

Exploring the Musical Heritage of Kashmir: A Study of the Region's Stringed Instruments

Ishtaiq Ahmad Raina¹, Dr. Lata², Asif Farooq³, Sumina Sidiq⁴, Salik Nazir⁵

1 Research scholar, Department of Performing Arts Music, Lovely Professional University Punjab India

2 Assistant Professor, Department of Theatre and Music, Lovely Professional University, Punjab India

3 Research Scholar, Department of Performing Arts Music, Lovely Professional University, Punjab India

4 Researcher Department of Electronics and IT, University of Kashmir, Hazratbal Srinagar, Jammu and Kashmir, India

5 Researcher Department of Physics, University of Kashmir, Hazratbal Srinagar, Jammu and Kashmir, India

Correspondence Author: **Ishtaiq Ahmad Raina**

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Abstract

Music has emerged as an outstanding form of artistic expression throughout the human history. In other words, we can say music serves as a medium for conveying emotions, thoughts, and cultural values. Among the vast array of musical traditions that have emerged across the globe, the musical heritage of Kashmir stands out as particularly noteworthy. Central to this musical heritage is a diverse collection of stringed instruments, each possessing its unique tonal qualities, playing techniques, and cultural significance. Among all the stringed instruments Santoor is the primary instrument which is considered to be a complex and intricate instrument. The Santoor is composed of no less than one hundred strings. Additionally, the Saz-i-Kashmir, a bowed instrument of great nuance and complexity, represents another integral component of the region's musical heritage. The Sehtar, a stringed instrument of remarkable versatility and depth of sound, serves as yet another key element of the Kashmiri musical tradition. Other prominent instruments include the Sarang, a miniature bowed instrument that is both elegant and refined, and the Rabab, a plectrum instrument of great power and expressiveness. This paper will focus on an in-depth study of the different stringed musical instruments used by the Kashmiri people. A classification of musical instruments and their methods of manufacture are also discussed herein.

Keywords: Santoor, Sehtar, Saaz e Kashmir, Rabab, and Sarangi

1 Introduction

Raj Tarangini explicitly emphasizes the art of music and musical instruments in the distant past in this place. The ancient musical instruments used in Kashmir were mainly a reflection of the Indian instruments in use at the period. Kashmiri people have been using folk musical instruments such as earthen pots, brass vassals, and so on since ancient times, according to Pandit Kalhana. In Kashmir, a 4th-century AD tile discovered during an excavation in Harvan depicts a female musician performing on a drum. In an artistic pastime, the other person is represented playing Veena.

Playing these musical instruments himself, King Bhiksakara (1120–21 AD) was an admirer of "Chhakri" (folk choral singing), which had been the norm in the Kashmir valley since the time of Kalhana and even earlier. The "Hadukka" instrument, which resembles a big pipe, is mentioned by Raj Tarangini. B.C. Deva claims that Muslim influence brought the string instruments Sarangi and Rabab to Kashmir. The entire subcontinent was impacted by the new rulers' culture. The culture of the new rulers had an impact on the entire subcontinent.

In music, we discovered new ragas, genres, and instruments such as the rabab and sarangi. Rabab travelled with Afghan bards and minstrels before joining the folk group in Kashmir. Some researchers believe it arrived in Kashmir during the reign of Zain-ul-Abidin. The rabab, a Persian instrument, is one of the most well-known in folk music. From the 14th century onwards, both instruments, Rabab and Sarangi, were used in Kashmiri folk music, 'Chhakri,' ushering in a new era for music and its musical instruments.

V.N. Bhatkhande claims that Muslim emperors introduced new talas to the Hindu musical system, which eventually blended with Hindu music to create modern Hindustani music. Similarly, performers from Central Asia collaborated with them during the Sultanate era, resulting in the creation of modern Hindustani music. Similar to this, artists from Central Asia brought their music, art, instruments, and culture to Kashmir during the Sultanate era. This led to a fantastic partnership that eventually produced Kashmiri classical music, also known as Sufiyana Mousiqui. Persian music provided inspiration for its style. The unique style and remarkable fusion of multiple classical music genres that Kashmir has maintained are a consequence of cross-cultural exchange. This was the era when Kashmiri music attained its highest point of perfection under the patronage of rulers and saints. Traditional instruments have undergone numerous modifications to improve their value in the arts. The inventions and developments known as Santoor, Saaz, Setar, Rabab, and Sarangi are examples of the changes that took place during this time.

Instruments of music have been integral to the development of Kashmiri Sufiyana Mousiqui. This Mousiqui sounds quite sombre and leaves a lasting impression on the ear. The verses, or Kalaam, are likewise peculiar, and this musical method has been quite cautious in this regard. Likewise, the instruments employed in this Mousiqui have been thoughtfully chosen. The instruments used by the Sufiyana musicians are quite different from those used in Indian Classical Music, Kashmiri folk music, and other styles. Among the notable instruments are the percussion instruments, which have taken the position of Wasul or the Dolki known as Dokra in order to provide rhythmic variation. (Sunita Dhar)

Every society in the world has some form of music and musical instruments, whether simple or complex. Kashmir, the focus of this study, also possesses musical instruments which appear to have been in use for centuries. Some of these have cultural meanings embedded in them. As per our knowledge no literature is available which could give the classification and methods of manufacturing of the musical instruments used in Kashmir.

This paper will focus on an in-depth study of the different stringed musical instruments used by the Kashmiri people. A classification of musical instruments and their methods of manufacture are also discussed herein. As per the information collected from the different sources, all told that the musical instruments of Kashmir represent a testament to the creativity, ingenuity, and cultural heritage of this unique region. Whether through the intricate melodies of the Santoor or the stirring rhythms of the Rabab, the musical heritage of Kashmir offers a rich and diverse tapestry of sound that continues to captivate and inspire listeners throughout the world.

Traditional musical instruments which were studied and identified in the present research are:

- (a) Saaz e Kashmir
- (b) Santoor
- (c) Sehtar
- (d) Sarangi
- (e) Rabab

These instruments are further discussed in detail.

Table 1.1 shows the classification of musical instruments based on raw materials.

Table 1.1 Instruments Based on Raw Materials (Source: Fieldwork)

S. No	Raw Material	Musical Instruments
i.	Wood, Glue, Steel, Brass, Iron Rod, Silk, Horn, Thread, Horsetail Hair	Saaz e Kashmir
ii.	Wood, Thread, Brass, Copper, Steel	Sehtar
iii.	Wood, Steel, Copper, Iron	Santoor
iv.	Wood (Arkhol, Shahtut), Sheepskin/fish skin, Adhesive, Steel, Horsetail hair	Sarangī
V.	Wood (Mulberry), Goat skin, Adhesive, Steel, Thread, Coconut Shell, Horn	Rabab

1.1 Description of instruments.

Starting with the most popular instruments which are gaining more and more attention nowadays, every instrument has its interesting features and peculiar sound. In this section, a detailed description of the Kashmiri traditional musical instruments is given.

