

Vaaee

of Shah Abdul Latif

Bhittai

Origin, Evolution and
Role of Mass Media



Culture Department,
Government of Sindh

Prof. Dr. **Zulfiqar Ali Qureshi**

VAAEE

OF SHAH ABDUL LATIF

BHITAI

ORIGIN, EVOLUTION AND ROLE OF MASS MEDIA

Prof: DR. ZULFIQAR ALI QURESHI



**Culture and Tourism Department,
Government of Sindh, Karachi**

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VAAEE OF SHAH ABDUL LATIF BHITAI



Dedicated

To

Respected

Sarwat Ali

Teachers

Music lovers

Latif Lovers

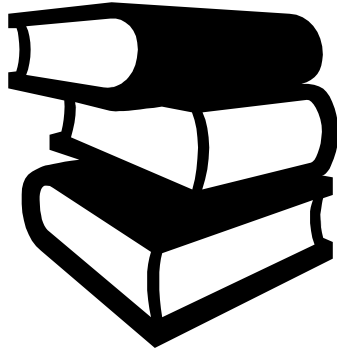
Well Wishers

And

Mentors.



VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE OF SHAH ABDUL LATIF BHITAI

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VAAEE OF SHAH ABDUL LATIF BHITAI

Publisher Not's

Poetry of Shah Abdul Latif Bhittai is composed in music specially in the Surs and the Ragas. By art it is composed in Baits and Vaaees. Each Sur starts with the Baits and ends with the Vaaees. The Bait is old form of Sindhi Poetry. Baba Fareed was the first Sindhi Poet of the Bait. The Baits are mainly composed in two forms: Doha and Sortha. After Baba Fareed; Qazi Qadan, Sheikh Hamad Jamali, Ishaque Aahangar, Lutufullah Qadri, Shah Kareem, Makhdoom Nooh and other Classical Poets composed the Bait. Shah Inaat Rizvi of Nasarpur was the first Poet of Vaaee. Vaaee is basically the call and cry of separation. There is big confusion between Vaaee and Kaafi. Some scholars have claimed that the both; Vaaee and Kaafi are the same. In upper Sindh the same form of poetry is called Kaafi and in lower Sindh (Laarr) it is called Vaaee. It is wrong claim as the both are different in their forms. In vaaee there is repetition after every verse. While the Kaafi by art; can be written in the Ghazal or in the Geet mode or form.

Shah Latif owned the both forms of Poetry such as, Bait and Vaaees as well as. Shah Latif adopted and sometimes invented the new maters of Bait and Vaaee. In the poetry of ShahLatif, the both Bait as well as the Vaaee; seems on its peak.

This Book “**VAAEE OF SHAH ABDUL LATIF BHITAI**”: Origin, Evolution and Role of Mass Media’ written by well-known musician and scholar ZULFIQAR ALI QURESHI; is actually his PhD dissertation; which he presented in University of Sindh for Award of PhD degree. As scholar claims that ‘this research work focuses on Vaaee and its different singing styles with respect to electronic media. Vaaee is supposed to be an ancient form of music and poetry in Sindhi. These days; Poetry of Shah Abdul Latif is

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being spread in various parts of Sindh as well as world through Mass media. Vaaee of Shah Latif is being sung in 11 different styles at his shrines. While in art of composition it may differ.

In mode of composition the Vaaee of Shah Abdul Latif Bhitai seem as the main and the middle of his poetry; while Bait seems as the preface to the Vaaees. In total his poetry witnesses the universal temporal at large scale. That's why his poetry seems new in all ages and stages.

In this regard different scholars, Music composers, Vocalists and Producers have contributed. Through its new experimentation Media specially electronic and social media is being popularized day by day and the new ideas are being discovered and discussed. This Book is also the part of the same series. Mr. Zulfiqar Ali Qureshi has discussed different modes of the Vaaees of Shah Latif. No doubt it is worth full contribution towards the poetry and music of Shah Latif the great.

We are glad to share this beautiful work with the lovers of Latif. He is the first qualified musicologist.

As it is unique work on Musicology, so we hope this will be taken with open arm by the students, scholars and the Lovers of Lateef.

Ghulam Akbar Ali Laghari

Secretary Culture, Tourism and Antiquities
Government of Sindh

ABSTRACT

This research work focuses on Vaaee and its different singing styles with respect to electronic media. Vaaee is supposed to be an ancient form of music and poetry in Sindhi. These days Poetry of Shah Abdul Latif is being spread in various parts of Sindh as well as world through electronic media. Vaaee singing has been identified as sung in different styles. We have 11 Vaaee singings up to date given bellow:-

- | | |
|---|----------------------------|
| 1. Shah jo Raag | شاه جو راڳ ۾ وائي |
| 2. Classical Style | ڪلاسيڪل انداز ۾ وائي |
| 3. Vaaee sung by Allan Faqir | علو فقير جي وائي |
| 4. Lok style of Vaaee | لوڪ انداز ۾ وائي |
| 5. Vaaee in Sung | سنگ وائي |
| 6. Vaaee in Film | فلم لاءِ وائي |
| 7. Vaaee as presented by Mosiqar Naiz Hussain | موسيقيار نياز حسين جي وائي |
| 8. Bhagat style of Vaaee | پڳت انداز ۾ وائي |
| 9. Dastan goee style of Vaaee | داستان گوئي وائي |
| 10. Vaaee in Qawali Style | قوالي وائي |
| 11. Bada Khayal Vaaee | بڙا خيال وائيءَ جو انداز |

Apart from this; the form of Vaaee has been examined and analyzed through sub-headings as follow:

1. Literary analysis

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2. Historical background
3. Social analysis
4. Musical analysis

Shah Abdul Latif Bhitai's Vaaee highlights the description of women in the form of seven *Soormees* (Heroines), where as it is noticed that women are not at his shrine as yet.

Vaaee has been examined qualitatively as well as quantitatively as spread through the electronic media.

It is observed that electronic media has made marvelous role of spreading the message of Shah Abdul Latif Bhitai's Vaaee among the masses.

Different people have contributed and participated in Vaaee singing like Music composers, Vocalists and Producers. Further more, we have interviewed different vocalists.

Media is popularizing itself day by day through new experiments and ideas have places come still it is admiring be after completion of this thesis it can produce new shape. But the material researcher have provided can help vocalists, music composers, and media music producers.

In sub-continent of Pakistan the land of Sindh is considered as land of Sufis and Saints. At Shah Abdul Latif's shrine Shah Jo Raag is performed since last three hundred years continuously which continues even in months Muharram and Ramdan.

Introduction

Every land has its own cultural-tradition, literature, music etc. which happen to be the identity of that land to represent its people. Along with other well known Forms of fine arts, music also represents particular people and lands. Sindhi music is as old as Sindhi civilization. The sculpture of dancing girl from the ruins of Moen jo Daro is an evidence of it. It shows that the inhabitants of this area loved music and dance since the time immemorial. It also proves the presence of music because without music and poetry there can be no dance (Samarat, Raju 2005). Music is mostly accompanied with some sort of poetry. Hence, Sindhi music has always enjoyed a particular form of Sindhi poetry.

There are numerous forms of sindhi poetry: *Vaaee* وائي, *Bait* بيت, *Ghazal* غزل, *Geet* گيت, *Kafi* كافي etc. which are usually sung in the accompaniment of its music. Out of all these and other forms, *Vaaee* has not yet been explored sufficiently for its nature, themes, structure and musicality. *Vaaee* is one of the ancient forms of Sindhi poetry expressed, sung or performed musically. The present research study focuses mainly on exploring the origin and evolution of *Vaaee* keeping in view the following facts:

1. A number of poets and singers have composed *Vaaees* so there is need to explore new vistas of understanding this form.
2. Shah Abdul Latif Bhitai's Sufi vision was expressed through his poetry. He was a spiritual guide and guided the people who love and respect poetry. It has a great influence on their minds and souls so this form of poetry and music needs attention so that people could get more benefit from it.

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3. *Vaaee* like a poetic composition can be sung in different ways. In this thesis Eleven different types of *Vaaee* singing styles are discussed and analysed. Every form of singing *Vaaee* has a unique musical flavor. There is ample room for further exploration and experimentation.
4. Another reason of choosing *Vaaee* is that it is sung both in classical and folk styles. A number of classical and folk singers have sung it in their respective styles according to their own understanding and experience. Much needs to be done on *Vaaee* regarding classical and folk styles of singing.
5. Shah Abdul Latif Bhitai's poetry including his *Vaaee* expresses mystic/spiritual experiences. Some traditional folk singers have sung Sufi poetry in their traditional folk music to win the attention of the listeners .Thus *Vaaee* blended with mysticism and folk music can be analyzed.
6. There is need for the revival of *Vaaee*. The traditional form of music is losing its place and popularity day by day. The young generation is not exposed to the work their of ancestors. So this study can help the revival of interest in *Vaaee*.
7. Most importantly, *Vaaee* is the identity and recognition of our land. Its roots are very deep because as a mystic poet and musician, Shah Abdul Latif Bhitai planted this tree of *Vaaee* and watered it with his pious and noble thoughts. Being an admirer of Shah Abdul Latif Bhitai and the high quality of his music, the researcher wants to contribute to reviving and strengthening this tradition.

Research Questions:

- What are the origin of and the evolutionary phases of *Vaaee*?
- What are the various styles of singing *Vaaee*?

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- How and why did Shah Abdul Latif Bhitai sing it in his own style?
- How did the vocalists and composers improve the melodic lines through music?
- What is the role played by the electronic media in popularising *Vaaee*?

Hypothesis

Singing *Vaaee* in different styles other than Shah Jo Raag has raised people's interest and awareness in the form of *Vaaee*.

Mass (Electronic) Media has contributed positively towards popularization of *Vaaee*.

The new generation is taking more interest in this poetic and musical form.

Shah Abdul Latif Bhitai divided his poetry into thirty *Surs*. The *Surs* are melodic patterns in which folk tales are sung. The *surs* depicting these folk tales are divided into various sections (داستان). At the end of every section which contains *baitis* in varying numbers and at the end of every (داستان) there are some *Vaaees* in varying numbers.

In his thesis three such examples are quoted. The details of which are given with the number of *Vaaees* sung.

Because of the unavailability of sufficient written sources, The researcher will use some oral references in the bargain. The researcher has interviewed poets, scholars, musicians, vocalists etc. for the first hand information.

The researcher has examined the form of *Vaaee* in the following analytical framework.

1. Historical Background
2. Socio-Musical Analysis
3. Technical or Structural Analysis

This work will provide information about the structural details of *Vaaee* as a genre of music and will fill the gap that exists in the literature available on *Vaaee*.

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Though present available literature, appreciation of *Vaaee*, in very generalized terms, does not focus on the musical structure and the various changes in the styles of singing *Vaaee*. It will, hopefully, pave the path for new dimensions and further inquiry.

Vaaee- As Sindhi Musical Genre

The most important era of Sindhi poetry's development is the period of Soomro Dynasty (1050-1350). In this period *Charans* and *Bhatts* used to sing folk stories such as of *Leela Chanesarr*, *Umar Maruee*, *Moomal Rano*, *Sorath Rai Diach* and *Sohni Mehaar* etc. This poetic musical presentation form was called *Ghahan san Gaalh* (story with poetry intermixed). And this *Gaalh* gradually developed into Folk songs. With the passage of time this Folk song adopted the pattern of *Vaaee*. (Baloch 1993 p 84)

Vaaee is a literary and musical form. The literal meaning of *Vaaee* is 'to say' or the "expression of inner voice", "sorrowful and a painful voice". It can also mean "a prayer" or "a curse" etc. *Vaaee* then became a part of literature, many scholars and intellectuals agree that Mian Shah Inat Rizvi (1619-1714) wrote *Vaaee* for the first time in Sindhi literature. According to Baloch (1967. P-17).

"...the *Vaaee* was sung in some style that later caught the attention of the poets and became the part of our classical literature. Now an interesting aspect regarding *Vaaee* is that it is sung and written by popular and not so popular singers and poets....."

Most of scholars agree that the style in which the *Vaaee* was sung at the shrine of Shah Abdul Latif Bhitai (1689-1752) was the first one in the form of music. Shah Abdul Latif Bhitai was a both Sufi poet and musicologist. The style he introduced still continues to be sung at his *dargah* (shrine). *Vaaee* can be sung in different styles.

The first singing style of *Vaaee at Dargah* (shrine) of Shah Abdul Latif Bhitai that is traditional and second is

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classical music based. In this singing style classical *gharanas* like those of *Gawaliar, Patiyala and Kerana* contributed much and merged the traditional folk with classical music. Ustad Aashiq Ali Khan, Ustad Mubarak Ali Khan, Ustad Murad Ali Khan, Ustad Beebo Khan, Ustad Jamal Khan, Ustad Khair Muhammad Khan, Ustad Allah Dino Noonari, Ustad Bare Ghulam Ali Khan, Ustad Manzoor Ali Khan, Ustad Fida Hussain, Ustad Rasheed, Ustad Arbab Khan Khoso, Khursheed Ali Khan Varyal Das, Saleh Mohammed Sand, Ustad Mohammad Jumman, Gulzar Ali Khan Sanghrai, Gulzar Ali Khan Dayo and Seengar Ali Saleem, Hameed Ali Sewani are the well-known exponents.

Now a days Abida Perveen, Ustad Fateh Ali Khan Gawaliari, Ustad Gulzar Ali Khan Sangharhai, Shafi Mohammad Faqir, Deedar Hussain and Mohabbat Ali, Iqrar Waheed Ali, Muhammad Hanif Lashari, have continued in this tradition of singing *Vaaee*.

The third singing style of *Vaaee* is Allan Faqir's. Allan Faqir had a diverse and unique singing style. He borrowed songs from popular lore and presented them in performing style. It is difficult to analyze the depth, blessedness and vastness of *Vaaee* if we look into Allan Faqir's songs, however, we find a blend of *Alap, Sam* and timbre in his work. Further more the *bolbant, zamzama* and *murki* have added the ornamentations to this beautiful and unique form.

The fourth singing style of *Vaaee* is Lok style. Literally *Lasso* means simple, Known as folk It is sung without improvisation or inclusion of poetic verses other than strictly from *Vaaee*. Singers Mohammad Yosuf Maachhi, Hussain Bakhsh Khadim, Faqir Abdul Ghafoor, Sarmad Sindhi, Zarina Baloch, Ameena Sadiq, Zaib-u-Nisa, Master Chandar, Mohammad Ibrahim adopted this style and sang *Vaaee*, in this style, *Vaaee* in this style is close to *Kafi* style of singing. Now a days Deeba Sahar, Humera Channa, Samina Kanwal sing in this style.

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The fifth singing style is *Sung* style. Literally it means singing in a group. In this style of singing *Vaaee*, many Faqirs sing it in the accompaniment folk musical instruments and dance in their own style. The prominent names were Yaar Ali Faqir, Murad Faqir, Mor Faqir, Sohrab Faqir, Jamal Din Faqir. Shamman Faqir, Sajan Faqir. They have continued with this style of singing.

The sixth style of *Vaaee* singing is the Film style. This style has vast range of items and vocalists. Most of the Film *Vaaees* are borrowed from folk and popular tunes. Runa laela, Master Mohammed Ibrahim, Susheela Mehtani, Rubeena Qureshi, Mohammed Yousuf and Abida perveen are famous singers of this style. Lata Mangeshkar, Muhmmad Rafi, Raam Panjiwani etc. Now-a-days this trend has caught on and Channals like, KTN and Sindh TV. They are playing an important role in promoting this style of *Vaaee*.

Seventh style is, Mosiqar Niaz Hussain's singing style of *Vaaee*. It has its own flavour of classical music and sweetness of folk music. In this singing style the three sons of Mosiqar NIAZ HUSSAIN, Zulfiqar Ali, Nazar Hussain and Mazhar Hussain sang in the above mentioned style the speciality of this style is the induction of *interval pieces* to make it more charming.

Bhagat style is eighth style of singing *Vaaee*. This singing style is also called story telling style. A story is narrated consistently in certain *Sur/Raga*. Leading artist like Kanwar Bhagat, Naroo Baghat, Teoon Bhagat, Salu Ram earned fame in this style of *Vaaee* singing.

Ninth singing style of *Vaaee* is *Dastan Goe*, it was introduced by Kachhi brothers, Ustad Mithoo Kachchi, Usman Kachchi and Ustad Hashim Kachchi, who made it different from Bhagat style, this style of singing is common in lower sindh.

Now-a-days the grandson of Ustad Mithoo Kachchi, Khuda Bakhsh Kachchi along with Allah Dino Junejo are

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disciples of Ustad Usman Kachchi and Hashim Kachchi. They both are continuing with this tradition of *Vaaee* singing.

In a recent visit to Shah Abdul Latif Bhitai's shrine, the researcher personally witnessed and heard a new form of a very recent origin known as *Vaaee in Qawali* that will be tenth singing style of *Vaaee*. Introduced for the first time by Najmuddin and Saifuddin belonging to *Qawal Bachhon Ka Gharana* and sons of late Bahauddin Qawal. This *Vaaee Qawali* for the first time was sung in 2006 on the occasion of 262nd Urs of Shah Abdul Latif Bhitai.

Eleventh style, singing the *Vaaee* is researcher's own creation this is singing the *Vaaee* in *Sur Moomal Rano* in the *Bilampat Bada Khayal* Style.

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CHAPTER ONE

**MEANING AND
DEFINITION OF “VAAEE”**

Number of explanation have been offered by different scholars regarding the origin of *Vaaee*.

It denotes different meanings:- voice آواز, to talk ڳالهائڻ, language ٻولي, expression اظهار, consideration خيال, kafi ڪافي, kalam ڪلام, Raag راڳ. (Baloch, 2007/1948-49)

It is commonly used in sindhi to denote:

Internal meaning وائيءَ جو ور towards understanding the techniques of speaking; knowing the secretes of communication; disclosing secrets راز کي ڪولڻ; understanding manners of speaking ڳفتگوءَ جي رمز سمجهڻ; positive saying وائي سوائي; nice action; nice speaking; nice wordings; nice expression; predict the truth وائي ڪن وجهڻ; not being able to utter وائي نه ورنڻ; getting confused وايون بتال; Shah Abdul Latif Bhitai has used word *Vaaee* at different places in his *baits* بيت and *Vaaees* وائي in his poetry.

وائي وڃيم شال

O, that I might not utter

(Baloch. 1999, P. 134) (Sur Kohyari)

وائيءَ بي مَ سڪ

Learn not another utterance

(Baloch. 1999, P. 134) (Sur Kalyan)

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بيت

وائي ٻي وسار

Forget other saying

(Baloch. 1999, P. 134) (Sur Kalyan)

وائي ٻي مَ پُل

Don't get misled by other saying

(Mirza. 2012, P. 856)

وائي جنهنجي وات ۾

What he utters

(Mirza. 2012, P. 944)

وائي ۽ واري ونگڙي

The crooked tale they repeat

(Baloch. 2012, P. 856) (Sur Khahori)

بيت

بي وارڇ مَ وائي

Don't utter anything else

(Baloch. 2012, P. 134)

بيت

نه وايون وٽجارن جون

no talks of the traders

(Qazi I.I. 1961. P. 318)

وائي ڪيائين واتا

uttered by the words of mouth

(Mirza. 2012, P. 88) (Sur Sorath-III)

وڻ ٽڻ وائي هيڪڙي

The trees the shrubs say one thing

(Sayed, 1988. P. 251)

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وائِي ڪيائين وات

Her uttered

(Baloch, 1999, P.96) (Sur Sorath-III)

سمي وائِي وات ۾

Samo says so

(Mirza, 2012, P. 96)

ويرين ۾ وائِي

The utterance among foes

(Mirza, 2012, P. 34) (Sur Sassui Abri)

وڊيل ٿي وايون ڪري

The cut-off (reed) cries

(Sayed, 1988. P. 255)

وَرُ وائِيءَ جو جي لِهين

If you understand the torist of the talk

(Baloch, 1999. P. 136) (Sur Kalyan-1)

بيت

ڳائي نه وائِي

Sang not the song.

(Mirza, 2012. P. 713) (Sur Sassui)

بيت

اڄ پُڻ وايون ڪن

(The traders) talk of (Leaving) today

(Baloch, 1999. P. 218) (Sur Samoondi)

وائِيءَ ۾ ور گهڻا

As what they say has many turns and twists

(Mirza, 2012, P. 79) (Sur Marui)

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ڪانهي ٻي وائي

There is no other tale

(Mirza.2012. P. 96)

ورتي ايءَ وائي

They uttered thus

(Baloch, 1999. P. 412) (Sur Sorath)

ورنائي وائي

He responded

(Baloch. 1999. P.406) (Sur Sorath-II)

The origin of *Vaaee* is supposed have been derived from the cries of women on the death of their near and dear ones (Lanjwani, Basharat)

Vaaee and Music:

Vaaee—A Sindhi Musical Genre

Vaaee according to its musical lineage, is one of the ancient kinds of singing. In the chronology of music, it is related to Chant Music. *Vaaee*, according to its inherent characteristics, is one of the series of hymn songs. The pattern of words in this is like that of hymn. In *Vaaee* the *Thal* ٿل is repeated after every one or two verses, and the said *Thal* ٿل becomes the centre of *Vaaee*.(Bukhari 2008. P.307-308)

Dr. Abdul Jabbar Junejo and Muhammad Zaman Talibul Moula the Sindhi scholars are of the same thought that the structure of *Vaaee* is based on Hindi *Thumri*. In *Thumri* they call first line *Asthae* and we call it *Thalh* ٿله in Sindhi the next line is called *Antra* انتره which we call *Hasho* هاشو or *Bhara* پراءَ. (Talibul Mola. 1900. P. 15)

Vaaee is a distinct and aesthetic genre of poetry and music because of its origin, style and tone as compared to other genres.

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Critical analysis of vaaee

- Difference between *Vaaee* and Kafi
 - Kinds of *Vaaee*:
- 1- One kind of *Vaaee* is in which the last word of *Thalh* “
تلھ rhymes with the last word of every line.

آيو لالڻ آيو

ٻڍو چئي ٻاجھ ٿي پريم تني گھر پايو

Transliteration:

Ayo Lalan Ayo

Budho Chai Bhajh Thi Preen Tine Ghar Payo

(Baloch 1998, P.209)

- 2- The second kind of *Vaaee*, has two parts, both with little variations

3-

تلھ: سڄڻ ٻاروچي جي ذات، دلبر ٻاروچي جي ذات.
ان گنگائي هليا، وائي ڪن نه وات.

Transliteration:

Sajan Baroche Ji Zaat, Dilbar Baroche Ji Zaat

Uth Gangai Halya, Vaaee Kan Na Waat

The 3rd kind of *Vaaee*, contains two parts and both parts rhyme with each other. Besides, after *Thalh* after every line one short line repeatedly comes as an other which does not rhyme with line.

يار لڳ الله، اي ميان،

شرم سميجا رک منهنجو

سپارس شريف جي، ڪرھو سين ڪتار،

شرم سميجا رک منهنجو

Transliteration:

Sehar Yar Lag Allah, Ae Mian

Sharm Smeja Rakh Munhjo

Spars Shareef Je, Karho Seen Katar

Sharm Sameja Rakh Munhjo

(Baloch. 1993, P.175)

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- 4- The 4th kind of *Vaaee* contains four lines, in which two lines rhyme with each other, First line rhymes with second, third with four and so on

ويڙهيچن ڏي ويندي، ماروئڙن ڏي ويندي
ڏيهه ڏاڏائين پڪڙين
سگر ساهيڙين سين، ساڻيهه منجهه ستيندي
ڏيهه ڏاڏائين پڪڙين

Transliteration:

Werhichan De Weende, Maroaran De Weende
Deh Dadanen Pakhreen
sangar Sahereen Seen, Saneh Manjh Sateende
Deh Dadanen Pakhreen
(Baloch. 1992, P.165)

In the Fifth kind of *Vaaee*, *Thalh* contains two parts. Rhyme is in the first part. After *Thalh* there is a two-line stanza, Lines of which rhyme with each other. After the two-line stanza, there is an answer or repetition, which rhymes with the first part of *Thalh* “تلھه”

وائي

پڳو پيريان نه پري، چرخي لڳڙي ڪاءِ،
واڍي ونگون واڻيون، ڪو ماءِ منهنجي لاءِ
پڳو پيريان نه پري، چرخو ڏئي نه چس،
ماءِ ڪتائينديس ڪيترو، من ڪي ماري نه مس.

Transliteration:

Bhago Bheryan Na bhire , Charkhe Lagre kaae,
Wadhe Wanyoon, Ko Maae Munhje Laae
Bhago Bheryan Nh Bhire, Charkho Dai Na Chas
Maae Kataindys Ketro, Man Khe Mare Na Mas
(Baloch. 1991, P.105)

The meter of *Vaaee*, that of like copulet, is as per rules of prosody of “*Chhand* چند”. In *Vaaee*, there is stanza after opening line “*Thalh* تلھه”

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Evolution of Vaaee.

The oldest *Vaaees*, available today, were composed by Shah Inat Rizvi. Shah Latif is another poet of *Vaaee* it would be safe to say that Shah Inat Rizvi made the body of *Vaaee* but Shah Latif gave it soul and life. Here is one example of the *Vaaee* of Shah Inat Rizvi. (1656.1718)

وائي

منهنجي سيد سار لهندو،
مون کي آهي اميد الله ۾.
سجدي پئي سڀرين، زاري زور ڪندو،
مون کي آهي اميد الله ۾.
امت ڪارڻ احمد ات، ڀرمل پاڪ پنندو،
مون کي آهي اميد الله ۾.
صُورَ ڏڪاءُ ڏيندو، اڪيون سڀ سج ڪيندو،
مون کي آهي اميد الله ۾.
ميڙو ٿيندو مومنين، ات محمد مير ملهندو،
مون کي آهي اميد الله ۾.
نفسا نفسي سڀڪو ڪري، داتا در ڊوڙندو،
مون کي آهي اميد الله ۾.
مهلت ڏيندس مولو، ات بديون بخشائيندو.
مون کي آهي اميد الله ۾.

(Khamisani Ameena. 2003. P. 296) (Sur Sarang)
(Syed, G.M, 1991, p. 36), (Daudpoto, 1994, p. 381)

Transliteration:

*Muhnji Syed Sar Lahndo,
Moon Khe Aahe Umed Allah Men
Sajde Pai Supreen, Zari Zor Kando
Moon Khe Aahe Umed Allah Men
Umat karan Ahmed Achi Parmal Pak Pinado
Moon Khe Aahe Umed Allah Men*

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Soor Dika Dindo, Akhyoon Sijh Kadhndo
Moon Khe Aahe Umed Allah Men
Mero Theendo Momin Ut Muhammad Mir Malhando
Moon Khe Aahe Umed Allah Men
Nafsa Nafsi Sabh Ko Karey, Data Dar Dourando
Moon Khe Aahe Umed Allah Men
Mohlat Deendus Molo, Ut Badyoon Bakhshindo.
Moon Khe Aahe Umed Allah Men
(Khamisani Amana. 2003. P. 296) (Sur Sarang)
(Syed, G.M, 1991, p. 36), (Daudpoto, 1994, p. 381)

Structure of Vaaee

Themes/ Subject matter of *Vaaee*:

Beauty, love, pain, sadness and separation are the subject matters of *Vaaee*. The themes of mysticism are presented in pretty and elegant style. In the modern times the new subject- matters have been introduced in *Vaaee*. The social and political conditions of Sindh are also subject-matter of *Vaaee*. One example is given here:

وائي

ناؤ هلي آ گيت ڪٿي،
گهات مٿان گهنگهور گهتا ڀر،
اڄ ڪله جو انسان، الو ميان
ناؤ هلي آ گيت ڪٿي
تڙ تڙ تي طوفان الو ميان،
ناؤ هلي آ گيت ڪٿي
ڪجهه نه وانجهي، موڙها مانجهي،
سانجهي سر گردان، الو ميان.
ناؤ هلي آ گيت ڪٿي

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Vaaee

Transliteration:

*Naav Halee Aa Geet Khani,
Ghhaat Mathan Ghanghor Ghaeta men,
Aj Kalh jo Insaan, Alo Miyan,
Naava Halee Aa Geet Khani,
Tarh Tarh Tey Toofan, Alo Miyan
Kujh Na Wanjhee, Morha Maanjhe,
Saanjhee sargardan, Alo Miyan.
(Junejo, 2010.P.304)*

Strucurally speaking Shah Sahib's *Vaaee* can be viewed in a vaiety of ways: Length-wise there is no fixed rule or number of verses in a *Vaaee*. Some of his *Vaaees* are as short as just two verses and the longest recorded *Vaaee* comprises 22 lines. It seems Shah Sahib has given importance to the completion and conveyance of the thought may it be imparted in two lines or say in more than twenty; his longest and shortest *Vaaees* given as under:

The Longest Vaaee:

ڊگھي وائي

سائين ننڍا ٻار، ووا! تن پانڌين ننڍا ٻار،
توڪي آرس اڪڙين ۾
پاتا پاڙي واريين، ڀڳا منجهه پاتار،
توڪي آرس اڪڙين ۾
پتڻ ٿو پور ڪري، آئي تنهنجڙي وار،
توڪي آرس اڪڙين ۾
سڄيون راتيون سُمهين، ڪيو منجهه خمار،
توڪي آرس اڪڙين ۾
ڪو تو ڪنين نه سئي، ڪپر جي هاڪار،
توڪي آرس اڪڙين ۾

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تائب ٿيو تڪڙا، پروڙي اءِ پچار،
توڪي آرسُ اڪڙين ۾
ننڊ نه ڪجي ايتري، سٽج، ادا يار،
توڪي آرسُ اڪڙين ۾
سائينءَ مُڪئي سچ ڪي، تون ڪوڙو منجهه قطار
توڪي آرسُ اڪڙين ۾
ڪا ڪنين نه سئي ڪپر جي ڪوڪار،
توڪي آرسُ اڪڙين ۾
”ڪل نفس ذائقه الموت“، سچي اِيءُ سنپار،
توڪي آرسُ اڪڙين ۾
شڪار تون شهباز جو، تون تان منجهه شڪار،
توڪي آرسُ اڪڙين ۾
لڪَ مڙيئي لُٽيا، هُنهيڻ ويا هزار
توڪي آرسُ اڪڙين ۾
ڏنئي جي الله ڪي هوند ٿين پريڻ پار
توڪي آرسُ اڪڙين ۾
جوئن مٿان جتڪي، ڏني تنهنجي دار
توڪي آرسُ اڪڙين ۾
جيئو آه حديث ۾، انڌي اي اچار
توڪي آرسُ اڪڙين ۾
وتئي ڪين ولهن سين، ڪنبي پر قهار
توڪي آرسُ اڪڙين ۾
جئڻ جال نه نبهي، سٽج، اِيءُ سچار
توڪي آرسُ اڪڙين ۾
جرم و ساريين ويسرا، پتين جي پلڪار
توڪي آرسُ اڪڙين ۾
يَوْمَ يَفِرُ الْمَرْءُ مِنْ أَخِيهِ، ڪت پچندا پار
توڪي آرسُ اڪڙين ۾
ٿر هو چنو تار ۾ اچج ٿون، اوسار

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توڪي آرسُ اڪڙين ۾
هو جو شڪ شارڪ جو تڙان رڪُ، ستار،
توڪي آرسُ اڪڙين ۾
آرس اڪڙين ۾، آهي توگينوار،
توڪي آرسُ اڪڙين ۾
گهڙان ٿي گهڙي، الاهي تون آهار،
توڪي آرسُ اڪڙين ۾
سا ڪيئن هلي توسين جا بگي کان پتار
توڪي آرسُ اڪڙين ۾

(Baloch. 1999, P.122) (Sur Sri Raga)
(Syed, G.M, 1991, p. 16-17) (Qazi, 1961, p. 298-99)

Transliteration:

Vaaee

Sathyan Nanda Bar Wo Tin Pandhyan Nanda Bar
Tokhe Aras Akhryan Men
Paryoon Areeyan, Pagh Manjhh Patar
Tokhe Areas Akhryan Men
Patan Tho Pur kare, Aai Tuhjri War
Tokhe Aras Akhryan Men
Sajhyoon Ratiyoon Samhyin, Khyoon Manjhh Khumar
Ka To Kaniyan Na Sai, Halan Je Hakar
Tokhe Aras Akhryan Men
Taib Thyo Takra, Sachi Aea Sawbhar
Tokhe Aras Akhryan Men
Nind Na Kaje Aetri, Sunj, Ada Yar
Tokhe Aras Akhryan Men
Nind Na Kaje Aetri Sunj Ada Yar
Tokhe Aras Akhryan Men
Saeen Mukai Sach Khey Toon Koro Mnjhh Qatar
Tokhe Aras Akhryan Men

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Ke Ta Kaneen Na Suia Kapar Je Kookar

Tokhe Aras Akhryan Men

Ghran Thi Ria Ghrya Alahhe Tohaar

Tokhe Aras Akhryan Men

Ho Jo Shak Shark Jo, Taian Rakh, Satar

Tokhe Aras Akhryan Men

Kul Nafasin Zaikatu Al- Moat, Parho Ae Pachar

Shkiar Toon Shabaz Jo Toon Tan Mnjjh Shikhar

Tokhe Aras Akhryan Men

Yom Yafar Al Maroon Man Akheya, Jat Bhjhnda Bhar

Tokhe Aras Akhryan Men

Tarho Chhnoon Tar Meen, Achaj Toon, Osaar

Likhat Mayai Lutyia, Hnheen Wiya Hazaar

Tokhe Aras Akhryan Men

Dinai Je Allah Khe, Hoond Theen Paryeen Par

Tokhe Aras Akhryan Men

Jotan Mathan Jatke, Duni Tunhnje Dhar

Tokhe Aras Akhryan Men

Jefho Aa, Hadees Meen, Andhi Ae Achar

Tokhe Aras Akhryan Men

Wateae Keen Walhen Seen, Kanbe Bhr Qahar

Tokhe Aras Akhryan Men

Saa Kain Hale Tossen, Ja Bhae Khan Bhtar

Tokhe Aras Akhryan Men

Jeean Jaal Na Nbhi Sunj, Aeea Snbhar

Tokhe Aras Akhryan Men

Jam Wisarian Wesra, Bhtan Je Blkar,

Tokhe Aras Akhryan Men

(Baloch. 1999, P.122) (Sur Sri Raga)

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The Shortest *Vaaee*

ننڊي / چوڻي وائي

وڃي سا رات وهائي،
پسڻ ڌاران پرين جي!
ههڙا اوڏا سپرين، تو
ڪيئن ننڊر رهائي

Transliteration:

Wajen Sa Raat Whani, Pasan dharaan Pireen Je
Hehra Oda Supreen, To Keen Nindr Rahani
(Baloch. 1999, P.534) (Sur Sohni-II)
(Syed, G.M, 1991, p. 31)

An analysis of Kafi

Comparison and Contrast between *Vaaee* and Kafi:

Word Kafi means upto weight, complete, fixed or sometimes goodness too.

Kafi is like a genra of music also. (Junejo Abdul Jabbar, 2003 p. 7)

Kafi has its births in early Muslim era. Ancient Indian history does not show any Kafi like genre at all. But still it is possible that history of Kafi may be older than early Muslim history. Our sufis had done lots of experiment with this genre. It has been genre of beloved. On the other hand many great singers sung the Kafi as ideal music.

In sindhi poetry Kafi had second position after music. (Baloch 2005, p. 1380)

Kafi is simple name of Arabic peom “Kafiyat”. It should be in our mind that Kafi is very important from the point of view of poem writing. (Baloch, 1985 p.1, 2, 3)

Kafi is a famous poetical and musical genre. Dr. Abdul Jabbar (2003, p-7) believes that *Kafi* is the oldest genre. In 10th century *Hijra*, the genre of *Kafi* is found in Sindhi poetry. The editor of book "برهانپور کے سندھی اولیا"، written in 10th

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century of *Hijra*, writes “When Arghoons and Turkmans forcibly occupied Sindh, the religious scholars, especially those who belonged to *Paat*, migrated to Indian city Burhanpoor. In their gatherings, Sheikh Laad Jeevo used to entertain scholars by singing them *Kafi*. This proves that the genre of *Kafi* was present in the time of *Samas*. But unfortunately we do not have any sample of *Kafi* of that time, which could have helped us to observe the poetic structure of the *KAFIS* of that time. Then in the late period of *Kalhora* dynasty, Mian Sahib Dino Farooqi has given the title of *Kafi* to some forms his Poetry. Here is one example

غافل ٿي نه گذار عاشق روز ازل جا، واحد ڪي نه وسار.

صيقل ساڻ شاء ذڪر جي، اندر قلب اچار،
لنؤ لنؤ منجه ٿناء پرين جو، ديڪين تان ديدار.

“فَاذڪُرُونِي اَذڪُرُكُمْ” ٻاهر نا ٻاڪار،
ياد ڪندن ڪي ياد ڪري ٿو، ثابت صدق بيهار.

ترس نه، توڪل ٻڌ ٿرھو، سر سڄڻ ڪي سڀار،
پيهي انت عميق بحر ۾، اعليٰ امل برار

مَنْ لَهُ مَوْلَا فَلَهُ الْكُلُّ - پيهي ڏس ڀارتار
هوت گڏيو جن يار يگانو، حاصل تن هاڪار

صحي سجاتم ته ساڻ وسئي ٿو، شڪ شبيه شمار،
”وَهُوَ مَعَكُمْ اَيْنَمَا كُنْتُمْ“. پيهي ڏس ڀاتار.
صاحب ڏنا سمجه صحي سر، پاڙئون ٽڪر ٿار.
”ليس في الدارين الا هو“ پر م ڪنهن پار

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Transliteration:

Ghafil Thee na Guzar Aashiq roz azal ja ,Wahid khey na visaar.

*Saiqal Saan Shaao Zikr jey,Andar Qalb Uchaar,
Laoon Laoon manjh Sanaa pireen jo. Dekheen Taan Deedar.*

*“Fazkurooni Azkuro kum,”Bahir Na Baakaar,
Yaad Kandan khey yaad Karey Tho,Sabit Sidq Beehar.*

*Tars na, Tawakal Badh Taraho, Sir Sajan khey Supaar,
Pehee Annt Ameeq Bahar maen, Aalaa Amul barar.
Man Lahoo Moula Falah-ul-kul – Pehey Dis Patar
Hot Gadio Jin Yar Yagano, Hasil Tin Hakar*

*Sahee Sujjatam ta Saan Vasaee Tho, Shak Shubah Shumaar ,
“Wa Hua Ma,akum Aennnma kuntum”Pehee Dis Pataar.*

*“Sahib Dina”Samjh Sahee Sir,Paadaoon Takar Taar.
“Less Fi-daaren Illahoo Parm kenhn par.
(Lakho 1990. P.115), (Qazi ____ p. 80)*

If we cast a critical eye on this Kafi,its structure matches with *Vaaee*. Till date, the research that has been made, gives us two view points:Hafeez Khan believes that *Kafi* and *Vaaee* are the two names of same genre (Khan Hafeez 2012.22). While Mehram Khan(1998, P-32) believe that *Vaaee* and *Kafi* are two different types of singing and Poetry. The difference is there, if both the genres are studied below.

Sayed Lutuf Ali Shah Naqvi in his writes research paper “*Kafi aen Vaaee Jo Taqabuli Jaizo*” (کافی اے وائیء جو) “*Kafi* is a name of a kind of music derived from *Thaath*“the arrangement of modes in a raga, Old Indian classical singing is divided into TEN *Thaaths*.” (Naqvi, Syed Manzoor, 1991. P.37)

Rashdi Zulfiqar (1984, p-19) argues that etymological

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origin of word KAFI is word KAFO which means two equal sides of a balance. Therefore idiomatically, some special poetry is called *Kafi* because every line of *kafi* is perfect and balanced as per rules of meter.

Subject matter of Kafi:

As *Kafi* is a popular genre of poetry, therefore its subject matters includes traditions, norms, culture, love, request, pains of separation and many others. One kind of *kafi* by Bedil is given as under:

وائی

جوئی آھیان سوئی آھیان، بول نہ کو بیو پانیان.
ویس لبیس دین کفر جا، کیئی لاهیان کیئی ئی پانیان.
رنگین رنگین پاتین پاتین، ناھ لکین تو ناھیان.
مومل واری ویس ورن یر، گھوت ہزارین گھایان.
رندن واتون وحدت وارو، سارو سُر سٹایان.
هن مظهر یر کاڻ بہانی، “بیدل” نانء سڌایان.

Transliteration:

Vaaee

Joyee Aahiyan Soee Ahiyan, Bol na bio Ko Bhaanyaan.
Wess Labess Deen Kufar Ja, Keyee Laahiyaan Keaean Paanyaan .
Rangeen Rangeen Bhaten Bhaten, Thah Lakhen Tho Thaahnyaan.
Moomal Vaare Wes Varan maen, Ghot Hazaren Ghayan.
Rindan Wataoon Wahdat Waro ,Saaro Sur Sunayaan.
Hin Mazhar Maen Kaan Bahaney, ”Bedil” Naan Sadaayaan.
(Asim, 1995. P.90)

Few modern poets have also composed *Kafis*. A piece of *Kafi* of this period is given here:

وائي/ڪافي

تنهنجي ظلم ستم ڪري عمر ادا،
روئندي ڇڏيم پنهنجي مارن ڪي.
آئي مند مني ۽ بادل ڀريا،
جيئن بوند وسي تيئن هانءُ ٺري،
ڏسي ساوڪ سبزي جهنگ جهر ۾،
هوندي بيٺي خوشي بڪرارن ڪي.
پُڇ شريعت چو ٿي سمجهه وڃي،
مان پيڻ تنهنجي تون پاءُ منهنجو،
هي جيئن نه آ پر موت اٿم،
جي ونبو انهن ويچارن ڪي.
هڪ سوت سڳو، بيو بول ٻڌل،
تيون وينل ورڪي ڪيئن چنان.

Transliteration:

Kafee

*Tunhinjey Zulm Sitam Karey Umr Ada,
Rooande Chhadiam Panhinjey Maarun Khey
Aaaee Mund Mithee Aeen Badal Bharya,
Jean Bood Wasey Teenya Haan Tharey,
Disee Sawak Sabzey Jhang Jhar Maen,
Hoond ee Beenee Khushe Bakraran Khey.
Patt Poshakoon Zar Zewar, kanhn Ja Keen Disoon,
Nakee Rees Rakhoon,
Hik Rasm Abani Yaad Atham,
Chha Kandyas Sars Seengaran Khey.
Puchh Shariat Chho Thee Samjh Vajey,
Maan Bhen Tunhijee Toon Bha Munhinjo,
Hee Jeean na Aa Par Maot Atham,
Jey Wathbo Unhan Vecharan Khey.
Hik Soat Sago, Bio Bol Badhal,
Tioon Wethal War khey Kaen Chhina.
(Humayuni, Niaz. 1993, P.14)*

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Different forms of Kafi:

There are different forms of *Kafi*, depending on *Thalh*(ٿلھ) and number of lines in the stanza. For example, there is one-line *Kafi*, where every stanza contains one line only. Rhyme comes in the end of every stanza. Two-line *Kafi*; where *Thalh* and every stanza contains two lines; Two and half lines *Kafi*, in which every stanza contains two and half lines. Three lines *Kafi* has every stanza of three lines. Four-line *Kafi* has *Thalh* and stanza. Five-line and six-line *kafis* are also there.

Examples:

Kafi and *Vaaee* are the most popular genres of Sindhi poetry. No one has dialated yet on the historical importance and background of these two genres.

Same way there are different opinions about *Kafi*. Some maintain that *Kafi* is only a product of Sindh. *Kafi* is a kind of music, derived from old classical singing.

There are different poetic structures of *Vaaee*, like one line, one and half line, two lines, three lines etc. One example of one and half line *Kafi* , by Sachhal Sarmast, is given here.

پاڻهين پارئون يار، قاصد مون ڏي آيو.
اچڻ سندي ان جي، چڙي ويا آزار!
تورو تن ڪيڏو لايو.

Transliteration:

Paanhey Paroon Yaar, Qasid Moon Dey Aayoo,
Achan Sandey Un jey, Chhady viya Azaar,
Thoro Kedo Tin Laayo
(Junejo Abdul Jabar. 2010, P.36)

The *Vaaees*, in the poetic collections of Shah Inaat Rizvi and Shah Abdul Latif, are the simplest proof. One *Vaaee* of Shah Abdul Latif is given here as an example:

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لوئيءَ ۾ لائون، مون ماروءَ سين لڌيون،
سون برابر سڳڙا، بانهن ٻڌائون،
سو ڪيئن پت پھريان سومرا!
گھوريو عمر جو آئون.

Transliteration:

*Loee maen Laaoon , Moon Maarooa Seen Ladhioon,
So na Barabar Sagra , Bahan Badhoon.
So keeyen PatPehriyyan Soomra!
Ghorio Umar Jo Aaon.
(Junejo Abdul Jabar 1988. P.310)*

Sur of Vaee

There are different views regarding Surs. It can mean tone, note, melody. In *Shah Jo Kalam*, Sur means mode of singing, musical themes, musical thoughts, hidden doctrine of Shah Abdul Latif's Sufi ideology, or sequential thematic description of events, stories and Sufi Philosophy.

The meaning of Sur can be best described as:

1. Thematic sequential description of events.
2. Symbolic, metaphoric Sufism

Surs in the Sindhi Music

Sur means a melodic mode. Usually the folk tales are rendered in a particular musical mode like when *Moomal Rano* is sung it is called *Sur Moomal Rano*.

In the Sindhi tradition the folk stories are sung in *Surs*. They have a particular shape and Dhun (tune). *Moomal Rano* was sung in a particular manner which with the passage of time has been established as *Sur Moomal Rano*.

Evolution of most of the classical *ragas* have taken place from the *local ragas* for example folk story, *Dhola Maroo* of *Thar* is sung in *Maanjhh* which is very close to *Maand*.

The Surs have evolved in such a way that they are totally woven into the texture of the folk tales and it is apparent that these musical forms have been created by expert musicians whose names have been lost to history.

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These Surs are different from the classical ragas of North Indian music because they are not sung independent of the folk tales. There may be at times great similarity in the tonal structure of a Sur and a raga nevertheless these cannot be substituted for each other.

Sohni for example and Sur Sohni have the same tonal pattern but Sur Sohni is not sung independent of the folk tale *Sohni* while *Sohni*, the Raga, is sung for its own sake.

Shah Abdul Latif Bhitai reworked seven folk tales which already existed in history and then composed them in a particular melodic mode. These modes were named after the heroines of the tales like in the tale *Sassi Pannu* the melodic mode in which it is sung in is called *Sur Sassi*. In all the seven *Soormioon* are *Leela, Maruee, Nooree, Sorath, Moomal, Sassui and Sohni*.

The overriding concern of Shah Abdul Latif Bhitai, the composer poet must have been to capture the true essence of the situation, or the feelings of a character rather than to stay faithful to certain model scheme. In this he must have been following the musical scheme as it existed in the land of Sindh which was different from the North Indian classical musical scheme.

According to Agha Saleem the tradition of Sama in Sindh can be traced to the chanting by Shaikh Abdul Jaleel who was the son in law of Ghaus Bahauddin Zakria. His nephew Shaikh Ali Bari also hosted sessions of Sindhi chanting and was different from Sama tradition of Chishtee Sufi. Usually the Qawali is associated with Chishtia tradition which includes the instrumental music, rhythmic as compliment by hand clapping and the expansion of the text according to the melodic structure. In Sindh no instrument was played, neither any clapping accompanied the chant.

