali Khan, which is remixed with by Bally Sagoo. And, this is the album, one of the albums which were on top charts in UK. Nusrat Fateh Ali Khan, a youth icon in the Indian dance, south Asian dance, for as well as India.

So, this album which was produced by Bally Sagoo, a UK based, second generation producer, produced in by an Indian company using in the now well-known actor Arjun Rampal, who is a model. As a Pakistani singer, is an example is a one example of the cross border collaboration between south Asian artist and idea that music crosses all boundaries. But, at the same time it also shows how music can be verified, how it can be commercialized to using a voice like that of Nusrat Fateh Ali Khan.

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Now, to give him credit and to Zakir Hussain as well, is that despite having allowed their albums to be remixed or having collaborated with international musicians, they have not allowed, they have been very adamant as far as maintaining the purity of their music is concerned. And, they still remain as we saw in the documentary on Fateh Ali Khan. They still continue to perform in their original context and they have not compromised with the quality of their music.

So throughout his life, Nusrat Fateh Ali Khan remained a traditional Qawwali singer, who continued to perform at Sufi shrines, while also performing at the great concert. (Refer Time: 32:40) America and Asian, and, it were mystic and spiritual voice that forces people to become his fans, despite of language barriers. And, the same is to of Zakir Hussain, who still continues to perform a traditional classical music concerts, collaborates with classical musical performers. He has had the distinction of performing alongside Ravi Shankar, who is his father and the celebrity sitar player Ravi Shankar, who was often, who was earlier accompanied by his own further Alla Rakha. I have seen them perform along with Ravi Shankar and he still continues to performance in these traditional musical settings.

Now, what? We conclude with what are problems with world music. In the words of (Refer Time: 33:02) the problem with world music, despite its global intentions and its despite the efforts, it has made, it has its specialization of the availability of non western music and non western musicians in the west and, has made these musicians as well as their music visible. The problem with world music is first of all, it lumps together categories that have nothing to do with one another.

So, from the (Refer Time: 34:07) to devotional genres like (Refer Time: 34:10) to Sufi Qawwali to the Bengali baul music, it lumps together so many categories and genres of music that the distinction between these genres, which is very important gets lost.

The second problem with this music is that usually it miss hesitates the travel of music from the non west to the west or from other parts of the, from within the west to the west that has really no desire to travel.

So, the spiritual music of musician such as Nusrat Fateh Ali Khan nor Zakir Hussain's classical music or baul music has not really needed to travel. But, it has been made visible by the company by the lovers of non western music in the west, under a category of world music, often with the complexity of traditional musician such as Nusrat Fateh Ali Khan and Zakir Hussian, who to took it them to have not really compromise with the quality of the music.

And, finally what it does is that this deterritorializes the music and decontextualizes the music and packages it. As saw it repackages, in whether is repackaged as pure music of the non-west, the non-industrial, non-technologies music of the non-west or it is remixed and repackaged at for commercial purposes. It is done for the pleasures of global listener or consumers or pleasure of the global voyeur.

Thank you.