1.1.1 Saaz e Kashmir: Since Saaz has been popular in Kashmir for generations without going through any significant changes, people preferred to call it Saaz-e-Kashmir or the musical instrument created in Kashmir. It is simpler for the player to obtain microtones. Rohullah Khaleghi claims that the Persian name for Saaz is Kamancha. Played with a bow, it is the same instrument known as Saaz-e-Kashmir. He reiterates that the violin has since taken its place as the most complete instrument. Nowadays, there aren't many personalities left who can play Kamancha. The Islamic world is filled with Saaz, which originated in Kurdistan in northern Iran. The renowned thinker Al Farabi referred to this sort of instrument (the three-stringed fiddle) as early as the ninth century AD. The instrument can also be found in other Middle Eastern countries. Because the Saaz in Kashmir is more sophisticated and intricate, people have given it the moniker Saaz-e-Kashmir. This instrument is used by Iranians to bolster their vocal performances. (Kaiser Qalandar)

1.1.2 Components of Saaz e Kashmir:



Figure 1.1 Components of Saaz e Kashmir

1.1.3 Sitting Position and method of playing: The Saz e Kashmir while it is being played, it is played resting down held like a cello though it is about the length of a fiddle. The endpin can rest on the knee or thigh while playing. The instrument is played with the help of bow and this bow is also made of wood to which the Ponytail hair of horse is attached. A coating of an ointment called 'shoosh', which is extracted from the Deodar trees, is applied on the hair of the bow which makes it strong as well as helps to produce smooth and soft sound.



Figure 1.1.1 Manzoor ul Haq playing Saaz e Kashmir.

1.1.4 Strings and Tuning Method: There are three main strings, one is made of Sartal (brass) and the other two are made of Sheep intestine (chaaf). Tarab (sympathetic) strings are on both sides left and right, on the right side there are seven (7) strings which are made of Sartal (brass) and tuned on Mandar Sa up to Ni and left side has also seven (7) strings and is tuned on Pancham swara. It is played with bow (gaz) which is made of horse tail hair. (Manzoor-ul-haq)

1.1.5 Modification: Since Saaz has been popular in Kashmir for generations without going through any significant changes.

1.1.6 Notable players: The renowned Saaz-e-Kashmir players are Sideh Joo, Mohd. Khalil, Ameer Joo, Mushtaq Ahmad Saaznawaz, Ustaad Ghulam Mohammad Saaznawaz, Ustaad Nabir Bhat, Ustad Qadir Bhat, Ustad Gulab Bhat, Ghulam Mohammad Rather, Abdul Ahad Bhat and Sanaullah Sahab. (Manzoor-ul-haq)

1.2 Sehtar: Kashmiri Sehtar is the original form of modern-day Indian Sitar. It is a type of chordophone which belongs to the lute variety of stringed instruments. It is a relative of Persian instrument of the same name and substantially longer than the Persian Sehtar but smaller than Hindustani sitar. "The Kashmiri Sehtar resembles the Persian tambour or Ud in shape and the Indian Veena in principle. It is an example of the fusion of Indo-Persian culture and civilization" (D. M Kaul). It is generally believed that Amir Khusrau (14th Century) is the inventor of Sehtar. Some others believe that it was Khusrau Khan who invented this instrument and that Amir Khusrau's name is mistakenly attached with the invention of this instrument. "The Kashmiri or Persian Sehtar is represented in Mughal Paintings of the 12th to 16th centuries" (D.M Kaul)

Kashmiri Sehtar is used to accompany Sufiana Mausiqi, and it occupies second important position after Santoor as an accompanying instrument. In fact, in the past, it was used as the principal instrument in place of Santoor by the musicians of Kamal Bhat Gharana of Sufiana Mausiqi. Kashmiri Sehtar is similar

to Persian Sehtar with long and thin fingerboard and pear-shaped resonator. It is used essentially as an accompanying instrument while as Indian Sitar is used a solo instrument.

1.2.1 Components of Sehtar



Figure 1.2 Components of Sehtar

1.2.2 Sitting position and method of playing: When your back is vertical, you are in the best position. Because the instrument is placed on the right thigh, the right thigh should be higher than the left thigh in order to play comfortably. You can do this by putting your right thigh on top of your left or by taking a specific step. The neck and head should also be on the same level as the backbone. Also, avoid bending over reading the notes if possible. The sehtar is played by means of a wire plectrum (mizrab) worn on the forefinger of the right hand. The thumb is pressed firmly upon the edge of the gourd so that the position of the right hand should change as little as possible.



Figure 1.2.1 Manzoor ul Haq playing Sehtar.

1.2.4 Strings and tuning method: The number of strings has increased from five to seven. The seven strings correspond to the seven pegs and are placed frontally and laterally. (B.C Deva) The two main playing strings are tuned to the Shadaj of Madhya Saptak. The rest four strings are also tuned to the Shadaj of Madhya Saptak, but the fifth one is tuned to the Pancham of Madhya Saptak. This string is made of brass or copper. All the other strings are made of Iron. In some instruments there are two

additional drone (Chikari) strings which are tuned to the Madhya Saptak Pancham and tar (higher octave) Shadaj (higher octave respectively) (Manzoor ul Haq)

1.2.5 Modification: Experts of sehtar said during interview there is no major modification in the structure of Kashmiri sehtar but old sehtar have seven strings the new one is nine strings.



Old sehtar



Modified sehtar.

Figure 1.2.2 Traditional Sehtar and Figure 1.2.3 Developed Sehtar

1.2.6 Notable player: The renowned Sehtar players are ustad Kamal Bhat, Ustad Nadir Bhat, Ustaad Abdul Khaliq, Ustaad Mohammad Abdullah Shah, Ustad Mohammad Abdullah Tibetbaqal, Ustaad Qaleenbaft, Mohammad Sultan Bhat, Showkat Ahmad and Mohammad Yousif Bhat.

1.3 Description of Santoor

Santoor belongs to the class of polychordal trapezoid Zithers which resembles the instrument of same name of Persia. “Zithers are string instruments where the strings run the length of the body”. (<https://museomusiko.wordpress.com>). Polychords are those instruments which have a number of strings, and each string produces a distinct sound or note. It is the principal musical instruments of Kashmir which is not only the main instrument of Sufiana Mausiqi but played in the Kashmiri light music as well. Nowadays this instrument is very popular outside the realm of Kashmiri music also. Due to the efforts of Pandit Bhajan Sopori and Pandit Shiv Kumar Sharma, Santoor has occupied a prominent place in the classical music of India. Earlier this instrument was limited to Sufiana Mausiqi and Kashmiri Light music as an accompaniment instrument but at present it has found a prominent place at international level as a solo instrument.