This corresponded with another tradition of chanting *Zikr-e- Jalee* which was in praise of God, the Prophet as mentor. Shah Abdul Latif Bhitai was a musician, and a poet, he created his own form of *Sama*. The *Sama* of Shah Abdul

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Latif Bhitai is characterized by the absence of dance which according to some tradition was necessary culmination of ecstatic abandonment as expressed in the following *bait* of Shah Latif.

بيت

رڳون ٿيون رباب، وڃن ويل: سيڪهين،
لڃن، ڪڇڻ نه ٻي، جانب ري جباب،
سوئي سنڌيندم سڀرين، ڪيس جنهن ڪباب
سوئي عين عذاب، سوئي راحت روح جي.

Transliteration:

*Ragoon Thioon Rabab Wajan Wail Sabh kaheen
Luchan, Kuchhan na Thio, Janib reea jabab
Soee Sandem Suopeen, Kayas junh Kabab.
Sooe Ainu Azab, Soee Rahat Roha Ji
(Baloch. 2012, P.452) (Sur Yaman Dastan-II)*

بيت

جي تو بيت پانئيان، سي آيتون آهين
نيو من لائين، پريان سنڌي پار ڏي.

Transliteration:

*Jey to Bait Bhaeen, Sey Aayatoon Aaheen
Neo Man Laeen Piryan Sandey Par Dey
(Allana 1983, P. 42) (Sur Sohni Dastan-VI)*

What you dream to be poems or word – picture,
They are truly lines from the holy scriptures,
They take my hearts and soul away,
Where the Beloved over me has sway.

Shah Abdul Latif Bitai's Sur

No	Sur	Meaning	
01	<i>Kalyan</i>	Peace	
02	<i>Yaman Kalyan</i>	Passage To Peace	South Asian

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			Classical Raag (SACR)
03	<i>Khambhat</i>	Refuge	S A C R
04	<i>Sri Raga</i>	Preparation	S A C R
05	<i>Samoondi</i>	Sea-farer, The Sailors	
06	<i>Sohni</i>	Heroine of Maher, The Beautiful	S A C R
07	<i>Sasui Mazoori</i>	The Helpless	
08	<i>Sasui Abri</i>	Moon	
09	<i>Sasui Desi</i>	The Naïve	
10	<i>Sasui Kohyari</i>	The Mountain Song	
11	<i>Sasui Hussaini</i>	Lamentation	S A C R
12	<i>Leela Chanesar</i>	Folk Story	
13	<i>Moomal Rano</i>	Folk Story	
14	<i>Maruee</i>	Folk Story	
15	<i>Kamode</i>	Love Resplendent	S A C R
16	<i>Ghatoo</i>	The fish hunter	
17	<i>Sorath</i>	Folk Story	S A C R
18	<i>Kedaro</i>	The Battle Ground	S A C R
19	<i>Sarang</i>	Name of a queen, Rainy Season	S A C R
20	<i>Asa</i>	Hope, Fervent Desire	S A C R
21	<i>Rip</i>	A great calamity, Deep Distress	
22	<i>Khahori</i>	Wanderers in mountains in search of food. Wandering Ascetics.	
23	<i>Barvo Sindhi</i>	The Beloved	S A C R

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24	<i>Ramkali</i>		S A C R
25	<i>Kapaiti</i>	The Spinners	
26	<i>Poorab</i>	East	
27	<i>Karayal</i>	A Beautiful bird, The Swan	
28	<i>Pirbhati</i>	Pertaining to dawn, Hymn at Dawn	
29	<i>Dahar</i>	A desert valley, Desert Valley	
30	<i>Bilawal</i>	Generous and Compassionate ruler, The Soothing Tune.	S A C R

(Khamisani.2003.p.45,65,73,89,97,121,140,149,161,168,227,233,247,
257,267,279,285,291,319,325,329,333,337,347)

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CHAPTER TWO

**SHAH ABDUL LATIF BHITAI
1689-1752**

Shah Latif: A Brief Life Sketch

Shah Abdul Latif was born on 1689. His father's name was Sayed Habib Shah. Habib Shah had two sons: Jamal Shah and Shah Abdul Latif. He got earlier education from Akhund Noor Muhammad Bhatti, (Kalyan, Advani. 1993. P. 5). He got religious education and from same teacher.

Habib Shah himself was a sufi. According to folk narration, Shah Latif was born with the prayer of a mystic Jogi Hashim Shah. (Allah knows better).

Vishno Diyali (School for mystic learnings), (Advani, Kalyan. 1993. P. 6). Shah Latif's learning had input of various famous institutes of that time. Result of all those learnings were:

1. Meditations and learnings
2. Serving the creatures
3. Prevailing the music of love and traditions

In childhood he was sent to a teacher, Noor Muhammed Bhatti. The teacher started teaching him with the letters; Shah Abdul Latif Bhitai recited only the first letter (*alif*) and then said "*Allah*". The teacher went on with other letters but the pupil kept repeating alif. Finding no other way, the teacher took the child to his father, Shah Habib. The child narrated to the father, the meaning of his utterances, which the illustrious father understood and

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fondly embraced little Latif who was destined to become a big name in the world (Chang 2001: p.33).

“Latif was an unusual child. He spent days by himself beside flowers, birds and beasts in the courtyard of Halla Haveli. He loved solitude, a trait he inherited from his father Shah Habib. (Akhund, 1981, p. 39) He often left his hearth and home in order to live in fellowship with nature. He wandered about in the open. Once he was found, by his father, sleeping in a hollow of an old tree. At another occasion he was located in a sand dune lying in dazed stupor for three consecutive days. Incidentally a shepherd saw him lying in that state, and informed his anxious father Shah Habib, who rushed to the spot and brought him home. But Shah Latif could not remain there for long, and one day disappeared again from his village without informing any one, as was his habit”.(Brohi 1981, p.226)

“.....Shah’s habits from his youth were solitary living. He was often subject to fits. He used to remain aloof in the jungle for days. In his youth he became well known as a wanderer and also fond to remain in the company of *Sanyasis, Jogis, Kapris, Samis* and *Faqirs*. Eventually, he himself attracted a substantial number of followers who constantly remained in his company. (Chang 2001, p.33)

It is on record that Shah Abdul Latif Bhitai visited an elder poet of Nasarpur, Shah Inat Rizvi, quite a number of times admired verses and held him in great respect, that is clear from the fact that he used to feel such an urge to go and meet him so that he would travel miles, from his home town Kotri to Nasarpur without getting tired. There he recited to him his own verses composed on the model of his mentor Shah Inat. At that time his poetry was simple and he seemed to have the same relation with Shah Inat as a disciple with his mentor. He would do so in the same manner as a respectful and receptive pupil might recapitulate in other words what his master had said earlier. Shah Inat was delighted to see that Shah Abdul Latif Bhitai took to poetry quite naturally.

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Shah Inat also valued his company because he saw a promising poet in him.

In the beginning, Shah Abdul Latif Bhitai's poetry had an element of improvisation, and soon after a few years it gave place to vindication of his individual genius.

Shah Inat died when Abdul Latif Bhitai was around twenty. The fact that Shah Abdul Latif Bhitai was deeply influenced by him and that he lovingly admired his poetry, may be verified from the comparative study of Shah Abdul Latif Bhitai's "*Surs*" and Shah Inayat's "*Suruds*". Shah Inayat paved the way for emergence of Shah Abdul Latif Bhitai as the greatest poet of Sindhi language"(Jotwani 2006.p 24-26).

"After his marriage at Kotri, Shah Abdul Latif Bhitai began to think of moving to a new place. In one of his solitary strolls, he had come to a spot, which he had found quite to his curious taste. There were the heaps of sand there and a thick jungle with pools of waters round about- a fit place for monastic. It was called *Bhit*, which literary means nothing more than heaps of sand".(Qaleech 1980,p.20)

According to Raza Kazim, a well-known lawyer and music philosopher:

"Shah Abdul Latif Bhitai didn't have any connection with a *Mughal* court. His connection was with the tradition of Sufis and the Rishis; with the tradition of truth seeking. So his sources of learning were such people, his learning was not of the *darbar* or *sarkar* (Government) .He made his *Sur*.Shah Abdul Latif Bhitai said that *Sur* are the themes of music; he called the themes *Surs*. So then he identified 28 or 29 *Surs*, in relation to his thinking, his circumstances/times. So he called them neither *raga* nor *ragini* he called them *Surs*. Out of those one *Sur* Shah Abdul Latif Bhitai called *Sur Sarang*. So for him *Sarang* has a different meaning and he says *Sarang* is of the rainy season. There is no mention of *malhar* anywhere"(Kazim 2006).

The first category of *Surs* are called *Surs* of *Soormies*

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(heroines) they are seven: *Sasui Punhu, Noori JamTamachi, Sorath Rai Diyach, Leela Chanesar, Suhni Mehar, Umar Marvee and Moomal Rano*. The second category of *Surs* are *Ghatoo, Rip, Karayal, Samoondi, Dahar*, and the third synonymous with the Indian Classical based Raga like *Aiman, Kedaro, Kalyan, Sohni, Hussaini, KhamBhat, Sri, Kamod, Barvo etc.*

Shah Abdul Latif Bhitai departed from this world at the age of 63, on 1165 Hijra, 1752 A.D. To commemorate his memory every year, on 14th *Safar*, an *Urs* (fair) is held at Bhit Shah where he lived the last years of his life and where his mausoleum stands. The *Urs* lasts for three days. (Khamisani 2003, p.17)

Socio-political situations in shah latif's era

Life, Works, Education, Influences Age of Shah Abdul Latif Bhitai

The *Soomra* reign lasted from 1050 AD to 1350 AD, comprising around twenty rulers. The romantic tales had become very popular among the masses in that period; (Qanasro, Manzoor, 2006, p. 54) the same theme is found in Shah Abdul Latif Bhitai's poetry, like *Sur Momal Rano*, that reflects upon the peace and prosperity of that period.

Soomras were followed by *Samma* family, who ruled Sindh from 1351 AD till 1521 AD, with the span of around 170 years. They made Thatta their capital and adopted the title of *Jam*. Among them was the renowned Jam Tamachi, the protagonist of the illustrious romantic tale of "Noore-Jam Tamachi." Another popular romantic tragedy "Sohni Mehar" belongs to this period. Shah Abdul Latif Bhitai has woven both of these tales in his poetry.

Apart from a couple of expeditions of Sultan Muhammad Tughlaq, and then by his brother Sultan Feroz Shah, very few invaders came to Sindh. Sultan Feroz Shah Tughlaq marched into Thatta from Delhi, it ended into a truce between the *Samma* ruler Jam Sadruddin and Feroz Shah.

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The Mughals were the ancestors of the Arghons - the rulers of Qandhar. After much brutality, Shah Baig Arghon – son of Zunnoon became the ruler of Qandhar in 1507.

“Before the arrival of Shah Abdul Latif Bhitai the poets and vocalists (*Sughar* سگھڑ music practitioners) of that era sang the historical folk tales and love stories of Sindh and transferred them to the public. Those famous folk tales and stories were sung in peasants’ parties, and fairs by *Bhat* (پت), *Bhaan* (پان) and *Sughars* (سگھڑ). When Shah Abdul Latif Bhitai came across these folk tales and love stories, he gave a vigour and inspiring touch to these tales that they became part and parcel of Sindh’s history, culture and society.(Sindhi 2006.p.5)

Why did Shah Abdul Latif Bhitai give a unique and powerful and sad touch to the old stories and tales? The possible answer to this question is given by Muallana Deen Mohammad Wafai. (Wafai 1991. p. 18)

H.T Sorely, in his book “*Shah Latif of Bhit*” writes about the conditions of Sindh.

“Before Shah Latif, Sindh was ruled by Mughal. Effective Mughal rule ended during the life of Shah Abdul Latif Bhitai with the death of Aurangzeb. Rule of Kalhora started afterwards. Shah Abdul Latif Bhitai, only 18 years old at the time, was a witness to the attack of Nadir Shah Irani. Shah Latif was well aware of the atrocities of Ahmed Shah Abdali, who looted Sindh. Shah Latif was aware of Kalhora’s wars on petty issues. Shah Latif was the eye witness of social, political, moral and economic vices and turmoil of its time. In spite of all these facts he did not participate particularly in any revolution. Shah spent most of his time in worship (Sorley 1992 p. 23)

Shah Abdul Latif Bhitai, being a tourist, musician and saint was deeply and mournfully affected by his environment, which is obviously depicted in his poetry and songs. We can clearly see that Shah Abdul Latif’s era was

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full of tragedy and pathetic mayhem. There was hunger and bloodshed in Sindh.

It is quite obvious that *Vaaee* could be produced only in those circumstances which Shah Abdul Latif Bhitai experienced.

If we analyze “*Shah Jo Risalo*” we conclude that only two of his *Vaaees* express joy while all of his work seems to be a mirror of his mental torture and suffering. Although his poetry contains a variety of subjects but the deep study of his work reflects his inner torments.

The *Sama* (سماع) was the expansion of the text in praise of God, the Prophet or the mentor on any given classical or local model. Since Shah Abdul Latif Bhitai was a musician, a poet, he created his own form of *Sama*. The *Sama* of Shah Abdul Latif Bhitai is characterized by the absence of dance, which according to some tradition, was a necessary culmination of ecstatic abundance.

“The human voice is only a manifestation of an inner reality. Instrumental and vocal music are only an appearance what needs to be realized is that inner intrinsic reality”. (Bukhari 1964: p. 49)

The *raag* tradition of Shah Abdul Latif Bhitai included both the voice and instrument.

In the beginning *raag* sessions were held once a week on the nights between Thursday and Friday but gradually the frequency of sessions increased till these sessions were held every day.

Tradition of raag at Bhit Shah Shrine

Larik writes about the cultural aspects of Sindhi society about the beginning of *Sama* (سماع) listening on Shah Abdul Latif Bhitai’s shrine that according to oral tradition passed from generation to generation. She further tells us that the *raag* was led by Mohammad Alam S/o Rab Rakhio Dero who was one of the best vocalist in the history

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of *raag* at Bhit Shah. Therefore Shah had a very close friendship with Mohammad Alam Dero who was also his maternal cousin. Later on Dero also became Shah's Faqir. Shah used to listen to *raag* before his marriage and even after he settled at Bhit Shah village later in his life. He spent most of his time in the mosque for worshipping and at night he would attend *raag ji mahfil*. (Khameesani Ameenah 1990)

Raag was a full night session. Faqirs lit a *machch* (bon fire) and sat around it sat in a circle chanted the *zikr* (recited about Allah, Prophet, Quran and Saints). Because of Dero's timbre and devotion Shah awarded him the title of "*Sachcho Salim*" (true perfect). After the death of Shah Latif, Mohammad Alam Dero became *Khaleefo* (Assistant) and got the title of *Zikri* and led vocalists who sung at the shrine of Shah Abdul Latif Bhitai. His name was well respected and revered in the singing *raag* later on.

Schedule of Singing Surs in Sama at Shah Abdul Latif Bhitai Shrine

Time discipline of singing

at Shah Abdul Latif Bhitai's shrine (*Dargah درگاہ*)

Nowadays the singing pattern of *Vaaee* and *Bait* in Sama's in this way.

First Round

- a. First part of the round from *Sur Bilawal* 6 to 8 *Baits*.
- b. Second part of the round from *Sur Sri Raga* 6 to 8 *Bait*.
- c. Third part of the round from *Sur Samoondi* 6 to 8 *Bait*.
- d. Fourth part of the round from *Sur Soorath* 6 to 8 *Bait*.

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Second Round fourth part

In the first fourth part of whole round *Sur Moomal Rano* and *Sur Hussaini's* 6 to 8 Bait.

Totally one and quarter round and total parts of six Surs are sung.

Contemporary trend for Eid day , after prayer of *Eid* three Surs are sung. *Sur Bilawal* , *Sur Moomal Rano* and *Sur Hussaini* only.

After the death of Shah Abdul Latif Bhitai , in 14, 15, 16th of Islamic month *Safar* , when the celebration of Shah Abdul Latif 's *Urs* takes place, in the *mehfil-e-sama* on 14th *Safar* , *Sur Bilawal*, *Sur Moomal Rano* and *Sur Hussaini* , on 16th *safar* , *Sur Poorab* , *Sur Kamod*, *Sur Karayal* and *Sur Hussaini* are sung by expert Faqirs.

Rites observed at shrine of shah latif

SAMA- O (Mystic Music)

The meaning of Sama-o' is Zaikr (recitation) in the name of God. It is said in Arabic that *Al-Sama-o Mairaj-ul-Aoliya*, which means that recitation of mystic music is the spiritual elevation of saints. (Bukhari 1964: p. 70)

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VAAEE OF SHAH ABDUL LATIF BHITAI

CHAPTER THREE

**SINGING STYLES OF VAAEE
SHAH JO RAAG (SAMPLE)**

Introduction

The *Vaaee* is musical form without percussion that is sung at Shah Abdul Latif Bhitai's shrine and credited to be his unique invention. It is a devotional form in which the Shah Abdul Latif Bhitai's verses are sung at different musical styles, and contains within it an intricate working of *Ley*, *Sur* and musical emotion. (Haroon 1988, p.19)

بیت

سڱ ڪري سين سينهن، ڪنڌ مَ ڦيرج ڪيڏهن،
رَمِجَ راڻي پُٺِ ۾، نِر تون مَنجھان نِينهن،
اِئن مَ وَسِجَ عامَ تي، جئن مومَل وَسَن مِينهن،
سندي حَشَرَ ڏينهن، سوڍو ساريندئن گهڻون.

(Baloch 1999, P.124)

Bait

*Sung karey Seen Seehn, Kandh Mapherij Kedahen,
Ramij Raney puth Me, Nirtaon Manjha Neenh,
Aen Ma Waseejh Aam Tee, jean Moomal! Meenh,
Sandey Hasher Deenh Sadho, Soreedaen Ghanoo.*

(Baloch 1999, P.124)

Transliteration:

You have attached yourself to a lion, don't ever turn back,
Follow him with love and sincerity

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O Moomal, never shower your charms on commoners.
On judgment day you will remember sodho a great deal.
(Agha, 2005, p.110)

بیت

لُڊائِٽان، لطيفُ چئي، گئون گنيائون،
چڙي حياءَ هليا، موملَ ماريائون،
پيرو پڳائون، آسڻَ آرامي تيا.

Bait

*Lundaina, Latif Chae, khattoon Khanyanoon,
Chhade Heela Halya, Momal Maryaaon,
Bhero Bhagaon, Aasan Aarami Thiya.*
(Agha. 2005, P. 130)

Transliteration:

Latif says, they departed from *Ludaano*,
They ignored Moomal's beseeches and Plunged her in sorrows,
Breaking their routine of visiting *Moomal*, they went to rest forever.
(Agha. 2005, P. 130)

بیت

پيرو پڳ مَ ڪاپڙي، لاهي وَهَ مَ لاڳ،
تان مون هيئنڙو ماڳ، جان تون جوڳي جوءَ ۾.
(*Dauod Poto. 1994, P.45*)

Bait

*Bhero Bhanj Ma Kapree, Lahe vehu Ma Lag.
Taan Moon Heenyro Mag, Jan Toon jogi! Joo'e Maen*
(Baloch 1999, P.45)

Transliteration:

O ascetic, break not your routine of visiting me,
nor sever relations with me,
so long as you are in proximity, my heart is at rest.
(Agha, 2005, P.130)

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بيت

وَنِيو وِجِجِ واتِ، كَنَدَ مَ قِيرِجِ كِيڏهين،
لوڻي قير لپاٽ، متان لڳئي لطيفُ چئي.
(Baloch 1999, P.195)

Bait

*Vathio Vanj Vaat, Kandh Ma Pherij Kedheen,
Lonen Pher lapat, Lagandia latif Chaey.*
(Baloch 1999, P.195)

Transliteration:

Go straight on the path, never turn back,
Or you will be dealt a neck- twisting slap says Latif
(Agha, 2006)

واڻي

تان تون وه سَنبهي، ساڻي ميان! پانڌي ميان!
ڪاڪ هلبو ڪڏهين؟
لڪين لڏاڻيان مڻيي، مڻي واڻ ويا ٿي، ميان!
ڪاڪ هلبو ڪڏهين؟
جنهن کي پُڄان، سو چوي ”آڻيو ڪو نه اُتان ٿي، ميان“
ڪاڪ هلبو ڪڏهين؟
ڪونائو ڪريم جو، آڻيو پهي پريان ٿي ميان!
ڪاڪ هلبو ڪڏهين؟
حُڪم ڏيندڙ هت ۾ ”هاڻي هل هتان ٿي ميان“
ڪاڪ هلبو ڪڏهين؟
اديون! عبداللطيف چئي، پرين پاس پراڻ ٿي ميان
ڪاڪ هلبو ڪڏهين؟
(Baloch 1999, P.351)

Vaaee

*Tan Toon Veh Sanbahee O sathee Miyan Pandhee
Kak Halbo Kadaheen
Lakhen Ladoonriyan Mane, Mathey Vat Viya Thee
Kak Halbo Kadaheen,*

VAAEE OF SHAH ABDUL LATIF BHITAI

*Kothao Karim Jo, Aayo Pahee Piryen Thee,
Kak Halbo Kadaheen,
Hukum Deenduee Hath Maen.Hane Hal Hian Thee,
Kak Halbo Kadheen,
Adioon Shah Latif Chey, Priyan Pas pran Thee,
Kak Halbo Kadheen,
(Baloch 1999, p.351)*

Transliteration:

O my friend, my fellow traveler, get ready,
When would we depart for Kaak?
Millions have gone towards Ludaano
Who so I ask, replies, "None has come back from there."
The messenger from the Benevolent One has brought the call,
He will hand you a message: leave here now,
Abdul Latif says, "I am on my way to the Beloved"
(Agha,2006)

Description

Vocalists	Syed Ghulam Shah Syed Noor Shah
Lyrics	<i>Tan Toon Veh Sanbahee</i>
Dastan	Number 1
Sur	<i>Moomal Rano</i>
Poet	Shah Abdul Latif Bhitai
Ley	Medium
Tala	<i>Do Tali</i>

Instruments

Dambooro of Shah	Syed Ghulam Shah Syed Noor Shah
Venue	Studio-B, Pakistan Broadcasting Corporation Hyd

Source Institute of Sindhology Jamshoro

Year 1975

Duration 17:22

Interview by Shaikh Ghulam Hussain

Recording by Mohammad Anwar Baloch

VAAEE OF SHAH ABDUL LATIF BHITAI

Recording found with the help of Mohammad Qasim Maka, Noor Muhammad Khaskheli

History of the number

This was the first interview and recording of Syed Ghulam Shah and Syed Noor Shah at Radio Pakistan Hyderad Sindh. Before it *Shah Jo Raag* was sung only at shrine of Shah Abdul Latif Bhitai. A Wellknown music producer Shaikh Ghulam Hussain produced on the Radio to introduce the *Shah jo Raag* on Radio in his programme “*Latifi Laat*”. Syed Ghulam Shah was the first vocalist from the family of Shah Abdul Latif Bhitai who started to sing at media, after him Faqirs used to sing the *Shah jo Raag*.

Special features

1. The *Shah Jo Raag* is only sung at the shrine.
2. It is sung round the clock.
3. It does not follow the traditional time theory of the classical musical system.
4. It is also non seasonal.
5. Generally a song begins from *kharaj* (first note of *saptak*) of middle octave whereas in this style the singing begins from S’ of the upper octave.
6. It follows a special sequence and order.
7. There are no interval pieces in this type of *Shah jo Raag*
8. Except *Dambooro*, no other instrument accompanies this style.
9. The performance follows a tradition which is exclusively oral. Any text in written form or scripted in not allowed. The verses of the poetry are shared by all the *tolees* (groups) as a participatory token of devotion. Each *tolee* consists of minimum of three performers and maximum of twelve.
10. The style has always been performed by the male singers because female singers do not perform at the shrine.

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11. This Vaaee begins with an introductory invocatory phrase *O-Mian* and *Alo Mian*
12. This style of Shah jo *Raag* has its own rhythmic cycles.

The Vocalists

Syed Ghulam Shah and his son Syed Noor Shah, the descendents of Shah Abdul Latif Bhitai's brother Allan Shah, are also considered as the great vocalists of Shah's shrine. They expressed their views during an interview with the Radio Pakistan in 1975. They said that Shah Abdul Latif Bhitai's *Surs* are actually a miracle. Syed Ghulam Shah said that Shah Abdul Latif's music had a certain power, we feel ourselves totally absorbed in it during singing. He explained, more about the mystic power of Shah's singing. He said,

"I am 80 years old but when I sing I never feel like an old man."

Our singing is spiritual and mystical and it has no concern with any government. It is sung at shrine not to please any more but it gives a universal message for the mankind.

When he was asked how old the singing style was? He said, actually this singing was started during Shah Abdul Latif's life. The music was sung at the shrine of Shah Karim the grand father of Shah Abdul Latif. During Shah Abdul Latif's life Tamar and Kehar Faqir led the other vocalists Faqirs and with the passage of time these roles were changed. He heard from elders that Shah Abdul Latif Bhitai loved very much the singing of Kehar Faqir, Tamar Faqir and his father, Baba Allan Shah because of their Timbre and devotion.

According to him singing on Shah Abdul Latif Bhitai's shrine is historical and started during Shah's life, seasonal or climatic changes have never affected its schedule but on Thursday twelve *Surs* are sung, while in full-moonlight *Sur Moomal Rano* and *Sur Barvo* were also sung. Singing on the shrine starts daily after *Fajr* and

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continues till *Subah-u-Sadiq* next morning, the singing groups (*Toleeon*) comprise 3,5,7,9 or 12 Faqirs.

He said that they learned very much from their elders like Ibrahim Faqir, Allan Shah, Kehar, Yousaf Faqir and Laikan Faqir.

Telling about the changes which have been made in the Shah jo *Raag* with the passage of time, he said that there was a time when the Shah jo *Raag* was sung in base (*gram's surs*) only but during Ibrahim Faqir's era he sang from nose in very high pitch. Now by mixing both the pitch.

1-*Tannd* 2-*Chhed* 3-*Jhad*
4-*Sadd* 5-*Bait* 6-*Vaaee*

Tannd means to play It also means to introduce the sur in which is to be sung. It is usually done by playing just one string known as *Zabaan* When the sur becomes recognizable, the second part *chhed* starts which is playing the sur on more than one string. After exploring the sur further by playing all the strings the *sam* is earmarked by playing all the strings together which is called *jhad*. Then the vocalists begin to chant O Mian in teep surs (upper octave) This is called *sadd* After *sadd* bait is sung which is usually a prescribed one according to the dastan and the sur The number of *Baits* are not fixed – actually up to thirty three baits can be sung depending upon the occasion and the mood of the performer. After the bait has placed the Dastan in a context to the satisfaction of the performer the *Sur* begins. This is the last phase of the Shah jo *Raag* performance and also its climax.

Musical Analysis:

They consider singing a sacred duty because they perform ablution before their singing,

Sit in a semi circle at the door of the shrine (*Dargah*), wearing black clothes and begin their performance by tuning the strings of *Dambooro* to the scale that they have chosen for the occasion. This takes a while and help in creating an ambiance.

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Once the tonic note is fully tuned at least three *Dambooro* are struck simultaneously, This is called *Tandd*, which literally means in Sindhi to strike the string .Then the lead performer plays the melody on the string which is called “*Zuban*” reputed to have been added to the *Dambooro* instrument by Shah Latif Bhitai himself.

All of the strings of the *Dambooro* act as the drone. The two middle strings (*Musanna* or *Jarhioon*) act as the sympathetic strings while the tonic of the middle register forms the base. A composition on the *Dambooro* is played in the same melodic line. All the strings struck simultaneously at regular intervals to establish the *ley* called “*Jhad*”.

They start singing with an invocation which is always O Mian referring to Shah Abdul Latif’s mentor Minyoon Shah Inat Rizvi. This is called *sadd*. Then the chanting of the bait begins, and the melodic line is enriched by ornamentations on the *Dambooro*. These zamzama and murkee are only played on the zabaan of the *Dambooro*. This covers nearly half the duration of the performance, which helps in establishing the ambiance of melodic line. The Tala and Theka (rhythmiccycle) is also established by striking the strings at the *Dambooro* at the regular intervals of the *tala*.

All this while the *Bait* is being chanted, first in the upper register and the same musical phrase is chanted in the lower register.

After “O, Mian” *Bait* is sung in the melodic line that have been established .The numbers of *Baits* sung can vary from 5 to 33.These *Baits* are always of the same *Sur* of Shah Abdul Latif Bhitai. The *Bait* is sung in the upper register and only first half of the line is sung by the lead vocalist. The second lead singer repeats the same half of the line in the lower register. Then the lead singer in the upper register complete the verse, followed by the second lead singer completing the second half of the verse in the lower register. When a *Bait* is chanted or sung in the middle register it helps in adding an other dimension to the melodic line. It is

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also a signal that a *Bait* has ended. The next *Baits* and all following are sung exactly in the same manner, beginning from the upper register. These *Baits* can vary from 5 to 33 depending on the progress of the *Dastan* and its climactic necessity. Once this has been achieved, actually then the performance of *Vaaee* begins. It is usually sung in a rhythmic pattern established by striking the strings of the *Dambooro*. According to the rhythmic referainment, usually two *Talas* “*Dotali*” and “*Dedhi*” are applied. After the *Tala* have been established the singing of the *Vaaee* starts. The usual span of the composition covers “four beats”. Gradually the tempo is increased till it reaches a crescendo.

Types of Vaaee according to the musical structure

Hekoni (ہیکوٹی): In this *Vaaee* first line is called *thall* (تال) and all other lines are equal in length to the *thall* (تال).

Dedhoni (ڈیڈیوٹی): In this type of *Vaaee*, the first line is divided in two halves in which first half rhymes with the second line does not rhyme, neither does have the same number of syllables. But while singing it falls into a rhythmic pattern.

Benni (بٹی): In this third type of *Vaaee*, the first two lines have the same rhyme scheme and then every alternate line follows the same rhyme schemes like in the *ghazal*. Shah Abdul Latif’s *Vaaee* can consist of 2 to 20 couplets.

Dambooro of Shah Abdul Latif Bhitai

The musical instrument locally known as *Dambooro* was designed by Shah Abdul Latif for the new music institution that he himself had founded. The *Dambooro* was originally invented in Egypt and it travelled to the Indo-Pakistan sub-continent through the Middle-East and Persia. The instrument used by the early Arab musicians had four strings and so the conventional *Dambooro* of this sub-continent remained a *chau-tara* or four-stringed. Shah Abdul

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Latif made his new *Damboora* 5 –stringed instrument.

So far as the composition of notes is concerned, its five strings are tuned as follows: At one end, the outer string is tuned at the *pancham* note of the *MadhSaptak* or Middle Octave. This string is called ‘*Zuban*’ i.e., (the ‘tongue’) of the *Dambooro* spells out the melodies. Thus, *pancham* as *kharaj* becomes the basic performing note. This principle is in line with the original Arab-Persian tradition and even today the Arab-Iranian melodies are sung at a higher pitch. The remaining four strings of the *Dambooro* starting from the other end are tuned as: The first one, called *ghore* after the Baluchistan *danbeera*, tuning at the *SA* note of *Mandar Saptak* or the lower octave; second and third, the *jarryoon* or the ‘twins’ tuning at *SA* note of the *Madh Saptak* or the medium octave; and the 4th one, the *teep* (adjacent to the ‘*Zuban*’) tuning at the *SA* note of the *TarSaptak* or the (higher octave.)

Tamar Faqir was the leader of the group of musicians who sang Shah Abdul Latif’s poetry in new *Surs* and in a new style devised by the poet himself. Fortunately, the *Dambooro* used by Tamar is still preserved at the poet’s mausoleum at BhitShah by the musicians who succeeded him. Every Thursday evening, it was taken out and its strings are touched first by the leading musicians, as a mark of respect to the first leader who lived and played during Shah Abdul Latif’s time. This *Dambooro* was the first one to be made under the personal supervision of Shah Abdul Latif at Thattha I have daubt which, having been the capital of Sindh, was still a centre of music tradition (which could be traced back to the reign of the *Tarkhan*, Mirza Jani Beg and his son Mirza Ghazi Beg, of the seventeenth century). Shah Abdul Latif frequently visited Thattha to meet his friend, the eminent scholar Makhdoom Mohammad Mo’in (d. 1161 A.H/1748 A.D) who used to listen to music. It was during those visits the Shah Abdul Latif got the *Dambooro* made at Thattha and then handed it over to Tamar who was destined

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to play a leading role in the new music institution founded by Shah Abdul Latif at *Bhit*.

Tamar's *Dambooro* is a 5-stringed instrument like all the other *Dambooros* which have been used for Shah Latif Bhitai's *Sur*, but it is simple in making and less decorated. Its main characteristic is that it has single-whole chamber (*Yak-bhandyo*) which is not pieced together but is carved out of a single piece of wood. After this first prototype, two more *Damboors* were made at Thattha, one of which remained with the associates of Tamar Faqir and the other was given to Khalifa Mohammad Aalum Dero, who was maternal cousin of Shah Abdul Latif. Subsequently, three more *Dambooros* were made and all these were also single-whole chambered (*Yak-bhandya*) instruments. Later on, and in more recent times, pieced chambered (*phankdar*) *Dambooros* were made (and are still being made) and these became more popular with the musicians specializing in Shah Abdul Latif Bhitai's. However, Tamar Faqir's *Dambooro* is historical in significance both as an instrument devised by the great poet himself and as a new kind of *Dambooro* that was invented in the sub-continent (Baloch, 1988 p.156)

In Sindhi music *sama* means to sing the text of the *Sufi Faqirs* and *Darvashis*. Generally it is sung on the shrines of *Sufi* saints.

Classical style of vaaee

Introduction

Classical style of *Vaaee* refers to that *Vaaee* which is composed in a certain Raga selected from the repertoire of Indian Classical Music. Its singing style resembles with Kafi. It is also called the Classical Kafi School. According to Haroon Hameed, The classical *Kafi* school. Which contains within it the verses of Sufi Saints, especially Shah Abdul Latif Bhitai, who sang in the *Arohi/ Amrohi* of different ragas, with a variety of folk, classical and semi-classical

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Talas (beat circle) woven into its structure.Latif's poems are themselves mainly named after ragas -*Sur Aasa* ,*Sur Kamod*, *Sur sarang* and many others. (Haroon 1988, p.19)

In this recording, Manzoor Ali Khan is accompanied by his disciple, both well known best vocalists, Qamar Soomro and Waheed Ali. Qamar Soomro made his name as a *ghazal* singer and Waheed Ali was a reputable *kafi* singer. This number is a good example of classical *Vaaee* singing. One fo the Best vocalists of Sindh Muhammad Yousuf also participated in the third item.

Description:

Vocal: Ustad Manzoor Ali Khan
Mohammad Yousuf
Waheed Ali
Muhammad Qamar Soomro
Mohammad Urs

Harmonium :Ustad Manzoor Ali Khan

Tanpura: Mohammdd Urs & Deen Mohammad Damsaz

Tabla:Deedar Hussain

Dholak: Bhalloos

Clarvent: Imam Bakhsh

Lyrics: (1) *Aao Rana Raho Raat, Tunhinjay Changay*
Khay Chandan Charian, (2) *Adyoon Bhenar*
Maari Aanhyan Rane je Rusame (3) *Munhinjey*
Ranal Khey Raham Pawey, Door
Wanjio Deenh Laaey

Sur: *Moomal Rano*

Tala: Keharva (Kalwarho)

Ley: Medium

Source: Audio Cassette vol: 6 AA companies
Marhoom Ustad Manzoor Ali Khan
Hik Nayab Mehfil

Duration: 16:14

Analysed by :Digital Number

Ustad Manzoor Ali Khan performed in his usual energetic voice. Ustad belonged to Gwaliar Gharana of music. Since he performed with his three *shahgirds*

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(disciples) Qamar Soomro (vocalist), waheed Ali (vocalist) and Muhammad Yousuf (tanpura) in this number, the three disciples had performed in such a way as to out-compete one another. Despite the fact that three of them were famous solo vocalists, Ustad Manzoor Ali Khan's singing stood out as being the most passionate.

These items were recorded in 1973, at Bhailar, village of Sindh. It was a marriage ceremony that's why the quality of recording was not good enough. Since it is rare and price less musical rendition, of *Sur Moomal Rano*.

وائي

آءُ، راتُ! رَه رات، تنهنجي چانگي کي چنڊنُ چاريان.
مون کي آهي ميندرا، وائي تنهنجي وات،
تنهنجي چانگي کي چنڊنُ چاريان
راتيان ڏينهان روح ۾، تنُ ٿونهين جي تات،
تنهنجي چانگي کي چنڊنُ چاريان
ويني نٿُ نهاريا، اچين جي پريات،
تنهنجي چانگي کي چنڊنُ چاريان.
اديون شاه لطيف چئي، ڏاٽر ڏيندم ڏات

(Agha, 2005, P. 148)

Vaaee

*Aao Rana Raho Raat, Tunhinjay Changay Khay Chandan Charian,
Raatian Deehan Rooh Maen Tan Tunhin Jee Tat,
Tunhinjay Changay Khay Chandan Charian,
Waytthe Nit Niharian, Acheen Jay Pir Bhat,
Tunhinjay Changay Khay Chandan Charian,
Moonkhay Ahay, Maendhara, Vaaee Tunhinjee Vat,
Tunhinjay Changay Khay Chandan Charian,
Adiun! Abdul Latif Chhey, Datar Deen Dum Dat,
Tunhinjay Changay Khay Chandan Charian,*

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Translation:

Come Raana, stay night, I will graze your camel on sandalwood.
Day and night your thoughts pulsate in my whole body,
All the night I gaze at the path you might come at dawn,
Mendhra, all the time I talk and think of you,
Abdul Latif says, the Munificent will bestow me with munificence.
(Agha,2005, P. 148)

وائِي

اديون پينر ماري آهيان، راڻي جي رسامي
رويورات وهامي
لوڏا لوهه نه نڪري چانگ هئي چانهه ۾
ويورات وهامي
ٻاهر ٻاڦ نه نڪري، اندر ڪورو ڪائي
رويورات وهامي
سرتيون شاهه لطيف چئي، مرشد ٿيندم ساڻي

(Anwar. 2007)

Vaaee

*Adyoon Bhenar Maari Aahyan Rane je Rusame
Royo Raat Wahame
Loda loha Na Nikre Chang Hoe chhain Men
Royo Raat Wahame
Bahir Bhaph Na Nikre, Andar Khoro Khame
Royo Raat Wahame
Sartyuon Shah Latif Chae, Murshad Thindam sanee
(Anwar. 2007)*

Musical Analysis:

The performance starts with playing harmonium with beautiful resonance of Tanpura. From very beginning here Ustad matches both harmony and vibration towards *Sur Moomal Rano*.

Due to *Sur Moomal Rano's* Vadi `S` (*Kharaj*) and Samvadi `M` (*Madham*)

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Ustad takes first *Sur Moomal Rano's Alap*. The first *sur* for *Alap* with *Dhevat* and *Pancham*. These *Sur* make the mood of waiting and anxiousness. He elaborates very slowly and softly that (*Behlava*) makes the environment of *Sur Moomal Rano* towards the waiting condition. In musical term we make *Suroop* of *Sur Moomal Rano*. So here is Da Pa used for lingering on. with musical Vowels

Vo Vo Vo Vo
Alo Alo Alo Alo Alo

Upper given musical *alaaps* (آلاپ) used by Shah Abdul Latif Bhitai in his *Risalo* but in the classical style of *Vaaee* it introduced by Ustad. Name not mentioned

This taan type *behlawa* comes in descending form. Ustad uses musical vowels which are erupting from his heart to express sorrow and gloom.

Technically it is called (Sad'd) means calling and recalling to beloved and spiritually it means calling to God for help and opulence.

Then the harmonium is played to make interval between the vocal and vocalist. Then Ustad starts *Bait* for expressing idea that “ I always wait for you” R’ S’S ‘ R’ S’ n D P D D P D, D P m R g R S. Here fast murkee (little taan) expresses distress and inner pain.

Second time Ustad renders with sudden stay on teep *kharaj S’* for the expression of deep desire for meeting and waiting. Third time Ustad emphasizes on the musical idea that I am in trouble, feeling lonely and looking for your Vowels.

بیت

ویني نِتِ نہاریان، راڻا! ٿنهنجي راڻ،
موتائي ماڳن ۾، آڻيندو ۽ الله،
سوڍا! تو ڳر ساه، نات راڻا گهڻا راج ۾.

(Agha, 2005. P.135)

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Bait

*Vathee nit niharian Rana Tunhinji Rah,
Motaey Magan Maen ,Aaninduee Allah,
Sodha To Gar Sah Na Ta Rana Ghana Hin Raj maen.
(Agha, 2005.P 13)*

Translation

O raano, all the time I expectantly look for you,
Allah will bring you back to same old sites,
You are my life- breath, else there are many Sodhos in the world.
(Agha, 2005. P.135)

بيت

رس مَ رسڻ گھوريو، ڇڏ راتا ريڏائي
منهنجي ميت ميندرا، عاقل اڳلائي
پسيج لئون لطيف چئي كامل ڪچائي
ڪر معاف مدائي، ته سوڍا سڪيائي ٿيان
(Manzoor Ali Khan 1970)

Bait

*Rus Ma Rusan Ghorio, Chhad Rana Ridaaee,
Munhinje Met Mendhra, Aaqil Aglaaee,
Passeg laoon Latif Chaey Kamil Kachaaee,
Kar Maaf Madaaee, Ta Sodha Sukhiyani Thiyaan.
(Manzoor Ali Khan 1970)*

وائي

منهنجي راڻل ڪي رحم پوي ڏور وڃو ڏينهن لائي
ڏور وڃو ڏينهن لائي، تنهن ڪي ڪو سمجھائي
چنا منجهه ماڙيون، اوڏانهين اڏائي
ميڙ مدائتي ميندري، پانڌ گچيءَ ڳل پائي
منت منهنجي ميندرو، مان مَ موتائي
قتيل مينهن فراق جا، ويني وسائي

VAAEE OF SHAH ABDUL LATIF BHITAI

سوڊا سر پڻ گهوريان، ڪَڙ هو ڪاڪ ورائي
سرتيون شاه لطيف چئي. ايندم واڳ ورائي.

(Agha, 2005. P.118)

Vaaee

*Munhinjey Ranal Khey Raham Pawey, Door Wanjio Deenh Laaey
Door Wanjio Deenh Laaey, Tenh Khey Ko Samjhaaey
Minth Munhnnjee Mendhro, Maana Ma Motaayey
Merh Mudaetee Mendhry, Paand Gichy paaey
Sodha Sir Pin Ghoraiyan, Karho Kaak Waraey
Sartioon Shah Latif Chey Endum Wag Waraey*

(Agha, 2005. P.118)

Translation:

He goes away, overstays, some some one may dissuade him
O mates, My beloved may take pity upon me,
O Mendhro, I am sending a deputation to reconcile with me,
I wish Mendhro would not turn down my request,
The wounded one is shedding torrents of tears
I will make offering of my life if he brought his camel,
Latif says, he may come from ludaano to me, the wretched.

Notation

R R R m D D P P
P __ P D n D D D S' D S' S'
S' S' R' R' S' n n D S' D S' S D P
R m D S n D P m g R
R R D P D m g R
R P m g R S

The vocalist expressed deep desire of Moomal for Rano by a full throated rendition of musical vowels.

D D P D n D P D n D P¹

¹ Symbols for the identification of Sur are as follows. S=Kharaj, r=Komal Rikhab, R=Teevar Rikhab, g=Komal Gandhar, G=Gandhar, m=Komal Madham or Shudh Madham, M=Teevar

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P P D n , D D n S, n n S R, S S R g
S n D P m P D P

Khan Sahib consciously pauses at D -- D –m-D----P
in alap, which

Created the impression that Rano has come to meet
Moomal. Then he started to sing the.

بیت

ڪاڪيان قاصد آيو، راڻي پاس رمي
چڙهيو محمد مصطفيٰ^{صه} دوست دم دممي
اڳيان خوف نه خطرو نه ڪو غم غمي
ڪونهي ٻيو گرمي، جيڏو تو جهان ۾

Bait

*Kakiyan Qasid Aayo Raney Paas Ramee
Charhio Muhammed Mustafa Dost DamdameeS
Agyan Khuaf Na Khatro Na ko Ghamghamee
Koneh Beo Karmee Jedo To Jahan maen,
(Agha 2006. P.117)*

Notation:

R R R m D D P P
D n D DD S' D S' S'
R' R' S' n n D S' D S' D S' S D P
R m D S n D P m g R
RR D P D m g R
R P m g R S

The vocalist expressed deep desire of Moomal for
Rano by a full throated rendition of musical wovels.

Madham, P=Pancham, d=Komal Dhevat, D=Teevar Dhevat,
n=Komal Nikhad, N=Teevar Nikhad, S=Teep Kharaj and Some
Ustad Consider R & D as Vadi, Samvadi.

VAAEE OF SHAH ABDUL LATIF BHITAI

D D P D n D P D n D P²
P P D n, D D n S, n n s R, S S R g
S N D P m P D P

Khan Sahib consciously paused at D-D – m – D --- p in alap, which created the impression hat Rano has come to meet Moomal. Then he started to sing the Bait.

بیت

ڪاڪ ريبا ڪُهي ڇڏيو، راڻا تنهنجي رنج
سڪون ۽ سرنج، سوڍا ڪان تنهنجي.

Bait

*Kak Riya Kuhee Chadio, Rana Tunhinjey Ranja,
Sikoon Aen Saranj, Sodha Kan Tunhinjey.*

Translation:

He successfully rendered the feeling of waiting and sorrow in Sur *Moomal Rano*. ustad stayed on D- P creating an expression of pain of separation by Moomal for Rano. The character of Moomal as sung by the Ustad implored Rano not to forget her because she was his wife.

Allan faqir's style vaaee

Introduction

It was a performance based solo style. Allan Faqir was totally lost in his devotional performance through the apt use of *ley, sur*. The greatest living exponent of the modified *Vaaee* form is Allan Faqir, *Vaaee* singers can

² Symbols for the identification of Sur are as follows. S=Kharaj, r=Komal Rikhab, R=Teevar Rikhab, g=Komal Gandhar, G=Gandhar, m=Komal Madham or Shudh Madham, M=Teevar Madham, P=Pancham, d=Komal Dhevat, D=Teevar Dhevat, n=Komal Nikhad, N=Teevar Nikhad, S=Teep Kharaj and Some Ustad Consider R & D as Vadi, Samvadi.

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clearly be said to constitute a distinct school of Sindhi vocal music. (Haroon 1988, p.19)

The Vocalist

Allan Faqir was born in 1932 at Aamri, a village in district Jamshoro of Sindh. Dhamali Faqir, his father, was a Duhilari or Duhil (drum) player. In their family men used to play Sharnay or Shehnaee and Duhil so naturally Allan Faqir became part of that musical system. Allan Faqir was considered a very popular artist and he had fans in areas outside of Sindh. He was the first artist who popularized the singing of waaee of Shah Abdul Latif Bhitai on the television of Pakistan. Basically he was a roving minstrel who also did skits to make people laugh on trains. Mumtaz Mirza, a famous scholar and producer of Pakistan Television introduced him on Pakistan Television Karachi. After Allan appeared on television he further improved his singing by formally learning music from various Ustad like Muhammad Yousuf, Mosiqar NIAZ HUSSAIN and others. Allan died on 4th July 2000. (Faqir Dhol, 1993, P-7)

Special Features

1. Allan Faqir has a timbre which is a rare style in the field of music, he has a very high pitch and very long breathing capacity.
2. He has a new style of Dambooro, and his own unique style of playing that.
3. He was the best performer and his look was a traditional native Sindhi face.
4. His style of making Pagrhi (Turban) was very different.
5. He rendered *Vaaee* of Shah Abdul Latif Bhitai with devotion and passion.
6. He combined two things in his performance of folk rendition of tunes and nuances of Shah Abdul Latif Bhitai's Faqirs which performed at the shrine of Shah Abdul Latif Bhitai.