The origin of Santoor is doubtful; the musicologists and music critics differ in their views about its nativity. There are two views regarding its origin; one view is that it is a native of Kashmir Valley and modification of ancient Shata-tantri or Satatantri Veena and the other view is that it is a foreign instrument of Near

Eastern origin. Classical Santoor maestros, Pandit Bhajan Sopori, Pandit, Shiv Kumar Sharma, Abhay Rustam Sopori, and others back the idea that Santoor is the modification of Shata-tantri Veena. Most of the Indian musicologists also support the idea of these maestros, however eminent musicologist B.C Deva (1987,) doubts their claim. He observes that there is insufficient and equivocal evidence to identify Shata-tantri Veena with Santoor. B.C Deva further points out that, since Santoor is even to this day confined to Kashmir and widely spread in the contiguous areas of Asia, it must have originated in these parts of the world. Heydarin & Reiss (2005) notes that, "Santoor originated in Iran, and was later brought to India, China, Thailand, Greece, Germany (and other countries), where it is called Santoor, Yang jin, Khim, Santouri, Hackbrett respectively". (Peyman Heydarian & Joshua D. Reiss). The Near Eastern origin of Santoor is also supported by David Courtney who criticizes the advocators of its Indian origin and believes in its Near Eastern origin. He criticizes those who trace its origin to Shata-tantri veena by questioning that, "if we accept this proposition, then then how are we to explain its 2000-year disappearance, followed by a miraculous reappearance in a form and usage that, by mere coincidence, is similar to the Middle Eastern Santoor?" (<http://chandrakantha.com>). As noted by David Courtney, it is a mere wishful thinking of those people who are not willing to accept anything great coming from outside India.

During the field work this researcher had a detailed discussion with the Sufiana master musicians, Ustad Mohammad Ismail and Ustad Mohammad Yaqoob Sheikh regarding the nativity of Santoor. They also believe that this instrument came to Kashmir from Iran. For this they give the reason that the original name of Santoor was Sadtoor a Persian word where Sad meant hundred and toor, strings. They believed that it was this Persian word Sadtoor that gradually changed to Santoor. There are similar kinds of instruments found in different parts of the world with different names. In China it is called Yang Quinn; in Central Asian countries Cimbale; in Iran and Iraq Santoori; in Germany Hack Bret; in Hungary Cimbalom and many European countries and in America Hammer dulcimer. Noteworthy thing is that it is only in Kashmir that we have got hundreds of stringed Santoor whereas in the above-mentioned regions, the instrument has got either less or more than hundred strings. Moreover, all these instruments resembling Santoor have a major difference in tone, playing techniques, number of strings, designing of the instrument, and shape and size of the strikers.

It can be thus concluded from the different views regarding the nativity of Santoor that whatever be the original place of its birth, Kashmiri Santoor is very different from its Persian counterpart in many ways, particularly shape, size, number of strings and tone quality. Moreover, the Kashmiri Santoor is box-like while the Persian Santoor is much wider than its Kashmiri counterpart.

1.3.1 Components of Santoor:

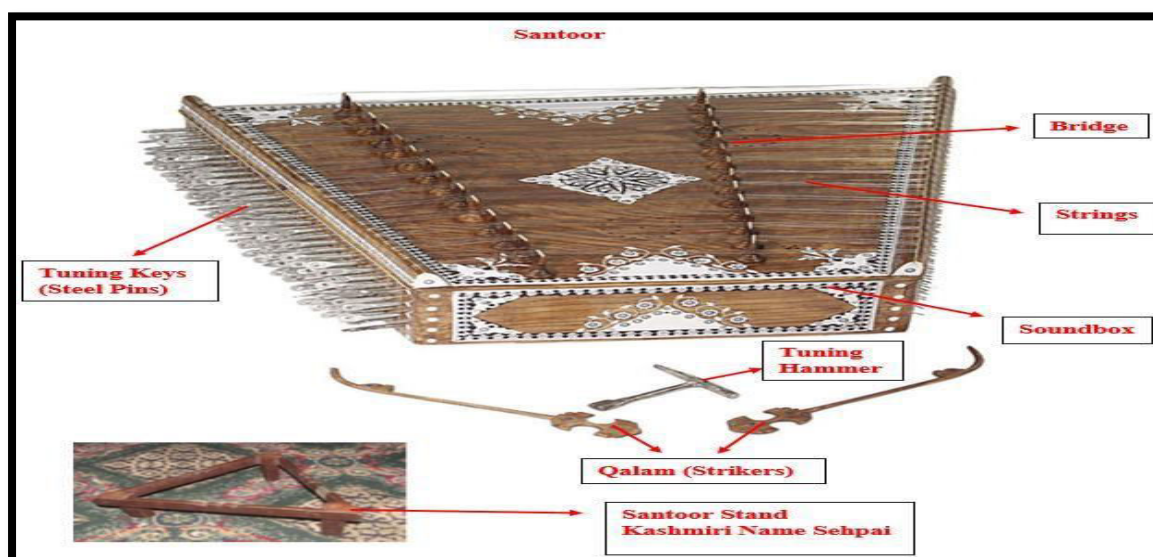


Figure 1.3 components of Santoor

1.3.2 Sitting position and method of playing: The santoor is played while sitting in ardhapadmasana and holding it on the lap. Sufiana Santoor is placed in front of the player on a small triangular three-legged wooden frame in a slanting position. The slanting position makes it easier for the player to reach the top strings. The instrument is played with a set of curved wooden hammers which are known as Kalam. As Pacholczyk (1978) observes, “the sound of Sufiana Santoor is much sharper than its Persian counterpart due to the fact that the Kalams of Sufiana Santoor are heavier and more curved than the latter and without felt tips. He further notes that, unlike the individual strokes that are so characteristic of the Persian method of playing, in Sufiana Santoor, bounce strokes are frequently used.” (J. Pacholczyk.)

Regarding the playing technique of Sufiana Santoor, Pacholczyk (1978) notes that, “the melody is played on the right-hand side of the strings running over the left row of bridges. Occasionally, in improvisatory figurations, the left portion of the strings, running over the right bridges are played. The instrument is tuned diatonically, and in changing the maqams, usually only two strings are retuned, those of Nishad and Madhyam”(J. Pacholczyk).



Figure: 1.3.1 Ustaaad Mohammad Ismail playing santoor

1.3.3 Strings and tuning method: In Sufiyana Santoor, there is no Tarab. There is total 100 strings right side 52 strings made up of Petal and left side 48 strings made up of Steel. The middle part of the Santoor is very important for playing the instrument. It could be tuned according to the requirements of classical music ragas or Sufiana music Muqam. To tune the keys, which are also made of the same material, a key tuner known as Dokur in Kashmir, or an iron hammer is used. The performer sits while playing the Santoor, as is the case with all other Indian classical instruments.

1.3.4 Modification of Santoor.

The original Kashmiri Santoor consists of 100 strings strung across 25 bridges. The Persian version, known as the "Cymbalon" or "Hammered Dulcimer," has fewer than 100 strings as well. The original Kashmiri instruments could not be tuned to a chromatic scale or progressed by semitones. Shiv Kumar Sharma initially added 16 more strings over 4 more bridges in his santoor to achieve this. This, along with some minor modifications, significantly improved the tonal quality of the music produced on the santoor. Subsequently, he modified the instrument by reducing the number of strings over each bridge from four to three and increasing the number of bridges from twenty-five to thirty-three, with the 33rd bridge containing

four strings instead of three. As a result, the instrument's ability to produce tonal variations has been greatly enhanced, while the number of strings has been limited to 100.



Figure 1.3.2 Traditional Santoor and Figure 1.3.3 Developed Santoor

1.3.5 Notable player: The renowned Kashmiri santoor players are Mohammad Abdullah Tibetbaqal, Ghulam Mohammad Saaznawaz, Mohammad Yaqoob Sheikh, Mohammad Ismal and Shabir Ahmad Saaznawaz.

1.4 Description of Sarangi: According to some musicians, the word sarangi is a combination of two Persian words: seh (meaning "three") and rangi (meaning "colored"). The three melody strings are represented by the term "seh-rangi." The most common folk etymology for sarangi is sol rang, meaning "a hundred colors," indicating its adaptability to many styles of vocal music, its flexibility in tuning, and its ability to produce a large palette of tonal color and emotional nuance. Various names such as Saranga, Sarangi, and Saranga-veena are mentioned in ancient works such as Sangeet Ratnakara, Basavapurana, Palkurini Somnatha's (12th century) Pandit Aradhya charitra, Sangit Darpana, and others. There is reason to believe that the sarangi remained a folk instrument for centuries before it was deemed suitable to accompany the new musical styles that emerged in the 17th century. The sarangi appears to have been used in the South at some point, but it was eventually supplanted by the violin. According to experts, Sarangi, as we know it today first appeared as late as the 17th century. It does not appear to have been used at the Mughal court. It is not mentioned in the Ain-i-Akbari. It has always been a folk instrument used by ordinary people for simple music. The instrument does not appear to be known in Persia or Arabia, and while it could be Indian, it is most likely of northwest Asian origin (B.C Deva). Sarangi is the only instrument that comes close to the human voice, not only in Hindustani classical music but also in folk music. Many variations of this are popular in various parts of our country, but its origins and dates have yet to be determined. "The simple fact that the Sarangi was a modest instrument that belonged to living folk traditions explains why very little is known about it before the 16th century," says Joep Bor. "Even two centuries before its mention by Sharangadeva (13th century), the Sarangi must have been a fairly popular instrument," he continues. It appears several times in Jain religious texts written in Prakrit (B.C Deva).

There are numerous types of sarangis in India, including the Jogia sarangi, the Sindhi sarangi, the Gujarati sarangi, and others. Based on the deep and rich tradition of these instruments, scholars believe the sarangi originated in the northwestern region of India. Its name could have come from Saranga, the deer whose skin could have served as its covering. This group of instruments can be divided into two broad categories:

The upright and inverted positions The first are those in which the resonator is held down and the fingerboard passes over the players' shoulders, such as various types of sarangis and the sarinda. The second category includes those in which the bowl rests on or near the player's shoulder and the dandi runs along his arm towards his wrist: For example, the RavanahastaVeena, banam, Khingri, and violin. Any bowing instrument is referred to as a sarangi in folk music. This category of bowed instruments can be found throughout North India, from Rajasthan to Manipur, as well as in Afghanistan and Pakistan. A common factor connects the bowed instruments from these places, whether they are called Sarangi, Saranga, Saran, Sarinda, Saroz, or Sananta (B.C Deva).