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بيت

هُوَ پُڻ ڪينهنين هن ري، هي نه هُنهان ڌار،
الانسانُ سري و انا سره، پروڙج، پڇار
ڪندا ويا تنوار، عالم عارف اهڙي.

Bait

*Hoo Pin Koney Hin rey Hiyu Na Hin han Dhar,
Alinsan Sari v aana Srohoa Paroorij Pachar,
Kanda Viya Tanvar, Aalim Aarif ehree
(Sur Asa, Baloch, 1994 p. 268)*

Translation:

“That” is not far from “this”, nor “this” is without “ that”
“Man is my secret and I am his this” understand,
The seers and knowing ones went on repeating it.

بيت

محروم ئي مري ويا، ماهر ٿي نه مئا،
چڙي جيئن جهنج هڻي، لڏيائون لئا،
حباب ئي هئا، انهيءَ واديءَ وچ ۾.

Bait

*Mehroom ee maree Viya ,Mahir thee na mua,
Chidi Jain Chunj Hani, Ladyaoon Lua,
Habab ee Hua, Inheea Vadeea Vich Maen.
(Khamisani p272-273)*

وائي

مون ۾ تون موجود! آءُ اڳاهين آهيان!
آءُ آسونهين آهيان!
اڪيون اڪڙين ڪي، سڪيو ڪن سڄود،
آءُ آسونهين آهيان!
آءُ آسونهين آهيان!
تيلانهن رسيون ٻوڏ ڪي، جيلانهن ٿيوون نابوڏ،

VAAEE OF SHAH ABDUL LATIF BHITAI

آءُ آسونھين آھيان!
آءُ آسونھين آھيان!
ماڙھن جي موٽڻ جو، صاحبِ ھتِ سُجُوڏُ،
آءُ آسونھين آھيان!
آءُ آسونھين آھيان!
انِ دَرِ سيئي اُگھيا، جنِ وِجايو وُجُوڏُ،
آءُ آسونھين آھيان!
آءُ آسونھين آھيان!

Vaaee

*Moon Maen Toon Maujud,
Aoon Agaheen Anhiyan,
Aoon Assunheen Anhiyan!
Akhrhion Akharian Khey ,
Sikio kan Sujud,
Aoon Assunheen Anhiyan!
Telanha Rasion Bood Khey,
Jeelanh thioon Nabood,
Aoon Assunheen Anhiyan!
Marhun Jey Motan Jo,
Sahib Hath sujud
Aoon Assunheen Anhiyan!
Ina Dara Sabheyee Agiya,
Jin Vijayo Vujud,
Aoon Assunheen Anhiyan!*
(Baloch. 1999, P. 384) (Sur Sri Raga)

Concept: You are present inside me (which shows that) my existence was already there, I am without anyguide.

Eyes are bowing in wait as I am without any guide.

People couldn't find their existence unless they mortified themselves.

People will come back to the right path when they bow to Allah

Only those discovered their desires who diminish

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themselves.(Sarwat Ali, 2006)

Description

Vocal	Allan Faqir
Lyric (Bol)	Moon Mein Toon Mojood
Shah Jo Rythem	7 beat
Sur & Dastan	Sri Raag
Dambooro	Allan Faqir
Harmunium	Mumtaz Ali
Dholak(1)	Achar
Dholak(2)	Ramzan
Flute	Qasim
Dambooro	Khair Mohammad
Surundo	Faqir Mohammad
Daff	Wajid Ali
Recording by	Habibullah Memon and Abdul Qadir
Duration	8:32
Recording Year	1998
Venue	Musmtaz Mirza Studio Karachi

Musical Analysis

This number by Allan Faqir *Sri Raga* in popular parlance known as *Sur Sri Raga* is representative of the typical style of Allan Faqir as it echoes the folk musical style of the street singers of Sindh. Though the *Vaaee* was sung in *sur samundi*, it was traditionally associated with *Sur Sri Raga*. Allan Faqir created further musical complexity with a *bait* sung in *Sur Asa*.

He began by chanting O Alla, Ho Alla Hoo Alla, with the accompaniment of Benjo, Surunda, Harmonium and Flute which created the musical ambiance. He then chanted the bait usually based on the verses of the Quran, usually two in number and it formed the perfect setting of the *Vaaee*.

After O Alla, Hoo Ala, Hoo, he then repeated the same bols followed by the playing of the three main instruments. On the surunda usually the same melodic line which had been sung was played, the flute played in the pauses between singing,

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while the Benjo was played simultaneously with singing. The prescribed tala was played on the Dholak with khuley haath like in a pakhawaj. There was neither any improvisational spurt nor any Tehae. The entire number was sung in bilampal ley. The harmonium accompaniment was based on chords and during pauses the interval pieces like film composition were also played.

The musical rendition was generally based on Bilawal Thath and Allan Faqir switched from Asa to Samoondi, the two scales derived from Bilawal Thath. While Alla Hoo Alla was sung the Surunda was played simultaneously but in an octave lower. He then ended the *Vaaee* by reverting to the upper register.

While performing Allan Faqir also played his own *Dambooro* which had been tuned in *mandar asthan* and establishing the drone of the tonic note. The flute was also played in the pauses where sustained its own individuality.

The *tala* on the dholak consisted of seven *matras* which added to the gravity and intensity of the rendition.

Lok VAAEE

Introduction

Lok style of *Vaaee* singing is closest to the *Kafi* style singing.

“The pure “folk” *Kafi* school which depends upon the monumental contribution of artists such as Kanwar Bhagat, Faqir Amir Bux, the Faqir Abdul Ghafoor , Mai Bhagi and Zarina Baloch. Their output consists of compositions from villages and *dargahs* (shrine of any saint) reflect the juxtaposition of two or more ragas in a characteristic folk structure”.(Haroon 1988, p.20)

This style of *Vaaee* is very popular in Sindh, we can see many people singing *Lok* style of *Vaaee* in their common life at different occasions and places, like in common gatherings, in pleasant events of life, folk songs and also during their meetings which are enriched with the passions of love and pleasure. This kind of *Vaaee* depicts the emotions of common people.

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Description

Vocal	Zarina Baloch
Harmonium	Liaqat Ali
Benjo	Ghulam Mohammad
Daff	Mushtaq Ali
Dholak(1)	Karam Hussain
Dholak(2)	Gulab Khan
Tala	Keherwa
Tabla	Nazir Khan
Venue	Mumtaz Mirza Auditorium, Hyderabad, Sindh

Socio-Cultural Back Ground of Lasso! Style of Vaaee

While singing this *Vaaee* the basic aspect of requesting and convincing to make beloved one happy is shown.

Socially this *Vaaee* is sung for broken heart, angry relatives to make them happy, to hug them while singing and finish all the complaints of each other.

Actually this *Vaaee* depicts the aspect of humbleness and passivity and love for others.

Example :

بیت

مُونِ پَانِيُو، مِزْمَانْ، هَمِيشَهْ هُونْدَا پَرِينِ،
كُهِي كَمِيْطِي هَلِيَا، كَهْلَ كِيَاْوُنْ كَانْ،
ذِيْئِي وَيَا دَاهِرِ، سُوْرَنِ جَا سَامَانْ،
جُوْرُو رَاَتِ جُوَانْ، جِيْدِيُوْنِ! جَتَّ كَرِي وَيَا.

Bait

*Moon bhaya mizmaan, hamaisha honda pireen,
Kuhi kameenee halya, khaal kayaoon kaan,
Dae wiya dehh main, sooran ja saman,
Jo raat jawan, jaidioon jutt karey wiya.*

(Baloch 1999, p.181) (Sur Desi)

Concept:

I have been assassinated in a single night as my brothers in law took away my love (Punhoon) with them.

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وائِي

پيرين پوندي سان، چوندي سان، رهي وجو رات پنيور ۾،
روزو پاڪ رسول جو، چائٺ چمندي سان،
اٺ ته آريءَ ڄام جا، واڳون ونندي سان،
چڙهي جبل چوٽ تي، سڌڙا ڪندي سان،
سرتيون ”شاهه لطيف“ چئي، لوچي لهندي سان.

Vaaee

*Pairan Pavandi San, Chanvandee San,
Rahee Vanj Raat Bhanbhor maen, Alla!
Rozo paka Rasool jo, Chanth Chumandee san,
Utha ta Aareya Jam ja, Vagoon Vathandee San,
Chharhee Jabala Chota Tey, Sadrha Kandee San,
Adioon Shah Latif Chaey, Lochey Lanhandee San,
(Sayad 1991. P.172)*

This *Vaaee* has been selected from *sur Sassi Punhoon*,
In this *Shah Abdul Latif* says while presenting himself as
Sassi.

The Vocalist

Zarina Baloch (1937-2005) is considered to be one of
the most popular performers of *Vaaee*. She is also very
popular. She is the only professional female singer, being a
teacher by profession, she had to seek her father's
permission to perform. In the Sindh's folk voices hers was
the foremost and gained great popularity. She was seen as a
revolutionary songstress during 1964-65 as she sang for the
haris (peasants) and the deprived women. Hers was
considered a representative voice of the deprived and
depressed community of that area. For her services to Sindhi
folk music., she was awarded pride of performance by the
Govrnment of Pakistan (Jamro 2003, p80) (Sindhi Hameed
(19-08-2006) KTN

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Musical Analysis

Though it is closer to the *LokStyle* of folk tradition where no *bait* is sung as the performance began directly by singing the *Vaaee*. In this number she starts her singing from a *bait* chosen from *Latif's Risalo*.

The *Vaaee* is not ornamented with graces like *zamzama/ murkee* rather the lyrics are sung, reminiscent of the folk style of singing. Before the *asthai* is sung, the all instruments in an orchestral manner established the melodic line. In this particular number after singing the *bait* she sings the *asthai* and then repeats it. The melodic line is played on the instruments. Since there is no system of notation in our music the instrumental music usually follows the melodic line established by the vocalist. The same pattern is followed in the three *antras*. Except in the last *antara* word like *Jeeay Latif, Jeeay Latif. Tunhinjo Latif. Munnhinjo* meaning (long) Time Latif, Your latif, my Latif are added.

All the three *antras* of this *Vaaee*, thematically vary while musically they are the same. Thematically they are about the hopes and the joys of meeting the beloved. The folk tale sung in *Kohyari* is about the *Sassui Punhoon* romance. At times, it appears that the more vivacious rhythmic tempo does not match the mood of supplications that characterize the lyrics. There is also mention of paying homage to the prophet (peace be upon him). This composition has been sung probably from centuries in the same manner and can be considered closer to folk rendering.

Sung style of vaaee

Introduction

The Sung form of choral singing with various *Faqirs* dancing during a musical rendering owes allegiance to the *Chishtia* school of Sufi Song. If one were to somewhat stretch a point, the late *Pir Hisamuddin Rashdi* distinguished between the followers of *Maulana Rum* in Sufi poetry. This distinction between contemplative Sufism and a militant

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iconoclastic Sufism is mirrored in the different approaches that characterized Sufi music in Sindh A waae of Shah Abdul Latif Bhitai follows the Rumi tradition.

The Vocalist

Sohrab Faqir is the leadig vocalist of Sung style of *Vaaee* singing. He belongs to a family of musicians His father Hamal Faqir played he dholak. Sohrab Faqir was born at Talpur Vada village, Khairpur, Sindh in 1934. He was the shahgird (disciple) of Khetey Khan, who was from the Patiyala Gharana. Sohrab started singing when he was only 8 years old. He being a versatile artist has performed in many languages. He sanger kafi, *Vaaee* and other forms of regional music. For his services to music he has been bestowed upon with the Shah Abdul Latif Bhitai Award, Sachal Sarmast Award by the Government of Pakistan He is not only popular in Pakistan but has toured abroad as well. (*Jamro 2003, P. 71*)

بیت

شمع ٻاريندي شب، ٻرہ باگون ڪڍيون
موت، مران ٿي، ميندارا! رانا ڪارڻ رب
تنهنجي تات طلب، ڪانگ اڏاير ڪاڪ جا.

Bait

*Shama Bareendey Shab, Pirha Bakhoon Kadhioon,
Mot Maran Thee Mendhra ! Rana! Karan Rab,
Tunhinjee Taat Talab, Kaang Udarium Kaak Ja.*
(Agha,2005, P. 103)

Translation:

I kept the candle burning till the rays of sun appeared,
Come back, Mandhro, for God's sake, I am dying,
Yearning and longing for you, I flew crows of Kaak,
(Agha,2005, P. 103)

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بيت

ميان ميندرا موت، بخش گر بچائيون
ئون گهڻين جو گهوٽ، مون وروتون ئي هيڪڙو

Bait

*Mian Mendhra Mot Bakhsh Kar Buchhaiyoon,
Toon Gharhin jo Ghot, Moon Var Toon ee Hekro
(Agha,2005, P. 134)*

وائي

آءُ، راءا! رهه رات، تنهنجي چانگي کي چندن چاريان.
مون کي آهي ميندرا، وائي تنهنجي وات،
تنهنجي چانگي کي چندن چاريان
راتيان ڏينهان روح ۾، تن ٿونهين جي تات،
تنهنجي چانگي کي چندن چاريان
ويني نٿ نهارياء، اچين جي پريات،
تنهنجي چانگي کي چندن چاريان.
اديون شاهه لطيف چئي، ڏاتر ڏيندم ذات

Vaaee

*Aao Rana Raho Raat, Tunhinjay Changay Khay Chandan Charian,
Raatian Deehan Rooh Maen Tan Tunhin Jee Tat,
Tunhinjay Changay Khay Chandan Charian,
Waytthe Nit Niharian, Acheen Jay Pir Bhat,
Tunhinjay Changay Khay Chandan Charian,
Moonkhay Ahay, Maendhara, Vaaee Tunhinjee Vat,
Tunhinjay Changay Khay Chandan Charian,
Adiun! Abdul Latif Chhey, Datar Deen Dum Dat,
Tunhinjay Changay Khay Chandan Charian,
(Baloch 1999, p,346) (Agha,2005, P. 148)*

Description

Vocalists Sohrab Faqir, Jamal Din Faqir, Maula
Dino Faqir, Ghulam Hassan Faqir, Sajan
Faqir, Ashiq Ali Faqir

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Harmonium	Sohrab Faqir
Dholak (1)	Karam Hussain
Daholak (2)	Amb
Shehnai	Imam Bakhsh
Flute	Mohammad Qasim
Duhil (big)	Mohammad Hassan
Recording by	Habibullah Memon, Abdul Qadir
Venue	Bhit Shah Saqati Markaz
Duration	12:20
Ley	Fast
Tala	Sindhi Kalwado (keherva)
Tabla	Nazeer Khan
Daff	Ghulam Rasool
Dambooro	Aarab

Special Features

1. There is no *Talee* (rhythm by clapping)) as part of the performance Like in a Qawali.
2. The rhythmic beat was established by playig the chapper (wooden pieces) with ghangroos (small bells) tied to their hands.
3. It had no singing in bilampat *ley* but in a faster tempo.
4. The dance was not properly choreographed bt but based on improvised movements.
5. The Bedar improvisation especially in the Sur *Moomal Rano* was rare practice.
6. The performace was mostly in the Upper Tetra chord.
7. They wore a costume which was Kesaree (Saffron yellow) coloured.

Musical Analysis

This *Vaaee* has been sung by many singers but in this performance each Faqir had distinguished himself with indiuiduality of his peculiar timbre and expression. They sang *Baits* from various *Dastans* (Chapter) of *Sur Moomal Rano* which gave the performance a bigger range and greter

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depth. For example Rano's daily visit to Moomal and then returning back to Raja Hameer's prison. Rano's implorations to the camel very evocatively described by the poet are usually sung by them. The most peculiar feature of the *Vaaee* of *Sur Moomal Rano* is that various singers also apply the notes which are not of the prescribed *Sur* as laid down by Shah Abdul Latif Bhitai.

*Sohrab Faqir in particular has rendered the phrase
Jeevein Jeevein Toon, Sada Jeevein Toon*

جيويين جيويين تون، سدا جيويين تون

in very cajoling manner bringing to life the emotional state of Moomal. Though Rano usually started from the upper register, Sohrab Faqir starts *Jeevein Jeenvein toon* from the lower register before he started to sing the *Bait*

Halo Halo Kaak Tar

هلو هلو كاڪ تڙ

And then sang the second line of the bait before returning to the refrain *Jeevein Jeeveinton*. This gave a cue to Maule Dino Faqir to continue with the singing the *Bait*. Jalmaldin started to sing from the upper register, making the *Madham* the tonic note which facilitates his singing in the upper register.

Shama Baareendey Shab Pirh Bakhoon Kadhoon

شمع ٻاريندي شب، پرھ باڪون ڪڍيون

This was followed by Rang Ali's rendition from the middle octave with

Dhola Tolaey Dhat mein

ڍولا تولاءِ ڍٽ ۾

He stayed on the tonic of the upper register and wound up his performance at that note. The application of the note, not prescribed in the *sur*, especially the *alap* in *sindhda* had been much appreciated. Before starting the *Vaaee*

Aao Rana Raho Raat,

Tunhinjey Changey Khaey chandan Chariyaan

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آء راتا ره رات،

تنهنجي چانگي کي چندن چاريان

Sohrab Faqir chanted

Naaraa-ey- Latif

نعرء لطيف

And rest of his group reciprocated by singing *Jeeay Latif*. Most of the times, he was also joined by the audience. They then broke into a faster tempo, preparing the ground for singing the *Asthai*. He then renders a Taan in the ascending order and touching the tonic note of the upper register, and then sang a *Bait* which only exist in the oral tradition and may not be found in the *Shah Abdul Latif Bhitai's* published *Risalos*.

Then the second Antra start

Kanwal Choondeendaen Kaak Ja

کنول چونديندي کاک جا

He applied *Komal Gandhar*, slid to *Komal Madham* and then back to *Komal Gandhar*, before reverting to the tonic note in the upper register. He then sang the *Asthai* in the lower register which was rare and difficult. He then followed it by:

Katiyun Kar Morya

کتين کر موڑيا

In the upper register without waiting for the *Tehae* of the previous a *Bait*.

He completed the *Bait* by singing the second line in the middle octave, ending with the *Pancham*. Then a crescendo was achieved by combining the *alap*, *taans* and complicated musical phrases. Then an other *Antra* was sung. Since it mentioned of Shah Abdul Latif's name *nom de plume* it was taken to be the last *antara*. Also the name Shah Abdul Latif was chanted as "*Teef*" in the upper register. He created impact by staying on the upper tonic note. In the mean time Jamal din Faqir from *Dhevat* sang in a descending movements followed by all the *Soung Faqir* chanting in unisole

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Jeeay latif Sindhree Aabad Hujeay

جيئي لطيف سنڌڙي آباد هجيئي

Which meant long live Latif and his land of Sindh.

The *Antra* was sung again three different variation of the prescribed notes and it culminated in a *Tehaae* تهائي.

Vaaee in film

Introduction

Mostly for film pupose a composer selected popular tunes and made well known singers sing it. *Vaaee* in film was composed and sung in such a manner as to fulfill the requirements of a composite art form like the situation in the film the requirement of the character is them.

Socio-Cultural Background of film style Vaaee

In the decade of the 1970, many attempts wre remade to film the legend of of *Moomal Rano* by Syed Dada Shah of Khair pur Sindh, a famous political figure and lover of arts. The basic aim of Syed Dada Shah of Khair pur in wanting to produce *Moomal Rano* was to revisit the story of Moomal and Rano and revive the particular musical style of Shah Latif classified as sur. The story for the film was written by the prominent poet Tanveer Abbasi, who was particularly sensitive to the poetical nuance of Sindhi while writing the dialogues. (Changezi, 2006)

The film, despite many attempts, was never completed but was shot in patches. The project came to a halt with the death of its producer Syed Dada Shah of Khair pur, the musical score, howeve, was recorded in he process, seven numbers in all which also included a *Vaaee* by Madam Noor Jahan. Only four songs out of the seven survived and are now available and all of these became very popular. These songs were sung by renowned singers like Medhi Hasan, Roona Laila and Madam Noor Jahan. Acually Madam Noor Jahan had sung two numbers, a *Vaaee* and another song, both are available now. Madam Noor Jahan had sung it in

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such a way that it still touches the hearts of Shah Abdul Latif Bhitai admirers. (Maka 2006)

Noor Jahan was chosen by Dada because she was the foremost singer of her times. Her rendition of the *Vaaee* of Shah Latif meant reaching out to vast sections of the population which otherwise did not listen to the music of Sindh. This was in line with the effort to bring the Sindhi cultural traditions to the people at large.

The Vocalist

Madam Noor Jahan (1926-2000) was born on 21st September in Muhallah Kot Murad Khan District Qasoor. Her father's name was Madad Ali Jeevna and the name of her mother was Fateh Bibi. Noor Jahan's Aunt Ilahi Jan was a famous vocalist of her time. Being from a family of Musicians, Noor jahan started to sing in her childhood and also started appearing in bit roles and movies. She became the most famous singer of films in the nineteen thirties and forties and also played leading roles on the screen. After appearing in the some of the box office success she migrated to Pakistan at partition and appeared in many films till she bade good bye to acting and only concentrated on music, (Ali, 2002, P 116).

She sang ghazals, geet, film songs, Tarana, duets, chorus, (Mento 1975 P25)

Being a versatile, she sang Shah Abdul Latif's *Vaaee* in sur Moomal Rana (Mughal 1990, P. 30).

وائي

آء، راتا! ره رات، تنهنجي چانگي کي چندن چاريان.
مون کي آهي ميندرا، وائي تنهنجي وات،
تنهنجي چانگي کي چندن چاريان
راتيان ڏينهان روح ۾، تن ٿونھين جي تات،
تنهنجي چانگي کي چندن چاريان

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ويني نٽُ نهاريا، اچين جي پريات،
تنهنجي چانگي کي چنڊُن چاريان.
اڊيون شاه لطيف چئي، ڏاٽر ڏيندم ڏات

Vaaee

*Aao Rana Raho Raat, Tunhinjay Changay Khay Chandan Charian,
Raatian Deehan Rooh Maen Tan Tunhin Jee Tat,
Tunhinjay Changay Khay Chandan Charian,
Waytthi Nit Niharian, Acheen Jay Pir Bhat,
Tunhinjay Changay Khay Chandan Charian,
Moonkhay Ahay, Maendhara, Vaaee Tunhinjee Vat,
Tunhinjay Changay Khay Chandan Charian,
Adiun! Abdul Latif Chhey, Datar Deen Dum Dat,
Tunhinjay Changay Khay Chandan Charian,
(Baloch 199, p.346) (Agha, 2005, P. 148)*

Description

Vocalist	Noor Jahan
Dastan	Number 8
Sur	<i>Moomal Rano</i>
Composer	Ghulam Nabi Abdul latif
Violins	Azhar group
Flute	Salamat Hussain
Naal(Dholak)	Zakir Hussain
Mendolin	Ghulam Hussain
Tabla	Munawar Hussain
Harmonium	Ghulam Nabi
Ley	Medium
Tala	Kaherva(kalvara)
Lyrics	Aao Rana Raho Raat
Duration	3:39
Source	Institute of Sindhology
Dubbing	Irshad Hussain and Jani Khaskheli

Special Feature

1. It was a composed number.

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2. The singing did not begin with a *bait* which is the traditional manner of beginning the *Vaaee*
3. The number had interval pieces.
4. After the *asthai*, musicians did not repeat the melodic line of *Vaaee*.
5. This number expressed *singhaar rus*. سینگارس
6. In this composition *alap* was hummed by the vocalist
7. The composition was inspired by the traditional composition of Sur *Moomal rano*.
8. This was the only *Vaaee* of Shah Sbdul Latif Bhitai in the voice of the Noor Jahan.

Musical Analysis

This number started with the *alap* of the catch phrase of Sur *Moomal Rano* on the flute to create a mood of waiting. This was also accompanied by the violin which established the *Suroop* of Sur *Moomal Rano*. The flute was played in the upper register while the violin counterpointed in the lower register. Madam Noor Jahan started to sing the *asthai* in her unique timbre.

The rhythmic accompaniment of two instruments *Naal* and *Dhala* in which both *Sindhi Kalvara* and *Keharva* was played in two flavours, *punjabi* and *Marvarhi*. In the entire number there was an absence of *tehaee*, a departure from the traditional *Sindhi* rendition which always includes *tehaees*. Actually *tehaee* was considered a necessity for concluding any piece of *Vaaee*.

In this rigidly composed number the lyrics were meant to be fixed on the *bols* of the *tala*. This too was a departure because in the traditional rendition there was hardly any concept of such rigidity. The instrument traditionally associated with the *Vaaee* was the *Dambooro* but in this number *mandolin*, *guitar* provided the accompaniment rather than the *dambooro*.

The beginning too was a departure for the *bait* was not

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sung. Traditionally without bait *Vaaee* was not considered complete. According to authortes on Sindhi music and culture namely Agha Saleem and Dr: Abdul Jabbar Junejo.

Vaaee aeen a bait Hika Bey jee Shahdee Hoonda Aahin.

(bait and Vaaee are each other's justification)

After the first antara, interval pieces were played and the second antara not rigidly composed was sung in the Manner of singing the classical forms like the tonic tone as was determined by tradition but on the tonic note of the upper register. This intensified the condition of waiting and defied a final resolution.

In the traditional rendition the melodic line provided a constant refrain. While in this number interval pieces in the manner of film songs were played between antaras. It was weel composed and mellower compared to the traditional form. This number was based on the mood of romance, light composition infused with the feeling of supplication.

The matching of timber of the various instruments was to the composition of *Vaaee*.

Vaaee as presented by mosiqar niaz hussain

Socio-Cultural History

Mosiqar Niaz Hussain's style was established in the decade of 1960's. In Dr .Nabi Bakhsh Khan Baloch (renowned scholar of Sindhi Literature and Music) constituted a committee for the preservation of Shah Abdul Latif Bhitai's surs. In that committee he included maestros of Sindhi Classical Music of that time; namely.

1. Syed Ghulam Shah
2. Syed Noor Muhammed Shah
3. Ustad Ummeed Ali Khan
4. Ustad Manzoor Ali Khan
5. Mosiqar Niaz Hussain
6. Ustad Maqbool Khan
7. Ustad Gulab Khan

A brief introductions of the above named ustads are as

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follows:

The Syed Ghulam Shah was a leading vocalist at the shrine of Shah Abdul Latif Bhitai and Syed Noor Muhammed Shah was his son and companion being the specialists of Shah Abdul Latif Bhitai's *Surs* provided guidance for all *Dargahi* Faqirs (vocalists singing on the shrine).

Ustad Ummid Ali Khan (Pride of performance) from Gawaliar Gharana was a very good classical vocalist . He was well known for his performances of many *Surs* like *Darbari, Bhairveen, Ahir Bhairoon, Gun kali, Lalit* etc

Ustad Manzoor Ali Khan (Pride of performance) also of the Gawaliar Gharana was the leading vocalist of Classical and Sindh Ragas.He was a mentor and inspired many students through out his music career. Mohammed Yousuf, Waheed Ali, Mohd Qamar Soomro were the leading names in the realm of classical and Sindhi music.

Mosiqar NIAZ HUSSAIN, son of Ustad Beebey Khan from Gawaliar Gharana of music, served as a composer at Radio Pakistan Hyderabad.

He was the first composer of *Vaaee* style singing .He was otherwise also a composer and many of his compositions became famous and have been sung by Anwar Hussain Vistaro, Seengar Ali Saleem,Rajab Ali, Waheed Ali, Abida Perveen , Feroz Gul etc (Mughal 1993-94,P.8)

Ustad Maqbool khan of the Kirana Gharana sang and write about musical. He scripted many musical programme based on his vast knowledge of ragas. He introduced many musical programs like “*Sanenh Ja Seengar* (ساڻيه جا)”, “*Latifi Lata*” (لطيفي لات), “*Aaj Ka Raga*” (آج كا راگ) etc for Radio Pakistan Hyderabad and Pakistan Television Karachi.

Ustad Gulab Khan is one of the best Tabla players. He is versatile and innovative in his work. He is a master of classical Thakas(rhythmic cycle of Tala) and had the best grip on folk rhythms.Ustad Gulab was unmatched in

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keeping the *ley* and subdividing it.

In the supervision of Dr. Baloch, Syed Ghulam Shah started to sing. *Vaaee* of Shah Abdul Latif Bhitai, and all members of committee listened to it carefully and decided that the classification of music of Shah Abdul Latif Bhitai was different from Gharana based system of singing. The committee unanimously decided that, Mosiqar NIAZ HUSSAIN wrote down the notation of sindhi according to South Asian Classical System of Raga and Raganis.

Ustad Niaz was the first music composer who notated and preserved the Shah's Surs.

Mosiqar NIAZ HUSSAIN learnt *Vaaee* rendering from Syed Ghulam Shah.

After learning this style, he looked for vocalists to sing in the same manner but he was not satisfied with all the talent that came forward as a last resort he trained his own sons Zulfiqar Ali (Researcher), Nazar Hussain and Mazhar Hussain. It took him a few years of continuous practice to pass on this innovative styles of singing the Shah Abdul Latif Bhitai *Vaaee* to his sons.

Special Features

1. Their enunciation of the lyrics was very clear. Vocalists usually were not conscious about the clarity of the words. He wanted to convey both the literary and musical idea together.
2. He made new compositions in the established surs.
3. He introduced new timber of voice and nuances.
4. He added the doha in *Vaaee* of shah Abdul Latif Like in a kafi rendition.
5. He clearly established the link between the Shah Abdul Latif surs and South Asian Classical ragas.
6. The traditional style of singing *Vaaee* was closer to the chant in the upper register. Mosiqar NIAZ HUSSAIN started to sing the *Vaaee* in all the registers. He also gave it the form of a bandish rather

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then to keep it like a chant.

7. He also composed music with simplicity.
8. The traditional style of singing *Vaaee* was closer to the chant in the upper register.
9. He attempted to discover the main reasons for the style of rendering the *Vaaee* of Shah Abdul Latif Bhitai and surmised that it was the resistance against the sarkar (Government) of that time. The execution of Shah inayat Sufi shaheed inspired the wailing style of *Vaaee* rendition in the upper octave.
10. Mosiqar Niaz Hussain mixed the classical and folk instruments like Sarangi, Tanpura, Harmonium, Benjo, Mendolion, Sitar, Guitar, Tabla with original dambooro of Shah Abdul Latif Bhitai.
11. He also composed music with simplicity in accordance with the themes of sur, content of *Vaaee*, range and pitch of the voice.
12. He introduced new *Vaaee* at the Urs of Shah Abdul Latif Bhitai which had not been sung by any other artist.
13. He combined the Shah Abdul Latif Bhitai's type of rendering *Vaaee* with Chota Khayal.
14. He experimented at Sindhi Adabi Conference at University of Sindh jamshoro in 1986 with Allan Faqir, Fuazia Soomro and Zulfiqar Ali, Nazar Hussain and Mazhar Hussain. It was the first time that *Vaaee* was sung by a woman. This experiment proved innovative and successful. Female singers were not allowed to sing *Vaaee* at the shrine of Shah Abdul Latif Bhitai
15. This was also the first time that a young vocalist sang the *Vaaee* because the traditionally *Vaaee* was sung by people who were middle aged or old.
16. This type of *Vaaee* was sung for the first time in 1979 at Radio Pakistan, Hyderabad in the production of Muhammad Anwar Baloch. (Khan 2006)

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Description

Vocalists	Zulfiqar Ali, Nazar Hussain, Mazhar Hussain
Composer	Mosiqar Niaz Hussain
Dastan	Number 1
Sur	<i>Moomal Rano</i>

Instruments

Surmandal	Ustad Ameer Khan
Benjo	Rehmat u llah
Tabla	Ustad Nazir Khan
Dholak	Ahmed Nawaz
Harmonium	Mosiqar NIAZ HUSSAIN
Mandolin	Ghulam Nabi Chhanga
Dambooro	Nazar Hussain
Ghara	Ahmed Mallah
Ley	Medium
Tala	Tedhee(similar to Dadra)
Lyrics	Tan Toon Veh Sanbahee
Duration	5: 13
Source	Library of Radio Pakistan Hyderabad Sindh
Recording by	Habibullah Memon, Abdul Qadir
Music Producer	Mohammad Anwar Baloch (Mirza 2006)

بيت

گَرها! کارڻ کاہ، توکي ڏڻين ڌاريو،
ساري ڏيڃ، سيدُ چي، لڏاڻي تان لاه،
مقابلو مومل سين، ٿيندو سنجھ صُباح،
سوڊي جيءَ صلاح، گؤنر چرندين کاک جا

Bait

*Karha Karan Kah, Tokhey Dhrhin Dhario
Sarey Dej Syed Chey Ludney Tan Lah
Muqblo Moomal seen Theendo Sai'njh subah
Sodey jee Salah kanvar Charandaen Kak Ja,
(Baloch 1999, P.146)*

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بيت

هلو هلو ڪاڪ تڙين، جتي گهڙجي نينهن
نه ڪا رات نه ڏينهن سڀڪو پسي پرين ڪي

Bait

*Halo Halo Kaak tarhaen, jitay Ghurjey Ninhun
Na Ka Raat Na deenh Sbhkka Pasey Priya Khey,
(Baloch 1999, P.208)*

بيت

هلو، هلو ڪاڪ تڙين، جتي نينهن اچل،
نه ڪا جهل نه پل، سڀڪو پسي پرين ڪي.

Bait

*Halo Halo Kaak Tarh Jitey Ninnh Uchhal
Na Ka Jhal Na Pal Sabhka Pasey pirian Khey
(Baloch 1999, P.207)*

وائي

تان تون وه سنبهي، ساڻي ميان! پانڌي ميان!
ڪاڪ هلبو ڪڏهين؟
ڪلين لڏاڻيان مڻي، مڻي واڻ ويا ٿي، ميان!
ڪاڪ هلبو ڪڏهين؟
جنهن ڪي پڇان، سو چوي آيو ڪو نه اتان ٿي، ميان!
ڪاڪ هلبو ڪڏهين؟
ڪونائو ڪريم جو، آيو پهي پريان ٿي ميان!
ڪاڪ هلبو ڪڏهين؟
حڪم ڏيندڙ هت هر ”هاڻي هل هتان ٿي ميان“!
ڪاڪ هلبو ڪڏهين؟

Vaaee

*Tan Toon Veh Sanbahee O sathee Miyan Pandhee
Kak Halbo Kadaheen,
Lakhen Ladoonriyan Mane ,Mathey Vat Viya Thee*

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*Kak Halbo Kadaheen,
Kothoo Karim Jo ,Aiyo Pahee Paryan Thee,
Kak Halbo Kadaheen,
HJukum Deenduee Hath Maen.Hane Hal Hiyan Thee
Kak Halbo Kadheen,
Adioon Shah Latif Chey ,Priyan Pas pran Thee,
Kak Halbo Kadheen,
(Baloch 1999, p.351)*

Vaaee

O my friend, my fellow traveler, get ready,
When would we depart for Kaak?
Millions have gone towards Ludaano
Whoso I ask, replies, “None has come back from there.”
The messenger from the Benevolent One has brought the call,
He will hand you a message: leave here now,
Abdul Latif says, “I am on my way to the Beloved”
(Agha, 2005. P. 81)

Music Analysis

It is started with of all Instruments playing together and establish the tonic note. Benjo, Surmandal and above all Dambooro created the musical environment by the alap *Sur MoomalRano*.

Nazar Hussain starts the vocal rendition by “*Sadd*” means to call one, “*O Mian*” in the upper octave. Traditional *Vaaee* did not begin like typical Indian Classical Raga from Sa(*kharaj*) or Akar (beautification of open throated voice) of the middle octave but from the upper register.

Vocalist , Zulfiqar Ali started to sing the *Bait* from middle octave and then Mazhar Hussain repeated the same upper register. In the *Bait* vocalists are allowed to render it freely not bound by definite rules, Only by the artistic necessity of delivering the melodic line in a proper composition.

In the last stana (Maqta), some vocalists take a short

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pause and prolonged the name of Shah Abdul Latif Bhitai .This demonstrated their love and devotion for Shah Abdul Latif and they also sought his help in their journey of music.(Halai 2003,P.41)

In same manner three *Baits* were musically rendered in the time available bound by thematic necessity of *Sur Moomal Rano*. In this style vocalists could even sing the bait in the middle of singing the *Vaaee* unlike the Faqirs who always round off their performance with the *Vaaee*.

Vocalists render *Sur Moomal Rano's* *behlava* in various octaves to increase musical necessity. This composition of *Vaaee* has interval pieces, while other singing styles of *Vaaee* 's of Shah Abdul Latif Bhitai had no interval. In this composition interval musical instruments were played to enhance the sadness embedded in the theme of *Moomal Rano*. Furthermore it also gripped the listeners and singers by evoking "*Birha Rasa*".

The three singers rounded off with the musical vowels "vo" "vo" "vo" in various octaves to end the *Vaaee*. The words "vo" "vo" "vo" shows their deep pains and agony.

Vaaee in bhagat

Introduction

Historical background

Bhagti Style of singing was the oldest in Sindh. Bhagat means narration of any event of a story, Usually it was based on "*Dastan Goyee*"(story telling).

There was a saint or rishi Mahraj Gulab Das, who was born in Amritsar. Mahraj Gulab Das left his luxurious life and roamed in quest of truth. He reached Sindh during the Kalhoda reign and preached his message of truth and unity. He was respected and honoured by the Hindus, Muslims, Sikhs and Christians. He visited Sindh in Kalhoda period, and met Shah Abdul Latif Bhitai, stayed there for long time and visited many places in Sindh then he returned to Amritsar and died in the age of 151 years.(Sheikh 1970,p.136)

He was also a poet, wrote many books like "*Gulab*

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Chaman”, “*Gulab Geeta*” *Chhand*, *Doha* and *Seh Harfee* etc. It is assumed that he may have introduced Bhagat style for the first time in Sindh.

In those days frequent musical gatherings were held and Bhagat style may have been the result of those musicals. His main followers were Maharaj Perhans, Bherujin Sant, Laneenda Ram and Seth Vishandas. The students of Gulab Das followed their mentor’s style of singing and as the result this style may have been institutionalized.

Bhagat Kanwar Ram contributed to the promotion of Bhagat style before the partition of the subcontinent. After the death of Kanwar Ram the Bhagti style became less popular for a short span of time but within a few years some singers like Naroo Bhagat, Taoon Mal, Mohan Bhagat and Daho Bhagat continued with his singing style and revived it. Mohammad Ibrahim and Syed Suleman Shah also partially followed this style in his singings. (Halai 2003, P.49)

The Vocalists

Mohan Bhagat was born in 1939 in Islam Kot village 26 km from Mithee Thar. His father umed Ram and grandfather Moti Ram were land Lords. They had many heads of cattle. In his childhood he used to tend his flock to graze on the pastures. During these wanderings he often hummed some folk songs. His father and grand father used to sing Bhajans early in the morning every day. Mohan spent most of his time in the company of his elders.

Gradually he developed his musical ability. When his uncle Umroo noticed his talent, he made him his own (shahgird) and educated him in Indian Classical Music and Sindhi regional music.

Mohan learnt many Ragas and Raganies, regional ragas, folk melodies and *Kafi Kalam* rendering of religious music. (Qureshi 1989, P.53)

Besides Kafis and Bhajan he sang some *Vaaee* of in his particular style which became very popular. For example:

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Description

Vocalist	Mohan Bhagat Suroopa Bhagat
Tala	Bhagati
Harmonium	Ram Lal
Dholak (1)	Sobho Chand
Dholak (2)	Rai Chand
Tallioon	Sham Lal
Benjo	Ghulam Mohammad
Dambooro	Kanahiya Lal
Recording	Habibullah Memon & Abdul Qadir
Duration	6:26
Source	Manzoor Qanasro

وائِي

سرتيون اوھين تہ ويجو ڙي ويجو لا
منھنجو ليڪ لڪن سان
اٺ تہ آريءَ ڄام جا
ڏاڳن ڏاڻ ڏيو ڙي ڏيو لا
ھيڏي شھر پنيور ۾
اندر اوھان لاءِ اجو لا
اديون شاھ لطيف چئي
ميٽر مسڪين جي مڃو لا

Vaaee

*Sartioon Avheen Ta Vajoon Rhee Vajoo La
Munhinjo Rhee Lekh Lakan Saan,
Aloo Mian.....
Uthha Ta Aariya Jam Ja,
Andar Awan Ila Unjo La
Daghan Dan Dio Rhee Dio La,
Munhinjo Rhee Lekh Lakan Saan,
Aloo Mian.....
Hedey Shahar Bhanbhora maen,*

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Mar Miskeen g Majo Manjo La

(Sur sussui)(From oral Tradition)

Musical Analysis

Musical performance began with all the instruments, Harmonium, Banjo, *Tallioon* (bells) *Dholak* playing together.

The *Vaaee* was sung in *Talang* with very frequent shifts to *peeloo*. In the beginning, he introduced the tonic note by the word *Ha* rather than *Aa* and at once did the *alap* of *talang* And then sang the first portion of the first verse of the bait. *Uthhata Aaree Jam ja* After that, a *Tehaee* was played on the *dholak*, The first portion of the first line was repeated *Uthha ta Aaree Jam jadhok* was played which is called (*Bharao Dena*) before singing the rest of the bait it was rounded off by a *Tehaee*. All the instruments play the *Sindhi Talang*. The rhythmic division of this *Vaaees dhag Tin Tug Dhin* was in four beats.

Then *Mohan Bhagat*, the lead singer then began to sing the *Vaaee*. The other *anteras* were sung with the same passion by *Mohan Bhagat*. He was supported by vocalist *Suroopa Bhagat*.

They started the *antra* by the phrase *Allo Mian* in full throated ease. In temple music *Allo Mian* can stand for *Guru Bhagwan* and *murshed*. In this form not much variety is demonstrated but it was a rendering in a simple style which reflected modesty. Instead of exploring the full potential of *talang*. Only a composition closely linked with temple music style of singing was performed.

The rhythm was created by *Dambooro* and the vamping of the harmonium, and the *Tehaee* was executed with bells played by an accompanist which are also used in temple music During singing, they also chant *Harey Ram*. Even this style is gradually losing favour.

This number ended in a medium tempo.

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Dastan goee vaaee

Introduction:

This style of singing also called *Sadarangi* School, because there is amalgamation of *Bhagat*, *Sadarangi* and Classical styles. Together it made a new style called Dastan Goe. The story was a combination of singing and narration. The narration was usually in the form of recitation. Even during recitation Tehaees on the pakwaaz were played to emphasize any important point or juncture. The singing could start at any point of the tale considered convenient by the singer or in response to the report with the audience.

The Vocalist:

In Sindh, there was a leading group that was unique in his own style of singing the *Vaaee*, .Mithoo Kachhi Group. This group consisted of three brother Usman Kachii, Hashim Kachchi and Mithoo Kachchi. Usman and Mithoo were vocalists and Hashim was *Pakwaz* (a version of *dholak*) Player. Being native of district Badin and were very popular in their area. They mostly sang Kafis, Kalams and *Vaaees* of Shah Abdul Latif Bhitai. (Halai 2003.p. 13)

These three brothers were the shagirds (students) of Ustad Mubarak Ali Khan of *Gawaliar Gharana* of music. After death of Ustad Mubark Ali Khan, they continued learning music from Ustad's son Ustad Qudratullah khan.

Mithoo Kachchi group combined the Bhagat style of singing with Indian classical *Ragadari* system of music but they did not dance as was practice with Bhagat performance. They had a classical style of singing and preferred to perform while seated. Their music as a consequence changed. Mithoo Kachhi Group sang stories and their repertoire was very big containing most of the Sindhi folk stories. They sang from memory both the folk tales as well as the surs of Shah Latif.

Mohammad Yousuf , Mohammad Ibrahim and Dhol

VAAEE OF SHAH ABDUL LATIF BHITAI

Faqir were partially influenced by their style of singing How can we say that they influenced by them. They are not included in story telling but their style of singing was closed to this group.. (Halai 2003, p.49)

Two other names could also be mentioned in the Dastan Goe style. Syed Qasim Ali Shah and Syed Suleman Shah, real brothers who sang mystic poetry of various Sufis Like Bulley Shah, Waris Shah, Sachal Sarmast and Shah Abdul latif Bhitai in the *Bhagat* style. They danced as well.

Description

Vocalists	Mithoo Kachchi
Pakwaz	Hashim Kachchi Usman Kachchi
Lyrics	Jat Zorawar Zat
Dastan	Number 8
Sur	<i>Moomal Rano</i>
Ley	Medium
Tala	Kaharwa
Benjo	Mammo
Recording by	G.F Cassate Company
Venue	Liyari, Karachi
Source	Noor Muhammad Khaskhili Anwar Solangi
Year	1988
Duration	11:55

وائی

جت زوراور ذات، ویا اُتی آدی رات
بولی سندن سہٹی، آھی لڳی پاڻی رات
موڙیو میئن مہارون، نکیو هڪل هونگارون
سرھیو ستر سینگارون، تن کوڙن سنڌی کات
سنجھی مان سات کنیون، ماری ماڻ کیون
چیریل چپ چیهیون، هلیا چپ چپات
ڏاج ۾ لونگر ملیوم، کلي خوش ٿي کنیوم

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سُورن ثمر ڪيومَ، هاڻي، پي ڪيم هاڻي هات
روئاڙي رنگ ڪڻا، هوتن لاءِ هٿڙا هٿا
وريل سڏڙان سٿا وو، برهه بچي برسات

Vaaee

*Jat, Zorawar Zat, Wiya Othe Aadhi Rat
Bholi Sandn Suheeni, Aahe Lagi Pani Rat
Moryo Mayan Mharon, Nakyo Hakal Hongaron
Sarheo Satr Seengaron, Tin Kodhan Sandi Kat
Snjhe Maan Sath Khnyon, Mare Math Kayoon
Chiryal Cap Chehoon, Halya Chap Capat
Daj Meen Longr Milyom, Khili Khosh Thi Khayom
Soran Samar Kayom Hani, Pae Kayom Hai Haat
Rohare Rang Khna, Hotan lai Hathra Hana
Warel Sadhra Suna o, Brhe Bachi Barsat*

بيت

مٿي منجهان مينهن، پسو! پاڻي جيئن وهي،
مون پائيو نينهن، چييون چيري سنديون.