1.4.1 Components of Sarangi:

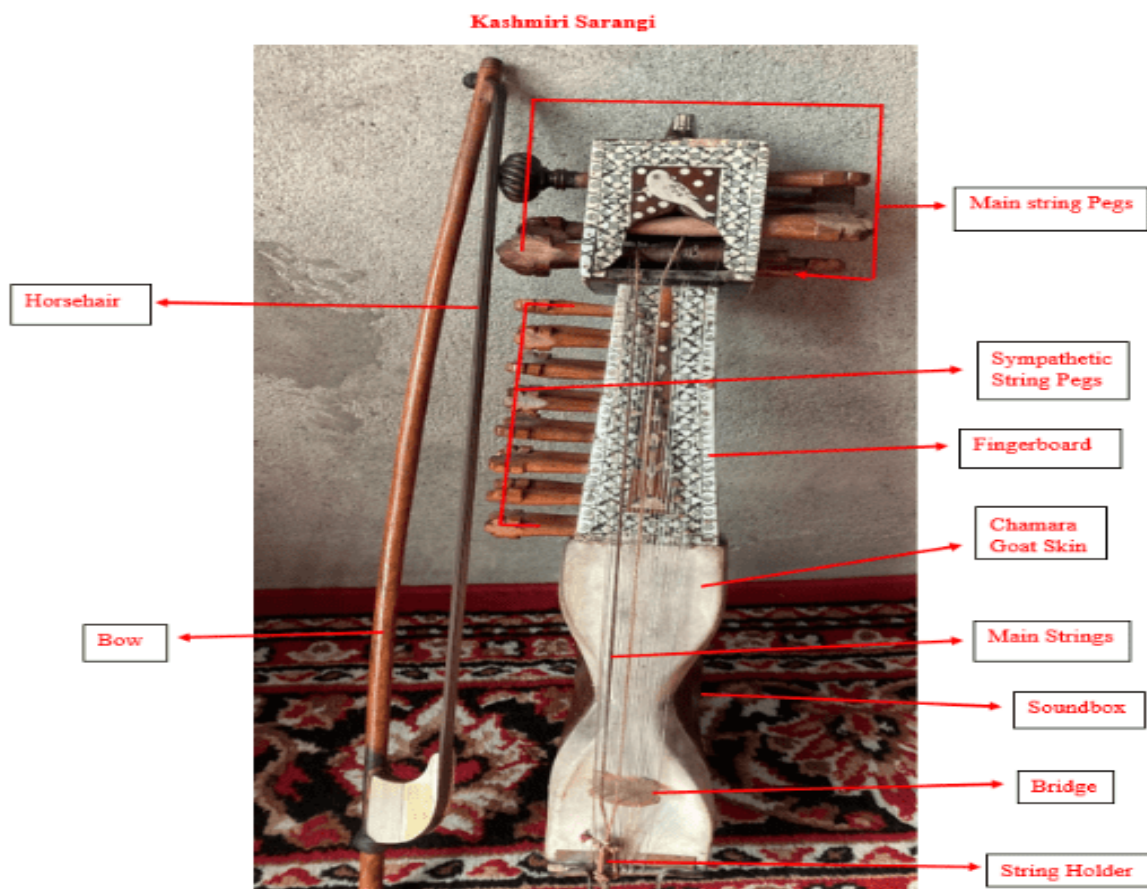


Figure 1.4 components of Sarangi

The structure of Kashmiri Sarang is very simple. It is constructed from a block of wood, preferably mulberry or teakwood. From the inside, the entire body is hollow, with two combined parts. Both sides of the lower part are punched, and the entire thing is covered in hide. The upper section functions as a fingerboard. It is usually one and a half feet long. (Ghulam Ahmad Najar)

1.4.2 Sitting position and method of playing: The musician must be seated, holding the instrument against his or her left shoulder in a vertical position, and playing the instrument with an arched bow held in an underhand grip in their right hand. Sarangi used in Kashmir looks Similar to the Sarangi from other parts of India. There is a little difference in the size of Kashmiri Sarangi, and it is very simple in structure. It is positioned in such a way that the uppermost part (head) is placed on the lap and the other end rests against the left shoulder. It is played with a horsehair bow which is held in the right hand. The finger of the left

hand is used for the stopping the strings. The most notable aspect is that strings are stopped with the sides of fingernails and not by the balls of fingers. (Ghulam Ahmad Najar)



Figure 1.4.1 Ghulam Ahmad Najar playing Kashmiri Sarangi

1.4.3 Strings and tuning method: It has two gut strings, one brass, four steel strings, and it also has ten or fifteen sympathetic wires or steel strings known as "terban." The basic tuning for the main playing strings would be Sa, lower Pa, Pa, Sa, Pa Dha and Ni. The drone string is usually tuned to Sa, but Ma or Pa can also be found. The sympathetic string tunings are so numerous that it is impractical to attempt to describe them all. (Ghulam Ahmad Najar)

1.4.4 Modification: In conversation with Padam Shree Ustead Ghulam Mohammad Zaz saran maker told me that the original Kashmiri Saran had seven sympathetic strings (Nazeer) and three main strings (Bum and 2 sahatar) but it has since evolved into a twenty-two stringed instrument with fifteen tarabs and seven (7) main strings. with the assistance of numerous renowned artists, one of whom is Ghulam Mohammad Dar who has made a significant contribution to the development of Saran. The low pitch of the early Kashmir Saran dampened the quality of voice produced by the instrument on that scale. He placed three swaras on one string and the fourth on the second string to produce seven swaras, which clarified the voice production and reduced the complexity to some extent. (Ghulam Mohammad Zaz)



Figure 1.4.2 old Sarangi and 1.4.3 new Developed Sarangi

1.5.5 Notable players: The renowned Kashmiri sarangi players are Ghulam Mohammad Dar, Ghulam Ahmad Najar, Mohammad Abdullah Shak Saaz, Shabir Ahmad, Shabir Ahmad Ahanger, Mehraj ud din dar, Gulzar Ahmad Dar and Ghulam Nabi Bulbul.

1.5 Description of Rabab: So far as we know, the earliest description of a musical instrument known as the rabab or rebab can be found in Al-Kitab Farabi's al-musiqui al Kabir (872–950 A.D.) (H.G. Farmer). Al-Faraabi compares this rabab to the Hurasan tumbur, a long-necked lute with a small bulging body, several frets on the fingerboard, and two strings of the same thickness that were plucked with a plectrum. Five frets, sometimes more, of Hurasan's tumbur were usually fixed, while the others remained movable. The answer to the question of which and how many frets should be moved varies by country.

The Rabab was distinguished from the Hurasan tumbur by two characteristics: For starters, it rarely had frets, and instead the musician touched the strings at specific points according to his judgement to produce the familiar scale. The second difference was the varying thickness of the two strings, which were attached to a button beneath the body and wound around pegs in the fingerboard's head. In this case, the thicker and lower string of the rabab was tuned like the second string of the 'ud (the lute), and the thinner and higher string of the rabab was tuned like the third string of the 'ud. Furthermore, the sound could be amplified by doubling one or two strings. If the rabab accompanied Hurasan's tumbur, the performer tuned the rabab's two strings at a tonal interval.

Al-Farabi does not specify whether this instrument was plucked with a plectrum or played with a bow in his description. However, in his classification of musical instruments, he mentions some instruments with strings that are played by drawing other strings or something similar across them. We can only assume that his information refers to the raba'ah, but Ibn Sina confirms this. Ibn-Sina (980–1037 A.D.) provides a classification of musical instruments in his work about music, which is included in the Kitab as-Sifa (book of cure). He says that there are instruments with strings and frets, but instead of plucking the strings, one draws a bow across them, as with the rabab. (R.D Erlanger)

Regarding both texts, Henry George Farmer has assumed that the Arabic word rabab may be derived from a root rabba, which signifies "to collect, arrange, or assemble together." As a result, the term "rabab" should refer to the function of the bow, as the bow "assembles" short tones produced with a plectrum on the lute or fingers on the harp into a long tone. (R.D Erlanger) As a result, "rabab" is a term that can refer to bowed instruments in general, because it signifies "a stringed instrument played by a bow." In this regard, it corresponds to the Persian word "kamanca," which is likely derived from "kaman," "bow," which denotes the spike fiddle in Persian and can also be used as a general term for bowed instruments.

Stringed instrument playing with a bow was not limited to Arabian and Persian countries in the 9th and 10th centuries. Ibn-Hurradadbi (who died around 912 A.D.) mentions the Byzantines having a wooden musical instrument similar to the rabab. This is supported by an 11th-century Glossarion Latino-Arabicum in which the Arabic word rabab is defined by lira dicta, i.e., called lira. (R.D Erlanger) There are numerous other representations that date back to a time when Europe and the Middle East were at odds. This resulted in an intense cultural exchange, both spiritually and materially. The highly developed Arabian arts and sciences were known throughout the occident, and many material and cultural commodities, including musical instruments, made their way to Europe. Along with these musical instruments, Moorish Spain and Byzantium introduced the bow for stringed instruments into Europe during the 11th century.

The Turkish instrument with the same shape is known as the Kemence. As previously stated, the Turkish word Kemence, like the Persian word Kamanca and the Arabic word Kamanga, can be used as a general term for bowed instruments in the same way that the word rabab can. However, when compared to the rabab from Northern Africa, as well as the majority of rabab instruments used in Europe, the Turkish Kemence has one difference: At the upper surface of the neck, the distance between the strings and the board is quite large. The rabab, as its name suggests, belongs to this group as well. When Islam arrived in India, it is possible that this rabab was introduced along with other commodities. Tansen, the great musician at Akbar's court, is said to have played the instrument (1556– 1606). Previously, Rabab played with a bow, but the shape of that bow was very different from classical music. This type of rabab is still widely used as a folk instrument in Kashmir, which is particularly used with the Chhakri-Ruba, Robab, or Rabab (Pashto, Azerbaijani: Rubab, Turkish: Rubab, Persian: Rubab, Tajik, and Uzbek) is a plucked lute-like musical instrument originating in Central Asia. Rabab is a national music instrument of Afghanistan and is primarily used by Pashtun, Tajik, Turkish, Kashmiri, Baluch, Azerbaijani, and Iranian Kurdish classical musicians (TheWideWorldMagazine)

The Rabab is perhaps the most popular stringed instrument in Kashmir, and it is the principal instrument of Kashmiri folk music and is usually played with the Chakri musical genre. Rabab plays an important role in Kashmiri music as its sound is said to mesmerize audiences and it is also claimed that without the music of the Rabab, Kashmiri music is like food without salt. "According to B.C. Deva the string instrument, Rabab came to Kashmir with the influence of Muslims. The whole sub-continent was affected by the culture of the new rulers. Rabab travelled with the bards and minstrels of Afghanistan and joined the folk group instruments in Kashmir."

1.5.1 Components of Rabab

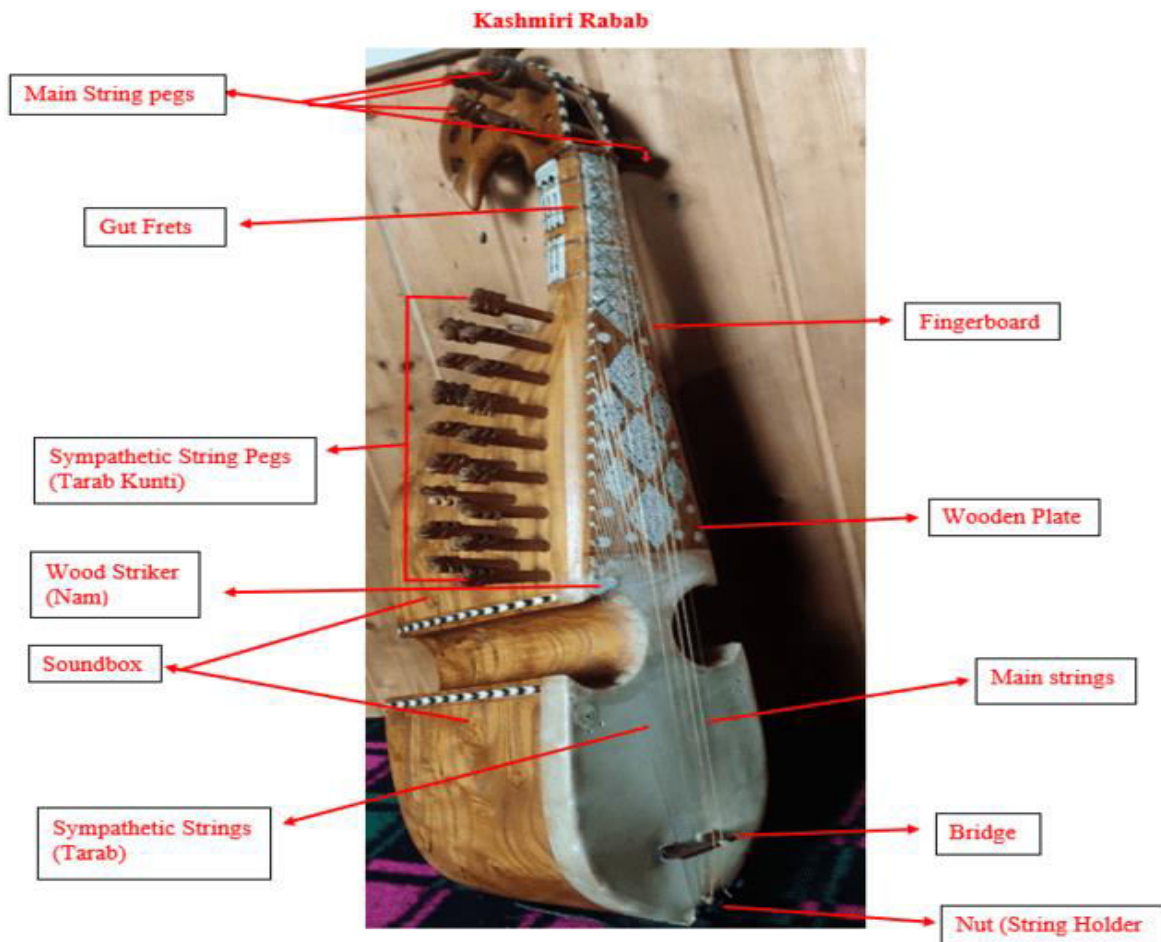


Figure 1.5 Components of Rabab

1.5.2 Sitting position and method of playing: Sit with your legs crossed on the floor. Maintaining an upright posture and a straight back Maintain the instrument against your right thigh. Straighten the groove between the lower and upper chambers on your thigh. As a result, the Rabab is pushed forward at a 45-degree angle relative to your body. figure 3.5 depicts the holding position of rabab.(Abdul Hameed)



Figure 1.5.1 Abdul Hameed playing Rabab.