Bait

*Mathe Mnjhan Meehen, Paso! Pani Jeean Wahe
Moon Bhayo Neeheen, JhbhyoonJhere Sandyoon
(Khamisani 2003. P. 169)*

بيت

جيئنُ جَتَ ڌاران، مَعْدُور جو مَسَ تٿي!
چانگن سر چڙهي ويا، ساڻي سوارا
اڪيون اوتارا، پسيو رُون پُنهونءَ جا

Bait

*Jian Jat Dharan, Mazor Jo Mas Thiae
Changhn Sir Chrhi Wiya, Sathi Sawara
Akhyoon Otara, Pasyo Rowan Punhona Ja
(Muhamamd Agha Yaqoob, P. 1091)*

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بيت

جتن سان جا نڪون سرتيون! مون سڱ ٿيو
ڪري ڪوهيارو ويو، تن چني تانڪون
آئون پڻ تڏانڪون، اڌ ڏڪوئي آهيان

Bait

*Jatan San Ja Nakon Sartyoon! Moon Sagh Thyo
Kare Koharo Wayo, Tin Chhni Tankon
Aaon Pun Tadhankon, Adh Dhkhai Aahyan
(Khamisani 2003. P. 159)*

بيت

جت هڏهين هت، مون هت هيئنڙي ۾ حل ٿيا
چنگل جنين چوقرا، راحت تن جي رات
گنگن جي گيت، چيڙي وڌيس چيرين

Bait

*Jat Hdheen Hat, Moon Hit Henare Meen Hal Thya
Cangl Jneen Chofhra, Rahat Tin Ji Rat
Gngn Ji Gapat Chhere Widhyas Chhpreen
(Khamisani 2003. P. 150)*

بيت

روئڻ ۽ راڙو، مون نمائيءَ جي نجھري
جيڏيون! جيڏوئي ڪيو، ساڻم سيڻ ستوھ،
ڏوھي آھيان ڊوھ، متان ڪامون سين ڪري!

Bait

*Rooan Aeen, Raro, Moon Nimanja je Najhre
Jedyoon! Jedhoi Kayo, Sanhe Seen Satoh
Dohi Aahyan Dhoh, Mattan Ka moon Seen Kare*

VAAEE OF SHAH ABDUL LATIF BHITAI

Special Features:

1. This style of singing *Vaaee* is only sung by Mithoo Kachhi group.
2. The first vocalist Usman starts with number of *Baits* followed by Mithoo rendering the *Vaaee*. This contains the story as sung according to the stipulations of the *ragas ad surs* and also *Vaaee*. In their oral rendition was in high literary language though it could easily be influenced by popular trends or the demands of the occasion. Their *Vaaee* was thus appreciated in the educated and literary circles compared to the rendition of other forms of *Vaaee*.

Hashim Kachhi played the *Pakwaz* (version of dholak) with combination of classical and folk style distinctive figure of that rhythm being the *Tihaee*. Some time he played a *Tihaee* that would start with *Asthai* and only ended when *Vaaee* was over. They were greatly influenced by temple music and by amalgamating the folk traditional style created a new style that had a greater audience than temple music. Temple music was limited by allegiance to religion.

Vaaee in qawali style

Introduction

This style of singing is said to have been created by Amir Khusru. It was introduced in Sindh for the first time at the shrine of Shah Abdul Latif Bhitai. The *Vaaee* was sung like the qawali. Other than the traditional instruments were used. The tempo too was different.

Socio-historical back ground:

This style of singing was recently introduced on the occasion of the 262nd Urs of Shah Abdul Latif Bhitai in 2006 by Najmuddin and Saifuddin sons of Bahauddin Qawal. They belong to Dehli Gharana of music. Bahauddin Qawal was the brother of Naseeruddin Sami a prominent figure of classical music in Pakistan. Nasiruddin and Saifuddin Qawal are real brothers. They performed in various cities of Pakistan.

VAAEE OF SHAH ABDUL LATIF BHITAI

Initially They learnt music from their father Bahauddin Qawal while they have also sought advise from many *Buzrugs* of their Gharana.

In this performance those young Qawals had sung a *Vaaee* of the Shah Abdul Latif Bhitai

وائي

يار سڄڻ جي فراق، ڙي جيڏيون آئون ماري!
در دوسن جي ڪئين جو هوندا، مون جيها مشتاق
جاتي ڪاتي محبوبن جي، آه، حسن جي هاڪ
سرمون سهي ڪر تون اکين جو، خاص پريان جي خاڪ
عبداللطيف چئي پرين اسان جو، هميشه آخسناڪ

Vaaee

Yaar Sajan Jey Firaq,
Rhee Jedioon Aoon Maari.
Dar Dosan Jey Kaeen Jey Hoonda ,
Moon Jeyha Mushtaaq.
Jathey Kathey Mehbooban Jee,
Aahey Husan Jee Hak,
Surmoo Sahee Kar Toon Akharhin Jo,
Khas Piryan Jee Khak .
Abdul Latif Chaey , Preen Asanjo,
Hamesha Husnak ,
(Advani year not mentioned, P.34)

Description

Vocalists	Saifuddin, Najamuddin and Hamnawa (Choral group) Deen Mohammad, Islamuddin, Sher Mohammad, Jan Ali, Waqar Ali, Shamsheer Khan
Harmonium	Saiduddin, Najmuddin Chaand Khan
Tala	<i>Keherwa</i>
Tabla	Eijazuddin
Dholak	Munna
Naal	Munawwar
Daff	Ghazi Khan

VAAEE OF SHAH ABDUL LATIF BHITAI

Mendolin	Munir Ahmed
Sitar	Aabid Hussain
Venue	Shah Abdul Latif Bhitai Conference Hall, Bhitt Shah
Recording by	Habibullah Memon, Abdul Qadir
Duration	08:45

Special Features

1. They have combined Urdu and Sindhi Baits.
2. They do not have a proper understanding of the Sindhi text.
3. This number was not sung in *Yaman Kalyan* according to *Risalo* of Shah Abdul Latif Bhitai is the prescribed *Sur* of this *Vaaee* but they sung it in many ragas.
4. Because of the qawali style the *Talee* (clapping) was added a new experience with *Vaaee* of Shah Abdul Latif Bhitai .

Music Analysis

The performance begins with *Aakar* of the tonic note by the lead singer followed by the other members of the party. In the meantime all other musical instruments created the atmosphere for the performance. The leading singer is the traditional Qawali style of

هي! رانا *Hey! Rana*

Begins the *Aalap*,. He first sings the *Dhevat* for considerable period and then moved to P R S

And as he reverted to the tonic note he touched upon *Bilawal*, *Kamod*, *Kedar* and *Kalyan* ragas. From the tonic note of the middle register it moved to the tonic note of the upper register and started to sing the *Bait* from there.

This *Bait* is not found in the *Risalo* of Shah Abdul Latif Bhitai .After the *Bait* the *Asthai* was sung

Yaar Sajjan Jey firaq Aaon Maari

يار سجن جي فراق آءِ ماري

Followed by the notation of Raga *Bihag*, then they

VAAEE OF SHAH ABDUL LATIF BHITAI

moved to the middle tempo and on the Tabla the Tehaee was played with the culmination on “Jann” of “Yaar Sajan”. The first Antra was sung three times mostly in the upper and middle register. Followed again the notation of Raga Bihag before the third Antra,

A hey and Akhey آهي ۽ آڪي

The Asthai was repeated in three times while the taan had been rendered the middle tempo.

The second Antara was followed by the third and fourth Antra before the last antra

Abdul Latif Chaey Preen Asan Jo Hamesha Husnak!

عبداللطيف چئي پرين اسان جو هميشه حسناڪ!

After this Qawali *Vaaee* came to an end with the traditional Sindhi Kalwarda *Tehaee* and *Laggi*. This was also an innovation for the Qawali form.

Vaaee in bada khyal style

Introduction

It is a singing style of *Vaaee* which is rendered solo. The text is selected from latif’s poetry. It is in taken *Bilampat* ley. the rythem pattern- is taken form Classical music.

The vocalist

Dr. Zulfiqar Ali Qureshi Famous at media as Zulfiqar Ali (Researcher) was born in 1963 in Hyderabad and got his music training in his own house. Is first teacher was his father Mosiqar Niaz Hussain who was the son of Ustad Beebay Khan. Later, his uncle Ustad Fida Hussain and Ustad Manzoor Ali khan became his music teachers. Besides this, he acquired knowledge of music from Ustad Ameer khan (sarangi player) and Ustad Majeed khan (sarangi player) of the Kerana Gharana as well as many other notable personalities. In 1975, he started performing at radio Pakistan Hyderabad. He also appeared on

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Television, Karachi in 1976 presenting in Sindhi music. He was the only one who sang ghazals, geet, kafi, *Vaaee*, thumree, besides classical numbers in Sindhi language.

He has been working on the *Vaaee* consistently since 1975. He has been awarded Shah Abdul Latif award in 2004 by the Government of Sindh. He has also performed at the All Pakistan Music Conference in Karachi in 2004. He sang various Sindhi surs during his literary tour of India in 2005.

He composed song for NCA, magazine *Naheen Zindagi* and recently for University of Sindh Jamshoro in 2018.

Socio-Historical Background

When a campaign was launched to explore *Sur Moomal Rano* there were many areas that needed to be explored like the story of *Moomal Rano*, its singing time of late early morning, the singing style of *Bait* by the prominent vocalists, the delivery of *Aalaap* and *Sargam* (Notation).

An attempt was made if *Sur Moomal Rano* could be moulded to be sung like a raga in *khayal* form. The listening of different *Alap* of *Sur Moomal Rano* sung by prominent singers was of great help. Deedar Hussain, Ustad Raju Samrat, Rasheed Khan, Mian Khan and Mazhar Hussain made valuable suggestions and a new style of *Vaaee* of *Sur Moomal Rano* was recorded at Melody Studio at Dadan Shah Hyderabad Sindh on 26th Sep 2006. Its duration was 9 minutes 11 seconds.

The poetic verses of this *Vaaee* were kept less in number as compared to other *Vaaee* for greater musical input. It was created on the pattern of the *Bada khyal*.

The most *Vaaees* sung in Sindh are taken from "*Shah Jo Risalo*" (Poetry Book of Shah Abdul Latif Bhitai) but this *Vaaee* was taken from a hand written manuscript "*Shah Jo Risalo*" a rare document. Dr Nabi Bakhsh Khan Baloch and Agha Saleem have written about this *Vaaee* in their books.

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Musical Analysis

This style of singing the *Vaaee* was on the pattern of the rendition of *Bada Khayal* in South Asian Classical Music. In the first melodic line “*Hey*” had been added, which along with *Rana* formed the *bol* which constituted the *Sum*. The *bol* of the *Asthai* were

Hey Rana! Mendhra! jim Vassarey Chaddiayeen

هي! رانا مينترا! جمر وساري چڏئين

The *sum* feel on *Na* of the word *Rana*.” In This *Vaaee* sung in *Tala Dhamar* the *bol HeyRana* was introduced from the last *Matra* of the *tala* for the *Na* to arrive at the *sum*.

Usually when *Vaaee* is sung it begins with *O Mian*, *Alo Mian*, *Vo, Vo*. But here it started with *Hey*, which also was a cue for *Tabla* player. In the *Aalaap* the vocal rendition started from *Rikhab* to identify and maintain the purity of *Sur Moomal Rano*.

The peculiarity of *Bada Khayal* had been kept in view, The *ley* was *Vilampat* and a fine balance had been maintained in this *ley* between the mood of the *Sur Moomal Rano* which is of separation and repentence and the pace that the narrative requires. The *Tappataans* had been introduced for musical enrichment. In the *Antra* a faster tempo had been introduced and corresponding faster *taans* again for heightening the mood of the separation.

The composition in *Tala Dhamar* was based on the logic that 14 *Matratala* could be divided by a *Tehaee* of five. According to Syed Ghulam Shah, Shah Abdul Latif was inspired by the number 5, because it is associated with *Punjtan Paak*. The *Dambooro* the instrument he made also consisted five strings. Following the trail of the same inspiration a *tala* has been selected which could be divided by five and rounded off by a *Tehaee* based on a segment of five *matra* each. Since *tehaee* is used frequently in various form of Sindhi Music it had been used in this composition so as to identify the common ground between the classical and folk style.

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Special Feature

- 1- It was a solo performance.
- 2- It was a freshly composed *Asthai* and *Antra*.
- 3- This *Vaaee* had not been sung earlier.
- 4- It was the first *Vaaee* in *Tala Dhamar* specially in the *Bilampat ley*.
- 5- There was no *Bait* recitation before or end of the *Vaaee*.
- 6- The traditional musical instruments used in *Vaaee* were not used but those employed in the rendition of *khayal*.
- 7- *Sargam* was not sung.
- 8- Musical graces employed in *khayal* and *thumri* were profusely used.
- 9- There was no *Juggle bandi*.
- 10- Tanpura was used as the drone.

وائِي

ميندرا! مون كي، راڻا! ڄم و ساري ڇڏين!
من كي طعنا تنهنجا، ڏيهه مڙوئي ڏي
راڻي تي ريس ڪئي، گر سين ڪليم جي.

Vaaee

Mendhra! Moonkhey, Rana!

Jima Visarey Chhadiyan,

Moonkhey Tana Tunhinja,

Deh Mirhyoe Dey,

Raney Tey Reesa Kayee,

Khara Seen Khiliyam Jey

(Saleem 2003, p. 31)(Baloch, 1994.p.384)

Description

Vocal

Zulfiqar Ali (Researcher)

VAAEE OF SHAH ABDUL LATIF BHITAI

Tanpura	Zulfiqar Ali(Researcher)
Harmonium	Nazar Hussain
Tabla	Ustad Meraj Hussain (Raju Sarmat)
Lyrics (bol)	Mendhra Moonkhey Jima Visarey Chadean
Sur	Moomal Rano
Tala	Dhamar
Ley	Bilampat
Venue or Recording	Melody Studio Hyderabad Sindh
Recorded by	Kamran Hussain
Supervision	Mazhar Hussain
Date of Recording	26-08-2006
Time	11.00 pm
Duration	9:13
Analysed by	Digital Numbers
Arrangement	Amanat Ali
(Anwar 2006)	

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CHAPTER FOUR

**SINDHI ALPHABETICAL ENTRY OF
VAAEE OF SHAH ABDUL LATIF BHITAI
SUNG BY MALE VOCALISTS FOR
ELECTRONIC MEDIA**

مرد راڳين جون ڳايل وايون ۽ ڪافيون

فنگار Name of Vocalistis	ٻول Lyrics	سيريل No
سالو رام ڀڳت Saloo Ram Bhagat	اُٿي تون چرخي ڪي چور، مون سُٽي سور پرايا <i>Uthi Toon Charkhe Khe Chor, Moon Sute Soor Piraya</i>	.1
نارو ڀڳت، تيئو مل Naroo Bhagat, Teon Mal	اُٿي جبل جهاڳ <i>Uthi Jabal Jhag</i>	.2
ڏاهو ڀڳت Daho Bhagat	انٿا قطاري هليا ويا <i>Uthda Qatare Halya Way</i>	.3
استاد منو ڪچي Ustad Mithoo Kachhi	اڃهو سج لٿو، ڪرڪا ڪار ڪٽڻ جي <i>Aijho Sij Latho, Karka Kar Katann Ji</i>	.4
ڏاهو ڀڳت ساٿي، غلام شبير شاهائي Daho Bhagat Sathi, Ghulam Shabir Shahani	آسرو آهي، مون ڪي هوٽ حبيب جو. <i>Aasro Aahe, Moon Khe Hot Habib Jo</i>	.5

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عاشق نظاماڻي، فقير امير بخش ڪلوي Ashiq Nizamani, Faqir Ameer Bakhsh Kaloi	آهي ارمان عجيبن جو، مون کي نال نه نيائون <i>Aahe Arman Ajeeban Jo, Moon Khe Nal Na Nyaoon</i>	.6
حيدر رند Hyder Rind	آهي اهڙي ڪا هر اهڙي <i>Aahe Aade Ka Har Ahde</i>	.7
شفيع محمد فقير Shafi Muhammad Faqir	آئي مند ملهار <i>Aai Mund Malhar</i>	.8
استاد منظور علي Ustad Manzoor Ali	آهي اندر ۾ اڪير عمر! مون کي ماروڙن جي <i>Aahe Andr Men Ukir Umer Monn Khe Maaroyaran Ji</i>	.9
رحمان مغل Rahman Mughal	آهيڙي ڪا ساهيڙي، جا منهنجو پنهل پرچائي، ڙي! <i>Ahede Ka Sahede, Ja Muhannjo Punhal Parchai, De!</i>	.10
رحمت علي ميرالي Rehamt Ali Merali	آهيان خان پنهل جي گولي، گولي مان چون، بانهي <i>Aahyan Khan Punhal Je Goli, Goli Man Cawan</i>	.11
استاد وحيد علي، برڪت علي Uastad Waheed Ali, Barakat Ali	آهيان ماروڙن جي آهيان سانگين جي <i>Aahyan Maroan Ji Aahyan Sangyan Ji</i>	.12
ساجن فقير ۽ ساڻي Sajan Faqir & Sathi	آءُ اڪندي توله <i>Aaon Ukndi Tolai</i>	.13
استاد وحيد علي، اقرار وحيد علي Uastad Waheed Ali Iqrar Waheed Ali	آءُ ساريان سانگين کي <i>Aayoon Saryan Sangin Khey</i>	.14
علڻ فقير Allan Faqir	آهينم ڳالهڙيون، ماءُ مُرادون پرينءَ سين. <i>Aahynm Ggalhdyoon, Mai Muradoon Pirvana Seen.</i>	.15

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<p>موهن ڀڳت Mohan Bhagat</p>	<p>آيل ٽي، منهنجي دل جو دوست وٺي ويا <i>Aayal De, Muhnje Dil Jo Dost Wathi Waya</i></p>	.16
<p>رحمان مغل Rahman Mughal</p>	<p>آؤ اچڻ جي ويل. <i>Aao Achnn Ji Wel.</i></p>	.17
<p>شادي فقير Shadi Faqir</p>	<p>آئون ماروئن ڪاڻ ماندي مارون مون لئه ماندا. <i>Aao Maroan Kan Mandi Maroan Moon Laey Manda</i></p>	.18
<p>استاد منظور علي خان، ذوالفقار علي ۽ مظهر حسين، فقير گل بهار، استاد محمد جمن، استاد وحيد علي، استاد محمد يوسف، استاد منو ڪچي، سهراب فقير، مشتاق علي راجپر Ustad Manzoor Ali Khan, Zulfiqar Ali and Mazhar Hussain, Faqir Gulbahar, Uastad Muhammd Juman Uastad Waheed Ali, Muhammad Yousuf, Ustad Mithoo Kachhi, Suharab Faqir, Mushtaque Ali Rajpar</p>	<p>آؤ راڻا! ره رات، تنهنجي چانگي کي چنڊن چاريان. <i>Aao Rana! Rah Raat, Tuhannje Change Khey Chandn Charyan.</i></p>	.19
<p>سينگار علي سليم Seengar Ali Saleem</p>	<p>اچ ٻاروچل اچ ميان پنهل ڄام پرچ موت وچوڙو ٿو <i>Ach Barochl Ach Mian Punhal Jaam Parch Mot Wichhoro Tho</i></p>	.20
<p>استاد محمد جمن Ustad Muhammd Juman</p>	<p>آءُ جي اهائي ذات <i>Aaon Je Uhai Zaat</i></p>	.21

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ڏاهو ٻيگت Daho Bhagat	آئون جا طامع آهيان <i>Aaon Ja Tami Aahyan</i>	.22
انور حسين وسطزو، استاد منظور علي خان، استاد گلزار علي خان Anwar Hussain Wistro, Ustad Manzoor Ali Khan, Ustad Gulzar Ali Khan	آئون ڪيئن آٿڻ وڃان <i>Aaon Kian Aatan Wjjan</i>	.23
لطف علي حاجاڻو Lutuf Ali Hajano	آءُ جو ڏکن ڪاڻ <i>Aaon Jo Dakhn Kan</i>	.24
حميد علي سيوهاڻي Hameed Ali Sewhani	آئون جا ويندڙي پار پرينءَ جي، مُون ڪي، آيل! <i>Aaon Ja Weende Par Piryan Je, Moon Khe Aayal!</i>	.25
استاد محمد جمن، محرم علي، اشرف علي، استاد وحيد علي Ustad Muhammad Juman, Muhram Ali Ashraf Ali, Ustad Waheed Ali	آءُ جي ڄاڻان، ساڻ نه نيندا، چو ٿي سيج وڇاڻان. <i>Aaon Je Jana, San Na Ninda, Chho Thi Sej Wichhayan</i>	.26
اميد علي ڀٽ Ummeed Ali Bhat	آئون مارن جي آهيان <i>Aaon Marun Jee Aahyan</i>	.27
امداد حسين سولنگي Imdad Hussain Solangi	آهيان ٻانهي خان بروچل <i>Aanhyan Bhhani Khan Bhrochal</i>	.28
استاد وحيد علي، اقرار وحيد علي Uastad Waheed Ali Iqrar Waheed Ali	آءُ ساريان سانگين ڪي <i>Aauoon Saryan Sangin Khey</i>	.29

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علڻ فقير Allan Faqir	آهينم ڳالهڙيون، ماءُ مرادون پرينءَ سين. <i>Aahynm Ggalhdyoon, Mai Muradoon Piryana Seen.</i>	30
موهن ڀڳت Mohan Bhagat	آيل ڙي، منهنجي دل جو دوست وٺي ويا <i>Aayal De, Muhnnje Dil Jo Dost Wathi Waya</i>	31
استاد محمد جمن Ustad Muhammd Juman	آءُ جي اهائي ذات <i>Aaon Je Uhai Zaat</i>	32
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لطف علي حاجاڻو Lutuf Ali Hajano	آءُ جو ڏکن ڪاڻ <i>Aaon Jo Dakhn Kan</i>	34
استاد محمد جمن Ustad Muhammad Juman	آءُ ڪيئن جيئنديس جڳ ۾ <i>Aaon Kian Jiandyas Jag Men</i>	35
امداد حسين سولنگي Imdad Hussain Solangi	آهيان ٻانهي خان بروچل <i>Aanhyan Bhhani Khan Bhrochal</i>	36
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علڻ فقير، استاد محمد ابراهيم، ذوالفقار علي ۽ مظهر حسين Allan Faqir, Ustad Muhammad Ibrahim, Zulfiqar Ali and Mazhar Hussain	اڪيون ميگهه ملار، صورت تنهنجي سڀ جڳ موهيو. <i>Akhyoon Meghh Malar, Surat</i> <i>Tuhannji Sabh Jagg Mohyo</i>	.53
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تعمير حسين Tameer Hussain	اديون آريچن سان سڱ چو ڪيائون، مُئيءَ جو ماڳ نه <i>Adyoon Arichan Saan Sang Chho Kayaoon Muaya Jo Magg Na</i>	.56
استاد محمد ابراهيم Ustad Muhammad Ibrahim	اٿين مون ڪي، زور مَ جهليو، جيڏيئون! ووءِ! آئون <i>Aiayeen Moon Khe, Zoor Ma Jahlyo, Jedyoan! Woi! Aaon</i>	.57
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Mirza, 2014, p. 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36

Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

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استاد منظور علي خان، استاد محمد جمن، استاد گلزار علي خان، دين محمد دمساز، رحمت ميرالي، فقير خان محمد Ustad Manzoor Ali Khan, Ustad Muhammad Juman, Ustad Gulzar Ali Khan, Din Muhammad Damsaz, Rehamt Mirali, Faqir Khan Muhammad, Zulifqar Ali, Mazhar Hussain	بونڊ برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو <i>Boond Birhh Je Bahar Laggi, Darad Wandia Jo Des Wasi Piyo.</i>	.59
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

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محمد يوسف، غلام شبير شاهائي، اله ڏنو جو ٽيجو، ضامن علي Muhammad Yousuf, Ghulam Shabir Shahani, Allah Dino Jonejo, Zulfiqar Ali.	ٻاروچل ٻانهيءَ چوري چڏ مَ چپرین <i>Bharochal Banhaee Chhoria Chhad M Chhapreen</i>	.60
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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf. 2006. Interview by author. Karachi, 15 Aug.

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Dhol Faqir ڍول فقير	پيرو هوت پيجي ويا <i>Bhero Hoot</i> <i>Bhajeen Waya</i>	.65
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Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

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انور حسين وسطرو Anwar Hussain Wistdo	تڙ ٺهاريان تي، منهنجا بندر وٽرا جي. مان سڙه <i>Tad Naharyan Te, Muhinja Bandr Weada Je, Man Sedeh</i>	.67
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غلام حسين فقير، موتڻ شاه Ghulam Hussain Faqir, Motan Shah	تن ڏاڳهن ڏيرن <i>Tin Daghn Deran</i>	.70
استاد محمد جمن، ظهير احمد وارثي Ustad Muhammad Juman, Zaheer Ahmed Warsi	تن من منجه تنواريو، منهنجو لالڻ واريو. <i>Tan Man Manjhh Tanwaryoon, Muhannjo Lalan Waryo</i>	.71
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Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32,
Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar.
Pappoo 2005, Interview by author Tando Adam, 6th January.

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<p>استاد محمد جمن، استاد حسين، حميد علي سيوهاڻي، ذوالفقار علي ۽ مظهر حسين Ustad Muhammad Juman, Ustad Hussain, Hameed Ali Sewani, Zulfiqar Ali and Mazhar Hussain</p>	<p>ٽيندو تن طبيب، دارون منهنجي درد جو <i>Thindo Tan Tabib, Daroon Muhannje Dard Jo</i></p>	<p>.76</p>
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Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123,
Khan, Gulab.2006.Interview by author. Karachi, 12 Jan. Memon, M. Saleem
2014, Interview by author, Karachi University 18th February.

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<p>مصري ڏيپلائي Misri Diplai</p>	<p>پسي ڳاڙها گل، متان ڪا چانگي ڪي چاري <i>Pasee Ghada Gul, Matan Ka Change Khe Chare</i></p>	<p>.77</p>
<p>وزير علي عمراني Wazeer Ali Umrani</p>	<p>پاڙيجيون ڪا پچار، منهنجا ڏير ڏمر ڪنهن ڏيهه ويا <i>Padechyoon Ka Pachar, Muhannya Der Damar Kehen Dehh Waya.</i></p>	<p>.78</p>
<p>استاد ڪوڙا خان Ustad Kowra Khan</p>	<p>پرديسين جي ڪهڙي ياري <i>Pardesian Jee Kehde Yari</i></p>	<p>.79</p>
<p>محمد شفيع وارثي Muhammad Shafi Warsi</p>	<p>پي ڪو آپ منائو (اردو) <i>Pe ko Aap Manao (Urdo)</i></p>	<p>.80</p>
<p>استاد محمد جمن، ممتاز لاشاري، استاد محمد ابراهيم ميربحر Ustad Muhammad Juman, Mumtaz Lashari Ustad Muhammad Ibrahim Mirbhar</p>	<p>پل ڪين رهي دل <i>Pal Keen Rahe Dil</i></p>	<p>.81</p>

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استاد اميد علي خان، محمد يوسف استاد منظور علي خان، منظور سخيراڻي، استاد وحيد علي، انور حسين، وسڙو، راحت فتح علي خان Ustad Umed Ali Khan, Muhammad Yousuf, Ustad Manzoor Ali Khan, Manzoor Sakhirani, Ustad Waheed Ali, Anwar Hussain Wistro, Rahat Fateh Ali Khan	پرچن شال پنواهر، ڊوليا! مارو مون سان، الا <i>Parchan Shal Panwhar, Dholya! Maro Moon Saan, Alla</i>	.83
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حيدر رند Hyder Rind	پاڻ لڳا مون کي <i>Pann Laga Moon Khe</i>	.85
استاد محمد جمن، امير علي Ustad Muhammad Juman, Amir Ali	پلڪ نه رهي دل تو ري، وڙ ميان! خان بلوچا! <i>Palak Na Rahe Dil To Re, War Miyani! Khan Baloch!</i>	.86

Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50,
Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

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ذوالفقار علي ۽ مظهر حسين Zulfiqar Ali and Mazhar Hussain	جاگو يارا! جيڏيون! پاڻ پرنجي پرن جي، جاگو <i>Jaggo Yar! Jedyoon! Pann Parnje Parn Je, Jaggo</i>	.87
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Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006.

Interview by author. Hyderabad, 26 Sep.

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Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

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Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore, 5 May.

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Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyerabad, 26 November

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Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21Oct.

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Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.

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وزير علي عمرائي Wazeer Ali Umrani	ڏاڙو هڻي جت، ڙي اديون، منهنجو پنهل وني ويا پاڻ سان <i>Dhado Hane Jat, De Adyoon, Muhanjo Punhal Wathi Waya Pan San</i>	.153
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Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, “*Khattanhar*”. Sindhi program PTV National. Karachi, Sep 12.

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استاد وحيد علي، قاسم فاني Ustad Waheed Ali, Qasim Fani	راڻا جي رڃپوت، مومل سهي پسندا <i>Rana Je Rajpot, Moomal Sehi Pasnda</i>	.154
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Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

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<p>امداد سومرو، اله ڏنو خاصخيلي فقير، حسين بخش خادم، معشوق علي زرداري Imdad Soomro, Allah Dino Khaskheli Faqir, Hussain Bakhsh Khadim, Mashooque Ali Zardari</p>	<p>مون کي نند نه نيڻين نيڻين، کالھون پوءِ لڪن ۾ <i>Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lakn Men</i></p>	.281
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غلام حسين، فقير موٽڻ شاه Ghulam Hussain, Faqir Motan Sahah	مون وانگي نه مني ڪا <i>Moon Wange Na Mithi Ka</i>	.289
استاد فدا حسين خان Ustad Fida Hussain Khan	مٿان مار مَ مون، سڄڻ ڏسان ڪي سبق پڙهان <i>Mullan Mar Ma Moon, Sajjann</i> <i>Disan Ke Sabaq Pdhan</i>	.290
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استاد محمد جمن، استاد محمد يوسف Ustad Muhammad Juman Ustad Muhammad Yousuf	ميو تون موتاءِ، مون روندي رات وهاءِ، سائين ڪارڻ سپرين <i>Mayo Toon Motai, Moon Ronde Raat Whai, Saaeen Karnn Supreen</i>	297
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علي، انوار حسين رانا Ustad Umed Ali Khan, Muhammad Yousuf, Maham Ali Ashraf Ali, Anwar Hussain Rana	<i>Munhinja Kechi Qol kare Waya Hea Na Wel Wanjan Ji</i>	
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Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105,
Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July

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علڻ فقير Allan Faqir	نانگا نند نه کن <i>Nanga Nind Na Kan</i>	.305
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نذير احمد ڀٽو Nazeer Ahmed Bhutto	نند نه ڪرتون نمائي، مٿان ويلڙي وهائي <i>Nind Na Kir Toon Nimani, Mathan Welde Whanni</i>	.308
مصري ڏيپلائي Misri Deplai	نيئي نيئي ڏيج اي ادا پانڌي! <i>Neie Neie Dej Ae Ada Pandhi!</i>	.309

Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad.
2002, pp. 95, Zaman, Sara. 2006. Interview by author. Lahore, 13th Oct.

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استاد محمد يوسف Ustad Muhammad Yousuf	والي واري آڻ الا ٻاروچا <i>Wali Ware Aann Alla Barocha</i>	.310
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Juman	<i>Watan Wanj Ma Moon, Munhnjo Tooheen Toon, Kon Sune Ko Biyo</i>	
استاد محمد يوسف، ذوالفقار علي ۽ مظهر حسين، قاسم فاني Ustad Muhammad Yousuf, Zulfiqar Ali, Mazhar Hussain, Qasim Fani	وَنُتَيُو هُوَتُ وِجَن وِو، جِهَلِيَان پَلِيَان هِيئَتَرُو نِه رِهِي <i>Wathdyo Hot Wajan Wo, Jhalya Palyan Heenado Na Rahe</i>	.313
سجڻ فقير Sajan Faqir	وَجْهَه مَنجَهه خَلِيلُ، اندر آدُرُ آهِيِين <i>Wajhh Manjhh Kaleel, Andr Aazar Aaheen</i>	.314
استاد محمد جمن Ustad Muhammad Juman	وَسَارِيَج مَر وِيٺ، جَوِيِن پِه تِي ڏِيئَرَا <i>Wisarej Ma Wenn, Jobhan Ba Te Deehanda</i>	.315
سالو رام بھگت، علڻ فقير، ذوالفقار علي، مظهر حسين Saloo Ram Bhagat, Allan Faqir, Zulfiqar Ali, Mazhar Husain	وَرَسِيَا وِيَج وِيچَارَا دِل مِر دَرْد پَرِيِن جُو <i>Warsya Wejj Wechara Dil Men Dard Pireen Jo</i>	.316
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ذوالفقار علي مظهر حسين Zulfiqar Ali Mazhar Hussain	وِيِنِي كِيِن وِسَارِي مَحَبَت وِڏڙِي مَارِي <i>Wathi Keen Wsare Mahbat Wadhde Mare</i>	.318
ذوالفقار علي مظهر حسين، علڻ فقير Zulfiqar Ali Mahzar Hussain, Allan Faqeer	وِيِندي آئون هُوَت ڏِي <i>Weende Aaon Hot De</i>	.319
ذوالفقار علي ۽ مظهر حسين Zulfiqar Ali Mahar Hussain	وَسَائِيِندي مِيِنهن <i>Wisaeende Meheen</i>	.320
امير علي Amir Ali	وِيَجِي او وِيَجِي <i>Wanj Je O Wanj Je</i>	.321

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علڻ فقير Allan Faqir	ويندي آءُ هوتن وت، مون وهُ وڻجهارن سين <i>Weende Aaon Hotan Wat, Moon Wahhu Wannjharn Seen</i>	.323
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مشتاق علي خان، دين محمد کارو Mushtaque Ali Khan, Din Muhammad Karo	واڳ ڏٿي جي وس، وو يار، آءُ ڪا پاڻ وهيڻي! <i>Wag Dhanni Je Was, Wo Yar Aaon Ka Paan Waenne!</i>	.325
استاد خورشيد علي خان، غلام علي سنديلو، محمد يوسف، سليم حسين ڀٽي Ustad Khorsheed Ali Khan, Ghulam Ali Sndelo, Muhammad Yousuf Saleem Hussain Bhatti	وينديس ڪيچ ڪهي <i>Weendas Kech Kahe</i>	.326
استاد منظور علي خان منظور سخيراڻي، استاد محمد يوسف، استاد وحيد علي Ustad Munzoor Ali Khan Manzoor Sakhirani, Ustad Muhammad Yousuf, Ustad Waheed Ali	وينديس يار مري <i>Wends Yar Mari</i>	.327
شمن فقير ساڻي Shaman Faqir Sathi	وسري تان نه ويو <i>Wisri Taan Na Wayo</i>	.328

Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

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ڊول فقير Dhol Faqir	هڪڙي ڳالهه چوان <i>Hikde Galhh Chawan</i>	.331
استاد محمد جمن Ustad Muhammad Juman	هل هوتن ڪارڻ حال شال سڳر ٿينديئن سات جي <i>Hal Hotan Karnn Hal Shal Sggar Thindean Sath Je</i>	.332
استاد محمد جمن Ustan Muhammad Juman	هو جي ويڙا مون هڻي <i>Ho Je Weyda Moon Hanni</i>	.333
وزير علي عمرائي Wazeer Ali Umrani	هوت هليا هنگلاج ڏي <i>Hot Halya Hnglaj De</i>	.334
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منصور فقير، جانب فقير Mansoor Faqir Janb Faqir	هوتن پانٿان هئن <i>Hotan Bhanayan Huan</i>	.336
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استاد محمد جمن، رجب علي Ustad Muhammad Juman, Rajab Ali	هوئج هوشيار خبردار، تڙڪڻ آهي تڙ ڀر <i>Hoiij Hushyar Khbardar, Tdknn Aahe Tad Men</i>	.339

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ذوالفقار علي، مظهر حسين Zulfiqar Ali, Mazhar Hussain	هي جي، هو جي لڪ، مون ماريندا لڪ <i>Hi Je, Hoa Je Lak, Moon, Mareenda Lak</i>	.340
غفور گل Ghafoor Gul	هه هه سرتيون <i>Hai Hai Sartyoon</i>	.341
استاد محمد جمن، ذوالفقار علي، مظهر حسين، سينگار علي سليم Ustad Muhammad Juman, Zulfiqar Ali, Mazhar Hussain Seengar Ali Saleem	هيري هت وڌائين، ڪونه رهندو ڪو هي جيڏيون <i>Hiere Hathu Wadhaeen, Ko Na Rhndo Ko Hia Jedyoon</i>	.342
استاد محمد ابراهيم، ساتي، قاسم فاني Ustad Muhammad Ibrahim, Sathi, Qasim Fani	هوش ڪري ڏس <i>Hosh Kar Dis</i>	.343

Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwan, Hameed Ali 2010, Interview by author Sukkur, 5th May.

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سينگار علي سليم Seengar Ali Saleem	يار جاڳو جاڳو <i>Yar Jago Jago</i>	.344
استاد محمد ابراهيم Ustad Muhammad Ibrahim	ياد تا پون ماروڙا <i>Yad Tha Pawan Maroada</i>	.345
استاد منظور علي خان، قاسم فاني، استاد محمد يوسف، استاد وحيد علي، محمد شفيع وارثي، ذوالفقار علي ۽ مظهر حسين	يار سڄڻ جي فراق ٿي جيڏيون! آئون ماري <i>Yar Sajjann Je Feraque De Jedyoon! Aaon Mare</i>	.346

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Ustad Manzoor Ali Khan, Qasim Fani, Ustad Muhammad Yousuf, Ustad Waheed Ali, Muhammad Shafi Warsi, Zulfiqar Ali & Mazhar Hussain		
ذوالفقار علي، مظهر حسين Zulfiqar Ali, Mazhar Hussain	يا علي! علي! سر يتيمن جي آئي آيو حڪم الله جو <i>Ya Ali! Ali! Sir Yatiman Je Aai Aayo Hukum Allah Jo</i>	.347

Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

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CHAPTER FIVE

**SINDHI ALPHABETICAL ENTRY OF
VAAEE OF SHAH ABDUL LATIF BHITAI
SUNG BY FEMALE VOCALISTIS FOR
ELECTRONIC MEDIA**

**راڳي عورتن جون ڳايل وايون ۽ ڪافيون
الف**

Names فنڪار Vocalisitis	Lyrics ٻول	سيريل No
Mai Bhagi مائي پاڳي	اڃهو سج لٿو، ڪرڪا ڪار ڪٽڻ جي <i>Aijho Sij Latho, Karka Kar Katann Ji</i>	.1
Fouzia Sooro, Taj Mastani, Humera Chana, Shazia Khushk فوزيه سومرو، تاج مستاني، حميرا چنا، شازيه خشڪ	الي منهنجا ماروٿڙا <i>Alley Munhinja Maroada</i>	.2
Robina Qureshi روبينه قريشي	آئي مند ملهار، آئون ڪهنبا ڪنديس ڪپڙا <i>Aai Mund Malhar, Aoon Khuhnba Kandyas Kapra</i>	.3
Allah Wasai الله وسائي	آهي اندر هر اڪير <i>Aahe Andr Men Ukir</i>	.4
Mahtab Baloch مهتاب بلوچ	آهيان ماروئن جي آهيان سانگين جي <i>Aahyan Maroan Ji Aahyan Sangyan Ji</i>	.5

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6.	آؤ راتا! رَه رات، تنهنجي چانگي کي چَنڊنُ چاريان. <i>Aao Rana! Rah Raat, Tuhannje Change Khe Chandn Charyan.</i>	حميرا چنا، نورجهان، خوشبو مرزا، انجم آرا، ديبا سحر، عابده پروين، امبر مهڪ، صنم ماروي Hmera Chana, Noor Jehan, Khoshbo Mirza, Anjumara, Diba Sahar, Abida Parveen, Ambar Mahk, Sanam Marvi
7.	آئون ڪيئن آتڻ وڃان <i>Aaon Kian Aatnn Wjjan</i>	تاج مستاني Taj Mastani
8.	آءُ جي ڄاڻان، ساڻ نه نيندا، ڇو ٿي سيج وڃايان <i>Aaon Je Jana, San Na Ninda, Chho Thi Sej Wichhayan</i>	ديبا سحر، عابده پروين Diba Sahar, Abida Parveen
9.	آءُ ڪيئن جيئنديس جڳ ۾ <i>Aaon Kian Jiandyas Jag Men</i>	زيب النساء، روبينه قريشي Zebunnisa, Robina Qurshi
10.	آئي ميگه ملهار (اردو) <i>Aai Meengh Malhar (Urdo)</i>	مهناز Mehnaz
11.	آءُ ڪو ڄاڻان پنڌ ڪيچ جو <i>Aaon Ko Jana Pandh Kech Jo</i>	عابده پروين Abidh Parveen
12.	آيل! ڪريان ڪيئن؟ مُنهنجو نينهن اڀليو نه رهي. <i>Aayal! Karyan Kian? Munhinjo Ninhan Aplyo Na Rahe</i>	زرينه بلوچ، زيب النساء، فوزيه سومرو Zarina Baloch, Zebunnisa, Fuazia Sooro
13.	آيل ماءُ منهنجو پرديسين سان سنگ <i>Ayal Mau Muhnnjo Pardesin Saan Sagg</i>	روبينه حيدري، تاج مستاني Robina Hyder, Taj Mastani
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15.	آهي ارمان عجيبن جو <i>Aahe Arman Ajeeban Jo</i>	تاج مستاني، زرينه بلوچ Taj Mastani, Zarina Baloch
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Mirza, 2014, p. 155, Mirza, 2010, p. 60, Baloch, N.A Dr. 1997, pp. 85, Syed, G.M. 1991, pp. 68, Syed, Durr-e-Shahwar. 1988, pp. 99, Gurbkhashani, Moolchand Hotchand. 1992. pp. 52, Allana, Ghulam. 1980, pp. 220. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

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21.	بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو <i>Boond Birhh Je Bahar</i> <i>Laggi, Darad Wandia Jo</i> <i>Des Wasi Piyo.</i>	روبينه قريشي، عابده پروين، فوزيه سومرو Robia Qureshi, Abida Parveen, Fuazia Soomro
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Mirza, 2014, p. 155, Mirza, 2010, p. 60, Baloch, N.A Dr. 1997, pp. 85, Syed, G.M. 1991, pp. 68, Gurbkhashani, Moolchand Hotchand. 1992. Samrat, Raju. 2005. Interview pp. 52, Allana, Ghulam. 1980, pp. 220. by author. Hyderabad, 15 Jan.

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22.	باروچل بانهيءَ چوري چڏ مَ چپرین <i>Bharochal Banhaee Chhoria</i> <i>Chhad M Chhapreen</i>	صنم ماروي Sanam Marvi
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Mirza, 2014, p. 155, Mirza, 2010, p. 60, Baloch, N.A Dr. 1997, pp. 85, Syed, G.M. 1991, pp. 68, Syed, Durr-e-Shahwar. 1988, pp. 99, Gurbkhashani, Moolchand Hotchand. 1992. pp. 52, Allana, Ghulam. 1980, pp. 220. Samrat, Raju. 2005. Interview by author.

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Mirza, 2014, p. 165, Mirza, 2010, pp.175, Aadwani, Kalyan. 1940, pp. 187, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug.

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Mirza, 2014, p. 58, Mirza, 2010, pp.120, Aadwani, Kalyan. 1993, pp. 60, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

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Mirza, 2014, p. 280, Mirza, 2010, pp. 369, Aadwani, Kalyan. 1997, pp. 255, Khan, Gulab.2006. Interview by author. Karachi, 12 Jan.

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Mirza, 2014, p. 339, Mirza, 2010, pp. 385, Aadwani, Kalyan. 2000, pp. 70, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

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Mirza, 2014, pp. 559, Mirza, 2010, pp. 339, Changezi, Mushtaque. 2006. Interview by author. Hyderabad, 26 Sep.

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Mirza, 2014, pp. 487, Mirza, 2010, pp. 269, Aadwani, Kalyan. 1968, pp. 365, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

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Mirza, 2014, pp. 340, Mirza, 2010, pp. 240, Baloch, N.A Dr. 1997, pp. 80, Kazim, Raza. 2006. Interview by author. Lahore, 5 May.

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Mirza, 2014, pp. 215, Mirza, 2010, pp. 256, Baloch, N.A Dr. 1997, pp. 120, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

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Mirza, 2014, pp. 263, Mirza, 2010, pp. 355, Baloch, N.A. 1999, pp. 102, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyerabad, 26 Nov.

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Mirza, 2014, pp. 165, Mirza, 2010, pp. 30, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 220, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21Oct.

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Mirza, 2014, pp. 215, Mirza, 2010, pp. 195, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 80, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.

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Mirza, 2014, pp. 450, Mirza, 2010, pp. 185, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 15, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, “*Khattanhar*”. Sindhi program PTV National. Karachi, Sep 12.

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Mirza, 2014, pp. 490, Mirza, 2010, pp. 265, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 210, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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Mirza, 2014, p. 223, Mirza, 2010, pp. 47, Baloch, N.A Dr. 1997, pp. 18, Syed, G.M. 1991, pp. 25, Syed, Durr-e-Shahwar. 1988, pp. 90, Gurbkhashani, Moolchand Hotchand. 1992. pp. 46, Allana, Ghulam. 1980, pp. 100.

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Mirza, 2014, pp. 505, Mirza, 2010, pp. 235, Khamisani, Ameena. 1994, pp. 205, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

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مائي پاڳي Mai Bhagi	هوت پنيور ۾ آيو <i>Hot Bhanbhor Men Aayo</i>	.115

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Rubina Qureshi, Abida Parveen روبينہ قريشي، عابده پروين	121 يار سڄڻ جي فراق ڙي جيڏيون! آئون ماري Yar Sajan Je Feraque De Jedioon! Aaon Mari
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CHAPTER SIX

اليڪٽرانڪ ميڊيا تي فنڪارن جون ڳايل وايون ۽ ڪافيون
NAMES OF SOLO VACALISTS VAAEE
FOR ELETRONIC MEDIA

استاد محمد جمن **Ustad Muhammad Juman**

1	آؤ راڻا! ره رات، تنهنجي چانگي کي چنڊن چاريان. Aao Rana! Rahu Raat, Tuhannje Change Khe Chandnu Charyan
2	آءُ جي اهائي ذات Aaon Je Ohai Zaat
3	آرياڻي منهنجي پنهنون ري ڪانه سري Aaryanni Muhanne Punhoon Re Kaan Sare
4	آءُ جي جاڻان، ساڻ نه نيندا، چو ٿي سيچ وچايان Aauoon Je Jjanna, Sann Na Neend, Chho Thi Sej Wichhayan
5	آءُ ڪيئن جيئنديس جڳ ۾ Aoon Kian Jiandias Jagg Man
6	اڪيون پير ڪري، وڃجي، وو! وڃجي. Akhyoon Pera Kare, Wajjge Wo! Wajjge
7	ايندو سڄڻ سائين الا منهنجو Aeendo Sjjan Sain All Muhnnjo
8	اڪيون ميگهه ملهار صورت تنهنجي Akhyoon Meghh Malhar Surat Tuhnnji
9	اٿي چرخو چور Uthi Charkho Chor

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<p style="text-align: center;">بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhe Je Bahar Laggi, Dard Wandia Jo Des Wasi Piyo</p>	.10
<p style="text-align: center;">تن من منجه تنواريو، منهنجو لائن وارو. Tan Man Manjhh Tanwaryo, Muhannjo LAllan Waryo</p>	.11
<p style="text-align: center;">تن گڻن گهر وڃائي هو مائي Tan Ggnan Ggar Wajjai Ho Mai</p>	.12
<p style="text-align: center;">منهنجي رائل ڪي ڪا رحم پوي Muhannje Rannal Khe Ka Rahm Pawe</p>	.13
<p style="text-align: center;">ٿيندو تن طبيب، دارون منهنجي درد جو Theendo Tan Tabib Daroon Muhannje Dard Jo</p>	.14
<p style="text-align: center;">پل ڪين رهي دل Pal Keen Rahe Dil</p>	.15
<p style="text-align: center;">پلڪ نه رهي دل تو ري، ور ميان! خان بلوچا! Na Rahe Dil To Reea, Palak Waru Miyan! Khan Baloch</p>	.16
<p style="text-align: center;">جي هوند ڏنائون ڙي پينر Je Hoond Dithuoon De Bhenar</p>	.17
<p style="text-align: center;">جوگي ڏاڍي ذات، جيجان! سامي ڏاڍي ذات. Jogi Dadhi Zaat, Jeejan! Sami Dadhi Zaat.</p>	.18
<p style="text-align: center;">جنهن جو وارث تون Jehen Jo Waras Toon</p>	.19
<p style="text-align: center;">جڙي زيارت جي مان هوءَ پرين سين Jiare Zeyarath Je Man Hoa Pireen Seen</p>	.20
<p style="text-align: center;">جاگيس ڪين جتن لاءِ جيڏيون Jagias Keen Jatan Lai Jedioon</p>	.21
<p style="text-align: center;">جوگي جوان جبل پاسي Jogi Jawan Jabal Pase</p>	.22
<p style="text-align: center;">هوت نه پانيم هيئنن چڙي چپر Hot Na Bhayam Heenan Chhde Chhapar</p>	.23
<p style="text-align: center;">دوست پيهي در آيو Dost Pehe Dar Ayoo</p>	.24
<p style="text-align: center;">ڏاگهن ڏيرن ساڻ، ڪرهن ڪيچن ساڻ Daghan Deran Saan, Karhan Kechian San</p>	.25

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راڻل تو بن رات، مون کي ويني ورهيه لنگهي ويا Rannal To Bin Raat, Moon khe Withe Warhye Langhe Way	.26
رات به مينهڙ وٺا Raat B Meenhnda Watha	.27
زاري سان زاري، الو ڀلو! ڪوهياري ساڻ Zari San Zari, Alo Bhalo! Kohyari Sann	.28
سارو ڏينهن رڻ ۾ رهيا سي امام Saro Deenh Rann Men Rahya Se Imam	.29
سڪ مارن جي سمهڻ نٿي ڏئي، آءُ شل ويڙهيچين وڃان Sik Marun Ji Sumhan Nathi De, Aaon Shal Wedhchan Wajan	.30
ساهڙ لڳ ستار Sahed Lagg Sattar	.31
عشقُ تمامُ برهه تمام وو! مين لوڻي يار لڪو Ishque Tamam Birhe Tamam O! Men Lothi Yar Loko	.32
ڪانگل نيئي ته ڏيو Kangal Neie Ta Deyo	.33
ڪندي ساريان ڪان، يا امن امن! Kande Saryan Kan, Aman Aman!	.34
ڪارون وس ڪيام ڙي! هئي هئي! وو! لڏي ڏور ويام! Karoon Was Kayam! Hai Hai! O! Lade Door Wayam	.35
ڪوهياري جي ڪاء، مارينديم ماءُ! مون کي Kohyari Je Kai, Marendyam Mai! Moon Khe	.36
ڪاڪو ويئي ڪڏهن ڪاڪ هلبو Kako Waeen Kadhan Kaak Halbo	.37
ڪيچ ويندس آئون ڪاهي ڙي Kecc Weendis Aaon Kahe De	.38
ڪٿي منجهه ڪٿيائين، مارو ڄامُ مير جو Khathi Manjhh Khatiyaeen, Maro Jam Mir Jo	.39
گهاتو گهر نه آيا Ghato Ghar Na Aaya	.40
منهنجا ڪيچي قول ڪري ويا Munhnaja Kechi Kol Kare Waya	.41

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مون ڪي ڪام جهلي، سڀڪا پاڻ پلي، آءُ وڌڙي نينهن. Moon Ke Kam Jhale, Sabhka Pann Pale, Aaon Wadhde Neenh	.42
منهنجو من مارو جو مارو جو منهنجو ميان Muhnnjo Man Maro Jo Maroa Jo Muhnnjo Miyan	.43
معلوم حال حبيب من ڪي درد قديمي وو Maloom Hal Habib Khe Dard Qadimi Man Wo	.44
منهنجو ملڪ ملير، آءُ ڪئن ويٺي هت گذاريان! Munhnjo Mulk Maleer Aaon Kain Wethe Hit Guzaaryan!	.45
منهنجو مالڪ تون Munhnjo Malik Toon	.46
منهنجي سيد سار لهندو مون ڪي آه اميد الله ۾ Munhnji Syed Saar Lahndo Moon Khe Aahumeed Allah Men	.47
مان ڪيئن جيئندس جڳ ۾، پنهنجي پنهل پڄاڻان پڄاڻان Maan Kian Jeands Jagg Men, Pahnje Punhal Pujana Pujana	.48
ماروٿڙا سانگيٿڙا Maruada Sangiada	.49
ميو تون موتاءِ، مون روندي رات وهاءِ، سائين ڪارڻ سپرين Mayo Toon Motai, Moon Ronde Raat Whai, Saaeen Karnn Supreen	.50
ڏاڳهن ڏيرن سان ڪرهن، ڪيچين ساڻ متان ڪا Dagan Deran Saan Karhn, Kechian, Saan Matan Ka	.51
مون تي وَهَر وري، وارو ڏيندمر وُلهو Moon Te Wahar Ware, Waro Deendum Walho	.52
مون ڪي هوتن هاڻي Moon Khe Hotan Hane	.53
مون سان ڏاڍي ڪئي ڏيرن، دل جو دوست وٺي ويا Moon Saan Dadhi Kai Deran, Dil Jo Dost Wathi Waya	.54
وتان وڃ مَر مُون، منهنجو تونهي تون، ڪونه سڻي ڪو ٻيو Watan Wanj Ma Moon, Munhnjo Tooheen Toon, Kon Sune Ko Biyo	.55
وساريج مَر ويڻ، جوڀن ٻه تي ڏينهڙا Wisarej Ma Wenn, Jobhan Ba Te Deehanda	.56

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هَلُ هوتن ڪارڻ حال شال سگر ٿينديئن سات جي Hal Hotan Karnn Hal Shal Sgar Thindean Sath Je	.57
هُو جي وئيٽا مون هڻي Ho Je Weyda Moon Hanni	.58
هو جي ويا هوت سونهارا Ho Je Waya Hot Sonhara	.59
هوت نه پائير هيئنن، آئون جا ماري، سڄڻ تنهن جي نينهن Hot Na Bhayam Heean, Aaon Ja Mare, Sajjan TeheenJe Niheen	.60
هوئج هشير خبردار، تڙڪڻ آهي تڙ ڀر Hoij Hushyar Khbardar, Tdknn Aahe Tad Men	.61
هيري هڻ وڌائين، ڪونه رهندو ڪو هي جيڏيون Hiere Hathu Wadhaeen, Ko Na Rhndo Ko Hia Jedyoon	.62
هيئنڙو ٿو هن ساري، منهنجو ساھ سِيَدَ ڪي ٿو ساري Hinado Tho Hin Sari, Muhnnjo Saah Syed Khe Tho Sare	.63

Mirza, 2014, p. 45, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71,
Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80,
Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980,
pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

ذوالفقار علي ۽ مظهر حسين Zulfiqar Ali & Mazhar Hussain

آؤ راتا! ره رات، تنهنجي چانگي ڪي چندن چاريان. Aao Rana! Rah Raat, Tuhannje Change Khe Chandn Charyan.	.1
اڃ نه آيو امام، واويلا! مومنا! ماتام واويلا Ajj Na Aayo Imam, Wawela! Momna! Matam Wawela	.2
اچي سار لهيج، ساجن! سور تمهاري جي ماري. Ache Saar Lahej Sajan! Soor Tumare Je Mari	.3
انگن آيام پيهي Angan Aayam Pehi	.4
اڪيون ميگه ملار، صورت تنهنجي سڀ جگ موهيو. Akhyoon Meghh Malar, Surat Tuhannji Sabh Jagg Mohyo	.5

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ٿيندو تن طبيب، دارون منهنجي درد جو Theendo Tan Tabib Daroon Muhannje Dard Jo	.6
پرينءَ جي پنڌان، مون کي جي جهلينديون، سي نه پڇنديون Piryan Je Pandhan, Moon Khe Je Jhleendyoon Se Na Pujjandyoon	.7
جاڳو يارا! جيڏيون! پاڻ پرنجي پرن جي، جاڳو جو Jago Yaraa! Jedyoon! Pan Parnje Parn Je, Jago Jo	.8
جيءَ جيارو منهنجو Jia Jiyaroon Muhannjo	.9
جيڏيون هيءَ ضرور آيل ڪئن رهندو پرين Jedyoon Hi Zaroor Ayal Kain Rahndo Pireen	.10
ڏني ڏينهن ٿيا Dithe Deheen Thya	.11
سائين ننڍا بار، وو! تن پانڌين ننڍا بار، توکي آرس Sathian Ninda Bar, Wo! Tin Pandian Nida Bar, Tokhe Aras	.12
سپڪا پريان ڪون پوڄي Sabhka Pryan Kon Pujhe	.13
عشقُ تمامُ برهُ تمامُ وو! مين لوڻي يار لوڪو Ishque Tamam Birh Tamam Wo! Men Lothi War Loko	.14
عمر سڀ عبث، ويل وڃايم وقت وڃايم پنهنجا Umer Sabh Abs, Wayal Wijayam Waqat Wijayam Panhja	.15
ڪهڙي منجهه حساب، هئڻ منهنجو هوت ري، لا! Kahde Manjhh Hasaab, Hoynn Muhnnjo Hot Re, La!	.16
لائي جا ورن کي، سا ڪانڌي منهنجي ڪورا Lai Ja Waran Khe, Sa Kandhe Muhnnje Kora	.17
مري ويندين مگڻا پاڙو ڪين ٻول Mare Weende Magna Baro Keen Bol	.18
مون کي ڪام جهلي، سپڪا پاڻ پلي، آءُ وڌڙي نينهن. Moon Ke Kam Jhale, Sabhka Pann Pale, Aaon Wadhde Neenh	.19
منهنجو من ميان! واڳيو ويڙيچن سين Munhnjo Man Miyan! Waggyo Wedechan Seen	.20

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منهنجي سيد سار لهندو مون کي آھ اميد الله ۾ Munhnaji Syed Lahndo Moon Khe Aahe Umed Allah Men	.21
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf. 2006. Interview by author. Karachi, 15 Aug.

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Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

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استاد محمد ابراهيم Ustad Muhammad Ibrahim

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Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

استاد وحيد علي Ustad Waheed Ali

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Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006.Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

عابده پروين Abida Parveen

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Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

استاد منظور علي خان

Ustad Manzoor Ali Khan

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<p style="text-align: center;">آديون ڙي پينر ماري Adyoon De Bhenar Mari</p>	.6
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<p style="text-align: center;">بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhh Ji Bahar Laggi, Dard Wandia Jo des Wasi Piyo</p>	.8
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Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006.

Interview by author. Hyderabad, 26 Sep.

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استاد محمد يوسف Ustad Muhammad Yousuf

1.	آؤ راتا! ره رات، تنهنجي چانگي کي چندن چاريان. Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan
2.	آء کوه جاتان پند کيچ جو Aaon Ko Jana Pandh Kech Jo
3.	اچ مير مومن جا، مدينو چڏي هليا. Ajj Mer Momnn Ja, Madino Chhde Halya
4.	اديون پينر اچ وو يار جادو لائي ويا جي ۾ Adyoon Bhenar Ajj O Yar Jado Lai Waya Jia Men
5.	باروچل بانهيءَ چوري چڏ م چپرين Bharochal Banhaee Chhoria Chhad M Chhapreen
6.	پرچن شال پنوهار، دوليا! مارو مون سان، الا Parchan Shal Panwhar, Dholya! Maro Moon Saan, Alla
7.	جيڪي ڏنو هو مون، آرياڻي اوهان نه ڏنو هو! Jeke Ditho Ho Moon, Aaryani Awhan Na Ditho Ho!
8.	جاگي جاگي اڪڙيون اوهان Jagi Jagi Akhdyoon Awhan
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11.	منهنجو من ميان! واڳيو ويڙيجن سين Munhnjo Man Miyan! Waggyo Wedechan Seen
12.	مون ۾ تون موجود آئون آگاهين آهيان، اسونهن آهيان Moon Men Toon Mojod Aggaheen Aaiyaan, Asoonhn Aahiyan
13.	ميو تون موتاء، مون روندي رات وهاء، سائين ڪارڻ سپرين Mayo Toon Motai, Moon Ronde Raat Whai, Saaeen Karnn Supreen
14.	منهنجا ڪيچي قول ڪري ويا هيءَ نه ويل وڃڻ جي Munhinja Kechi Qol kare Waya Hea Na Wel Wanjan Ji
15.	والي واري آڻ الا باروچا Wali Ware Aann Alla Barocha
16.	وڻڙيو هوڻ وڃن وو، جهليان پليان هيئنڙو نه رهي Wathdyo Hot Wajan Wo, Jhalya Palyan Heenado Na Rahe

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Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

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Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore, 5 May.

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Mirza, 2014, pp. 202, Mirza, 2010, pp. 60, Baloch, N.A Dr. 1997, pp. 135, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

زرينه بلوچ Zarina Baloch

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Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyerabad, 26 November.

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Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21October.

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Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 August.

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Singar Ali Saleem **سينگار علي سليم**

1	اچ ٻاروچل اچ ميان پنهل ڄام پرچ موت وچوڙو تو Ach Barochl Ach Mian Punhal Jjam Parch Mot Wichhoro Tho
2	الله ڄاڻي دلبر تو مولا ڄاڻي Allah Janne Dilbar Tho Molla Janne
3	جوڳي پيا به گهڻا، منهنجو لکيو لاهوتين سان Jogi Bya Ba Ghanna Munhanjo Lekhyo Lahotian Saan
4	ماروءَ جو مذڪور، راتو ڏينهان روح ۾ Maroa Jo Mazkoo, Raato Diheenan Roh Men
5	روڻان زارو زار شال ملان پنهنجي مارڙن کي Roan Zaro Zar Shal Milan Panje Maroadan Khe
6	مون کي ڪام جهلي، سپڪا پاڻ پلي، آءُ وڌڙي نينهن. Moon Ke Kam Jhale, Sabhka Pann Pale, Aaon Wadhde Neenh
7	هيري هٿ وڌائين، ڪونه رهندو ڪو هي جيڏيون Hiere Hathu Wadhaeen, Ko Na Rhndo Ko Hia Jedyoon
8	وڄاڻي ويراڳ ڪالهه ويا جي ڪاڙي Wajai Weragi Kalh Waya Je Kapdi
9	دلبر سو دلبند جيڏيون Dil So Dilband Jedioon
10	حرف لکيو پنهنجي لوڙي غيرن مان Harf Likhio Panhnje Lode Gairan Man
11	يار جاڳو جاڳو وريو دلڙيون ڦري تو Yar Jago Jago Wario Dildyoon Phure Tho

Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, "Khattanhar". Sindhi program PTV National. Karachi, Sep 12.

Anwar Hussain Wistro **انور حسين وسڙو**

1	آئون ڪيئن آٿڻ وڃان Aaun Kian Aatan Ojjan
2	آيل! ڪريان ڪيئن؟ منهنجو نينهن اڀليو نه رهي. Aayal! Karyan Kian? Munhinjo Ninhan Aplyo Na Rahe
3	تڙ نهاريان تي، منهنجا بندر وٿڙا جي. مان سڙه Tad Naharyan Te, Muhannjo Bandr Weada Je, Man Sedeh
4	راڻل تو بن رات، مون کي ويٺي ورهيه لنگهي ويا

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Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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گوريا مور سنگهار ۾ Goria Moor Sanghar Men	.11

Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

حميرا چنا Humera Chana

آؤ راتا! ره رات، تنهنجي چانگي ڪي چندن چاريان. Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan	.1
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وٿان وڃ نه مون Watan Wanj Na Moon	.11

Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

غلام شبير شاهائي Ghulam Shabir Shahani

آسرو آهي، مون ڪي هوت حبيب جو. Aasro Aahe, Moon Khe Hot Habib Jo	.1
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Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

عبدالله پنهور Abdullah Panhwar

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Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaee player). 2006. Interview by author. Karachi, 7 July.

Qasim Fani قاسم فاني

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آيل ڙي اولاڻا Ayal De Olanna	.8

Mirza, 2014, pp. 405, Mirza, 2010, pp. 225, Syed, Durr-e-Shahwar. 1988, pp. 50, Saleem, Agha, 2006. Interview by author. Karachi, 8 Aug.

Ustad Ghulzar Ali Khan استاد گلزار علي خان

مون کي ڏونگر ڏک نه ڏي Moon Khe Doongar Dukh Na De	.1
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3.	بوند برھ جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhh Ji Bahar Laggi, Dard Wandia Jo des Wasi Piyo
4.	ڪيئن ڪريان ڪاڏي وڃان مون کي سوڍي Kian Karia Kade Wajan Moon Khe Sodhe
5.	آئون ڪو ڄاڻان پند ڪيچ جو Aaon Ko Jana Pand Kech Jo
6.	جيڏيون آءُ ڪا Jedioon Aaon Ka
7.	ڏنو راءِ ڏياچ، هيءُ سر ڪا سوڍل کي سمجھائي Dino Rai Deyach, Hi Sir Ka Sodhal Khe Samjhai
8.	ڪي جو ڪاڪ تڙاءُ، چانگي چرھو چڪيو Ke Jo Kak Tadau, Change Chrho Chkhyo

Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkanu, 19 Mar.

هرسن پگت Harsan Bhagat

1.	هو ته هليا هنڪلاج Ho Ta Halya Hanglaj
2.	پاڙيچيون ڪا پچار منهنجا ڏير ڏمر ڪنهن ڏيهي ويا Padechioon Ka Pachar Munhnja Der Damar Keheen Dehi Waya
3.	آئون ڪوه ڄاڻان پند ڪيچ جو Aaon Koh Jana Pandh Kech Jo
4.	ڏاڙو هڻي جت، ڙي اديون، منهنجو پنهل وئي ويا پاڻ سان Dhado Hane Jat, De Adyoon, Muhanjo Punhal Wathi Waya Pan San
5.	ونگيدس وارن سين گون جا گوڏا Wangdis Waran Seen Gawan Ja Goda
6.	مڙهيون ماڳ وسائي، جوڳي ويا جڙ لائي Madhyoon Magg Wasai, Joggi Waya Jad Lai
7.	پيچ پنهل ويو پائي، هل ڪاهي، هت چاهي Pech Punhal Wayo Pai, Hal Kahe, Hit Chahe
8.	ڏوٽي ويڙا ڏور، مارو منهنجا ملڪ متي ويا Dothi Wida Door, Maro Munhnja Mulk Mate Waya

Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

VAAEE OF SHAH ABDUL LATIF BHITAI

Abdullah Kachhi **عبداللہ کچی**

Harf Hotan Jo Aahe	حرف هوتن جو آهي	.1
Kehdo Sang Siyako	ڪهڙو سنگ سياڪو	.2
Raat Roan Thi Rat Phura Samondi Sare	رات روٿان ٿي رت ڦڙا سامونڊي ساري	.3
Khathi Manjhh Khatiyaeen, Maro Jam Mir Jo	ڪٿيءَ منجهه ڪٿيائين، مارو ڄامُ مير جو	.4
Gila Kam Kare, Likhyo Tan Na Tare, Bhde! Jedyoon	گِلا ڪام ڪري، لکيو تان نه ٿري، ٻڙي! جيڏيون!	.5
Mare Weende Magna Baro Keen Bol	مري ويندين مگڻا پاڙو ڪين ٻول	.6
Lochi Lahnds Ho Door Jatan Je	لوچي لهندس هو ڏور جتن جي	.7

Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzando, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

Salo Ram Bhagat **سالورام بگت**

Uthi Toon Charkhe Khe Chor, Moon Sute Soor Piraya	اُٿي تون چرخي ڪي چور، مون سُتي سور پرايا	.1
Jatn Lai Jedyoon Doongar Thi Dore	جتن لاءِ جيڏيون ڏونگر ٿي ڏوري	.2
Dard Muia Ja Daroon, O! Mot Sabajha Supreen	درد مٿي جا دارون، وو! موت سباجها سپرين	.3
Lagi Dakhn Je Heer	لڳي ڏکڻ جي هير	.4
Warsya Wejj Wechara Dil Men Dard Pireen Jo	ورسيا ويڄ ويچارا دل ۾ درد پرين جو	.5
Aaon Dhake Dhakan Ware Heer	آئون ڍڪي ڍڪڻ واري هير	.6
Maro Aindo Shal	مارو ايندا شال	.7

Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.

VAAEE OF SHAH ABDUL LATIF BHITAI

جلال چانڊيو Jalal Chandio

1.	جوڳي جوان جبل جي پاسي، جادو لائي ويا، سمجھائي ويا Joge Jawan Jabl Je Pase, Jado Laai Waya, Samjhai Waya
2.	جتن لاءِ جيڏيون ڏنگر Jatan Lai Jedioon Doongar
3.	منهنجي نت ابائن Muhnje Nith Abann
4.	ڏونگر تي ڏوري جتن لاءِ Dongar Thi Dore Jatan Lai
5.	مرمر مارن جو Marm Maron Jo
6.	لمحي ٿو ماري رات Lamhe Tho Mare Raat

Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

وزير علي عمرائي Wazeer Ali Umrani

1.	ايندو سڄڻ سائين Eindo Sajan Saen
2.	پاڙيچيون ڪا پچار، منهنجا ڏير ڏمر ڪنهن ڏيهه ويا Padechyon Ka Pachar, Muhannda Der Damar Kehen Dehh Waya.
3.	ڏاڙو هڻي جت، ڙي اديون، منهنجو پنهل وني ويا پاڻ سان Dhado Hane Jat, De Adyon, Muhanjo Punhal Wathi Waya Pan San
4.	منهنجو لالڻ آيو پيهي Munhjo LAllan Aayo Pehi
5.	ونگيديس وارن سين Wangidias Warn Seen
6.	هوت هليا هنگلاج ڏي Hot Halya Hnglaj De

Mirza, 2014, pp. 335, Mirza, 2010, pp. 140, Baloch, Dr. Nabi Bakhsh Khan, 1999, 85, Buriro, Kosar 1990, Interview by author Khairpur, 10th May.

دين محمد شيخ Din Muhammad Shaikh

1.	ڏونگر ويني ڏور Dongar Wethe Door
2.	ڪا پونٿري هيس ساه لاءِ Ka Bhwanri Huias Saah Lai
3.	سڪ جا سانگيٽڙا من ڪو پيرو ڪن Sukh ja Sangiara Man Ko Bhero Kan
4.	مدت ٿي ميهار ساهڙ لڳ ستار Madt Thi Mehar Sahad Lag Sattar

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Ka Hianeen Seen Lai, Bhor! ڪا هيٺين سين لاءِ پوري!	.5
Wag Dhani He Was Aaon Ka ڍاڳ ڏٺي جي وس آئون ڪا	.6

Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

فوزيه سومرو Fuazia Soomro

Ale Muhannja Maroada ڄاڻي منهنجا ماروڙا	.1
اڪيون ميگه ملاز، صورت تنهنجي سڀ جڳ موهيو. Akhyoon Meghh Malar, Surat Tuhannji Sabh Jagg Mohyo	.2
بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhh Ji Bahar Laggi, Dard Wandia Jo des Wasi Piyo	.3
Jekar Huyas Dhari Umer Ada جيڪر هئس ڌاري عمر ادا	.4
Sanheen Munhanja Jin Ja Par ساڻيه منهنجا جن جا پار	.5
منهنجو ملڪ ملير، ڪوٽن ۾ آئون ڪيئن گذاريان! Munhnjo Mulk Malir, Kotan Men Aaon Kian Ghuzaria	.6

Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad. 2002, pp. 95, Zaman, Sara. 2006. Interview by author. Lahore, 13th Oct.

شمن علي ميرالي Shaman Ali Mirali

Adyoon De Bhenar Mari آديون ڙي پينر ماري	1
پلوڙي پينر ماري آهيان رائل Bhlode Bhenar Mari Aahyan Rannal	2
منهنجو جيءُ جيارو، جيءُ جيارو ڪيئن منهنجو هاريو Munhnjo Jia Jiyro, Jia Jiyao Kian Muhnnjdo Haryo?	3
Munhnje Mithdn Marun Khe منهنجي منڙن مارن ڪي	4
Hin Nimani Ja Neenn هن نمائيءَ جا نيڻ	5
Umer Ada Jin je Atham Ukeer عمر ادا جن جي اٿم اڪير	6

Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

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تاج مستاني Taj Mastani

آئون ڪيئن آڻڻ وڃان Aaun Kian Aatan Ojjan	.1
آيل ماءُ منهنجو پرديسين سان سنگ Ayal Mau Muhnnjo Pardesin Saan Sagg	.2
آهي ارمان عجيبن جو، مون کي نال نه نيائون Aahe Arman Ajeeban Jo, Moon Khe Nal Na Nyaoon	.3
آلي منهنجا ماروڙا Ale Muhannja Maroada	.4
منهنجي جيگل ماءُ منهنجو Munhnaji Jeejal Ma Munhanjo	.5
آيل ڙي، منهنجي دل جو دوست وٺي ويا Aayal De, Muhnnje Dil Jo Dost Wathi Waya	.6

Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehswani, Hameed Ali 2010, Interview by author Sukkur, 5th May.

سُشِيلا مهتاني Sushila Mahtani

پيرين پوندي سان، چوندي سان رهي وڃو رات پنيور ۾ Peren Pawandisan, Chawandisan Rahi Wajo Raat Bhanbhor Me	.1
جت ته زوراور ذات اديون، منهنجو پنهل وٺي ويا رات اديون Jat Zorawar Zaat Adyoon, Munhnjo Punhal Wathi Waya Rat Adyoon	.2
دل ڪر درخت جي دستور Dil Kar Darkhat Je Dastoor	.3
سڄڻ شال ايندو Sjan Shal Endo	.4
لاڻي ته ويا مٽيءَ کي لوري، هيءَ گهوري، منهنجي جندڙ Lai Ta Waya Muia Khe Lore, Hia Ghore, Munhnanje Jindr	.5
هي سڀ هلڻ هارا، ڪوڻه رهندو ڪو هت، جيڏيون! Hia Sabh HAllan Hara, Kon Rahndo Ko Hit Jedioon!	.6

Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

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مائي پاڳي Mai Bhagi

1. اجهو سج لٿو، ڪرڪا ڪار ڪٽڻ جي Aijho Sij Latho, Karka Kar Katann Ji	.1
2. آيل ڙي اولاڻا Aayal De Olanna	.2
3. پرچن شال پنوهار، ڊوليا! مارو مون سان، الا Parchan Shal Panwahar, Dholya! Maro Moon Saan, Alla	.3
4. ڪيئن وساريان ماروئڙا Kian Wisarian Marooda	.4
5. هوت پنيور هر آيو Hot Bhanbhor Men Aayo	.5

Mirza, 2014, p. 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

سهراب فقير Suhrab Faqir

1. آؤ راءا! ره رات، تنهنجي چانگي ڪي چندن چاريان. Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan	.1
2. باروچا باجهه گهڙي، آن ٿي چلان چيرين. Barocha Bhajhh Ghanni, Aaon Thi Chhulan Chapreen	.2
3. جوگيڙن سان سنگ Jogeadn Saan Sang	.3
4. سهسين شڪرانا ڪوڙيين پال ڪريم جا Sahseen Shukrana Kodeen Bhal Kareem Ja	.4
5. مدت ٿي ميهار ساهڙ لڳ ستار Madt Thi Mehar Sahad Lag Sattar	.5

Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

الله ڏنو خاصخيلي Allah Dino Khaskheli

1. جي هوند ڏنائون ڙي پيڻر Je Hoond Dhthaoon De Bhenar	.1
2. رات به مينهڙا ونا Raat B Meenhnda Watha	.2
3. منهنجي حجت ناهي وات، جيجان! Muhnnje Hujat Nahe Wat, Jijan!	.3

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مون کي ياد پون تا اباڻا Moon Khe Yad Pawan tha Abanna	.4
مون کي نند نه نيڻين نيڻين، کالھون پوءِ لکن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lkn Men	.5

Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006.Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

استاد فدا حسين خان Ustad Fida Hussain Khan

ڏني کا ماءُ سورن جي پينگهي ۾ لولي Dini Ka Mao Sooran Je Pinghe Men Lole	.1
سُکيا سانگيٿڙا Sukhya Sangeada	.2
مون ڏي حرف هوتن جو Moon De Harf Hotn Jo	.3
واڳ ڏٺي جي وس، وو يار، آءُ کا پاڻ وهڻي! Wag Dhanni Je Was, Wo Yar Aaon Ka Paan Waenne!	.4
اڳڻ هلي آءُ هڪ وار نازن سان نه مار Aagan Hali Aao Hik War Nazan Saan Na Mar	.5

Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

حسين بخش خادم Hussain Bakhsh Khadim

جوڳي جوان جبل جي پاسي، جادو لائي ويا، سمجھائي ويا Joge Jawan Jabl Je Pase, Jado Laai Waya, Samjhai Waya	.1
منهنجي رائل کي رحم Muhnnje Rannal Khe Raham	.2
مون کي ڏونگر ڏورڻ آيو Moon Khe Doongar Dorann Aiy	.3
مون کي نند نه نيڻين نيڻين، کالھون پوءِ لکن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lkn Men	.4

Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyderabad, 26 Nov.

فقير امير بخش کلوئي Faqir Ameer Bakhsh Kaloi

آهي ارمان عجيبن جو، مون کي نال نه نيائون Aahe Arman Ajeeban Jo, Moon Khe Nal Na Nyaoon	.1
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Das Aadesyan Ja ڏس آديسين جا	.2
Muhnnje Rannal Khe Raham منهنجي رائل ڪي رحم	.3
Moon Khe Doongar Dorann Aiy مون ڪي ڏونگر ڏورڻ آيو	.4

Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.

الله ڏنو ڇوڻيجو Allah Dino Jonejo

Ayl Mau Muhnnjo Pardesin Saan Sagg آيل ماءُ منهنجو پرديسين سان سنگ	.1
Bharochal Banhaee Chhoria Chhad M Chhapreen ٻاروچل بانهيءَ چوري ڇڏ م چپرین	.2
Munhnjo Man Miyan! Waggyo Wedechan Seen منهنجو من ميان! واڳيو ويڙيچن سين	.3
Chhpar Chhde Moon Khe Chho Tho Wajeen چپر ڇڏي مون ڪي چوڻو وچين	.4

Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf. 2006. Interview by author. Karachi, 15 Aug.

شفيح محمد جمن Shafi Muhammad Juman

Moon Seen Hot Na Kandda Heean, Mau Jam Na Kndda مون سين هوت نه ڪندڙا هيئن، ماءُ ڄام نه ڪندڙا	.1
Ho Je Waya Moon Hani Aaon Ubhi Tadi Neharyan هوجي ويا مون هڻي آئون آبي تڙي نهاريان	.2
Moon Khe Kaam Jhale Sabh Ka Paan Pale من ڪي ڪام جهلي سڀ ڪا پاڻ پلي	.3
Ranal Tobin Raat Moon Khe Wethe رائل توبن رات مون ڪي ويئي	.4

Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

شفيح محمد فقير Shafi Muhammad Faqir

Aai Mund Malar, Meghh Malar, Aaon Khnhnba آئي مُندَ ملار، ميگه ملار، آئون ڪنهنبا ڪنڊيس ڪپڙا.	.1
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Kandyas Kapra	
آيل! امڻ! تي جيان، لا! جي سارينر سڀرين Aayal! Aamn! Te Jyan, Laa! Je Saryanm Suprian	.2
مٽا ڪا لنئون لاءِ Matan Ka Lanon Lai	.3
مون ڪي ڪام جهلي، سڀڪا پاڻ پلي، آءُ وڌڙي نينهن. Moon Ke Kam Jhale, Sabhka Pann Pale, Aaon Wadhde Neenh	.4

Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaee player). 2006. Interview by author. Karachi, 7 July.

فقير عبدالغفور Faqir Abdul Ghafoor

عمر ڪين وڻن تنهنجيون ماڙيون Umer Moon Na Wann Tunhnajoon Marioon	.1
مون ڪي ڏونگر ڏورڻ آيو Moon Khe Doongar Dorann Aiyo	.2
تنهنجي تند تنوار Tunhnji Tand Tanwar	.3
مون ۾ عيب آڀار، يار! آءُ جا طامع آهيان تنهنجي Moon Men Aieb Aapar, Yar! Aaon Ja Tame Aahyaan Tuhnje	.4

Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

شمن فقير ساڻي Shaman Faqir Sathi

الوداع الوداع Alwda Alwda	.1
جي جياريو منهنجو Je Jiyaryo Munhanjo	.2
مون ڪي چپر مَ چڏيجا، باروچا! پلئي لڳي آهيان Moon Khe Chapar Ma Chadja, Barochal! Palie Laggi Aahyan	.3
وسري تان نه ويو Wisri Taan Na Wayo	.4

Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkano, 19 Mar.

موسيٰ حسين سمون Mosa Hussain Samoon

الي منهنجا ماروڙا Alle Munhinja Maroada	.1
تنهنجو ڪهڙو ڪم Tuhannjo Kado Kam	.2

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منهنجي ته منترن مارن کي ڏني Munhnaje Ta Mithdan Maroan Khe Dithe	.3
Umer Aaon Abann De Weendis ڪمري وٺڻ ۽ وٺڻ عمر آئون اباڻن ڏي وينديس	.4

Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzando, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

تارا چند Tara Chand

لڳو منجهه لکن تازو پير پنهنون Lago Manjh Lakan Tazo Per Punhon	.1
جوڳي پيا به گهڻا، منهنجو لکيو لاهوتين سان Jogi Bya Ba Ghanna Munhanjo Lekhyo Lahotian Saan	.2
چوري چڏم چيرين Chhori Chadam Chhporen	.3
نيئي نيئي ڏيج اي ادا پانڌي! Neie Neie Dej Ae Ada Pandhi!	.4

Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

استاد منوڪي Ustad Mithoo Kachhi

اڪيون پير گري، ويججي، وو! ويججي. Akhyoon Pera Kare, Wajjge Wo! Wajjge	.1
ويا آڏي رات جت زوراور ذات Waya Aadhi Raat Jat Zorawar Zaat	.2
جت ويري ٿيا مون ويچاري جا Jat Weri Thia Moon Wechari Ja	.3

Mirza, 2014, pp. 405, Mirza, 2010, pp. 225, Syed, Durr-e-Shahwar. 1988, pp. 50, Saleem, Agha, 2006. Interview by author. Karachi, 8 Aug.

ديبا سحر Diba Sahar

آءُ جي ڄاڻان، ساڻ نه نيندا، چو ٿي سيح وڃايان Aaon Je Jana, San Na Ninda, Chho Thi Sej Wichhayan	.1
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شاديءَ جو سينگار، آيل، آيل، مرڪُ منهنجو مُون پرين Shadi Jo Singar, Aayal, Aayal, Murk Munhnjo Moon Pireen	.2
منهنجو لالڻ آيو پيهي Munhnjo LAllan Aayo Pehi	.3

Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

سيد جمن شاه بخاري Syed Juman Shah Bukhri

جيسين آئون جيئنديس الا! در نه مٽينديس دوست جو، الا! Jeseen Aaon Jiandiyas Ala! Dar Na Matindiyas Dost Jo, Ala	.1
سچو نينهن لڳو، ڪنديس ڪو نه بيو، جيجان تن جتن ري Sacho Neenh Lago, Kandyas Ko Na Beyoo, Jijan Tin Jatan Re	.2
زوراور توسان زاري ڪهڙي هجت Zorawar Tosan Zari Khade Hujat	.3

Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

مهناز Mehnaz

آئي ميگه ملهار (اردو) Aai Meengh Malhar (Urdu)	.1
شاديءَ جو سينگار، آيل، آيل، مرڪُ منهنجو مُون پرين Shadi Jo Singar, Aayal, Aayal, Murk Munhnjo Moon Pireen	.2
من میں سوچ بچار، من میں سوچ بچار Man Men Soch Bachar, Man Meen Soch Bechar	.3

Mirza, 2014, pp. 202, Mirza, 2010, pp. 60, Baloch, N.A Dr. 1997, pp. 135, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

سچڻ فقير Sajjan Faqir

ڪي انهن منجهه آهي، هوءَ جي جهونا پسجن جهوپڙا Ke Unheen Manjhhe Aahe, Hoa Je Jhuna Pasjan Juhopda	.1
مون کي ڏونگر ڏورڻ ڪيچي، ڪيچي وڃن Moon Khe Doongar Doran Kechi, Kechi Wajan	.2

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وَجْهَ مَنْجَه خَلِيلُ، اندر آذر آهين Wajhh Manjhh Kaleel, Andr Aazar Aaheen	.3
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Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, khan Ustad. 2006. Interview by Shaista Gul, "Khattanhar". Sindhi program PTV National. Karachi, Sep 12.

غفور گل Ghafoor Gul

جيئري يار سار ناھي جي Jeare Yar Sar Nahe Je	.1
منهنجو مالڪ تون Munhnjo Malik Toon	.2
هه هه سرتيون Hai Hai Sartyoon	.3

Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.

نارويگت Naroo Bhagat

تنهنجيءَ تَنُ تَنوارِ، يارِ، مون مَنُ موھيو. Tuhnnje a Tandu Tanwar, Yar, Moon Manu Moheyo	.1
اُٿي جبل جھاڳ Uthi Jabal Jhag	.2
ڪات قريبن جي اڳيان ڪتير ڪين Kaat Kareeban Je Aggyan Katyam Keen	.3

Mirza, 2014, pp. 335, Mirza, 2010, pp. 140, Baloch, Dr. Nabi Bakhsh Khan, 1999, 85, Buriro, Kosar 1990, Interview by author Khairpur, 10th May.

حميد علي سيوهاڻي Hameed Ali Sewhani

ڏٺي وئين آتم Dai Waieen Aatm	.1
ٿيندو تن طبيب، دارون منهنجي درد جو Theendo Tan Tabib Daroon Muhannje Dard Jo	.2
ڏٺي ڏينهن ٿيا Dithe Deheen Thya	.3

Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

سوڊو جوڳي Sodho Jogi

لنئون ته لڪئي لائي Lanoon Ta Lkhie Lai	.1
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ڏاڳهن ڏيرن سان ڪرهن، ڪيچين ساڻ متان ڪا Dagan Deran Saan Karhn, Kechian, Saan Matan Ka	.2
تنهنجي تند تنوار Tunhnji Tand Tanwar	.3

Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

برکت علي Barqat Ali

آهيان مارن جي Aahian Marun Ji	.1
دوست پيهي در آيو Dost Pehe Dar Ayoo	.2
لڳڙي آهي لغار لئون تنهن لالڙ جي Lagdi Aahe Lagar Lanoon Teheen LAllan Ji	.3

Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

الله وسائي Allah Wasai

پيرين پوندي سان، چوندي سان رهي وڃو رات پنيور ۾ Peren Pawandisan, Chawandisan Rahi Wajo Raat Bhanbhor Me	.1
جن جو وارث ٿون، الا! سي ڪئن رهندا نيڻ منهنجا؟ Jin Jo Wars Toon, Ala, Se Kian Rahnda Neen Munhnja?	.2
منهنجو مالڪ تون Munhnjo Malik Toon	.3

Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad. 2002, pp. 95, Zaman, Sara. 2006. Interviewe by author. Lahore, 13th Oct.

دين محمد دم ساز Din Muhammad Dam Saz

اديون پينر اچ او يار، جادو لائي ويا جيءَ ۾ Adyoon Bhenar Ajj O Yar, Jado Laai Waya Jeea Men	.1
جوڳي بيا به گهڻا، منهنجو لڪيو لاهوتين سان Jogi Bya Ba Ghanna Munhanjo Lekhyo Lahotian Saan	.2
بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhh Ji Bahar Laggi, Dard Wandia Jo des Wasi Piyo	.3

Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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Muhammad Raheem Soomro **محمد رحيم سومرو**

چا کي تا کره قطارون، وو مون نمائي تان کي نه چيو Chha Khe Tha Karhh Qatroon, O Moon Nmanni Taan Ke Nh Chayo	.1
کيئن وساريان ور اديون Kian Wisaryan War Adioon	.2
ڏيئي ويا اتر ڏير، الا! اوجاڳو اکڙين کي Deaee Waya Atham Der, Ala! Ojaggo Akhdyan Khe	.3

Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006.
Interview by author. Hyderabad, 26 Sep.

Zaheer Ahmed Warsi **ظهير احمد وارثي**

اڱڻ آير پيهي Agan Aayo Pehi	.1
تن من منجه تنواريو، منهنجو لائن واريو. Tan Man Manjhh Tanwaryo, Muhannjo LAllan Waryo	.2
کي جو کاک تڙاءُ Ke Jo Kak Tadao	.3

Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwan, Hameed Ali 2010,
Interview by author Sukkur, 5th May.

Ghulam Mustfa Mashoori **غلام مصطفيٰ مشوري**

منهنجو ملڪ ملير ملڪ ملير، آءُ ڪئن ويندي هت گذاريان! Munhnajo Mulk Malir Mulk Malir, Aaon Kane Wethi Hit Ghuzarian	.1
چو ٿيون ڏيو مون کي مٿيون، وس پنهنجي ۾ ناهيان Chho Thyoon Diyo Moon Khe Matyoon, Was Puhannje Men Nahyan	.2
مان ساريان سانگيڙا Man Sarian Sangida	.3

Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh
Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by
author. Hyderabad, 21Oct.

Ghulam Jaffar Zardari **غلام جعفر زرداري**

پينر هن پينور ۾ هاڻي ڪنديس ڪجاڙو Bhenar Hin Bhanbhor Men Hane Kandias Kujado	.1
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مون کي نند نہ نيٽين نيٽين، کالھون پوءِ لکن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lkn Men	.2
هائ اول لکيو هو اگئين Hai Awal Likhio Ho Agnen	.3

Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

سيد گل حسن شاه Syed Gul Hassan Shah

منهنجا آ ته پنهل پر ڏيهي Muhnnja Aa Ta Punhal Par Dehe	.1
سڪ مارن جي سمهڻ نتي ڏئي، آءُ شل ويڙهيچين وڃان Sik Marun Ji Sumhan Nathi De, Aaon Shal Wedhchan Wajan	.2
گهوريو جيئڻ منهنجو جيڏيون Ghorioon Jian Munhnjo Jedioon	.3

Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

فقير عبدالواحد جمالي Faqir Abdul Wahed Jamali

ايندو سڄڻ سائين Eindo Sajan Saeen	.1
منجهه رهي ملير، هاري! مون ڪوه ڪئو؟ Manjhhe Rahe Malir, Hari! Moon Kohh Kao?	.2
وسري ان نه ويو بارڇو پنيور ۾ Wisre Un Na Wayo Barocho Bhanbhor Men	.3

Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

ذوالفقار علي Zulfiqar Ali

دوست پيهي در آيو Dost Pehe Dar Ayoo	.1
مند پيئندي مون ساڄن سهي سجاتو Mund Piandi Moon Sajan Sahi Sujato	.2
سپڪا پريان ڪون پوڄي Sabhka Pryan Kon Puje	.3

Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

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سنم ماروي Sanam Marvi

ٻاروچل بانهيءَ چوري ڇڏ مَ چپرین Bharochal Banhaee Chhoria Chhad M Chhapreen	.1
ميو تون موٽاءَ مون روئندي رات وهاءَ Mayo Toon Motai Moon Roande Raat Wahai	.2
پرچن شال پنوهارَ، ڊوليا! مارو مون سان، الا Parchan Shal Panwahar, Dholya! Maro Moon Saan, Alla	.3

Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

استاد اميد علي خان Ustad Ummeed Ali Khan

سُڪ جا سانگيٽڙا Sukh Ja Sangiada	.1
منهنجا ڪيچي قول ڪري ويا Munhnaja Kechi Kol Kare Waya	.2

Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyderabad, 26 Nov.

امير علي Ameer Ali

وڃ جي او وڃ جي Wanj Je O Wanj Je	.1
پلڪ نہ رهي دل تو ري، وڙ ميان! خان بلوچا! Palak Na Rahe Dil To Reea, Waru Miyan! Khan Baloch	.2

Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006. Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

مهتاب بلوچ Mahtab Baloch

آهيان ماروئن جي آهيان سانگين جي Aahyan Maroan Ji Aahyan Sangyan Ji	.1
هاڻي ايندو، الا! منهنجو سڄڻ شال ايندو Hane Aeendo Ala! Munhnjo Sajan Shal Endo	.2

Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

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مشتاق احمد ڏيپلائي Mushtaque Ahmed Diplai

Lkhye De Pandhdo Karaym لکي ڙي پنڌڙو ڪرايم	.1
Hin Munhanje Man Mathe Ghan هن منهنجي من مٿي گڻ	.2

Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

عاشق نظاماڻي Ashique Nizamani

Aahe Arman Ajeeban Jo, Moon Khe Nal Na Nyaoon آهي ارمان عجيبن جو، مون کي نال نه نيائون	.1
Umer Aaon Winddo Puchhan Koi, Jite Maro, Tate عمر آئون ويندڙو پڇان ڪو، جتي مارو، تتي پاندي، الو!	.2

Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkano, 19 Mar.

بڏو فقير Bhdho Faqir

Jin Lai Udayan Wethi Kaang جن لاءِ اڏايان ويني ڪانگ	.1
Hian Doogar Dore هييان ڏونگر ڏوري	.2

Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

محمد ابراهيم مير بحر Muhammad Ibrahim Mir Jat

Pardesian Saan Kehde Yari پردسين سان ڪهڙي ياري	.1
Jatn Lai Jedyoon Doongar Thi Dore جتن لاءِ جيڏيون ڏونگر ٿي ڏوري	.2

Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

استاد منو خان ڪلهڙو Ustad Mitho Khan Kalhoro

Jado Lai Wyam Jeea Meen جادو لائي وير جيءَ ۾	.1
Udri Waj De Watan Te Total اڏري وڃ ڙي وطن تي طوطل	.2

Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

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محمد حسن Muhammad Hassan

جيءَ جياريو ڪين مون جهڙو هاءِ Jia Jiaryo Kin Moon Jhdo Hai	.1
نينهن ڪيئن نروار لوڪان گذاريم Neheen Kian Nirwar Lokan Ghuzaryam	.2

Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzando, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

علي مراد جتوئي Ali Murad Jatoi

سچو نينهن لڳو، ڪنديس ڪو نه ٻيو، جيجان تن جتن ري Sacho Neenh Lago, Kandyas Ko Na Beyoo, Jijan Tin Jatan Re	.1
اڪيون پير ڪري ويججي Akhioon Per Kare Wajje	.2

Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwan, Hameed Ali 2010, Interview by author Sukkur, 5th May.