The instrument's head should be at an angle on the floor. Most of the Rababs are played with the right hand on the strings and the frets with the left hand. Rabab's entire weight should be balanced on your thigh so that you can freely move your fingers across the fretboard and strings. A plectrum made of coconut shell, ebony, bone, or any other hard material is used to play rabab. The rabab was a fretless instrument with gut strings that had certain limitations, making it better suited for rhythmic elaborations. (Abdul Hameed)

1.5.3 Strings and tuning method: There are five main strings of Rabab, two gut strings, one nylon strings, two steel and fifteen to seventeen sympathetic strings. First string (Nylon) tuned on Pa, 2nd and 3rd string tuned on (Re and Dha) fourth and fifth string tuned on (Sa and Pa). (Abdul Hameed)

1.5.4 Modification: In conversation with different rabab makers, they told me that the rabab has arrived in Kashmir from Kabul. Figure 3.5.2 and Figure 3.5.3 give a clear picture of the conventional and the modified rabab respectively. When it was first introduced in Kashmir, it was exactly as it was in Kabul, but it was later modified into different versions by different Ustads. Unfortunately, Rabab's originality was lost in Kashmir. Kabuli Rabab's dimensions were 13" (width) by 40" (length), and the modified Kashmiri Rabab was kept at 29 inches long. The strings of this Kabuli Rabab were not reduced but rather increased in a modified version by various Ustads. The Kabuli Rabab had only 15 sympathetic strings, but the Kashmiri Rabab had 15, 17, and 19 sympathetic strings. (Abdul Hameed)



Figure 1.5.2 Old Rabab



Figure 1.5.3 New developed Rabab

1.5.5 Notable Player: The renowned Kashmiri rabab player is Sonallah Bhat, Mohammad Maqbool Shah, Mukhti Bhat, Ghulam Mohammad Sheikh, Farooq Ahmad Shah, Noor Mohammad, Abdul Hameed Bhat, Assadullah Shah, Ghulam Kak and Sheraz Sofi.

2 Manufacture of instruments: Traditionally, the art and craft of musical instruments were learned in the Som (bachelor dormitory). Musical instruments are manufactured by men, even though there are no overt norms regarding this. Additionally, it is also seen that some men are expert craftsmen, while others

are not. The craft of instrument-making is learned in an informal setting from the mastercraftsmen to the novices, who might be related or not. There has been no transmission of knowledge regarding this, in any of our case studies, from the father to the son – however, there are instances of young men learning the craft from elderly relatives.

2.1 Saaz e Kashmir making:

The structure of Saaz e Kashmir has a tutu, which is made of wood, and the front side is covered with leather, which is called "haunzri" in Kashmiri. Its Tumba is made of Tul (Mulberry) wood and there is a wooden rod which is of Bria wood or Walnut wood also used, leather of sheep is used for the upper surface. Table 1.2 shows the method of manufacture of Saaz e Kashmir.

Table 1.2: Material used in manufacturing the Saaz e Kashmir (Source: Fieldwork)

S.No	Workmanship	Description
i.	Raw materials used	Sheesham (wood), walnut (wood), Glue, Fish skin/ Goat skin, Resham (silk), Chaf (intestine of animal), Horn and ivory, Steel and brass wire, Iron rod, Horsetail hair
ii.	Tools required	Latir (saw), Srapich (knife), Chorach (chisel and v chisel), Kathwow (Triangular file), Toour (Adze), Please (plier), Feti (Measuring tape), Pencil and Rande (round file), Voger (Hand poured drill), Khour hayet (Pincer), Doker (Hammer)
iii.	Time required to make it	15 to 20 days almost depends upon the craftsman
iv.	Who can make it?	Craftsman only
v.	Size (approximately)	Length 40-41 cm, width 14-15cm

There is also one iron rod. There are three main strings: one is made of sartal (brass), the other is made of sheep intestine (chaaf) and the last one is made of Resham (silk). Tarab (sympathetic) strings are on both sides, left and right; on the right side, there are seven (7) strings, which are made of sartal (brass), and the left side also has seven (7) strings made of steel. It is played with a bow (gaz), which is made of horsetail hair.

2.2 Making of Sehtar

According to the said artist, Sehtar is a Persian name for this instrument. 'Seh' means three and 'Tar' means strings. It is two types in Kashmir, one is big and the other one is small in size which is called bulbul Sehtar in Sufiyana Mousiqui and is also made of two types one is 'Khaespyalbaar' (wooden) and the other one is usually made of pumpkin (Tumba). Bulbul Sehtar which is used in Sufiyana Mousiqui has seven (7) strings and the other one has nine (9) strings. Kashmiri Sehtar has no Tarab. Table 3.3 shows the method of manufacture of Sehtar.

Table 1.3 Making of Sehtar (Source: Fieldwork)

S.No	Workmanship	Description
i.	Raw materials used	Mulberry wood, Steel wire, Copper wire, Horn and ivory, Nylone thread, Mizrab
ii.	Tools required	Latir (saw), Srapich (knife), Chorach (chisel and v chisel), Kathwow (Triangular file), Toour (Adze) and Rande (round file), Feti (Measuring tape), Pencil, Voger (Hand poured drill), Khour hayet (try square), Doker (Hammer)
iii.	Time required to make it	15 days
iv.	Who can make it?	Craftsman only
v.	Size (approximately)	100 centimeters length

Two strings are played to get her which are the main ones. There are also 19 frets which are made from sheep intestine or Nylon. Its body is made from Tuli wood (Mulberry) and Tumba made of Pumpkin. But in Kashmir Tumba of this instrument is also made by paper Machi (paperwork). There is also a bridge in Kashmiri Sehtar which is made of Briy or Tul (Mulberry) wood or horn of hangul (stag) or today Buffalo horn is also used in making this Bridge. Daand is also made of Tul wood (Mulberry).

2.3 Making of Santoor: The instrument that is being used at present in India is a wooden Trapezoid box which is 60 cm. long, 60 cm. wide on one side, and 30 cm. on the other side. There are 25 bridges, 12 on the left side and 13 bridges on the right. Table 3.4 shows the method of manufacture of Sehtar.

Table 1.4 Making of Santoor (Source: Fieldwork)

S.No	Workmanship	Description
1	Raw materials used	Mulberry wood, Steel wire, Copper wire, Horn and ivory
2	Tools required	Latir (saw), Chorach (chisel), Kathwow (Triangular file), Toour (Adze) and Rande (round file), Feti (Measuring tape), Pencil, Voger (Hand poured drill), Khour hayet (try square), Doker (Hammer)
3	Time required to make it	15 days
4	Who can make it	Craftsman only
5	Size (approximately)	60 cm long + 60 cm width + 30 cm other side

Over each of these passes a set off our metal strings. Strings are made of steel and brass, the stringed are fixed to iron pegs which can be turned for tuning and it is tuned with a piece of wood called 'Abrakh'. It is struck with two sticks which are made of wood called 'Kalam'. It has also 'Shepai' (stand) three-legged stand on which Santoor stands. It is made of Mulberry wood (Tul). In Sufiyana Santoor there is no Tarab.