استاد خورشيد علي خان Ustad Khorshid Ali Khan

وينديس ڪيچ ڪهي، سڻن ساڻ سهي، وو پينر! آءُ Weendyas Kech Kahee, Sinan Saann Sahee, Wo Bhenar! Aaon	.1
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Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

صادق علي Sadiq Ali

مجھ سے دور نہ جانا Manjh Se Door Na Jana	.1
عيب ڪندو سڀ اولي اٿم اميد الله ۾ Aib Kando Sabh Aole Atham Umend Allah Men	.2

Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

رحمان مغل Rahman Mughal

جيڪر هيس ڌاري Jekar Huyas Dhari	.1
عمر مون نه وڻن تنهنجون ماڙيون الا Umer Moon Na Wann Tunhnjoon Madioon Ala	.2

Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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محمد رمضان سولنگي Muhammad Ramzan Solangi

روئنن تا نيڻ نماڻا اباڻا نه تا وسرن Roann Tha Nain Nimana Abana Na Tha Wisran	.1
سهين شڪرانا، ڪوڙين پال ڪريم جا Sehsen Shukrana, Korain Bhaal Karim Ja	.2

Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March

چاڪر چانڊيو Chakar Chandio

ستو پنڌ صورت جو Sidho Pandh Soorat Jo	.1
ڪندي ساريان ڪان، يا امن امن! Kande Saryan Kan, Aman Aman!	.2

Mirza, 2014, pp. 335, Mirza, 2010, pp. 140, Baloch, Dr. Nabi Bakhsh Khan, 1999, 85, Buriro, Kosar 1990, Interview by author Khairpur, 10th May.

قادر بخش ڏاڍو Qadir Bakhsh Dawach

لائي ويا مئيءَ کي لوري Lai Waya Mui Khe Lore	.1
شال ملان پنهنجن ماروڙن سان Shal Milan Panhnje Maroadan Saan	.2

Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

لڪاڏنوبلج Lakhadino Baloch

مري ويندين مڱڻا پاڙو ڪنهن سان نه ٻول Mare Weende Magna Baro Kinh Saan Na Bol	.1
ڪٿيءَ منجهه ڪٿيائين. مارو ڄام ملير جو Khathi Manjh Khtiaeen, Maaro Jam Malir Jo	.2

Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Mehmood Mughal. Hyderabad, 7 Aug.

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ممتاز لاشاري Mamtaz Lashari

اديون منهنجو ٻاروچو سڄڻ Adyoon Muhannjo Barocho Sajjan	.1
پلڪ نه رهي دل تو ريءَ Palk Na Rahe Dil To Ria	.2

Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21 Oct.

محمد قاسم اونو Muhammad Qasim Otho

اديون منهنجو ٻاروچو سڄڻ Adyoon Muhannjo Barocho Sajjan	.1
ڪهڙو ڏوه ڏيان Kehdo Doh Diyan	.2

Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

نبي بخش Nabi Bakhsh

او پورب پيمر پچار O Porab Piyam Pachar	.1
پورب ٿيا هن Porab Thya Hin	.2

Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzado, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

سترام داس Satram Das

ڪهڙو ڏوه ڏيان Kehdo Doh Diyan	.1
چلڻ جون ٿا چون ChAllan Joon Tha Chawan	.2

Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

فقير خان محمد Faqir Khan Muhammad

مون ڪي ڏونگر ڏورڻ آيو Moon Khe Doongar doran Ayo	.1
بوند برهه جي بهار لڳي، درد ونديءَ جو ديس وسي پيو Boond Birhh Ji Bahar Laggi, Dard Wandia Jo des Wasi Piyo	.2

Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

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سومار پيل Soomar Bheel

Manjhhe Mard Mather مانجهي مرد مٿير	.1
Jogiada Jad Lai Waya جوگيٿڙا جڙ لائي ويا	.2

Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

پگت پاگ چند Bhagat Bhat Chand

جوگي پيا به گهٿا، منهنجو لکيو لاهوتين سان Jogi Bya Ba Ghanna Munhanjo Lekhyo Lahotian Saan	.1
هي سڀ هلڻ هارا، ڪوڻه رهندو ڪو هت، جيڏيون! Hia Sabh HALLan Hara, Kon Rahndo Ko Hit Jedioon!	.2

Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

ضامن علي Zamin Ali

باروچل بانهيءَ چوري چڏ مڙ چپرین Bharochal Banhaee Chhoria Chhad M Chhapreen	.1
لڳي ڏکڻ جي هير Lagi Dakhn Je Heer	.2

Mirza, 2014, p. 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

غلام حسين فقير موٽڻ شاه

Ghulam Hussain Faqir Motan Shah

Tin Daghn Deran تن ڏاگهن ڏيرن	.1
Moon Wange Na Mithi Ka مون وانگي نه مني ڪا	.2

Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006. Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

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رضا حسين وسطرو Raza Hussain Wistrho

O Arman Uthan Mian او ارمان اُٺن ميان	.1
منهنجي حجت ناهي وات، جيجان! Muhnnje Hujat Nahe Wat, Jijan!	.2

Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, "Khattanhar". Sindhi program PTV National. Karachi, Sep 12.

Samina Kanwal ثمينه کنول

ڏونگر ڏي ڪو ڏس، ڙي يار، مون کي ڄام پنهل جو Dongar De Ko Das, De Yar, Moon Khe Jam Punhal Jo	.1
مان ته روز پکي پئي Maan Ta Rooz Pakhi Pai	.2

Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkanu, 19 Mar.

Hyder Rind حيدر رند

Aahe Aade Ka Har Ahde آهي اهڙي ڪا هر اهڙي	.1
اديون منهنجو ڪرڻو Adyoon Muhannjo Karnno	.2

Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaaee player) .2006. Interview by author. Karachi, 7 July.

Din Muhammad دين محمد

واڳ ڏئي جي وس آئون ڪا Wag Dhani He Was Aaon Ka	.1
مون ڏي حرف هوتن جو Moon De Harf Hotn Jo	.2

Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

Mahram Ali Ashraf Ali محرم علي اشرف علي

آءُ جي ڄاڻان، ساڻ نه نيندا، چو ٿي سيچ وڃايان Aaon Je Jana, San Na Ninda, Chho Thi Sej Wichhayan	.1
منهنجا ڪيچي قول ڪري ويا Munhnaja Kechi Kol Kare Waya	.2

Mirza, 2014, p. 49, 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

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استاد ظفر علي خان Ustad Zafar Ali Khan

چاڪي ٿا ڪرھا قطاريو مون نمائي Chha Tha Karha Qatryo Moon Nimani	.1
سائين ننڍا بار Sathian Nida Bar	.2

Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyderabad, 26 Nov.

مشتاق علي راجپر Mushtaqu Ali Rajpar

ڪوڙين پال ڪريم Kodeen Bhal Kareem	.1
آؤ راتا! رة رات، تنهنجي چانگي ڪي چندن چاريان. Aao Rana! Rah Raat, Tuhannje Change Khe Chandn Charyan..	.2

Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

فقير شمن علي ۽ ساٿي Faqir Shaman Ali & Sathi

مون ڪي وسري تان نه ويو، منهنجو ٻاروچو پنيور ۾ Moon Khe Wisre Taan Na Wayo, Munhnjo Barocho Bhnbhor Men	.1
مون ڪي چپر م چڙجان Moon Khe Chhapar M Chhadjan	.2

Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006. Interview by author. Hyderabad, 26 Sep.

محمد ابراهيم آيو Muhammad Ibrahim Aebo

والي واري آڻ الا ٻاروچا Wali Ware Aann Alla Barocho	.1
جوگي هليا ويا سامي هليا ويا Jogi Halia Waya Sami Halia Waya	.2

Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

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تيئومل Teo Mal

Uthi Jabal Jhag اُٿي جبل جهاڳ	.1
ڪاڪيون قريبن جي اڳيان، ڪتيم ڪين ڪي، ڇا ٻڌايان Kakyoon Qareebn Je Aggyan, Katyam Keen Ke, Chha Bhudhayaan,	.2

Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

شادي فقير شادي Faqir Shadi

آئون ماروئن ڪاڻ ماندي مارون مون لئ ماندا. Aao Maroan Kan Mandi Maroan Moon Laey Manda	.1
اديون اباڻا اڪين ته ڏسان مان Adyoon Abana Akhian Ta Disan Man	.2

Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

منظور سخيراڻي Manzoor Sakhirani

پرچن شال پنواهر، ڊوليا! مارو مون سان، الا Parchan Shal Panwahar, Dholya! Maro Moon Saan, Alla	.1
ويندس يار مري Windus Yar Mari	.2

Mirza, 2014, pp. 202, Mirza, 2010, pp. 60, Baloch, N.A Dr. 1997, pp. 135, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

اياز علي Ayaz Ali

Sute Kaan Sare سٽي ڪانه سري	.1
Muhnnje Rannal Khe Raham منهنجي رائل ڪي رحم	.2

Mirza, 2014, pp. 405, Mirza, 2010, pp. 225, Syed, Durr-e-Shahwar. 1988, pp. 50, Saleem, Agha, 2006. Interview by author. Karachi, 8 Aug.

معشوق علي زرداري Mashooque Ali Zardari

مون ڪي نند نه نيڻين نيڻين، ڪالھون پوءِ لڪن ڇ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lakhn Men	1.
هائ اول لڪيو هو انگ ڙي Aai Awal Likho Ho Ang De	2.

Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf. 2006. Interview by author. Karachi, 15 Aug.

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احمد ڏيپلائي Ahmed Diplai

Hin Munhanje Man Mathe Ghan هن منهنجي من مٿي ڳڻ	.1
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Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.

غلام نبي شاه Ghulam Nabi Shah

هوت نه پائير هيئنن، آئون جا ماري، سڄڻ تنهن جي نينهن Hot Na Bhayam Heean, Aaon Ja Mare, Sajjan TeheenJe Niheen	.1
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Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwni, Hameed Ali 2010, Interview by author Sukkur, 5th May.

خالد حسين پتافي Khalid Hussain Pitafi

Jogiada Jad Lai Waya جو ڳيٽڙا جڙ لائي ويا	.1
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Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

گل شير پتي Ghulsher Bhati

ماءُ منيءَ مون کي سورن جي ڏني لوڏي ڀر لولي Mau Mithi Moon Khe Sooran Je Dini Lodi Men Loli	.1
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Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

استاد ڪوڙا خان Ustad Koda Khan

Pardesian Je Kehde Yari پرديسين جي ڪهڙي ياري	.1
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Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

استاد عاشق علي خان Ustad Ashique Ali Khan

اديون پينر اڄ او يار، جادو لائي ويا جيءَ ڀر Adyoon Bhenar Ajj O Yar, Jado Laai Waya Jeea Men	.1
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Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad. 2002, pp. 95, Zaman, Sara. 2006. Interview by author. Lahore, 13th Oct.

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بابو فقير Babo Faqir

اڪيان دا ڏوه نه ڪوئي، دليان دا مالڪ موليٰ Akhyan Da Dohh Na Koi, Dilyan Da Malk Mola	1.
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Mirza, 2014, pp. 405, Mirza, 2010, pp. 225, Syed, Durr-e-Shahwar. 1988, pp. 50, Saleem, Agha, 2006. Interview by author. Karachi, 8 Aug.

محمد رفيع ۽ نسرين Muhammad Rafi & Nasreen

محبت جي ماري، ويچاري پنهل لاءِ رڙندي وتي Mohabat Je Mari, Wechari Punhal Lai Radndi Wate	.1
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Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

طاھر منو Taher Mithoo

لڳي ڏکڻ جي هير لڳي Dakhn Je Heer	.1
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Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

مسعود رانا Masud Rana

صورت سڀ سلطان Surat Sabh Sultan	.1
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Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21 Oct.

ڀڳت جاڙا رانم Bhagat Jara Khan

پرچن شال پٺوهار، ڊوليا! مارو مون سان، الا Parchan Shal Panwahar, Dholya! Maro Moon Saan, Alla	.1
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Mirza, 2014, pp. 335, Mirza, 2010, pp. 140, Baloch, Dr. Nabi Bakhsh Khan, 1999, 85, Buriro, Kosar 1990, Interview by author Khairpur, 10th May.

ميدم نورجهان Madam Noor Jehan

اؤ راتا! ره رات، تنهنجي چانگي کي چندن چاريان. Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan	.1
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Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzando, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

VAAEE OF SHAH ABDUL LATIF BHITAI

Abdul Hameed Abasi **عبد الحميد عباسي**

چو ٿيون ڏيو مون کي متيون، وس پنهنجي ۾ ناهيان Chho Thyoon Diyo Moon Khe Matyoon, Was Puhannje Men Nahyan	.1
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Mirza, 2014, p. 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

Hashim Shaikh **هاشم شيخ**

چوڙيليون چاڙين Charelyoon Chareen	.1
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Mirza, 2014, pp. 202, Mirza, 2010, pp. 60, Baloch, N.A Dr. 1997, pp. 135, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

Faqir Allah dino Khaskheli **فقير الهدنو خاصخيلي**

منهنجي حجت ناهي وات، جيجان! Muhnnje Hujat Nahe Wat, Jijan!	.1
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Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

Allah Dino Khaskheli **الهدنو خاصخيلي**

جي هوند ڏناون پير Je Hond Dithaon Per	.1
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Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, "Khattanhar". Sindhi program PTV National. Karachi, Sep 12.

Bedl Masroor **بيدل مسرور**

مون سان ڪيچي قول ڪري ويا. Mosan Kichi Kol Kare Waya	.1
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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf. 2006. Interview by author. Karachi, 15 Aug.

VAAEE OF SHAH ABDUL LATIF BHITAI

نور بانو Noor Bano

ڏونگر ڏي ڪو ڏس، اوهان ڪو ڏنو، منهنجو جانب جتن سان Dongar De Ko Das, Awhan Ko Ditho, Muhnnjo Janib Jatan Saan	.1
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Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

الهدنو مگتھار Allah Dino Manghanhar

منهنجو لالڻ آيو پيهي Munhnjo LAllan Aayo Pehi	.1
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Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

گلشن علي زنگيجو Gulshan Ali Zangejo

ڪهڙو ڏوه ڏيان Kehdo Doh Diyan	.1
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Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

غلام قادر چانڊيو Ghulam Qadir Chandio

رڻ ۾ ڇڏي ويا منهنجا اباڻا Rin Men Chhde Waya Muhnnja Abanna	.1
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Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

غلام علي شاهه Ghulam Ali Shah

هوت نه پانيم هيئنن آئون ماري سڄڻ Hot Na Bhanyam Hiaen Aoon Mari Sajan	.1
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Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

غلام علي (ڪراچي) Ghulam Ali (Karachi)

ڪنڌي ساريان ڪانه Kandi Sarian Kan	.1
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Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006. Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

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Ahmed Mughal **احمد مغل**

Maro Moon Lai Manda مارو مون لاءِ ماندا	.1
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

Aslam Tunyo **اسلم تنيو**

Umer Aoon Windo Puchhan عمر آئون ويندو پچان	.1
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Mirza, 2014, pp. 305, Mirza, 2010, pp. 225, Khamisani, Ameena. 1994, pp. 105, Khan, Majeed. 1990. Interview by Mian Khan. Karachi, 11 July.

Sawera Noor **سویرا نور**

Aaun Ko Jjana Pandh Kech Jo آءُ ڪو جڙان پنڌ ڪيچ جو	.1
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Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.

Majid Ali Memon **ماجد علي ميمڻ**

Raathl To Bin Raat, Moon khe Withe Warhye Langhe Way رائل تو بن رات، مون ڪي ويني ورهيه لنگهي ويا	1
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Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkano, 19 Mar.

Suleman Shah **سليمان شاه**

Sangani Bandiani سانگياڻي باندياڻي	1
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Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehmani, Hameed Ali 2010, Interview by author Sukkur, 5th May.

Ghulzar Ali Gul **گلزار علي گل**

Dil Kar Darkhat Je Dastoor دل ڪر درخت جي دستور	1
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Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

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جان محمد سولنگي Jan Muhammad Solangi

ڏونگر ڏي ڪو ڏس، ڙي يار، مون ڪي ڄام پنهل جو Dongar De Ko Das, De Yar, Moon Khe Jam Punhal Jo	.1
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Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaee player). 2006. Interview by author. Karachi, 7 July.

نجب علي وسطڙو Najab Ali Wistrho

ڏونگر ٿي ڏوري، وندر ٿي ووڙي، جتن لئي جيڏيون Doongar Thi Dore, Windar Thi Wode, Jatan Lai Jedyoon	.1
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Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

امداد حسين وسطڙو Imdad Hussain Wisrtho

عمر ادا جن جي اٿم اڪير Umer Ada Jin Je Atham Uqir	.1
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Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

امداد حسين سومرو Imdad Hussain Soomro

مون ڪي ننڊ نه نيٽين نيٽين، ڪالھون پوءِ لکن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lkn Men	.1
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Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.

ديدار حسين ۽ محبت علي Didar Hussain & Mohbat Ali

چو ٿيون ڏيو مون ڪي متيون، وس پنهنجي ۾ ناھيان Chho Thyoon Diyo Moon Khe Matyoon, Was Puhannje Men Nahyan	.1
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Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

سلطان مھر Sultan Mhar

چو منهنجو هيئنڙو Chho Munhnjo Hiando	.1
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Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006. Interview by author. Hyderabad, 26 Sep.

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Roshan Ali Mallah **روشن علي ملاح**

چا ڪي ٿا ڪرھ قطارون، وو مون نمائي تان ڪي نه چيو Chha Khe Tha Karhh Qatroon, O Moon Nmanni Taan Ke Nh Chayo	.1
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Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

Mastar Manzoor **ماسٽر منظور**

Jadhan Wathi Hot Wanjan جڏهن وٺي هوت وڃن	.1
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Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyderabad, 26 Nov.

Allan Faqir, Misri Faqir **علڻ فقير، مصري فقير**

جيڪي ميهار ميهار ڪن ٿي اديون Jeke Mehar Mehar Kan De Adyoon	.1
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

Faqir Habib Allah **فقير حبيب الله**

جوڳي بيا به گهڻا، منهنجو لکيو لاهوتين سان Jogi Bya Ba Ghanna Munhanjo Lekhyo Lahotian Saan	.1
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Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

Ghulam Qadir Lanjwani **غلام قادر لانجواڻي**

جيڏيون جانب جي بانهي آهيان Jedyoon Janb Je Banhe Aahyan	.1
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Mirza, 2014, pp. 290, Mirza, 2010, pp. 205, Baloch, Dr. Nabi Bakhsh Khan, 2009, pp. 110, Junejo, Abdul Jabar Dr. 2006. Interview by author. Badin. 6 Aug.

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ذوالفقار علي سولنگي Zulfifqar Solangi

Jogeadn Saan Sang جوگيٽڙن سان سنگ	.1
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Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

گل حسن گل میراڻي Gul Hassan Gul Mirani

Je Maan Jana جي مان ڄاڻا	.1
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Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkan, 19 Mar.

Rahat Fateh Ali Khan & Sanam Marvi

راحت فتح علي خان ۽ صنم ماروي

پَرچن شال پَنُوهار، ڊوليا! مارو مون سان، الا Parchan Shal Panwahar, Dholya! Maro Moon Saan, Alla	.1
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Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzndo, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

ارشاد يوسف Arshad Yousuf

Lagi Dakhn Je Heer لڳي ڏکڻ جي هير	.1
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محمد خان لاشاري Muhammad Khan Lashari

آهي ارمان عجيبن جو، مون کي نال نه نيائون Aahe Arman Ajeeban Jo, Moon Khe Nal Na Nyaoon	.1
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Mirza, 2014, p. 150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Samrat, Raju. 2005. Interview by author. Hyderabad, 15 Jan.

VAAEE OF SHAH ABDUL LATIF BHITAI

بادل راهي

الوداع! وو الوداع! وو الوداع، جاني ڪيوءِ جدا. Alwida! O Alwida! O Alwida Jani Kayo Juda	.1
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Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.

تعمير حسين

اديون آريچن سان سڱ چو ڪيائون، مئيءَ جو ماڳ نه Adyoon Arichan Saan Sang Chho Kayaon Muaya Jo Magg Na	.1
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Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006.Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

صالح محمد راجستاني

باروچڻ جو بنگ ٿي لڳو Bhaohn Jo Bang De Laggo	.1
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Mirza, 2014, pp. 202, Mirza, 2010, pp. 60, Baloch, N.A Dr. 1997, pp. 135, Khan, Manzoor Ali Ustad. 1973. Interview by Shaikh Gulam Hussain. Jamshoro, 21Sep.

فقير رمز علي

تنهنجي عشق جي Tuhannje Ishaq Je	.1
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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf .2006. Interview by author. Karachi, 15 Aug.

پريم چند بهارائي

آهيون ڏڪايل ڏاڍا دم ديدار Ahyoon Dukhay Dadh Dam Didar	.1
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Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, khan Ustad. 2006. Interview by Shaista Gul, “Khattanhar”. Sindhi program PTV National. Karachi, Sep 12.

VAAEE OF SHAH ABDUL LATIF BHITAI

ساجن فقير ۽ ساٿي Sajjan Faqir & Sathi

آءُ اُڪنڊي تولءُ Aaon Ukndi Tolai	.1
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Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwan, Hameed Ali 2010, Interview by author Sukkur, 5th May.

امداد حسين سولنگي Imdad Hussain Soalngi

آهيان ٻانهي خان بروچل Aanhyan Bhhani Khan Bhrochal	.1
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Mirza, 2014, pp. 335, Mirza, 2010, pp. 140, Baloch, Dr. Nabi Bakhsh Khan, 1999, 85, Buriro, Kosar 1990, Interview by author Khairpur, 10th May.

اميد علي پٽ Umed Ali Bhat

آئون مارن جي آهيان Aaon Marun Je Aahyan	.1
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Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.

خوشبو مرزا Khoshbo Mirza

اُو راتا! رَه رات، تنهنجي چانگي کي چنڊن چاريان. Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan	.1
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Mirza, 2014, pp. 705, Mirza, 2010, pp. 460, Mirza, Mumtaz. 1995, pp. 225, Sindhi, Hameed. 2006. Interview by Nasir Mirza, "Visariyan Na Visran". Sindhi Program KTN, Karachi, 10 Sep.

رحمت علي ميرالي Rahat Ali Mirali

آهيان خان پنهل جي گولي، گولي مان چون، ٻانهي Aahyan Khan Punhal Je Goli, Goli Man Cawan	.1
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Mirza, 2014, p. 155, Mirza, 2010, pp.145, Aadwani, Kalyan. 1940, pp. 137, Khan, Ameer. 1982. Interview by Mazhar Hussain. Hyderabad, 17 Aug. Samrat, Raju. 2006. Interview by author. Hyderabad, 25 Jan.

رونا ليلا ۽ دينا ليلا Rona Laila & Dina Laila

پيرين پوندي سان، چوندي سان رهي وڃو رات پنيور ۾ Peren Pawandisan, Chawandisan Rahi Wajo Raat Bhanbhor Me	.1
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Mirza, 2014, p. 55, Mirza, 2010, pp.115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

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Ahmed Ibrahim **احمد ابراهيم**

Wali Ware Aann Alla Barocha والي واري آڻ الا باروچا	.1
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Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyerabad, 26 Nov.

Inayat Ali Faqir **عنايت علي فقير**

Aaon Piran Ghar Pehi آؤ پرين گهر پيهي	.1
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Mirza, 2014, pp. 405, Mirza, 2010, pp. 225, Syed, Durr-e-Shahwar. 1988, pp. 50, Saleem, Agha, 2006. Interview by author. Karachi, 8 Aug.

Shazia Khushq **شازيه خشق**

Alle Munhinja Maroada الي منهنجا مارٽرا	.1
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Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

Hussain Bakhsh Kaheri **حسين بخش كهيري**

Aayl Aadesin Jo Moon آيل آديسين جو مون	.1
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Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

Faqir Ghulbhar **فقير گل بهار**

آؤ راڻا! ره رات، تنهنجي چانگي کي چنڊن چاريان.	.1
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Aao Rana! Raho Raat, Tuhannje Change Khe Chandn Charyan

Mirza, 2014, pp. 80, Mirza, 2010, pp. 40, Aadwani, Kalyan. 1968, pp. 188, Habib, Rehman Ustad. 2006. Interview by author. Lahore, 3 April.

Abdul Aziz **عبدالعزيز**

آيل! ڪريان ڪيئن؟ منهنجو نينهن اڀيو نه رهي.	.1
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Aayal! Karyan Kian? Munhinjo Ninhan Aplyo Na Rahe

Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

VAAEE OF SHAH ABDUL LATIF BHITAI

غلام رسول ميتلو Ghulam Rasool Metlo

عشق الائجي آهي ڇا؟ ڪين ٿو ڄاڻان ڪين سڃاڻان Ishique Allaije Aahe Chha? Keen Tho Janna Keen Sunjanna	.1
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Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

غلام رسول نوابشاهي Ghulam Rasool Nowabshai

اڱڻ آير پيهي، يا آلا! مون ساريندي سڀرين. Angan Ayam Pehee, Ya Alla! Moon Sareende Supreen	.1
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Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

ڪريم ڏنوفير Kareem Dino Faqir

عمر ڪين وٿن تنهنجيون ماڙيون Umer Moon Na Wann Tunhnajoon Marioon	.1
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Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006. Interview by author. Hyderabad, 26 Sep.

استاد ذڪر علي خان Ustad Zakir Ali Khan

غفلت يار گنوايو ٻڙي جيڏيون! ڪيئن ڪريان آءُ، ڪُھُ ٿيو! Ghaflat Yar Gnwayo Bhde Jedyoon! Kean Karyan Aaon, Kohh Thyo	.1
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Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21Oct.

ڪهجن ڀڳت Khajan Bhagat

آيل ماءُ منهنجو جو ڳيٽڙين Aayal Mau Munhinjo Jogearan	1.
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Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaae player) .2006. Interview by author. Karachi, 7 july.

VAAEE OF SHAH ABDUL LATIF BHITAI

لطف علي حاجاڻو Lutif Ali Hajano

آءُ جو ڏڪن ڪاڻ Aaon Jo Dakhn Kan	.1
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Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

منير ميمڻ Muneer Memon

ڪئن پليان پنهنجو پاڻ، هتي منهنجي ڪانه هلي ٿي Kain Palyan Pahnjo Paann, Hite Munhnje Kan Hale Thi	.1
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Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad. 2002, pp. 95, Zaman, Sara. 2006. Interviewe by author. Lahore, 13th Oct.

همت علي Humath Ali

ڪُهڻ جون ڪاتيون، وو يار، لائي ويو جانب جيءَ سان Kuhann Joon Katyoon, O Yar, Lai Wayo Janib Jia Saan	.1
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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf .2006. Interview by author. Karachi, 15 Aug.

وريام خان کوسو Waryam Khan Khoso

ڪُهڻ جون ڪاتيون، وو يار، لائي ويو جانب جيءَ سان Kuhann Joon Katyoon, O Yar, Lai Wayo Janib Jia Saan	.1
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Mirza, 2014, p. 120, Mirza, 2010, pp.90, Aadwani, Kalyan. 1997, pp. 123, Khan, Gulab.2006. Interview by author. Karachi, 12 Jan. Memon, M. Saleem 2014, Interview by author, Karachi University 18th February.

غلام محمد راهي Ghulam Muhammad Rahi

سڪ مارن جي سمهڻ نٿي ڏئي، آءُ شل ويڙهيچين وڃان Sik Marun Ji Sumhan Nathi De, Aaon Shal Wedhchan Wajan	.1
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

VAAEE OF SHAH ABDUL LATIF BHITAI

Ghulam Muhammad Bhati **غلام محمد ڀٽي**

ڪهڙي منجهه حساب، هئڻ منهنجو هوت ري، لا! Kahde Manjhh Hasaab, Hoinn Muhnnjo Hot Re, La!	.1
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Mirza, 2014, pp. 65, Mirza, 2010, pp. 80, Baloch, Dr. Nabi Bakhsh Khan, 2012, pp. 120, Khan, Mazhar Hussain. 2006. Interview by author. Hyderabad, 21Oct.

Mosiqar Niaz Hussain **موسيقار نياز حسين**

گهمان جال جبل، ميان، جيڏيون جانب جت لئي. Ghuman Jaal Jabl, Miyan, Jedyoon Janb Jat Lai	.1
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Mirza, 2014, pp. 50, Mirza, 2010, pp. 95, Changezi, Mushtaque. 2006. Interview by author. Hyderabad, 26 Sep.

Abdul Latif Mahar **عبداللطيف مهر**

گهمان جال جبل، ميان، جيڏيون جانب جت لئي. Ghuman Jaal Jabl, Miyan, Jedyoon Janb Jat Lai	.1
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Mirza, 2014, pp. 75, Mirza, 2010, pp. 56, Baloch, N.A. 1999, pp. 90, Hassan, Muhammad. 2002. Interviewed by Mazhar Hussain. Hyderabad, 26 Nov.

Photo Zardari **ڦوتوزرداري**

گهمان جال جبل، ميان، جيڏيون جانب جت لئي. Ghuman Jaal Jabl, Miyan, Jedyoon Janb Jat Lai	.1
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Mirza, 2014, pp. 250, Mirza, 2010, pp. 175, Baloch, Dr. Nabi Bakhsh Khan, 1996, pp. 185, Zafar Ali, Khan Ustad. 2006. Interview by Shaista Gul, "Khattanhar". Sindhi program PTV National. Karachi, Sep 12.

Ghajan Faqir Oud **گجن فقير اوڏ**

لڳو منجهه لڪن، آيل، آيل! تازو پير پنهنونءِ جو Lago Mnjhh Lakan, Aayal, Aayal Tazo Per Punhoon Jo	.1
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Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkano, 19 Mar.

VAAEE OF SHAH ABDUL LATIF BHITAI

Faheem Allan Faqir **فہیم علن فقیر**

Mند پیئندی مون ساجن سہی سجاتو Mandh Piande Moon Sajan Sahe Sujato	.1
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Mirza, 2014, pp. 505, Mirza, 2010, pp. 190, Baloch, N A Dr. 2007, pp. 105, Peerzando, Abdul Sattar 2014, Interview by author, Hyderabad, 16th December.

Hakim Ali Rabani **حاکم علی ربانی**

انگن آیام پیہی Angan Aayam Pehi	.1
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Mirza, 2014, pp. 550, Mirza, 2010, pp. 205, Dhol, Faqir Muhammad, 2011, pp. 505, Mian, Nazar Hussain. 2006. Interview by author. Hyderabad, 30 Sep.

Sehrish Memon **سحرش میمن**

انگن آیام پیہی Angan Aayam Pehi	.1
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Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10th July.

Razwan Ali & Ramzan Ali **رضوان علی و رمضان علی**

سرتیون اوہین تہ وچو ژی وچو لا Sartiyoon Awheen Ta Wanjo De Wanjo La	.1
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Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

Lakhano Baloch **لکانو بلوچ**

مري ويندين مگنٹا پاڙو کين بول Mare Weende Magna Baro Keen Bol	.1
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Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

VAAEE OF SHAH ABDUL LATIF BHITAI

معشوق علي زرداري Mashuque Ali Zardari

مون کي نند نہ نيٽين نيٽين، کالھون پوءِ لکن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lkn Men	.1
Mirza, 2014, pp. 360, Mirza, 2010, pp. 315, Dhol, Faqir Muhammad. 2002, pp. 95, Zaman, Sara. 2006. Interviewe by author. Lahore, 13 th Oct.	

محمد شريف لشاري Muhammad Sahrif Lashari

مون ساريندي پرين اڳڻ آيا Moon Sareende Pireen Agan Aaya	.1
Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwni, Hameed Ali 2010, Interview by author Sukkur, 5 th May.	

گلشن آرا سيد Gulshan Aara Syed

منهنجا کيچي قول کري ويا هيءَ نہ ويل ويجڻ جي Munhinja Kechi Qol kare Waya Hea Na Wel Wanjan Ji	.1
Mirza, 2014, pp. 605, Mirza, 2010, pp. 40, Baloch, Dr. Nabi Bakhsh Khan, 1998, pp. 115, Fateh Ali Khan, Ustad 2012, Interview by author, Mirpur Khas, 10 th July.	

عبدالرشيد Abdul Rashid

مان تو ساريان سانگيٽن Man Tho Saryan Sangeada	.1
Mirza, 2014, pp. 630, Mirza, 2010, pp. 380, Mirza, Mumtaz. 1995, pp. 225, Arsh, Singh Kartar. 1996, pp. 170, Sehwni, Hameed Ali 2010, Interview by author Sukkur, 5 th May.	

نارويگت Tharo Bhatat

جيڏيون پينر ماري آهيان رائل جي Jedyoon Bhenar Mari Aahian Ranal Je	.1
Mirza, 2014, pp. 355, Mirza, 2010, pp. 60, Baloch, N.A Dr. 2010, pp. 117, Lashari, Hanif. 1996. Interview by Musical Program Sindh Seengar, Ptv Karachi, 10 Jul.	

خير محمد کورکائي Khair Muhammad Khorkani

ميدان ۾ مرجان Maidan Men Marjan	.1
Mirza, 2014, pp. 225, Mirza, 2010, pp. 95, Baloch, Dr. Nabi Bakhsh Khan, 1989, pp. 140, Perveen, Abida. 2001. Interview by Memood Mughal. Hyderabad, 7 Aug.	

VAAEE OF SHAH ABDUL LATIF BHITAI

Muhammad Saleh Khaskheli **محمد صالح خاصخيلي**

منهنجو ملڪ ملير ملڪ ملير، آءُ ڪئن ويني هت گذاريان! Munhnajo Mulk Malir Mulk Malir, Aaon Kane Wethi Hit Ghuzarian	.1
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Mirza, 2014, pp. 260, Mirza, 2010, pp. 170, Kazi. Elsa. 1996, pp. 85, Khan, Muhabbat Ali. 200. Interview by author. Hyderabad, 29 Jun.

Ghulam Hyder Zardari **غلام حيدر زرداري**

موڪل ڏي ته ملير وڃان Mokal De Ta Maleer Wanjan	.1
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Mirza, 2014, p. 49,150, Mirza, 2010, p. 17, Baloch, N.A Dr. 1997, pp. 71, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Babloo 2006, Interview by author Tando Adam 6th January.

Tina Shani **تينا شاني**

منهنجو هيئنڙو سنگهارن ساري هوءُ جي ويجهار هن وس ڪي Munhnjo Heeanado Sangharn Sare Hoa Je Wijhar Hin Was Khe	.1
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Mirza, 2014, p. 25, Mirza, 2010, pp. 85, Aadwani, Kalyan. 2000, pp. 50, Faqir, Baboo. 1992. Interview by R Q. Hyderabad, 10 June.

Nazeer Ahmed Bhuto **نذير احمد پتو**

ننڊ نه ڪرتون نمائي، مٿان ويلڙي وهائي Nind Na Kir Toon Nimani, Mathan Welde Whanni	.1
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Mirza, 2014, pp. 360, Mirza, 2010, pp. 160, Saleem, Agha. 2000, pp. 110, Nawaz, Ali. (Shehnaaee player) .2006. Interview by author. Karachi, 7 july.

Usman Faqir Soalngi **عثمان فقير سولنگي**

مون ڪي ڏونگر ڏورڻ آيو Moon Khe Doongar Dorann Aiyo	.1
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Mirza, 2014, pp. 425, Mirza, 2010, pp. 280, Brohi, A.K. 1997, pp. 105, Hakro, Anwar Figar Dr. Prof. Jasmhoro 2009, Interview by author, 20th July.

VAAEE OF SHAH ABDUL LATIF BHITAI

مور فقير Mor Faqir

درد مئي جا دارون، وو! موت سباجها سپرين Dard Muia Ja Daroon, O! Mot Sabajha Supreen	.1
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Mirza, 2014, pp. 668, Mirza, 2010, pp. 398, Diplai, Muhammad Usman. 1960, pp. 75, Ghulam Rasool Khan, Ustad 1980, Interview by author 25th March.

مظھر حسين Mazhar Hussain

ڪوهه جاتان ڪيڏانهن Koh Jana Kedhan	.1
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Mirza, 2014, pp. 450, Mirza, 2010, pp. 220, Baloch, N.A. 1997, pp. 30, Marfani, Manzoor Ahmed. 2006. Interview author. Varah Larhkano, 19 Mar.

امداد سومرو Imdad Soomro

مون ڪي نند نه نيڻين نيڻين، ڪالھون پوءِ لڪن ۾ Moon Khe Nind Na Nennan Nennan Kalhoon Poi Lakn Men	.1
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Mirza, 2014, pp. 120, Mirza, 2010, pp. 35, Baloch, N.A Dr. 1997, pp. 130, Kazim, Raza. 2006. Interview by author. Lahore , 5 May.

محمد حنيف لاشاري Muhammad Hanif Lashari

لوئي منجهه لائون Loi Mnjh Lagoon	.1
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Mirza, 2014, pp. 325, Mirza, 2010, pp. 260, Khamisani, Ameena. 2003, pp. 110, Khan, Maqbool Ahmed. 1971. Interview by Mumtaz Mirza PBC. Hyderabad, 27 Feb.

انوار حسين رانا Anwar Hussain Rana

منهنجا ڪيچي قول ڪري ويا Munhnaja Kechi Kol Kare Waya	.1
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Mirza, 2014, p. 55, Mirza, 2010, pp. 115, Aadwani, Kalyan. 1993, pp. 32, Khan, Deedar Hussain. 2006. Interview by author. Hyderabad. 23 Mar. Pappoo 2005, Interview by author Tando Adam, 6th January.

VAAEE OF SHAH ABDUL LATIF BHITAI

Mehdi Hassan **مہدی حسن**

.1	لکھي ڙي پنڌڙو ڪرايم Lkhye De Pandhdo Karaym
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Mirza, 2014, p. 73, Mirza, 2010, p. 30, Baloch, N.A Dr. 1997, pp. 90, Syed, G.M. 1991, pp. 36, Syed, Durr-e-Shahwar. 1988, pp. 80, Gurbkhashani, Moolchand Hotchand. 1992. pp. 15, Allana, Ghulam. 1980, pp. 115. Shaheen, Yousuf .2006. Interview by author. Karachi, 15 Aug.

Vaaee's sung by Solo Vocalists

No	Name Of Vaaee Vocalist	Total Item
1.	Ustad Muhammad Jumman	64
2.	Zulfiqar Ali & Mazhar Hussain	36
3.	Rubina Qureshi	30
4.	Daho Bhagat	23
5.	Ustad Muhammad Ibrahim	23
6.	Ustad Waheed Ali Khan	20
7.	Abida Parveen	20
8.	Ustad Manzoor Ali Khan Saheb	19
9.	Ustad Muhammad Yousuf	19
10.	Allan Faqir	15
11.	Misri Diplai	13
12.	Zarina Baloch	13
13.	Dhol Faqir	13
14.	Zebunnisa	12
15.	Seengar Ali Saleem	11
16.	Anwar Hussain Wistro	11
17.	Mohan Bhagat	11
18.	Humera Channa	11
19.	Ghulam Shabir Shahani	10

VAAEE OF SHAH ABDUL LATIF BHITAI

20.	Abdullah Panhwar	09
21.	Qasim Fani	08
22.	Ustad Gulzar Ali Khan	08
23.	Abdullah Kachhi	07
24.	Saloo Ram Bhagat	07
25.	Lal Chandio	06
26.	Wazeer Ali Umrani	06
27.	Din Muhammad Shaikh	06
28.	Fuazia Soomro	06
29.	Shamman Ali Mirali	06
30.	Taj Mastani	06
31.	Sushila Mehtani	06
32.	Mai Bhagi	05
33.	Sohrab Faqir	05
34.	Allah Dino Khaskheli	05
35.	Ustad Fida Hussain Khan	05
36.	Hussain Bakhsh Khadim	05
37.	Faqir Ameer Bakhsh Kaloi	04
38.	Allah Dino Junejo	04
39.	Shafi Muhammad Juman	04
40.	Faqir Abdul Ghafoor	04
41.	Shamman Faqir & Sathi	04
42.	Moosa Hussain Sammoon	04
43.	Tara Chand	04
44.	Ustad Mithoo Kachhi	03
45.	Diba Sahar	03

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46.	Syed Jumman Shah Bukhari	03
47.	Mahnaz	03
48.	Sajan Faqir	03
49.	Ghafoor Gul	03
50.	Naroo Bhagat	03
51.	Hameed Ali Sewhani	03
52.	Sodho Jogi	03
53.	Barkat Ali	03
54.	Allah Wasai	03
55.	Din Muhammad Damsaz	03
56.	Muhammad Raheem Soomro	03
57.	Zaheer Ahmed Warsi	03
58.	Ghulam Mustfa Mashoori	03
59.	Ghulam Jaffar Zardari	03
60.	Syed Gul Hassan Shah	03
61.	Faqir Abdul Wahid Jamali	03
62.	Zulfiqar Ali	03
63.	Sanam Marvi	03
64.	Ustad Umeed Ali Khan	02
65.	Ameer Ali	02
66.	Mahtab Baloch	02
67.	Mushtaque Ahmed Diplai	02
68.	Ashique Nizamani	02
69.	Budho Faqir	02
70.	Muhammad Ibrahim Mir Jat	02
71.	Ustad Mitho Khan Kalhoro	02

VAAEE OF SHAH ABDUL LATIF BHITAI

72.	Muhammad Hassan	02
73.	Ali Murad Jatoi	02
74.	Ustad Khursheed Ali Khan	02
75.	Sadiq Ali	02
76.	Rahman Mughal	02
77.	Muhammad Ramzan Solangi	02
78.	Chakar Chandio	02
79.	Qadir Bakhsh Dawach	02
80.	Lakhadino Baloch	02
81.	Mamtaz Lashari	02
82.	Muhammad Qasim Otho	02
83.	Nabi Bakhsh	02
84.	Satram Das	02
85.	Faqir Khan Muhammad	02
86.	Somar Bhil	02
87.	Bhagat Bhat Chand	02
88.	Zamin Ali	02
89.	Ghulam Hussain Faqir Motan Shah	02
90.	Raza Hussain Wistro	02
91.	Samina Kanwal	02
92.	Hyder Rind	02
93.	Din Muhammad	02
94.	Mahram Ali Ashraf Ali	02
95.	Ustad Zafar Ali Khan	02
96.	Mushtaqu Ali Rajpar	02
97.	Faqir Shaman Ali & Sathi	02

VAAEE OF SHAH ABDUL LATIF BHITAI

98.	Muhammad Ibrahim Aebo	02
99.	Teeon Mal	02
100.	Shadi Faqir	02
101.	Manzoor Sakhirani	02
102.	Ayaz Ali	02
103.	Bhagat Jara Khan	02
104.	Mashooque Ali Zardari	01
105.	Ahmed Diplai	01
106.	Ghulam Nabi Shah	01
107.	Khalid Hussain Pitafi	01
108.	Ustad Kora Khan	01
109.	Ustad Ashique Ali Khan	01
110.	Muhammad Rafi & Nasreen	01
111.	Tahir Mithoo	01
112.	Masud Rana	01
113.	Madam Noor Jehan	01
114.	Abdul Hameed Abbasi	01
115.	Hashim Shaikh	01
116.	Faqir Allahdino Khaskheli	01
117.	Bedil Masroor	01
118.	Noor Bano	01
119.	Allah Dino Manghanhar	01
120.	Gulshan Ali Zangejo	01
121.	Ghulam Qadir Chandio	01
122.	Ghulam Ali Shah	01
123.	Ghulam Ali (Karachi)	01

VAAEE OF SHAH ABDUL LATIF BHITAI

124.	Ahmed Mughal	01
125.	Aslam Tunyo	01
126.	Sawera Noor	01
127.	Majid Ali Memon	01
128.	Suleman Shah	01
129.	Ghulzar Ali Gul	01
130.	Jan Muhammad Solangi	01
131.	Najab Ali Wistro	01
132.	Imdad Hussain Wistro	01
133.	Imdad Hussain Soomro	01
134.	Deedar Hussain & Mohbat Ali	01
135.	Sultan Mahar	01
136.	Roshan Ali Mallah	01
137.	Mastar Manzoor	01
138.	Allan Faqir, Misri Faqir	01
139.	Faqir Habib Allah	01
140.	Ghulam Qadir Lanjwani	01
141.	Zulfiqar Solangi	01
142.	Gul Hassan Gul Mirani	01
143.	Rahat Fateh Ali Khan & Sanam Marvi	01
144.	Irshad Yousuf	01
145.	Muhammad Khan Lashari	01
146.	Badal Rahi	01
147.	Tameer Hussain	01
148.	Saleh Muhammad Rajistani	01
149.	Faqir Ramz Ali	01

VAAEE OF SHAH ABDUL LATIF BHITAI

150.	Prem Chand Baharani	01
151.	Sajan Faqir & Sathi	01
152.	Imdad Hussain Soalngi	01
153.	Umed Ali Bhatt	01
154.	Khushboo Mirza	01
155.	Rahat Ali Mirali	01
156.	Rona Laila & Dina Laila	01
157.	Ahmed Ibrahim	01
158.	Inayat Ali Faqir	01
159.	Shazia Khushk	01
160.	Hussain Bakhsh Kaheri	01
161.	Faqir Gulbahar	01
162.	Abdul Aziz	01
163.	Ghulam Rasool Metlo	01
164.	Ghulam Rasool Nawabshahi	01
165.	Kareem Dino Faqir	01
166.	Ustad Zakir Ali Khan	01
167.	Khajan Bhagat	01
168.	Lutif Ali Hajano	01
169.	Muneer Memon	01
170.	Himmath Ali	01
171.	Waryam Khan Khoso	01
172.	Ghulam Muhammad Rahi	01
173.	Ghulam Muhammad Bhatti	01
174.	Mosiqar NIAZ HUSSAIN	01
175.	Abdul Latif Mahar	01

VAAEE OF SHAH ABDUL LATIF BHITAI

176.	Photo Zardari	01
177.	Ghajan Faqir Oad	01
178.	Faheem Allan Faqir	01
179.	Hakim Ali Rababi	01
180.	Sehrish Memon	01
181.	Rizwan Ali & Ramzan Ali	01
182.	Lakhano Baloch	01
183.	Mashuque Ali Zardari	01
184.	Muhammad Sahrif Lashari	01
185.	Ghulshan Aara Syed	01
186.	Abdul Rashid	01
187.	Tharo Bhagat	01
188.	Khair Muhammad Khorkani	01
189.	Muhammad Saleh Khaskheli	01
190.	Ghulam Hyder Zardari	01
191.	Tina Sani	01
192.	Nazir Ahmed Bhutto	01
193.	Usman Faqir Solangi	01
194.	Mor Faqir	01
195.	Mazhar Hussain	01
196.	Imdad Soomro	01
197.	Muhammad Hanif Lashari	01
198.	Anwar Hussain Rana	01
199.	Mehdi Hassan	01

VAAEE OF SHAH ABDUL LATIF BHITAI

**Vaaee vocalists entertained by Shah Abdul Latif Award
by Department of the Culture and Tourism Government
of Sindh Pakistan since 1980 to onward**

No	Name	Year
1.	Muhmmad Yousuf	1980
2.	Ustad Muhammad Jumman	1981
3.	Dhol Faqir (Folk Singer)	1981
4.	Abida Parveen	1982
5.	Faqir Abdul Ghafoor	1983
6.	Maaee Bhagee	1984
7.	Muhammad Yousuf	1986
8.	Zarina Baloch	1987
9.	Feroz Gul (Music Composer)	1987
10.	Hussain Bakhsh Khadim	1988
11.	Mohan Bhagat	1989
12.	Muhammad Yousuf and Waheed Ali (Second Time)	1990
13.	No Award for Vocalist	1991
14.	Allan Faqir (Second Time)	1992
15.	Abida parveen (second time)	1992
16.	Muhammad yousuf (fourth time)	1992
17.	Anwar hussain vistro	1993
18.	Sohrab Faqir	1994
19.	Anwar Hussain Vistro (second time)	1995
20.	Allan Faqir	1996
21.	Sohrab Faqir (second time)	1997
22.	Qurban Faqir Azad (Shah Jo Raag)	1997
23.	No award for vocalist	1998
24.	Jalal Chandio	1999
25.	Chakar Chandio	2000
26.	Fuazia Soomro	2001
27.	Shafi Muhammad Jumman	2002
28.	Faqer Jurhiyal (Shah Jo Raag)	2002
29.	Maaee Allah Wasai	2003
30.	Allah Dino Faqir (Shah Jo Raag)	2003
31.	Zulfiqar Ali & Mazhar Hussain	2004

VAAEE OF SHAH ABDUL LATIF BHITAI

32.	Ustad Manzoor Ali Khan (Life Time Achievement Award)	2004
33.	Shafi Muhammad Faqir	2005
34.	Muhammad Hanif Lashari	2006
35.	Khabar Faqir (Shah Jo Raag)	2006
36.	Ustad Fateh Ali Khan (Gawalior)	2007
37.	Faqir Gul Muhammad (عُرف) Gullan Faqir Khaskheli	2007
38.	Abdullah Panhwar	2008
39.	Faqir Allah Dino Nizamani (Shah Jo Raag)	2008
40.	Humera Channa	2009
41.	Faqir Mir Hassan (Shah Jo Raag)	2009
42.	Ustad Gulzar Ali Khan (sanghraee)	2010
43.	Khabar Faqir (Shah Jo Raag)	2010
44.	Sanam Maruee	2011
45.	Faqir Peer Bakhsh Soomro (Shah Jo Raag)	2011
46.	Ameer Ali	2012
47.	Anwar Faqir (Shah Jo Raag)	2013
48.	Abdul Ghafoor Soomro	2014
49.	Taj Mastani	2015

(Mirza , 2011.P.708-719), (Daily Sindh, Express, 09-12-2014) (Daily Ibrat , 30.11.2015)

VAAEE OF SHAH ABDUL LATIF BHITAI

CHAPTER SEVEN

**VAAEE'S ASCRIBED
TO SHAH ABDUL LATIF BHITAI**

NOT SO FAR VAAEE'S ASCRIBED TO SHAH ABDUL LATIF
BHITAI NOT SO FAR SUNG / RECORDED ON ELECTRONIC MEDIA

شاه عبداللطيف جون ان ڳايل وايون ۽ ڪافيون

سیرل نمبر	ٻول
الف	
1.	اي يا الا! ڪيان لهنديءَ سي، وحده جي وڊيا <i>Ae Ya Ala! Kayan Lhndiyan Se, Wahadhoo Je Wadhya</i>
2.	اُن ۾ ويهيم سڀ دُعا ڪيڄاهُ، جيڏيُون! <i>Un Men Wahym Sabh Duaa Kayjau Jedyoon!</i>
3.	آسرو آهي، موتي ايندا، مُون نه ڇڏيندا پاڻ پَسندا. <i>Aasro Aahe, Moti Einda, Moon Na Chhdeenda Paan Pasnda</i>
4.	آهيان جن سنڊي، ڙي اڙي ميان! مون کي تان، سي نه ڇڏيندو هوتا. <i>Aahyan Jin Sande, de Miyan! Moon Khe Tan, Se Na Chhdeendo Hota</i>
5.	آخر هلبو گهر، دنيا درگذر، ڪر ڪو نظر، سدا يار ساڻيه جو <i>Akhar Halbo Ghar, Dunya Dar Guzar, Kar Ko Nazar Sada Yar Sannehh jo</i>
6.	آءُ پنهنون تون پيهي، ته وڃن، سور سڀئي <i>Aaon Punhoon Toon Pehi, Ta Wajjn, Soor Sabhi</i>

VAAEE OF SHAH ABDUL LATIF BHITAI

7.	اُٽڻ ۾ سڀ ويهي، دعا ڪريجاهه جيڏيون! <i>Utann Men Sabh Wehe, Dua Karejahh Jedyoon!</i>
8.	اُو پرين، گهر پيهي، ميان چنيسر! هار هٿان مون چڏيو <i>Aao Preen, Ghar Pehe, Mijan Chanesr! Haar Hathan Moon Chadyo</i>
9.	آءُ وڪاڻي ملهه، وو يار، آهيان اصل خريد انهن جي <i>Aao Wkani Mulh, Wo Yar, Aahyan Asal Khreed Unhan Ji</i>
10.	اڀيو ٿي عرض ڪري، ليلا ڄام چنيسر ڪي <i>Abhyo Thi Araz Kare, Laila Jaam Chanesar Khe</i>
11.	آءُ پنهنجا ڪرڙ ڪڪوريا، ڪيئن مٿيان! <i>Aaon Pahnnja Kard Kakorya, Keean Matyan!</i>
12.	آيو هو الا، لالن آيو <i>Aayo Ho Ala, LAllan Aaydo</i>
13.	اهڪيءَ اڳ آهي، مون کي تان نه چڏيندو تڪ ۾ <i>Aahkhi Agg Aahe Moon Khe Tan Na Chhadeendo Takh Men</i>
14.	آئون جا ويندڙي پار پرينءَ جي، مون کي، آيل! <i>Aaon Ja Weendde Par Preean Je, Moon Khe, Aayal!</i>
15.	آءُ جا ويندڙي پار پرين، جي مون کي آيل جهل مَ پاءُ <i>Aaon Ja Weendde Paar Pireen, Je Moon Khe Aayal Jhal Ma Pa</i>
16.	آيل مون کي اماڻ، هل مون ساڻ، پونديس پيش پرينءَ جي <i>Aayal Moon Khe Amann, Hal Moon Saann, Pawandyas Pesh Pireena Je</i>
17.	اڳ نه هيم ڄاڻ ته ڪهي ڪوهيارل ويندم <i>Agg Na Hayam Jjann Ta Kuhee Kohyarl Weendm</i>
18.	اڄ نه پڪي آيا، واهيري جي اٿن وير <i>Ajj Na Pakhi Aiya, Wahere Je Athan Wer</i>
19.	اڄ سڄڻ گهر آيم جيڏيون، الله اميدون! <i>Ajj Sajjan Ghar Ayam Jedyoon, Allah Umendoon!</i>

VAAEE OF SHAH ABDUL LATIF BHITAI

.20	اديون، شل پوندي باجهه ٻاروچل ڪي، هن نمانيءَ عيبن هاڻيءَ جي <i>Adyoon, Shal Pawande Bajhh Barochal Khe, Hin Nimani Aeban Hann Je</i>
.21	ادا پيهي وارا يار پنهنجي پوک سنپار متان جهتي نه وڃئي جهار <i>Ada Pehi Wara Yar Pahnnji Pokh Sanbhar Mattan Jahte Na Wajjni Jhar</i>
.22	ادا ڙي عمر هي حال چوان ٿي، وڃي پر ڪي پهچايو <i>Ada De Umer Hia Haal Chwan Thi, Wanje Par Khe Phchayo</i>
.23	ادا ڙي ڏوٿي! آئون ڀڄان تو ٿي. <i>Ada De Dothi! Aaon Puchhan To Thi</i>
.24	اڪيان وڃي رانجهن نال لڳيان <i>Akhyan Wanje Ranjhan Nal Laggyan</i>
.25	انهي تڙ اُتان ڪيچي ڪالهه لنگهي ويا <i>Unhee Tad Utan Kechi Kalh Langhe Waya</i>
.26	اُن نه مٽيان پت، آءُ جا ڪرڙ ڪپور نه مٽيان <i>Un Na Matyaan Pat, Aaon Ja Kird Kapur Na Matyaan</i>
.27	الله سائين! سائين! پُٺان پرئڻن مَر پانهين. مَر پاهين <i>Allah Saeen! Saeen! Puan Pernan Ma Panheen, Ma Paheen</i>
.28	ائين اچي پَسو، جيڏيون! ووءِ! هي جو وهه منهنجي ڇنڌڙي. <i>Iaen Achi Paso, Jedyoon! Woi! Hia Jo Wahhu Muhnnje Jinddi</i>
Aadwani, Kalyan. 1993, pp. 125, Allana, Ghulam. 1980, pp. 58	
ب	
.29	برو فازا سندن ٻولي هن ٻولي، هن گوليءَ ڪي نال نه نيائون <i>Baro Faza Sndn Boli Hin Bholi, Hin Golia Khe Nal Na Niyaoon</i>
Aadwani, Kalyan. 1993, pp. 28, Allana, Ghulam. 1980, pp. 75, Arsh, Singh Kartar. 1996, pp. 76.	

VAAEE OF SHAH ABDUL LATIF BHITAI

پ	
.30	ٻڌ ڪوڪون قبر جون ڪن سان دوستيءَ واري دم سان، وو يار <i>Budh Kookon Qabar Joon Kan Saan Dosti Ware Dam Saan, Wo Yar</i>
.31	ٻاجهين مڱان، مهرين مڱان الايا هو، آءُ تو ٻاجهين مڱان <i>Bajheen Mnggan, Mahreen Mangan Alla ya Ho, Aaon Tho Bajheen Mnggan</i>
.32	بي در ونءُ مَر ڪيڏانهين الا! تون ڄام مڱندين مڱڻا! <i>Be Dar Wanu Ma Kedanheen Ala! Toon Jjam Magndyan Mggna!</i>
.33	ٻانهي آهيان ٻاروچل جي آهي مون ۾ آل وو! الو ميان! <i>Banhee Aahyan Barochal Je Aahe Moon Men Aal Wo! Alo Miyan</i>
.34	ٻاٻاڻن جون ٻيريون ڪاهڙ ڪيريون، سي مان ساريان سومرا <i>Babann Joon Bhryoon Khad Khiryoon, Se Man Saryan Soomra.</i>
.35	ٻاروچي ساڻ، ٻڙي! جيڏيون! هيڪر ٿيان هيڪاندي. <i>Baroche Sann, Bade! Jedyoon! Hekar Thyan Hekandi.</i>
Alasti, Abdul Ghafoor. 1986, 90, Baloch, N.A Dr. 1997, 125	
پ	
.36	ٻلو جيڏيون، آءُ جا بلوچي جي آهيان <i>Bhalo Jedyoon, Aaon Ja Balochi Ji Aahyan</i>
.37	ٻلو ميان محبتي، منا ماڻهون، الا! <i>Bhalo Miyan Mohabati Mitha Manhoon, Alla!</i>
.38	ٻينر پڇوڙي پڇو، منهنجو پهه ته پرين سان <i>Bhenar Bhanjo Bhanjo Munhnjo Pahh Ta Pireen Saan</i>
Baloch, N.A. 1999, pp. 178, Daudpoto, Abdul Gaffar. 1994, pp. 90	

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ت	
.39	تپُ تڙيائين، سَمُنڊِ وڌائين، نيائين مرض مومن تان <i>Tap Tadyaean, Samud Wdhaeen, Neyaeen Marz Moman Taan</i>
.40	مون سين هوت نه ڪندڙا هيئن، ماءُ ڄام نه ڪندڙا <i>Moon Seen Hot Na Kandda Heean, Mau Jam Na Kndda</i>
.41	ته ڪو هوڻ سَجُڻُ نيندا، هو! ڏيرا! <i>Ta Ko Hot Sajjnn Neenda, Ho! Dera!</i>
.42	تن اڪين دل اڙايئي، ٻڙي جيڏيون! <i>Tin Akhyan Dil Adayai, Badi Jedyoon!</i>
.43	تن پرين کي اڪندي آئون، لڪ لنگهيائون. <i>Tin Pireen Khe Ukndhe Aaon, Lak Langhyaon</i>
.44	تون جو ويجين ڪيچ ڪهي، اي ادا! ڏيچ پاراپو پرينءَ کي <i>Toon Jo Wajeen Kech Kahe, Ae Ada! Deej Parapo Preen Khe</i>
.45	تو ڪئين دلڙي متائي، هن پاڙيچي پرينءَ کان <i>To Kaeen Dilde Matai, Hin Padechi Pireean Khan</i>
.46	توهين آهين تون، ٻيو ور ته ڪنڊيس ڪو نه ڪو <i>Toheen Aaheen Toon, Bhiyo War Ta Kandyas Ko Na Ko</i>
.47	تنهنجي پلئي لڳي آهيان، مون کي پئي لائڻ ڏيو <i>Tuhnnje Palie Laggi Aahyan, Moon Khe Pai Lain Diyo</i>
.48	تن گڻن گهر وڃائي، هو مائي! جوگين من سين جي ڪيا. <i>Tin Gannan Gahar Wanjae, Ho Mai! Joggyan Mun Seen Je Kaya</i>
.49	تن اڪين آءُ اڙائي، ٻڙي! جيڏيون! ڪنهن در ڏيان دانهڙي <i>Tan Akhyan Aaon Adai, Bhdi! Jedyoon! Kihan Dar Diyaan Danhde</i>
.50	تنهنجا ڪهڙا ڪيان آءُ بيان، الا <i>Tunhnja Kahda Kayan Aaon Bayan, Ala</i>

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.51	توڏم تان نه تنوار، هو يار، يار، مَن مَن موھيو <i>Todam Taan Na Tanwar, Ho Yar, Yar, Mun Man Mohiyo</i>
.52	تنهن لئي ٿينديس جوگياڻي، جو لنون لائي ويو اتر آرياڻي <i>Tihn Lai Thindys Joggyanne, Jo Laon Lai Wayo Atham Aaryanni</i>
.53	توڪي مڱان، جو ٿون آهين، ٻئو ڏر ڪون سڃاڻان. <i>Toke Mangan, Jo Toon Aaheen, Bio Dar Kona Sunjana</i>
.54	تازو پير پنهل جو، لڳو منجهه لکن، وو يار <i>Tazo Per Punhal Jo, Laggo Manjjh lkn, Wo Yar</i>
.55	تون ويه مَر، وير نه لاءِ، توڪي ساڻي سڏيندا ويا سات جا <i>Toon Wayam, Weer Na Lai, Tokhe Sathi Sadeenda Waya Saath Ja</i>
.56	توڏن تان نه تنوار هو يار، يار، مون من موھيو <i>Todan Taan Na Tanwar Ho Yar, Yar Moon Man Mohiyo</i>
.57	راڻا رسڻ نه گهرجي، نه ته مري وينديسانءِ مينڌرا <i>Ranna Rusann Na Ghurje, Na Ta Mari Weendisan Mendhra</i>
.58	توڻي تڙيين تون، يا الا، تو ڏر نه ڇڏيان <i>Tonne Tadyyen Toon, Ya Alla, To Dar Na Chhadyan</i>
.59	توڻي نين نه نين، الو، ميان! آئون انهن جي آهيان <i>Tonne Neen Na Neen, Alo, Miyan! Aaon Unhan Ji Aahyan</i>
Diplai, Muhammad Usman. 1960, pp. 196, Gurbkhashani, Moolchand Hotchand. 1992, pp. 255.	
پ	
.60	پانڌي ڪا پريان جي، ڪر ڪيان ڳالهڙي <i>Pandhi Ka Piryan Ji, Kar Kayan Galhdi</i>
.61	پانڌي سو ميڙيوم، هادي هت ڏيوم <i>Pandhi So Medyom Hade Hath Diyom</i>

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.62	پانڌي پرين، جو، اي مان ڪو پسان <i>Pandhi Pireen, Jo Ae Man Ko Pasan</i>
.63	پسن ڪارڻ پرين جي <i>Pasnn Kaarn Pireen Je</i>
.64	پرچن شال جو، اي مان ڪو پسان <i>Parchan Shal Jo, Ae Man Ko Pasan</i>
.65	پرھ نھاري ٿي پير، پنھنجي هوت پنھل جي <i>Pirhh Nehare Thi Per, Pahnnje Hot Punhal Je</i>
.66	پنوهارن جا پير مون ته ڏنا اڄ ڏيهه ۾ <i>Panwharn Ja Per Moon Ta Ditha Ajj Dehh Men</i>
.67	پنھنجا عمر اباڻا، وسئون مون ويڙھيجا نه چڙيا <i>Pahnja Umer Abanna, Wasoon Moon Wedhecha Na Chhdya</i>
.68	پرين منھنجا شال اچن ڙي آيل، آءُ ويي ڏينھن گذاريان، الا <i>Pireen Munhna Shal Achan De Aayal, Aaon, Wiye Deenh Guzaryan, Ala</i>
.69	پيچ پنھل ويو پائي، هل ڪاهي، هت چاهي <i>Pech Punhal Wayo Pai, Hal Kahe, Hit Chahe</i>
.70	پرينئون پوءِ، موتي موتي، مَ وهامي رات، راه، رامندڙي، روءِ <i>Prenaon Poi, Moti Mote, Ma Wahami Raat, Rahh, Ramnde, Roi</i>
.71	پنھون پریشان، بربر، نڪو خان نہ مان، هئي هئي! حال منھنجو <i>Punhoon Pareshan Bar Bar, Nako Khan Na Man, Hai Hai! Haal Munhnjo</i>
Hussain, Fahmida Dr. 2006, pp. 150, Joyo, Muhammad Ibrahim, 1997, pp. 26, Khamisani, Ameena. 1994, pp. 60	
ج	
.72	جتن لاءِ ڙي پينر، جبل پيئي ٿي ووڙي <i>Jatn Lai De Bhenar, Jabl Peai Thi Wode</i>
.73	جتن لاءِ ڙي خاص رخلي جبل <i>Jatan Lai De Khas Rakhli Jabl</i>

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.74	جاڳي اڳڙين، تو ڪوهه اوجاڳو نه ڪيو؟ <i>Jaggi Akhdiyan, To Kohh Ojaggo Na Kayo?</i>
.75	جتي راج رهن، سي تر سڪ وسن، آءُ تنهن جبل مٿڙان گهوري <i>Jite Raj Rahn, Se Thar Sukh Wasn, Aaon Teheen Jabal Mthdan Ghore</i>
.76	جن لکيو انگ، ڙي اديون، قلم کان ڪاڏي وڃان <i>Jin Likhyo Ang, De Adyoon, Qalam Khan Kadhe Wanjan</i>
.77	جنهن جي آهيان ڏونگر ڏوري، تنهن ڪوهياري ڪي ڪهل پوي! <i>Jeheen Je Aahyan Dongar Dore, Teheen Kohyare Khe Kahl Pawe!</i>
.78	جي سيٺائي سڱ، تي ٿي ڏونگر ڏوريان <i>Je Sennai Sang Te Thi Doongr Dooryan</i>
.79	جهر ڪريو ٿيون جهرڪن، اڪيون عاشق ڄام جون <i>Jham Karyo Thiyoon Jharkn, Akhyoo Ashique Jaam Joon</i>
.80	جنهن جي من ۾ مالا، جوڳي سوئي <i>Jeheen Je Man Men Mala Jogi Soi</i>
.81	جوڳيٿڙا لئون لائي ويا <i>Jogeadra Laon Lai Waya</i>
.82	جهاتيءَ ۾ دل ڦاٽي، مرز ڪوهيارول لاتي <i>Jhati Meen Dil Fathi, Marz Kohyarol Lati</i>
.83	جيڏيون! آئون تان نه چوندي، لو! دل ڏوراڻو سيٺن ڪي <i>Jedyoon! Aaon Tan Na Chwandi, Lo! Dil Dorapo Senn Khe</i>
.84	جيڏيون! آئون ڪا پاڻ وهڻي؟ ڪا مون سار لهيجا <i>Jedyoon! Aaon Ka Pann Wahenne? Ka Moon Saar Lheja</i>
.85	معذوري جيءَ جياريو، جيءَ جياريو <i>Mazori Jia Jiyaryo, Jia Jiaryyo</i>
.86	جيڏيون! جا جڙ لائي، جيءَ جتن سين <i>Jedyoon! Ja Jad Lai, Jia Jatn Seen</i>

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.87	جوڳي نندون نه ڪن، تنهنجون ڪئن ڪڪوريون ڪاپڙي <i>Joggi Nindoon Na Kan, Tuahnjoon Kaen Kakoryoon Kapde</i>
.88	جي مان چارائين، جيڪر جيڏيون، وو! گره سندان چاريان <i>Je Man Charaean Jekar Jedyoon, Wo! Karhh Sandan Charyan</i>
.89	جي جاڳين ته جاڳ <i>Je Jageen Ta Jagg</i>
.90	جيان جاڳيان، تان نهين وي نال سجن دي <i>Jiyan Jaggyan, Tan Nheen We Nal Sajan Di</i>
Kazi. Elsa. 1996, pp. 50, Kazmi, Zafar. 1960, pp. 98	
ح	
.91	حق حيدر حيدر هو الا، اسان جو مير محمد مرسل <i>Haq Hyder Hyder Ho Ala, Asaan Jo Mir Muhammad Mursal</i>
Laghari, Ustad. 2010, pp. 170, Laghari, Abid Abdul Jabar. 2008, pp. 225	
چ	
.92	چو ٿي ڏورين ڏيه؟ گولج يار اندر ڀر! <i>Chho Thi Doreen Dehh? Golig Yar Andr Men!</i>
.93	چا ٻڌان چئي <i>Chha Budhan Chai</i>
Pathan, Ghulam Hussain. 1989, pp. 229, Qazi, Imdad Ali. Imam Ali Allama. 1961, pp. 280.	
خ	
.94	خوبي منجهه خفت، اي دوست! دوست آهي ”عبداللطيف“ ڪي <i>Khobi Manjhh Khafat, Ae Dost! Dost Aahe Abdul Lalif Khe</i>
Qanasro, Manzoor Ahmed. 2007, pp. 159, Saleem, Agha. 2003, pp. 250.	
د	
.95	دل رانجهن دي نال لوڪو، من رانجهن دي نال <i>Dil Ranjhan De Nal Loko Man Ranjhn De Nal</i>
Arsh, Singh Kartar. 1996, pp. 180, Baloch, N.A Dr. 1997, pp. 75.	

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ڏ	
.96	ڏاڏي بلوچن جي ذات اديون منهنجو پنهل وٺي ويا رات، اديون <i>Dadhi Balochan Je Zat Adyoon Muhnnjo Punhal Wathi Waya Raat, Adyoon</i>
.97	ڏوراڀا ڏينديس وو! يار حجائتا هوتن کي <i>Dorapa Deendyas Wo! Yar Hjaita Hotan Khe</i>
.98	ڏونگر ڏي ڪو ڏس، اوهان ڪو ڏنو، منهنجو جانب جتن سان <i>Dongar De Ko Das, Awhan Ko Ditho, Muhnnjo Janib Jatan Saan</i>
.99	ڏيئي ويا اتم ڏير، الا! اوجاڳو اڪڙين کي <i>Deaee Waya Atham Der, Ala! Ojaggo Akhdyan Khe</i>
.100	ڏوٽي ويڙا ڏور، مارو منهنجا ملڪ متي ويا <i>Dothi Wida Door, Maro Munhnja Mulk Mate Waya</i>
.101	ڏيني سان ڏاتار، ٿي موچارِي مڱڻي <i>Dethi Saan Datar, Thi Mochhare Magnne</i>
.102	ڏڪ لاهيندم ڏونگر! وو ماءُ پرينءَ جا، مون سڀئي <i>Dukhh Laheendm Doongar! Wo Mao Pireen Ja, Moon Sabhi</i>
Hussain, Fahmida Dr. 2006, pp. 90, Joyo, Muhammad Ibrahim. 1997, pp. 75, Kazi. Elsa. 1996, pp. 125.	
ڍ	
.103	ڍڪ ڍڪيندو، مون نه ڇڏيندو، شفيع، شافعُ سڀرين <i>Dhak Dhkeendo Moon Na Chhdeendo Shaji Shafia Supreen</i>
Kazmi, Zafar. 1960, pp. 225, Khamisani, Ameena. 1994, pp. 160, Laghari, Abid Abdul Jabar. 2008, pp. 150.	
ڌ	
.104	ڌنڌا دنيا جا سڀ توڙي، هت جوڙي، آيو عشق ميدان ۾ <i>Dandha Dunya Ja Sabh Tode, Hath Jode, Aayo Ishque Medan Men</i>
Laghari, Ustad. 2010, pp. 190, Pathan, Ghulam Hussain. 1989, pp. 250.	

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ر	
.105	رڻ ۾ ڇڏي ويا منهنجا اباڻا <i>Rin Men Chhde Waya Muhnnja Abanna</i>
.106	راڻا پنهنجو پاڻ سجاڻ لڪ لنگهي ويا قافلا <i>Ranna Panhnjo Pann Sunjan Lik Langhe Waya Qafla</i>
.107	رات ڏنو هوم خواب ۾، عمر سڪيا سانگهيڙا ويني ساريان <i>Raat Ditho Hom Khwab Men, Umer Skhya Sanghida Wette Saryan</i>
.108	رسج تون رحمان، ٿرهو چنر تار ۾ <i>Rasj Toon Rahman, Tarho Chhnm Taar Meen</i>
.109	روندي رات وهاءِ مون کي رويو راءِ وهاءِ <i>Rooande Raat Wahai Moon Khe Royo Rai Whai</i>
.110	رهجي اچي شال رس، منهنجو ماروڙن سان <i>Rahji Ache Shal Ras, Munhnjo Maroadn Saan</i>
.111	روندي رات وهاءِ مون کي رويو رات وهاءِ <i>Roande Raat Wahai Moon Khe Royo Raat Whai</i>
Qanasro, Manzoor Ahmed. 2007, pp. 25, Qazi, Imdad Ali. Imam Ali Allama. 1961, pp. 90.	
س	
.112	سائين سگ سَنڊوم، مَ چچي سين جوگيئين <i>Saeen Snag Sandom, Ma Chhije Seen Jo Joggiayan</i>
.113	سچا ساھڙ! مون کي تون، اي وهيان واھڙ مون کي تون <i>Sacha Sahad! Moon Khe Toon, Ae Whyan Wahd Moon Khe Toon</i>
.114	سڌين سيڻ نہ هون، نينهن نياپي نہ ٿئي <i>Sadhiyn Senn Na Hoon, Nenhn Niyape Na Thai</i>
.115	سرتيون ڏيو کا صلاح، بابت بنديءَ جي بڻي آ بڻي <i>Saryoon Diyo Ka Salah, Babat Bandi Je Bni Aa Banni</i>
.116	سجڻ هجن شال سنوان، سج ٿي چوان <i>Sajjan Hujn Shal Snwan, Sach Thi Chwan</i>

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117.	سرتيون! سنگيٽيون! ساريان پير پرينءَ جو. <i>Sartyoon! Sanggenyoon, Saryan Per Pireean Jo.</i>
118.	سرتيون سنگيٽيون ساريان پير پرين جو <i>Sartyoon Sanggenyoon Saryan Per Pireen Jo</i>
119.	سورن منجهه سامائي آهيان، مان ڏڪن ڪاڻ ڄاڻي آهيان <i>Sooran Mnjjh Saamai Aahyan, Maan Dukhn Kaann Jae Aahyan</i>
120.	سڳر منجهه سٺين يا الا، سڏ منهنجا سڀرين <i>Saggr Manjjh Sunneen Ya Ala, Sad Muhnja Supreen</i>
121.	سر پنهل تان صدقي، شل رجي اچي رس <i>Sar Punhal Taan Sadqe, Shal Rji Ache Ras</i>
122.	سڪندي سڙي ڪي سال <i>Siknde Sadia Khe Saal</i>
123.	سومرا مان توڪي، ڳالهيون چونديس دل جون <i>Soomra Maan Tokhe, Ghalhyoon Chawandyes Dil Joon</i>
124.	سندڙيان سڳڙي، ڳالهه ڳجهڙي، مون ماريندي ڪڏهين <i>Snddyan Sggde, Galh Gujhdri Moon Mareendi Kadheen</i>
125.	ساري رات وڃايم ستي، ستي حيف منهنجي حال ڪي <i>Sari Raat Wajayam Sute, Sute Hef Munhnje Haal Khe</i>
126.	سٽي تان نه سري، جاڳو يارو رات وهائي <i>Sute Taan Na Sare, Jaggo Yaro Raat Whanni</i>
127.	سورڙا ڏئي نه ساڙ، ماري ڇڏ ته مري وڃان <i>Soorda Dai Na Saad, Mare Chhad Ta Mari Wajjan</i>
128.	سيڪو سينان، پوري تو پاڻ سڃاڻي نه ڪيو. <i>Siyako Sinna, Bhore To Pann Sujjanne Na Kayo</i>
129.	ساهڙ له سنپار، آءُ مل يار، منهنجا الا <i>Sahad Lah Sanbhar, Aao Mil Yar, Munhnja Alla</i>
130.	سائيٽڙا، ابا! پاندي! پرينءَ سنيهو نيئي نئي ڏيجا <i>Sathiada, Aba! Pandhi! Pireean Sanhyo Neie Dijan</i>
131.	سئين جي سنپار جڏو جيءَ جياريو <i>Saeen Je Sanbhar Jado Jeea Jiyaryo</i>
Saleem, Agha. 2000, pp. 150, Syed, Durr-e-Shahwar. 1988, pp. 50	

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ش	
.132	شل ڪا پوي پچار، ڪميٽيءَ جي ڪيچ ۾ <i>Shal Ka Pawe Pachar, Kaminnia Je Kech Men</i>
.133	شڪر آڻ بجاءِ آهيئين اهل الله سين <i>Shukhr Aan Bajai Aheena Ahl Allah Seen</i>
.134	شال هاڙهي پوءِ پچار، پوءِ تنوار ڪميٽيءَ جي ڪيچ ۾ <i>Shal Hadhe Poi Pachar, Poi Tanwar Kameneea Je Kech Men</i>
Saleem, Agha. 2007, pp. 225, Syed, G.M. 1991, pp. 110.	
ع	
.135	عشق تسادي من گهايل ڪيتي <i>Ishque Tusade Man Ghayal Kitai</i>
.136	عشق عقل جو لڳو آهي جيهڙو، ڪير نبيري ڪير، ميان <i>Ishque Aqil Jo Laggo Aahe Jehdo, Ker Nibere Ker, Miyan</i>
.137	عمر ميار ٿي مون کي ماري، گڙتي ابانن جي ڳاري <i>Umer Myar Thi Moon Khe Mare, Ggnti Abann Ji Gare</i>
.138	عمر چو منهنجو روح رنجايو اٿئي، سانگين ڪاڻ سڪاير اٿئي <i>Umer Chho Munhnjo Rooh Ranjayo Athai, Sangiyan Kaan Sikayam Athai</i>
.139	عمر! آءُ مري تان نه ڇڏيندي، لو! مٽي ماروئڙن جي <i>Umer! Aoon Mari Taan Na Chhdeende, Lo! Miti Maroadn Ji</i>
Syed, Durr-e-Shahwar. 1988, pp. 225, Aadwani, Kalyan. 1997, pp. 35	
ڪ	
.140	ڪانگ وڃي ته ڏجو، منهنجو ڪو پنهل ڪي نياپو <i>Kang Wanje Ta Dijo, Munhnjo Ko Punhal Khe Niyapo</i>
.141	ڪهه ڄاڻان ڪيڏانهن؟ منهنجو تن تڙي تيڏانهن <i>Kahhu Jana Kedann? Munhnjo Tan Tanne Tedanhn</i>
.142	ڪهه ڪانگل ڪڏهين ايندو، ايندو جوگيٽڙا، الا! مون وت ساميٽڙا <i>Kahh Kangal Kadheen Eindo, Eindo Joggiada, Ala! Moon Wat Samiada</i>

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143.	ڪهڙو لقب مان ڏيرن کي لايان، پنهنجي ڪرم لکئي ڏانهن پانيان <i>Kehdo Lakab Maan Deran Khe Layan, Phanje Karm Lakhi Danhn Bhanyan</i>
144.	ڪا جا ڳالهه هئي، سا جا لوڪ سئي، لو! ٻاروچي جي من ۾ <i>Ka Ja Galh Hui, Saa Ja Lok Sui, Lo! Baroche Je Man Men</i>
145.	ڪندي ساريان کان، يا امن امان! <i>Kandi Saryan Kaan, Ya Amn Amaan</i>
146.	ڪيچين سان پوندو ڪم، ڙي اديون هاڻي هلبو، هاڻي هلبو <i>Kechyan Saan Pawndo Kam, De Adyoon Hanne Halbo, Hanne Halbo</i>
147.	ڪرهار م ڪاهيو ميان ڪيچي! آءُ آرياني عرض چوندي <i>Karha Ma Kahyo Miyan Kechi! Aaon Aaryani Arz Chawandi</i>
148.	ڪرهل پائي لڄ، ڪوه نه ويئين ان سين <i>Karhl Pai Lajj, Kohh Na Weaen Un Seen</i>
149.	ڪلپتي آيا، هو ماءُ! آئون هلندي ان سين <i>Kalpati Aiya, Ho Mau! Aaon Halnde Un Seen</i>
150.	ڪوڙي راند، ڪوڙو چتڪو، لڪ سين لئو پتو <i>Koode Raand, Kodo Chatko, Lakh Seean Lallo Pato</i>
151.	ڪيچي ويا جيڏانهين، جيڏيون آهيم آس اوڏاهين <i>Kechi Waya Jedanheen, Jedyoon Aahyam Aas Odheen</i>
152.	ڪيئن وساريان وڙ اديون، منهنجو حال محرم يار هو <i>Keean Wisaryan War Adyoon, Munhnjo Haal Mahram Yar Ho</i>
153.	ڪاپڙي ڪن چير، ويا ويراڳي نڪري <i>Kapdi Kan Chir, Waya Weraggi Nikre</i>
154.	ڪوا، ڪان ڪان ڪندا، وهائيءَ وڻن ۾ <i>Kawa, Kan Kan Knda, Whannea Wann Men</i>
155.	ڪوئي ڏونگر ڏوريان، ڪوئي جبل، جهاڳيان <i>Koi Doongar Doryan, Koi Jabl, Jhaggyan</i>

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.156	ڪنهن پر لڪڙا، لنگهيندي هي نماڻي، تنهنجا ڏونگر ڏاڍا، الا! <i>Keheen Par Lakda, Langheende Hia Nimani, Tuhnja Doongar Dadha Alaa!</i>
.157	ڪامل ويا ڪبندا، الاجي ڪيئن ڪندا، مون ويهي عمر وڃائي ساري <i>Kamil Waya Kbnda, Allaje Kean Kanda, Moon Wehhe Umer Wanjae Saare</i>
.158	ڪوئن ۾ ويٺي قيد گذاريان، هاجو ڪو نه همير! <i>Kotan Men Wethi Qaid Guzaryan, Hajo Ko Na Hmir!</i>
.159	ڪالهه قطارون ڪلهه ڪاهي ويا، جت پنهل وٺي ويا پاڻ سان <i>Kalh Qataroon Kalh Kahe Waya, Jat Punhal Wathi Waya Pann Saan</i>
.160	ڪهڙي سليان پنهنجي وائي، وو الا! مون کي ماروڙن <i>Khde Salyan Pahnji Wai, Wo Ala! Moon Ke Maroadan</i>
Baloch, N.A. 1999, pp. 225, Hussain, Fahmida Dr. 2006, pp. 280.	
ڪ	
.161	ڪڙ مڙ ڪامي، پچي، آئون ويندي ڌر دوستن جي <i>Khar Mar Khame, Pache, Aaon Weendi Dar Dostan Je</i>
Diplai, Muhammad Usman. 1960, 180, Gurbkhashani, Moolchand Hotchand. 1992, pp. 200.	
گ	
.162	گورن جا گوڏا، ونگينديس وارن سان <i>Goran Ja Goda Wangeendyas Warn Saan</i>
Laghari, Abid Abdul Jabar. 2008, pp. 160, Saleem, Agha. 2000, pp. 70, Saleem, Agha. 2003, pp. 55.	
گھ	
.163	گهڙي ته پلڪ هتي رهنداسون، آخر ديس وطن تي ويندايون <i>Ghade Ta Palak Hite Rhandasoon, Aakhar Des Watan Te Weendayoon</i>
.164	گولي ٿي ته گذارينديس، اٿڙا خان پنهل جا چارينديس <i>Goli Thi Ta Guzareendyas, Uthda Khan Punhal Ja Chareenyas</i>

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.165	گهوري نند نماڻي، ويندي رات وهائي، جاڳو جاڳو يارو! <i>Ghodi Nnd Nimanni, Weende Raat Wahanni, Jaggo Jaggo Yaro!</i>
Saleem, Agha. 2006, pp. 170, Sorley, H.T. 1992, pp. 69.	
ل	
.166	لنگهي ويئون ڪالهه قطارون، ڪونجڙين جون، ڪيچ وٽن ڏي <i>Langhe Wayoon Kalh Qataroon, Konjdyan Joon, Kech Wann De</i>
.167	لايو ٿيو سجايو، هوت پنيور ۾ آيو <i>Layo Thiyo Sajayo, Hoot Bhabhor Men Aayo</i>
.168	لڙڪي لئنن نه سجاتو راند پايائين راز ڪي <i>Ladke Lain Na Sunjato Rand Bhayaeen Raz Khe</i>
.169	لڳڙي آه لغار وو يار لئن لئن جي <i>Lgde Aah Lagar Wo Yar lan Lan Men LAllan Je</i>
Syed, G.M. 1991, pp. 201, Saleem, Agha. 2007, pp. 190.	
م	
.170	منهنجا سومرا سائين آءُ بندياڻي آهيان <i>Munhnja Soomra Saeen Aoon Bandyan Ahyaan</i>
.171	مڙيون موڪل، ڪالهه ڪندا ويا ڪاپڙي <i>Madyoon Mokal, Kalh Kanda Waya Kapdi</i>
.172	مٿو ۾ ڪنڪار، يار! ڏاڻ ڏيندو سئين، مڱڻان! <i>Matho Men Khankar, Yar! Dann Deendo Saieen, Maggna!</i>
.173	منهنجا ويڙهيچا ولهار، ساريو روز سڪان ٿي <i>Munhnaja Wedhicha Walhar, Saryo Roz Sikan Thi</i>
.174	منهنجو پاڙو پنوهارن سان، ڏٺي ڪو مَ ڌار <i>Munhnjo Pado Phnwharn Saan, Dhanni Ko Ma Dhar</i>
.175	ماروءَ جي ملڪن چڱيءَ طرح چمڪن <i>Maroa Je Mulkan Chagia Tarah Chamkan</i>
.176	منهنجو نالو نماڻي، آهيان ٻانهي ٻاروچي ڄام جي <i>Muhnjo Nalo Nimanni, Ahyan Banhi Baroche Jam Je</i>

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177.	مٽهيون ماڳ وسائي، جوڳي ويا جڙ لائي <i>Madhyoon Magg Wasai, Joggi Waya Jad Lai</i>
178.	ملجان، ملجان، چوري، چوري <i>Miljan, Miljan, Chori, Chori</i>
179.	ميندي لاوڻ ڏي، جئين شاه، ميندي لاوڻ ڏي <i>Mend lawann De, Jaeen Shah Mendi Lawan De</i>
180.	منهنجو جيڙو جيارو جن، الله تن کي آڻي وري. <i>Munhnjo Jiado Jiyaro Jin, Allah Tin Khe Anne Wari</i>
181.	مون کي مرم مارن جو ٿو ماري، اهي ماروڪيئن رهان مان وساري! <i>Moon Khe Marm Maroon Jo Tho Mare, Eihe Maroo Kean Rhan Man Wisare</i>
182.	مون ڪنهن سان ڪين ڪيون، سي ڳالهيون مارن جون، ميان عمر <i>Moon Kihn Saan Keen Kayoon, Se Galhyoon Marn Joon, Miyan Umer</i>
183.	مون کي درشن يار ڪرائيندو، واڳ وطن تي واريندو <i>Moon Khe Darashan Yar Karaendo, Wagg Watan Te Wareendo</i>
184.	مارو مون کي مليو، جيلن حالن سان <i>Maro Moon Khe Milyo, Heelan Hallan Saan</i>
185.	مري نان نه ڇڏج الا <i>Mari Naan Na Chhdj Ala</i>
186.	مان هلان توساڻ ميان، مان گولي ٿي گذاريان <i>Man Hallan Tosann Miyan, Maan Goli Thi Guzaryan</i>
187.	ميليندو مان خدا، مارن جي ملڻ جي اميد مون کي آهي <i>Meleendo Man Khuda, Marn Je Milann Je Umend Moon Ke Ahe</i>
188.	ملندم شال موتي، آءُ پنهل لاءِ آهيان اداسڻ <i>Milndm Shal Moti, Aaon Punhal Lai Aahyan Udasan</i>
189.	مون کي آڻڻ ٿي آ اڙانگي، دل دست چڙهي ويئي دلبر جي <i>Moon Khe Ann Thi A Adangi, Dil Dast Chdhe Weai Dilbar Je</i>

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190.	منهنجو ساھ نيو سيٽان، آيل، آيل وهان ڪيئن پنيور ۾؟ <i>Munhnjo Saah Nayo Sinna, Aayal, Aayal, Whan Kean Bhanbhor Meen</i>
191.	محبت وڌي آهيان ماري، نه ته ڪير ڪشالا ڪري <i>Mohabbat Wadhi Aahyan Maaree, Na Ta Ker Kashala Kare</i>
192.	منهنجيون سڀيئي، آيل! ماءُ! من مرادون پُنيون <i>Munhnjyoon Sabhei, Aayal! Maa! Man Muradoon Punyoon</i>
193.	مون چاڙهيندو وڃ، مهاڻا، بيٺي وارا! <i>Moon Chadheendo Wanj, Mhanna, Bhedeo Wara!</i>
194.	مولو ڪندو ماڙ، منهنجي الله ڪندو ماڙ <i>Molo Kando Mad, Muhnnje Allah Kando Mad</i>
195.	مون انڌيءَ ڏي ايندا، هوت سلامت سڀرين <i>Moon Andhia De Aeenda Hot Salamat Supreean</i>
196.	مون تي وهڙ وري، وارو ڏيندم و لهو <i>Moon Te Wahar Ware, Waro Deendum Walho</i>
197.	موت مُند نه آهي، تائب ٿيو تڪڙا <i>Mot Mund Na Aahe, Taib Thiyo Takda</i>
198.	مون پاريجيءَ، سار، آئون جا ويندڙي وٽ وچار <i>Moon Parechia, Saar, Aaon Ja Weendde Wat Wchar</i>
199.	مون کي وسري تان نه ويو، منهنجو ٻاروچو پنيور ۾ <i>Moon Khe Wisre Taan Na Wayo, Munhnjo Barocho Bhnbhor Men</i>
200.	مون کي تان جهل ۾ پايو وو جيڏيون! آئون هلندي هوت ڏي <i>Moon Khe Taan Jhal Ma Paiyo Wo Jedyoon! Aaon Halnde Hot De</i>
201.	مون کي چڏ ۾ ڇپرين، اي عاقل پنهنون اتور <i>Moon Khe Chhad Ma Chhapreen Ae Aqil Pnhoon Atoor</i>
202.	مون کي نيندا ساڻ، ٻاروچا ٻاجه پئي، آلو آلو! <i>Moon Khe Neenda Saan, Bharocha Bhajhh Pai, Alo Alo!</i>
203.	منهنجو من مارو ڏنڙي رڇي <i>Muhnnjo Man Maroa Dithde Rache</i>

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204	مون مَر گسيجاہ، مون مَر کڙيجاھ لوئي، ميان عمر! <i>Moon Ma Kaseejau, Moon Ma Knijah Loi, Miyan Umer!</i>
205	مون مَنُ مارو، مارو جو منهنجو ميان! <i>Moon Manu Maroa Jo, Maroa Jo Munhnjo Miyan!</i>
206	معلوم حال، حبيب! مون کي درد قديمي و! <i>Maloom Haal, Habib! Moon Khe Dard Qadimee Wo!</i>
207	موت سباجها سپرين <i>Mot Sabajha Supreen</i>
208	منهنجا عيب ڪندو <i>Munhnja Aieb Kndo</i>
209	مون کي ڏجو پنهل جو ڏس، ڙي جيڏيون! <i>Moon Khe Dijo Punhal Jo Dis, Das Jedyoon!</i>
Syed, Durr-e-Shahwar. 1988, pp. 225, Aadwani, Kalyan. 2000, pp. 180	
ن	
210	نيئي پريان کي ڏيچ، تانڪو نيهن نياپو <i>Neai Paryan Khe Dej, Tanko Neenh Niyapo</i>
211	نت روٽان زارون زار، شال ملان پنهنجي ماروٽرن کي <i>Nit Roan Zaron Zar, Shal Milaan Pahnje Maroadan Khe</i>
212	نڪري هوند نهاريان هاڙهي هوتن لاءِ، بلوچن لاءِ <i>Nikri Hoond Niharyan Hadhe Hotan Lai, Balochan Lai</i>
213	نچ ناچوٽرا اٿئي ويل نچڻ جي، پوءِ نه ملندءِ وار، يار! <i>Nach Nachoada Athae Wel Nachan Je, Poi Na Milnde Waar, Yar!</i>
214	نيئي ته پرين کي ڏجو، منهنجو نينهن نياپو <i>Neaee Ta Pireean Khe Dijo, Manhnjo Niheen Niyapo</i>
Allana, Ghulam. 1980, pp. 140, Baloch, N.A. 1999, pp. 50.	
ل	
215	لائي تند تنوار، ستي مون سور پرايا <i>Lai Tand Tanwar, Sute Moon Soor Paraya</i>

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.216	لونيءَ ڪي مَ لڄايو، ڪري هوت هلڻ جي <i>Lothia Khe Ma Lajjajo, Kare Hot Hallan Je</i>
.217	لڙهه لڳي جنهن جي لار، سو ڳول ٻاروچل پاڙي <i>Ladhh Laggi Jehen Ji Lar, So Gol Barochal Pade</i>
Diplai, Muhammad Usman. 1960, pp. 130, Gurbkhashani, Moolchand Hotchand. 1992, pp. 40.	
و	
.218	وو ڙيندي وڃ ميان ڪارڻ ڪانڌ ڪوهيارل جي <i>Wo Deende Wanj Miyan Karan Kandh Kohyaral Je</i>
.219	وڃي سا رات وهائي ري پسڻ ڪارڻ پرينءَ جي <i>Wanje Saa Raat Whanni Re Passn Karn Pireena Je</i>
.220	وڃي وڃي ٿينديس ويجهي، پسڻ پرينءَ جي <i>Wangi Wangi Theendyas Wejhhe, Passn Pirna Je</i>
.221	وسائيندڙي مينهن مان ملان ڪي سڄڻين <i>Wisaeendde Meheen Maan Khe Sjnneen</i>
.222	وڃي وينڙي ٿئي، جت، پير سڄائين پرينءَ جو <i>Wajji Wethde Tati, Jit, Per Sujateen Pirna Jo</i>
.223	وڏڙا ڏاڻ ڏنائين، ڪيائين رَحَتُ ريزالن جو <i>Wadda Daann Dinaeen, Kayaeen Rkhatu Rezaln Jo</i>
.224	وڃان پير پري، جهڙي تهڙي حال سين <i>Wanja Per Bhre, Jhde Thede Hal Seen</i>
.225	وسان ٿي ويياس آيل، لڳم ٻاڻ بروج جو <i>Wasaan Thi Wayyas Ayal, Lagam Bann Bhroch Jo</i>
.226	وسائيندڙ مينهن مان ملان سڄڻين <i>Wisaeendd Meenh Maan Millan Sajnen</i>
.227	وهُ مَ وات ورچي هو! الاميان! <i>Wih Ma Wat Warche Ho! Ala! Miyan!</i>
.228	ويا جوگيڙا جڙ لايون تن سانگين جا سير نهاريان <i>Waya Joggeda Jad Layoon Tin Sangyan Ja Seer Nharyaan</i>
.229	ويجهي وندر جي وٿن، اي، اوڏي آيس، جان پريان جي پيچري <i>Wejhe Windar Je Wann, Ae, Ode Aayas, Jan Paryan Je Pechre</i>

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.230	ويهي وندر جن وطن <i>Wehe Windar Jin Wann</i>
.231	وجڻ جي ووڙ <i>Wanjan Je Wod</i>
.232	ويهه مَ وات ورچي هو! الا ميان! جئن ڪهندئن، تئين لهندين <i>Weh Ma Wat Warche Ho! Alla Mian! Jian Kuhndan, Teean Lahndeen</i>
.233	ويهه مَ ويسري تون ڪي جاڳي اور الله سين <i>Weh Ma Wisre Toon Ke Jaggi Or Allah Seen</i>
Baloch, N.A Dr. 1997, pp. 60, Laghari, Ustad. 2010, pp. 290.	
هـ	
.234	هت هئا جي هنجهڙا، مئي ڪي ويا ماري <i>Hit Hua Je Hnjhda, Mue Khe Waya Mare</i>
.235	هتان هليو ويندين، وري نه ايندين، شوق دنيا جا سڀ ڇڏ لاهي <i>Hitan Halyo Weendeen, Wari Na Einden, Shoq Dunya Ja Sabh Chhd Lahe</i>
.236	هت اسان جو هيڻو حال توڪي پنهنجا سانگ سيبانڻا <i>Hit Asan Jo Heno Haal Tokhe Panhnja Saang Seebanna</i>
.237	هلو هلو توهان هوتا، وريتيون وڃو نه هلو نال نمائي <i>Halo Halo Tawhan Hota, Waretyoon Wajjo Na Halo Nal Nimani</i>
.238	هلي پڇو ڪو پنڌ ڙي اديون آيل آديسين جو <i>Hali Puchho Ko Pandh De Adyoon Ayal Aadesiyan Jo</i>
.239	هاڙهي جي هوت ڪي منهنجي دل ساري! <i>Hadhe Je Hot Khe Mnhnji Dil Sare!</i>
.240	هنجهڙا نه پسان پنهنجا، سي اڏامي ويا واهيرن تي! <i>Hanjhda Na Pasaan Panhnja Se Udami Waya Waheran Te!</i>
.241	هو ويا مون هڻي، تن جي جاڙ جڏي ڪئي <i>Ho Waya Moon Hanni, Tin Je Jad Jade Kai</i>

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242.	هيءَ هيءَ هوت مياس، دوست مياس، لڳي يار لکن ۾ <i>Heea Heea Hot Mayas, Dost Myas Lagge Yar Lkan Meen</i>
243.	هاڙها ڳاڙها هوت ڪيچي ڪالڪه لنگهي ويا <i>Hadha Gadha Hot Kechi Ka Lakh Langhe Waya</i>
244.	هوت پنهنون تو لاءِ، جوڳڻ ٿينديس جڳ ۾ <i>Hot Punhoon To Lai, Jogan Thendyas Jagg Meen</i>
245.	هن کي خيال جو ٻيو گهڻا، مان ليکي ۾ ناهيان <i>Hin Khe Khyal Jo Byo Ghana, Man Lekhe Meen Nahyan</i>
246.	هتان ٿي هلنديس، ميان! سامهين ساڻيه ڏي <i>Hitan Thi Hlndyas, Miyan! Samheen Sanih De</i>
247.	هر جا آهي هادي پيرُ پنهنجو پاڻ سين <i>Har Ja Aahe Hade Peru Panhnjo Paann Seen</i>
248.	هاڻي هلبو چپر چڏبو <i>Hanne Halbo Chhpar Chhdbo</i>
249.	هو ارمان اٿن، ميان، سسئيءَ جي سورن لئي <i>Ho Arman Uthan Miyan, Sasui je Sooran Lai</i>
250.	هيءَ لڏي ويندي لوءِ، جتي منهنجا ماروڙا <i>Heea Lade Weende Loi, Jite Muhnnja Marooda</i>
251.	هوت سي هلڻ هارا، وو جيڏيون! ڪيئن ڪريان، آءُ ان سين! <i>Hot Seen Hallan Hara, Wo Jeedyoon! Kian karyan, Aoon, Un Seen!</i>
252.	هوتن بنا ني، ميان، درد فراق ني ميان! <i>Hotan Bina Ne, Miyan, Dard Feraque Ne Miyan</i>
253.	هوت نه پائير هيئنن، ائون جا ماري، سڄڻ تنهن جي نينهن <i>Hot Na Bhayam Heean, Aaon Ja Mare, Sajjan TeheenJe Niheen</i>
254.	هيءَ نه نمائي ڪير! مون کي ڀرت پرايا هن پير <i>Hi Na Nimanni Ker! Moon Khe Pirat Bharya Hin Per</i>
255.	هوت نه ڪندڙا هيئن چوري نه ڇڏيندا چيري نه ڇڏيندا <i>Hot Na Kandda Heean Chhori Na Chhdeenda Chhpare Na Chhdeenda</i>
256.	هوت نه ڪندڙا هيئن چوري دوست ائين دل نه <i>Hot Na Kndda Heean Chhori Dost Aen Dil Na</i>

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.257	هوت نيٽان دا دلبنڊ، لو! ڀلو جيڏيون! <i>Hot Ninna Da Dilbndu, Lo! Bhlo Jedyoon!</i>
.258	هن راڻي بنا ڏکيا ڏينهن گذرندا، سڄڻ سارو ڏينهن سپرنڊا <i>Hin Ranne Bina Dukhya Deenh Guzrnda, Sajan Saro Deenh Sbranda</i>
.259	هو ته سي هلڻ هارا وو جيڏيون ڪيئن ڪريان <i>Ho Ta Se Hallan Hara Wo Jedyoon Kean Karyan</i>
.260	هو جي هليا، هوت، سونهارا! مون نه وهيطان پنهنون سگيٽان <i>Ho Je Halya Hot Sonhara! Moon Na Whenna Punhoon Sggennan</i>
.261	هاڙهو ڳاڙهو هوت، ڪيچي ڪالهه لنگي ويا <i>Hadho Gadhoo Hot, Kechi Kalhh Lange Waya</i>
.262	هو جي ويا مون هڻي، الا، آءُ تنهن جڙ جڙهن ڪئي <i>Ho Je Waya Moon Hanni, Ala, Aoon, Teheen Jad Jadheen Kai</i>
.263	هيءَ گهايل هڏ گهوري، وو! الا ميان! ڪيچي مون نه سگينا. <i>Hea Ghayal Had Ghore, Wo! Miyan! Kechi Moon Na Sangena</i>
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CHAPTER EIGHT

**ROLE OF MASS MEDIA
TO PROJECT VAAEE**

Media is a vast subject which can cover almost every topic of the world. Among those vast topics, Vaaee is also a part. Here an interesting example can be given for that whether Vaaee is a genre of singing or poetry? If we see this fact in another way that when mother sing lullaby to child, whether she may do poetry or she sing a song?