2.4 Making of Kashmiri sarangi:

The Sarang was only made in the early days but now it is made in some other parts of Kashmir as well. The upper surface of Kashmiri Sarang is made from sheep skin and fish skin. The fish skin made Sarangs produce more melodious sounds than sheep skin made Sarangs and the wood part of Sarang was made from a very fine wood of Kashmir tree namely 'Arkhol' which is now hard to get. The other alternative for Arkhol wood is the Shahtut tree which also produced quality Sarangs. But the other woods are also used in its making, but they are not of good quality and the sound produced is not better. The bow of the Sarang (known as gaz in Kashmiri) is made from the Kashmiri wood of the Bremijit tree which is almost extinct in Kashmir now.

The bow should be originally made from the hair of a horse tail to produce a fine sound which is now – a – days being replaced by nylon strings. These are not up to the mark because the hair of the horse tail is hard to get currently. Table 3.4 shows the method of manufacture of Kashmiri sarangi.

Table 1.4 Making of Kashmiri Sarangi (Source: Fieldwork)

S.No	Workmanship	Description
i.	Raw materials used	Arkhol wood and Bremiji wood, Steel wire, Chap wire (Animal intestine), Goat skin, Nylon thread and Ivory, Glue
ii.	Tools required	Latir (saw), Srapich (knife), Chorach (chisel + v chisel), Kathwow (Triangular file), Toour (Adze) and Rande (round file), Feti (Measuring tape), Pencil, Voger (Hand poured drill), Khour hayet (try square), Doker (Hammer)
iii.	Time required to make it	15 days
iv.	Who can make it?	Generally, men who play the instrument
v.	Size (approximately)	100 centimeters length

2.5 Making of Kashmiri Rabab:

The wood used to make Rabab is mulberry wood. As the craftsman stated, we do not have enough resources to obtain this type of wood, but when we do, we prepare Rababs and, in the meantime, we have customers. Although Rababs can be made from other types of wood, such as walnuts, willow trees, and so on, however, the sound produced is not as good as Rabab's, which is made from mulberry trees.

The following table shows the method of manufacture of Kashmiri Rabab.

Table 1.5 Making of Kashmiri Rabab (Source: Fieldwork)

S.No	Workmanship	Description
i.	Raw materials used	Mulberry wood, Steel wire, Chap wire (Animal intestine), Goat skin, Nylon thread, Glue, Horn, and Ivory
ii.	Tools required	Latir (saw), Srapich (knife), Chorach (chisel and v chisel), Kathwow (Triangular file), Toour (Adze) and Rande (round file), Feti (Measuring tape), Pencil, Voger (Hand poured drill), Khour hayet (try square), Doker (Hammer)
iii.	Time required to make it	30 days
iv.	Who can make it?	Generally, men who play the instrument
v.	Size (approximately)	29 inches long and 12 inches wide

Mulberry wood is very expensive these days, but it has a distinct quality, color, and sound effect. It is thought to be ideal for Rabab. Rabab strings are made of iron, nylon, and chaff. It has between 15 and 19 tarab (sympathetic) strings as well as 6 main strings. It measures about three and a half feet long. The body has a round end with a diameter of about a foot. The round section is lined with parchment. This round section joins the neck gradually by becoming curved and narrow. A piece of very thin wood is fixed at the top of the open part to cover it, which serves as the instrument's fingerboard. The instrument's entire body is hollow on the inside. A plectrum made of coconut shell, bone, or any hard metal is used to play it.

The material used to make Rabab becomes very delicate and thin, so we must be very careful in handling it. This Rabab's outer cover is made of goat skin, and only goat skin can be used to make it. It is imported from another state, and we purchase it from local merchants. It costs nearly 200 rupees to prepare one Rabab's outer covering. When we get it from the market, we soak it in water for a while so that it becomes a little stronger to use. There are 19 small pegs (Kamdi's in Kashmiri) and six large pegs, as well as one bridge made of buffalo horn, which we call "Gud" in Kashmiri.

1. Conclusion

Musical instruments are extremely valuable to them because many of them have played a role in their politics, economy, religion, and daily lives in addition to being instruments for playing music. It is also a source of status and power. To name a few, it was used as a mutual agreement for men (the bride price) and negotiation between chiefs. The origins of these musical instruments are shrouded in myths and mysteries, and the inventors or forefathers are unknown. One conclusion is that, unlike modern Western instruments, which exist solely to play music and are aesthetic, Kashmiri instruments cannot be studied as music or sound on their own. It is inextricably linked to its culture and way of life. While modern musical instruments focus on rhythm and notes, Kashmiri music focuses on the connection between its music and its stories and culture. As a result, the study can only be justified when it is studied in its cultural context.

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Interviews

1. I interviewed Mr. Manzoor ul haq Saaz e Kashmir at his residence Hanjigund Chadoora Budgam on 11 Dec. 2022 Time 02:00 PM
2. I interviewed Mr. Mohammad Iqbal Shah Sarangi Player and maker at his residence in Anantnag on 28 Nov. 2022 Time 04:00 PM
3. I interviewed Mr. Mohammad Ismal Bhat Santoor Player at his residence Hanjigund Chadoora Budgam on 12 Dec. 2022 Time 02:20 PM.
4. I interviewed Mr. Noor Mohammad Shah Rabab Player at his residence in Baki-Akerr district Kupwara on 30 Nov. 2022 Time 02:00 PM.
5. I interviewed Mr. Manzoor ul haq Sehtar Player at his residence Hanjigund Chadoora Budgam on 24 Nov. 2022 Time 11:50 PM.
6. I interviewed Mr. Abdul Hameed Rabab Player at his residence Kreeri Baramulla
7. I interviewed Mr. Adil Tibetbaqal Santoor Player at the University of Srinagar Kashmir on 7th December 2022 Time 02:06 PM.
8. I interviewed Mr. Shabir Ahmad Bhat Rabab and Sarangi Maker at his residence Kreeri Baramulla on 18 December 2022 Time 2:00 PM
9. I interviewed Mr. Abdul Hameed Rabab Player at his residence Kreeri Baramulla on 28 November 2022 Time 01:51 PM.
10. I interviewed Mr. Ghulam Ahmad Sehtar Player at his residence Hanjigund Chadoora on 15 December 2022 Time 01:57 PM.
11. I interviewed Mr. Ghulam Ahmad Najar Sarangi Maker and Player at his residence Surasyar Chadoora on 29 November 2022 Time 11 AM
12. I interviewed Mr. Nazeer Ahmad Dadoora Rabab and Sarangi Maker at his residence in Pulwama on 13 March 2023 Time 2:21 PM