To idea may be taken as that both things go simultaneously and even more interesting thing is that both mediums are the mediums of communication. After studying media and communication studies, I can conclude that it is also under the influence of Mass. Vaaee is written and sung in both mediums. We are concerned here only with the Vaaee of Shah in both mentioned mediums. After studies we come to know that our people mostly listen to the music. Poets do not write to such extent but people mostly deliver, spread and sing the Vaaee orally as oral poetry, oral singing, oral history, oral meditation etc.

Throughout the annals of time, Vaaee is traced back before Shah Abdul Latif Bhatti but Vaaee has been composed in various ways and a lot of stuff in poetry is based on this type of music.

The Vaaee can be distinctly divided into eleven genres of music:

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1. Shah Jo Raag
2. Classical Style of Vaaee
3. Allan Faqir's style of Vaaee
4. Lok Vaaee
5. Sung Style of Vaaee
6. Vaaee in Film
7. Mosiqar Niaz Hussain's style of Vaaee
8. Bhagat style of Vaaee
9. Vaaee Dastan Goe Style
10. Vaaee in Qawali Style
11. Vaaee in Bada Khayal Style

Through research we may unfold many other types of Vaaee, it is attempted to find out and enlist all types through this research; there may be unrecorded Vaaees, which are away from the reach of Mass media.

The genre of Vaaee is soul-soothing and pleasing that it can be fixed in any other form of music. That is the positive of aspect of Vaaee. It touches upon any theme, that's why it becomes widely popular.

The alliteration and rhyme can be easily sung and there is much connectivity.

The Vaaee is a form of Poetry which can be easily composed in music Therefore, singers produce and compose Shah's poetry in their own styles and formats. It is proven that a few artists and singers have taken Shah Jo Raag (Vaaee) in their respective styles and have given those poems with their own execution of craft.

There are numerous singers across Sindh who have touched the soul of poems of Shah with sensibility and sensitivity for instance Mosiqar Niaz Hussain has sung Shah's poetry in his unique style. He has made a mark in the subject.

Inherently, there is preservation of oral heritage (Seena Baseena) of a number of Vaaee of Shah Bittai which

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people have learnt by hearts and have transferred to generations to generations. Most importantly those few Vaaees are not in the compiled “Risaloo” which is accessible to us for instance:

Agan Hali aa hik waar Nazan Saan Na maar

اگن هلي آ هڪ وار، نازن سان نه مار

It is sung by Ustad Fida Hussain

Maroo Moon Na Chadeenda

Sangee Moon na Chadeenda

La ila ha Illallah

مارو مون نه چڏيندا

سانگي مون نه چڏيندا

لااله الاالله

By Faqir Muhahammad

Whereas, the Classical Vaaee is a distinct style of Vaaee and it is valued in over all the world. This style of Vaaee is mostly sung by Ustad Manzoor Khan which can be called leader among all classical Vaaee singers. His Vaaee is:

Parchan Shal Panwar Dhola Maro Moonsan

پرچن شال پنهور، ڍولا مارو مون سان

It is mostly complimented Vaaee of Ustad Manzoor Ali Khan. Ustad has many followers and many other leading musician also sung same Vaaee. Among them are: Mohammad Yusuf, Anwar Hussain Vistro, Ustad Fateh Ali Khan, Deen Mohammad Damsaz, Zulfiqar Ali, Mazhar Hussain, Abida Parveen, Sanam Marvi, and Rahat Fateh Ali Khan are some other leading singers who sung this classical Vaaee.

The classical Vaaee is equally famous on CD, internet, social media etc. because of its soothing effect on listeners.

The media has played pivotal role in terms of projection and circulation of wide range all genres of music, especially folk music. If we peep into pages of the

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past, Radio Paksitan, Karachi which was established in 1948 had the landmark achievement. According to research first Vaaee of Shah “Dos Pahee Dar Ayoo” that was aired through radio Pakistan in 1952.

PTV (Pakistan Television) has also played vital role in the broacasting of the Vaaee of Shah; there are number of programs which could not be recorded due to lack of resources of that time but first Vaaee “Soora inhee Sarri,ho ja waya halya” was sung by Dhool Faqir.

Through Cassettes and CDs, Abida Parveen introduced Shah’s poetry all over the world and Allan Faqir had traditionally sung his poetry that was warmly welcomed. Allan Faqir had also got wide familiarity among people. One of famous Vaaee of Allan Faqir’s Vaaee is:

Jeky Mehar Mehar Kan Rre Adiyoon

Tin Khe Lahar Lodendi Keenki

جيڪي ميهار ميهار ڪن ڙي اديون

تن کي لهر لوڏيندي ڪين ڪي

Shah Abdul Latif Bhatti poetry firstly was introduced by Radio Pakistan Hyderabad, Karachi, Khairpur and Larkano. Secondly PTV has played very important role while promoting singer, composers’ and poetry of Shah Abdul Latif for the public to the public. Before shah’s poetry was only Vaaee sung in his tomb.

As media has played very positive role in promoting shah’s philosophy and poetry. On the other hand to some extent some negative aspects have been too telecas due to the lack of complete research and analysis.

Most of the Vaaees of Shah Bhitai are not written, they are just sung by people from time to time and they inherit to the succeeding generations orally. Shah mostly idealized the woman in his poetry, especially in Vaaee but it is strange to know that there is no any woman singer at his tomb to sing the Vaaee.

It is evident for all listeners of Sindhi music that before partition, the Vaaee of Shah Latif which were sung on

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various events cannot be recorded properly. It is a great loss of Sindhi music and especially for Vaaee of Shah Latif. Because Vaaee had some more forms under practice of singers now they are more in practice. Like a distinct style of Vaaee sung by Ustad Aashiq Ali Khan who manipulated the style of Vaaee and sung it in the style of Kaafi.

*Jado Lae Viym Jee Main
Adyoon Bhenar Aj Rre yaar*

جادو لائي ويير جيئ ڀر
اديون پينر اج ڙي تار

This style of Vaaee is sung by various other prominent singers also like: Ustad Fateh Ali Khan of Patyala, Mohammad Yusuf and Mazhar Hussain. This type of Vaaee is still sung by some singers.

One Vaaee of this type is also:

*Mullan Maar Na Moon
Sajan Disan Keen, Sabak Parrhan Maan.*

ملان مار نه مون
سچڻ ڏسان ڪ نه سبق پڙهان مان

The most famous Vaaee which got fame in Sindh All over the World is:

*Aly Aly, Aly Muhnja Marooarra
الي- الي منهنجا ماروئرا*

This Vaaee is beyond the boundries and it is always sung in a way that one feels as we are listening to it for first time. It stir the whirl in minds and hearts. It is stimulating to dance. Therefore it has great name and fame.

Suggestions

1. It is very essential to ascertain the authenticity of Shah`s Vaaee before singing and telecast on media. It is a very important to confirm whether Vaaee sung ascribed to Shah Lat is actually by Shah or somebody else. Media can preserve the authenticity of Shah`s Vaaee and can save declining culture of music. In this

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way, it could promote standard music among masses. We can also consolidate our true cultural identity in the competitive Global Age.

2. The students of Mass Communication and Media Studies should be taught literature so that they have some basic knowledge in order to understand and distinguish literary genres. They can render great service for the preservation and promotion of true culture and can save culture from mixing with other foreign elements.
3. We should work for the betterment of our language and literature. In this regard, we have to promote folk literature through singing. It is achieved when we struggle for media development so that we can save and preserve our culture from decay which is facing great challenges in contemporary times.
4. We cannot define the limits of media rather it should experiment to compose Vaaee of Shah in new styles so that new generation may also take interest and keep connected to the poetry of Shah. It would preserve sindhi culture and would also disseminate eternal message of Shah among masses.

Basically, I belonge to Gawalior music family, because we are practicing Classical and folk music , for this worthy work Government of Sindh Awarded me Shah Abdul Latif Bhitai award in 2004. When I performed me for various types of functions , audience requested for Vaaee” Alley Munhinja Maaroor ” which was sung by Moosa Hussain Sammoon, then same item sung by Fauzia Soomro, Shazia Khushk and others.

Actually this is not Vaaee of Shah Abdul Latif Bhitai , but on the record of electronic media it is very popular . By this item , one question appeared in my mind as to what vaaee is?

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GLOSSARY

Awaz	آواز	Voice
<i>Galhain</i>	گالھائڻ	To talk
<i>Boli</i>	ٻولي	Language
<i>Izhar</i>	اظھار	Expression
<i>Khayal</i>	خيال	Consideration
<i>Vaaee Jo War</i>	وائيءَ جو ور	Consideration
<i>Raaz khey Kholan</i>	راز کي کولڻ	Disclosing secrets
<i>Guftagu Ji Ramz Samjhan</i>	گفتگوءَ جي رمز سمجھڻ	Understanding manners of speaking
<i>Vaaee Sawai</i>	وائي سوائي	Positive saying
<i>Vaaee Kan Wijhan</i>	وائي ڪن وجهڻ	Predict the truth
<i>Vaaee Na Waran</i>	وائي نه ورڻ	Not being able to utter
<i>Vaayoon Batal Thiyan</i>	وايون بتال ٿيڻ	Getting confused
<i>Akaar</i>	آڪار	Open throated voice.
<i>Alif</i>	الف	First alphabet of Urdu, Persian and Arabic.
<i>Asthai</i>	آستھائي	First part of a composition.
<i>Abiyat</i>	ابيات	Plural of Bait in Persian language.
<i>Alap</i>	آلاپ	Prelude to a raag or composition without rhythmic accompaniment.
<i>Ang</i>	انگ	The style and technique of musical rendition.

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<i>Allah</i>	الله	God.
<i>Aaj Ka raga</i>	آج کا راگ	A music programme broadcast from Radio Pakistan, Hyderabad.
<i>Bait</i>	بیت	Couplet, Verse in poetry.
<i>Bait</i>	بیت	A sacred house, Edifice, Temple.
<i>Birha Ras</i>	برہا رس	Feeling and emotions of being separated.
<i>Bhajan</i>	بجن	Hymn.
<i>Barhat</i>	بڑھت	Gradual development of raga.
<i>Bhagat</i>	بگت	Hindu story teller.
<i>Bada Khayal</i>	بڑا خیال	Composition in Bilampat ley.
<i>Bilampat ley</i>	بلمپت لئی	Slow tempo.
<i>Band</i>	بند	Four line based bait in Urdu and Persian language.
<i>Bandish</i>	بندش	Classical music composition.
<i>Bhatt</i>	پت	Cast of musicians in Sindh. Who in the past sang on the occasions of marriages in important and leading families.
<i>Behlava</i>	بھلاوا	A musical movement in slow tempo.
<i>Bilampat ley main gana</i>	بلمپت لئی ۾ گانا	Singing in slow tempo.

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<i>Bund</i>	بند	Stanza.
<i>Bhit</i>	پت	Hill of sand.
<i>Bol bant</i>	بول بانٹ	The musical division of poetry/lyrics.
<i>Buzurg</i>	بزرگ	Any elder person.
<i>Ched</i>	چیڑ	Derived from Hindi word "Chedna" meaning "plucking or striking". Strings can either be played upon with a melody or merely sounded by plucking.
<i>Chaarani</i>	چارٹ	A singing Faqir, A bard.
<i>Chhand</i>	چند	Sacred Hymn. Sacred text of Vedic Hymns (in music).
<i>Chhand</i>	چند	Rhythmic structure of lyric whose meters match. (in poetry)
<i>Chaal</i>	چال	Musical movement. According to Raga (mode)
<i>Chau-tara</i>	چوتارا	Four string instrument.
<i>Chappar/Khartaloon</i>	کڑتالون - چپر	A wooden instrument supported by ghungroos and used for percussion simultaneously performed with Yaktro in the performance of Song.

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<i>Chota Khayal</i>	چوٽا خيال	A composition in medium tempo.'
<i>Dohra / Doha</i>	دوہا/ڈوہڑا	Couplet.
<i>Dastan Goe</i>	داستان گوئی	Story telling with music
<i>Dambooro</i>	دمبورو	Musical instrument innovated by Shah Abdul Latif Bhitai.
<i>Danbeera</i>	دمبیرا	A Balochi stringed instrument.
<i>Dotali</i>	دوتالی	Rhythmic circle based upon two beats.
<i>Dedhi</i>	ڈیدی	Three beat based rhythm with division of 1/5
<i>Dhola Maroo</i>	دیولا مارو	Folk story ofThar in Sindh.
<i>Dhun</i>	ڈن	Tune.
<i>Esha</i>	عشاء	Fifth prayer of Muslims in the first portion of night.
<i>Fajr</i>	فجر	First prayer of Muslims early in the morning.
<i>Ghaiana</i>	گھرانہ	Music Families. In the Hindustani system of music, different Gharanas (traditional, ways of presentation) have different styles. The same raga may be presented by each Gharana - slight differently. The presentation of the

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		one from the other will vary. In Sindh, the existing Gharanas are Gawaliyar, Patyala, Sham Chaurasee, Kirana and Qawal Bachoon Ka Gharana.
<i>Gahan or Ghaal</i>	گاہن ۽ گالھ	Story which is sung or narrated.
<i>Ghor</i>	گھور	Base string of Dambooro
<i>Gamak-Chest voice</i>	گمک	Chest voice - Refers that "register" of the voice which gives the feelings to the singer of coming from the chest - i.e. the lower register, contrasted with head voice.
<i>Hekoni</i>	ھیکوني	Vaaee in which 1st line is called Thall and other lines equal the length of Thall.
<i>Humqafia</i>	ھم قافیہ	Having same rhyme scheme.
<i>Hoongara</i>	ھونگارہ	Humming in the upper register.
<i>Hamnawa</i>	ھم نوا	The accompanying singer or a supporting singer to the lead singer.
<i>Jarryoon</i>	جاڑیون	Strings of the Dambooro which play the same note.

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<i>Jogis</i>	جوگي	Mystic
<i>Jhad</i>	جهڙ	Simultaneous plucking of all strings of Dam boor.
<i>Kharaj</i>	گرج	Tonic note which is also used for drone.
<i>Kapri</i>	کاپڙي	Cast of Faqirs.
<i>Kampat</i>	کمپت	Vibration.
<i>Kesare</i>	کيسري	Saffron yellow
<i>Kharaj</i>	کج	First note of saptak, used as drone also.
<i>Khaleefo</i>	خليفو	Assistant
<i>Kisan</i>	کسان	Farmer
<i>KIN</i>	کي تي اين	Kashish Television Network
<i>Kafi</i>	کافي	Poetic form in Saraiki and Sindhi poetry sung in regional ragas.
<i>Kaharwa</i>	کپهروا	Folk Tala of Sindh containing eight matras in rhythmic cycle.
<i>Kan</i>	گن	To touch another note while singing.
<i>Latifi Laat</i>	لطيفي لات	Name of a programme which was broadcast by Radio Pakistan, Hyderabad -in 1970 - 80 meaning the voice and message of Shah Abdul Lateef Bhitai.
<i>Lasso</i>	لسو	Simple style of singing without improvisation and ornamentation

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<i>Laggi</i>	لڱي	Improvisation in playing the Pakwaz.
<i>Ley</i>	لئي	Tempo, speed, medium.
<i>Maqta</i>	مقطع	Last stanza of a poem.
<i>Matras</i>	ماترا	Beats specially pulse beat based.
<i>Matka</i>	متڪا	A hollow water pitcher made of clay.
<i>Misra</i>	مصرع	One verse or line of a poem.
<i>Murkhior Muraki</i>	مُرڪي	Another name for Khatka. (گتڪا)
<i>Madarsa</i>	مدرسه	School
<i>Mahboob</i>	محبوب	Beloved.
<i>Musanna</i>	مثنوي	Two stringed (pair) which tune on a same note.
<i>Maand</i>	مانڊ	Raga Maand.
<i>Mehfil-e-Sama</i>	محفلِ سماع	Musical recitation.
<i>Machch</i>	مچ	Bon fire.
<i>Maanjhh</i>	مانجھ	A regional raga.
<i>Pad</i>	پد	A word, an inflected word, a first or rather line of a stanza nowadays used as syllable.
<i>Pahadi</i>	پهاڙي	Name of a raga.
<i>Phankdar</i>	ڦانڪدار	Made of various parts of wood.
<i>Punjtan Paak</i>	پنجتن پاڪ	Family of Holy Prophet Muhammad. (P.B.U.H)
<i>Qawali</i>	قوالي	Style of sacred singing invented by Ameer Khusroo.

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<i>Qafia</i>	قافیه	Rhyme scheme.
<i>Rasa</i>	رس	Essence, Pleasure, Enjoyment, Sweetness, Melody.
<i>Rasooro</i>	راسوڑو	Folk song of Thar.
<i>Rishis</i>	رشي	Saint. Author of sacred Hymns, a pious person, an inspired poet or sage, a seer, a bard.
<i>Raga</i>	راڳ	To sing.
<i>Ragadari</i>	راڳداري	System of the raga of Asian classical music.
<i>Sarkar</i>	سرڪار	Government.
<i>Sur Moomal Rano</i>	سُر مومل رانو	Folk tale from the e period of Soomro dynasty (1050 - 1350)
<i>Sur kalam</i>	سُر ڪلام	Mode of music with text of saints poetry.
<i>Sargam</i>	سرگم	These are only simple compositions set in tal, in simple awaras (notes) in each particular raga, like the alankaras, but in a simpler way. To .enable the beginner to learn fundamentals of ragas, this helps them to gain the correct swarajnana.
<i>Sam</i>	سم	These are only simple compositions set in tal, in simple awaras (notes) in each particular raga, like the alankaras, but in a

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		simpler way. To .enable the beginner to learn fundamentals of ragas, this helps them to gain the correct swarajnana. Even, Equal to First beat of the tala.
<i>Sung</i>	سُنگ	Singing together, welcome song usually sung in Northern Sindh.
<i>Surod</i>	سُروِد	Song, Modulation, Melody.
<i>Suroop</i>	سُروِپ	Natural shape or form.
<i>Sindh TV</i>	سِنْدِ تِی وی	Sindhi Television Charulel.
<i>Shaheed</i>	شہید	Martyr.
<i>Sortha</i>	سورثا	A kind of Hindi meter the quartrain. An inverted Doha i.e the 2nd and 4th of fourth order, a religion mendicant.
<i>Sami</i>	سامی	Sublime, A ferrule.
<i>Soormee</i>	سورمی	Names of the seven heroines used in various poetic pieces by Shah Abdul Latif Bhitai) Sasui Punhu, Noori Jam Tamachi. Sorath Rai Diyach, Leela Chanesar, Sohni Mehar, Umar Maryee and Moomal Rano.

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<i>Samvadi</i>	سَم واري	Second imported sur of raga. Surs - Musical modes.
<i>Safar</i>	صفر	Second Islamic month.
<i>Sindhda</i>	سنڌڙا	Sindhi regional raga.
<i>Sadarangi</i>	سدا رنگي	Classical raga based on kafi and Vaaee sund particularly in Sindh.
<i>Sum</i>	سم	The first matra of asthahi.
<i>Sachcho Saalim</i>	سچو سالم	True perfect
<i>Sathenh Ja Seengar</i>	ساڻيه جا سينگار	A radio programme broadcast from Radio Pakistan, Hyderabad.
<i>Tolee</i>	تولي	Groups of the Vaaee Faqir belonging to Shah Abdul Latif shrine.
<i>Thall</i>	تلھ	First two lines of the Vaaee.
<i>Tarkhan</i>	ترخان	Cast of Path and Iran.
<i>Tandd</i>	تند	String, Plucking.
<i>Teep</i>	ٽيپ	Upper register.
<i>Taal</i>	تال	Beat circle.
<i>Tehaee</i>	تهائي	Rendition of a phrase three times in equal measures of particular, taal circle. Thrice the Rendition of a note pattern in equal measures of time.

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<i>Teef</i>	طيف	Abbreviated form of Shah Abdul Lateef which is used for sum by Sohrab Faqir.
<i>Vaaee</i>	وائي	Epilogue, form of singing and poetic genre in Sindh. Flatulency, windness, Rheumatism, Saying, Talk.
<i>Vaaee Qawali</i>	وائي قوالي	New singing style of Vaaee, it introduced at the Shrine of Shah Abdul Latif Bhitai in 2006.
<i>Vamp</i>	ويمپ	To improvise an instrumental accompaniment or introduction e.g to a song.
<i>Vadi</i>	وادي	Main sur of raga.
<i>Vani</i>	وائي	Language, Talk.
<i>Yak-bhandyo</i>	يك پانديو	Made of single piece of wood.
<i>Zamzama</i>	زمر زما	A musical grace.
<i>Zameendat</i>	زميندار	Landlord.
<i>Zuban</i>	زبان	Tongue, Leading string which plays the melody (melodic list).
<i>Zikr-e-Jalee</i>	ذکرِ جلي	Talking about Allah, Chant, Narrate.

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S. NO	STYLES	LYRICS	VOCALISTS
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2.	Classical Style of Vaaee	<i>Chhad Rusama Aao Toon Yaar</i>	Ustad Manzor Khan.
3.	Allan Fakeer's Style Vaaee	<i>Moon Maen Toon Maujud, Aoon Agaheen Ahyan</i>	Allan Faqir
4.	LokVaaee	<i>Perain Pavandi Saan, Chavandi Saan</i>	Zarina Baloch
5.	Vaaee in Film	<i>Aao Rana Raho Raat, Tuhnje Change khe Chandan Charyaan</i>	Madam Noor Jahan
6.	Vaaee Dastan Goe Style	<i>Jat ta Zorawar Zaat</i>	Ustad Mithoo Kachhi
7.	Bhagati Style Vaaee	<i>Sartioon Awheen Ta Vanjo</i>	
8.	Vaaee as resent By Mosiqar NIAZ HUSSAIN	<i>Tan Toon Veh Sanbahee, Kak Halbo Kaden</i>	Zulfiqar Ali, Nazar Husain, Mazhar Hussain
9.	Sung Style of Vaaee	<i>Aao Rana Raho Raat, Tuhnje Change khe Chandan Charyaan</i>	Shrab Faqir
10.	Vaaee in Qawali Style	<i>Yaar Sajan Jey Firaq Aoon Maari Ahyan</i>	Najmudin, Safuddin Qawal
11.	Vaaee in Bada Khayal Style	<i>Hey Rana! Jim Visarey Chadeean</i>	Dr. Zulfiqar Ali Qureshi

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Appendix –1 Photo

1.	Appendix –A Syed Ghulam Shah & Syed Noor Shah
2.	Appendix –B Ustad Manzoor Ali Khan
3.	Appendix –C Allan Faqir
4.	Appendix –E Zarina Baloch
5.	Appendix –F Madam Noor Jahan
6.	Appendix –G Mithho Kachhi
7.	Appendix –H Mohan Bhagat
8.	Appendix-I Mosiqar Niaz Hussain
9.	Appendix-J Zulfiqar, Nazar & Mazhar
10.	Appendix –K Sohrab Faqir & group
11.	Appendix –L Najmuddin & Saifuddin Qawal
12.	Appendix – Zulfiqar Ali (Researcher)

Appendix 2 Table
Appendix-3 (Audio CD)

THE VAAEE OF SHAH ABDUL LATIF BHITAI HIS VERY IMPORTANT

Place in Sindh Because of its philosophy, promotion of Sindhi language in simplicity and with wide meaning is not only the legend of the Sindh but Heis also taken as the vanguard of world poetry .

In 1952 firstly “*Dos Pahee Dar Aayo*” دوس پيهي در آيو by Halai was introduced to public form electronic media then “*Karoon Was Kayam*” in 70-80 and “*Jey Key Mehar Mehar kan Adyo*” جيڪي ميهار ميهار ڪن ڙي اديون with translation in Urdu by: Saira Kazmi. The vaaee was very Famous and received international Award.

This is how the Journey of Shah’s vaaee begins on international level and different music bands and Programs were being introduced time by time

In 2010-2014 “*Perchan Shal Panwhar Dhola Maru Munsa*” پرچن شال پنهور، ڍولا مارون مون سان by Sanam Marvi and Rahat Fateh Ali Khan .

Now Shah’s Poetry is specially famous:

Shah’s poetry is not only being listend to but also being recieted and analayzed by different scholars and Professors .

Vaaee is not only sung in Sindhi but its translated in Uru-punjabi-Siraiki persian English and German .

Day of Shah is being celebrated as festival on every year 14 safar in Islamic calendar different scholars do participate in Shah’s day and present their researches and eassays about poetry and life of Shah .

Artists and vocalists from different areas gather here and present Shahs vaaee in their styles .Now the question is that How they present Shah’s poetry. The Answer is that sindhi language has four majors dialects and due to it singing has four different accents and formats .

VAAEE OF SHAH ABDUL LATIF BHITAI

There may be other formats and accents but according to electronic media collect information is as above.

I appreciate Sindhi nation that since ages still shah's vaaee is stable and secure because of civilized and cultural behavior. Hence on, from child to young and young to old is interested in Shah's poetry. In starting Ustad Aashiq Ali Khan introduced Shah's vaaee in singing it was not only listened to in sub-continent but on world level also. He is also perceived as Music Icon of shah's poetry. No doubt Ustad Aashiq Ali Khan was legend of sindhi music especially shah's poetry .however. before him Ustad Gaman Khan in (1724-1814) shah's famous vaaee "yaar sajan jey firaq" يار سجن جي فراق started to sing, the vaaee became very famous specially among a musicals at shikarpur-after him his grand son Mosiqar Niaz Hussain (1936-1992) in then sindhi female legend Rubina Qureshi and Abida Parveen sung in same rhythm (recomposed) still is famous.Ustad Muhammad Juman had been Composed and sung 64 Vaaee's of Shah Abdul Latif Bhitai. It is most numbers of items in history of media.

In 2013 it was telecast from Geo (pvt) by Abdul Hameed Akhund. The same vaaee was sung by ustad Manzoor Ali Khan in 60-70 s, it was not only sung by him but also his students- ustad Mohammad Yousf ,ustad Wahid Ali Khan, Mukhtiar Ali . Muhammad Anwar Vistro, Mohammad Akram, Mohammad Nabeel.

In fact: shah's each vaaee must have one single theme this is, but due to shortage of time I have tried my best.

CONCLUSION :

From the point of view of Music very limited work is done. Hence on, singers, producers and composers have composed shah's poetry in their own styles and formats.

Therefore, it is proved that few artists and singers instead of Shah's poetry they give other's was me and at the end included Shah's name, and deceive and emotionally

VAAEE OF SHAH ABDUL LATIF BHITAI

blackmail the followers, lovers and listeners.

Mosiqar Naiz Hussain sung Shahs poetry in different styles and also many others. Abida Parveen introduced Shah's poetry all over the world and Allan Faqir had traditionally sung his poetry that was warmly welcomed. Allan faqir had also got wide familiarity among people.

Shah Abdul Latif Bhitai and his poetry firstly was introduced by Radio Pakistan Hyderabad and Karachi. Secondly PTV played very important role while promoting singer, composers' and poetry of Shah Abdul Latif for the public to the public. Before shah's poetry was only vaaee sung at his tomb.

As media has played very positive role in promoting shah's philosophy and poetry. On the other hand due to some extent some negative aspects have been to telecast due to the lack of complete research and Analysis.

Except shah, still there are certain hidden poets philosophers that are not taken into consideration and in research needs to work on it .

Shah's poetry is not completely worked no yet there are certain hidden people those who had nearly memorized his poetry or kalam.

As the singers of Shah's poetry are only male singers. Otherwise before it was strictly prohibited for females to sing shah's poetry at his tomb.

SUGGESTIONS

1. How vaaee is sung in different rthyms, styles by different singers? For example: "*Perchan Shaal Panhwar*" پرچن شال پنھوار in which tune became famous in voice. And what are its reasons?
2. How shah Abdul Latif's poetry is different how media has played positive role to promoting. We are the people of orient we are the people of history and culture so it is not possible to understand vaaee without music. Music is not only art also it is also

VAAEE OF SHAH ABDUL LATIF BHITAI

subject of social science but it is the feature of our history civilization and culture. This is the strongest source of non-verbal communication in global village. Threfoe, sufi music and Sufism are famous in people and its comments whole world.

Ustad Aashiq Ali khan classical style (*Jaadu Laae wayam jea mein, adyun bhenar aj ray yaar*) جادو لائي ويم جيء، اديون بينر اچ ٿي يار. Raag Sindhor. Sung due to this Vaaee, he got classical fame in Pakistan and Hindustan. The style has not been adopted as yet. Fastest (Taan) was used though listener can identify words. Specially rthym (Dadru) is adopted, which is pure classical method. The Vaaee was recorded for one of the TV channal namely KTN. *Munjha Keechi kol kary waya huwi na vell wanjan jee.* منهنجا کيچي قول. This vaaee was sung by Ustad Ummeed Ali khan in innovative style, his beautiful and motivational voice Spiritual touch. The same vaaee his two nephews sing in pair namely Ustad Hameed Ali khan and Ustad Fath Ali khan, but this style was not adopted by any other singer yet.

Some important questions about Vaaee:

1. In the Surs of Shah South Asian classical Raag is used that is from Indain singing (Raag). This expresses Shah was familiar with such Raag.so we have to consider that in shah's Raag now much is seen folk music.
2. Shah's music (poetry) is similar to an other music (poetry) or not . If yes then what are the rules, and regulations for such music/poetry.
3. Why Shah's poetry is not being insrumentally sung? In the same style of singing as it is being sung at the shrine of Shah!
4. Don't we need to compose Shah's poetry in alphabetical order for music seeker of next generation?

VAAEE OF SHAH ABDUL LATIF BHITAI

5. If we accept that Shah has rare musical system then why Shah's Raag is not performed on instrument and orchestra.
6. Shah's rich Vaaee should be recorded by different groups of shah's poetry. Then each recording be analyzed and used for finding the similiary in Shah's Vaaee.
7. Vaaee and Vaani should be comparatively Vaani studied and distinguished the difference between them, musical and literary.
8. Kafi and Vaaee have different structures/ study that should he analyzed.

Guid line for future research

1. Damboro of Shah Abdul Latif Bhatai must be electrified so the people can easily hear it.
2. Shah's poetry (Raag) should be introduced in schools and collages.

JUSTIFICATION

1. From the point of view of media and its people one debates has taken place whether Shah is for singing or for studying? As in the sindhi Language saying that *جنهن جو ڪانجي تنهنجو ڳائجي*. In urdu language گن گانا
2. In the words of ustad Mohammad Yousuf says in one of the TV programms (Sindh Seengar) that shah should be sung and celebrated. Now the question is how Shah can be sung?
3. Shah's poetry is included in our syllabus. Therefore, since first class it should be studied.
4. How people have learned to sing shah poetry while listening at his shrine this is an other debate.
5. Tanpura, dambura, and Damburi are all different type of musical instruments, that difference should be explained or narrated.

VAAEE OF SHAH ABDUL LATIF BHITAI

6. This work is divided into two parts musical and literary but I believe next time each part of this would be separately worked out.
7. 14 ‘Vaaee’ of Shah Abdul Latif Bhitai are only sung by different singers but one not available in any Risalo of Shah.
8. People to seeker of Shah’s poetry and music can get positive guideline from this work.
9. Shah’s poetry is being sung and listened to in every part and corner of Sindh.

Scholars look and research for philosophical aspect, sociologist look for social, however, nobody ever looked for musical aspect.

VAAEE OF SHAH ABDUL LATIF BHITAI



SHAH JO RAAG
(Syed Ghulam Shah)

VAAEE OF SHAH ABDUL LATIF BHITAI



CLASSICAL VAAEE
(UstadManzoorAli Khan)

VAAEE OF SHAH ABDUL LATIF BHITAI



CLASSICAL VAAEE
(Madam Noor Jhan)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE IN SUNG
(SohrabFaqir)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE IN BHAGAT
(Mohan Bhagat)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE BY ALLAN FAQIR

VAAEE OF SHAH ABDUL LATIF BHITAI



LOKVAAEE
(Zarina Baloch)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE IN DASTAN GOEE
(Ustad Mitho Kachhi)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE IN BADA KHAYAL
(Zulfiqar Ali)
Resercher

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE IN QAWALI
(NajumUdin & SaifUdin Qawal)

VAAEE OF SHAH ABDUL LATIF BHITAI



VAAEE COMPOSED BY MOSIQAR NIAZ HUSSAIN
(Mazhar Hussain, Nazar Hussain, Zulfiqar Ali)

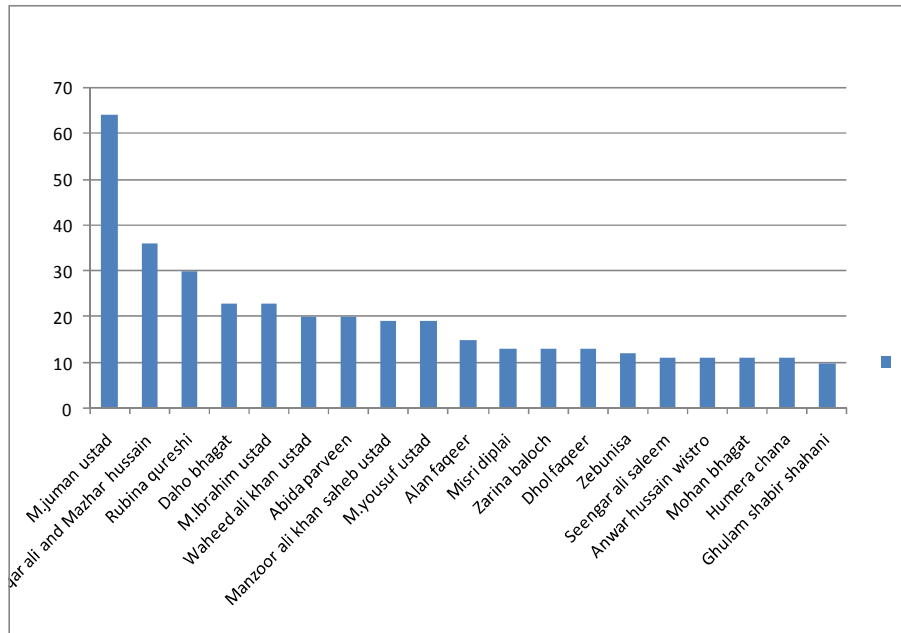
VAAEE OF SHAH ABDUL LATIF BHITAI



**VAAEE COMPOSED BY
MOSIQAR NIAZ HUSSAIN**

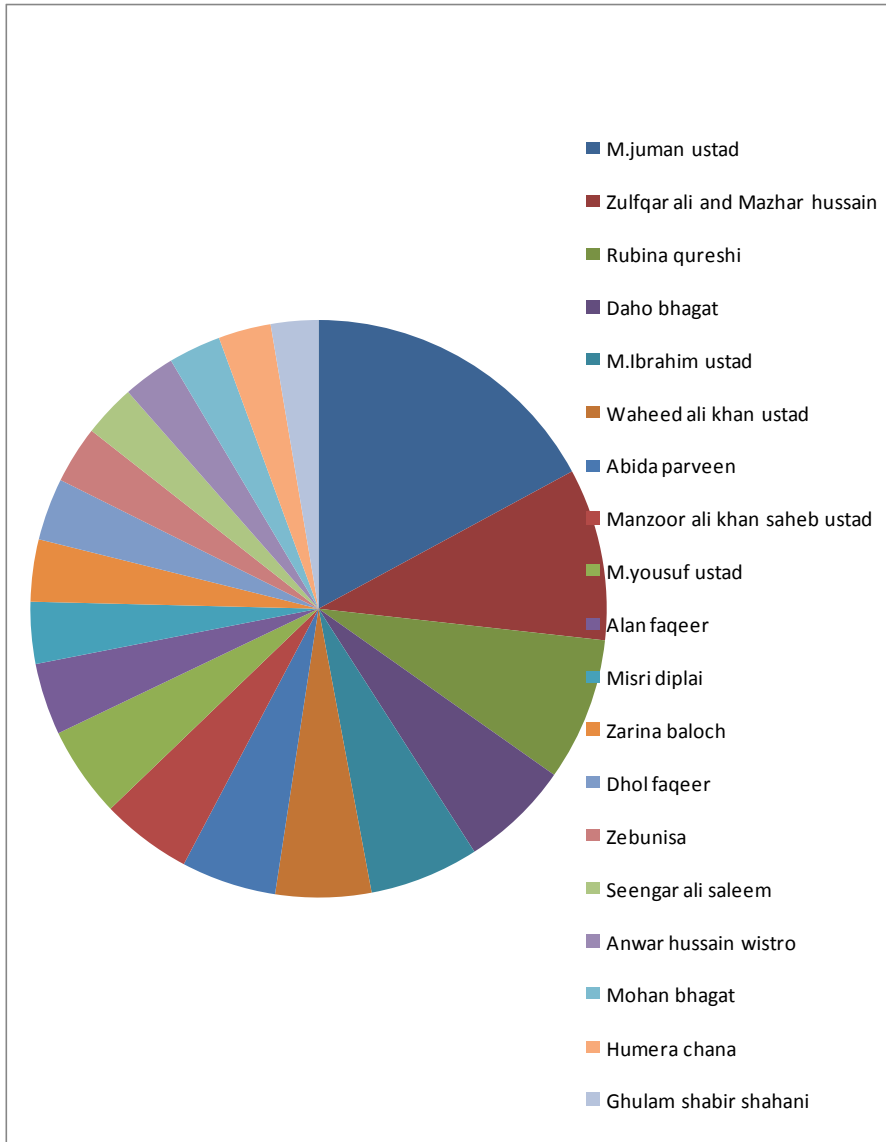
VAAEE OF SHAH ABDUL LATIF BHITAI

**Numerical Diagram of Vaaee's Sung
by Solo Vocalists on Electronic Media**

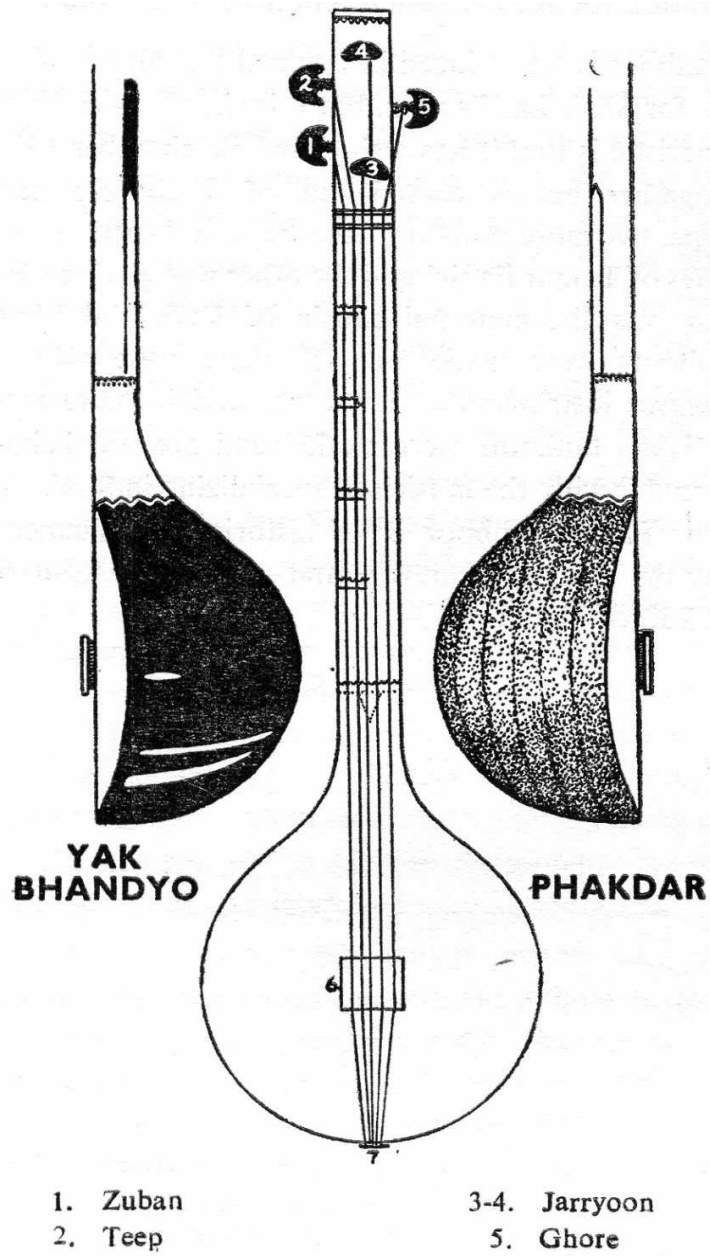


VAAEE OF SHAH ABDUL LATIF BHITAI

**Numerical Diagram of Vaaee's Sung
by Solo Vocalists on Electronic Media**



VAAEE OF SHAH ABDUL LATIF BHITAI



DUMBOORO