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Ustad Ameer Ali Khan, The Evolution of the Talwandi-Kapurthala Gharana and the

Dwindling Popularity of Do-Aba Qavvali

## **Introduction**

The icon of YouTube channel called The Dream Journey features the portrait of a Qavval with a big smile in his eyes and on his reddish-brown face, long blackish-brown hair going to back of his neck, dressed in a violet kameez whose collar and cuffs are beautifully embroidered and covered with a black waist coat. Beyond these describable features there is an indescribable calm happiness on his broad round face. This picture had been a topic of discussion between all of us, and when we had the opportunity to ask from one of the people behind this channel, we did. Arif Ali Khan observed “we never felt the need to change the picture of Ameer Ali khan...there was a sweetness in his personality, such a beautiful soul that we may never replace his picture”. Ustad Ameer Ali Khan had indeed a beautiful personality and the same is true for his work. This essay is an attempt to appreciate his work in our limited capacity as much we can. Being born into a family of qavvals and learning from his distinguished father, Ameer Ali grew up to evolve a distinct style of his own playing in the low tones, comfortable in four different languages, maintaining ‘impeccable’ Girah Bandi, continuing the tradition of Aalap, and Murkiyan.

## **Family History**

Ameer Ali khan’s family claims their belonging to the Kapurthala/Talwandi Gharana of classical musicians famous for Dhrupad. They were settled in a village named Talwandi Chaudhrian in Eastern Punjab. There they were associated with Pir Syed Sadruddin Khan of Silsala Qadriya. Though, their family was associated with classical music, but it was Ameer Ali’s grandfather who started performing Qavvalis in Kapurthala area. The unique location of

Kapurthala at the border of Punjab, in proximity to Urdu and Braj Bhasha speaking areas of Delhi and UP have been pivotal in this family's mastery of these languages in the opinion of Arif Ali. After migration Ustad Rafeeq Ali came to Dipalpur in Pakistani Punjab where their Pir Ziauddin Haider was settled, the gaddi-nashin(caretaker) of Syed Gaus Bala Pir. It was Pir Ziauddin who directed Ustad Rafeeq and Barkat Ali to go to Data Sahab in Lahore.

According to Tauqeer Ali khan, nephew of Ameer Ali, Rafeeq Ali khan was looked down upon by the Qavvals of Lahore as "Lahore tab bhi Lahore tha! (Lahore was also Lahore at that time!) and they came from the countryside". But during the performance in front of Data Sahab, Rafeeq Hussain felt the touch of Hazrat Data Sahab which was a sign of Barkat.

Hence, they poured their hearts out in their performances and made a name for themselves in Lahore. They also performed at the Radio Lahore and television during the 1960s.

The voice of Rafeeq Hussain was gifted as the Dervish predicted and his use of Murkiyan earned him the title Murkiyan Waley. His art was also appreciated by masters of the field like Ustad Naseer Uddin Saami and Munshi Raziuddin as conveyed to us by Arif Ali khan.

Whereas the vocal prowess of Rafeeq Hussain is widely recognized, Tauqeer Ali Khan specially highlights the role of his maternal grandfather Ustad Barkat Ali Mundrian Waley in composing the Kalam, choosing the Girhas, maintaining the party...Barkat Ali was the most educated and also being an elder (maternal uncle of Rafeeq Hussain) lived up to the responsibility of leading the family and Qavval party.

### **Connection with Nusrat Fateh Ali Khan:**

Rafeeq Hussain and Barkat Ali also took the formal mentorship of Ustad Fateh and Ustad Mubarak Ali khan. Hence, Fateh Family became the Ustad Gharana of Rafeeq Hussain, even today in Tauqeer Ali says he kisses the hand of Rahat Fateh Ali khan wherever he meets him and considers him his Ustaad. Ameer Ali Khan was also deeply inspired by Nusrat Fateh Ali Khan which is evident in the corpus of his work which will be discussed later.

Now in the context of this family history, Ameer Ali Khan is born opens his eyes into the world around the end of 1960s, the date not ascertained as the economic condition of Rafeeq Ali was very unstable, so birth certificate was not made. We see an early participation of Ameer Ali in the Qavval party of his father and uncle. It is evident that he acts as the third Mohri at the mere age of 20. According to Mr. Arif Ali Khan of the Dream Journey, it was because of the fact that Ustad Rafeeq Hussain Khan suffered from paralysis and wanted his son to take over sooner rather than later. However, Tauqeer Ali Khan, the nephew of Ustad Ameer Ali Khan denies this factoid and claims it was because of the early signs of prowess and virtuosity of Ameer Ali Khan that he took over so early. Nonetheless, taking over an important Qavval group at such a young and tender age showcases the virtuosity and maturity of Ustad Ameer Ali Khan.

### **Research Methodology:**

For the purpose of this paper, we interviewed people who worked closely with Ustad Ameer Ali Khan. We interviewed Tauqeer Ali Khan: the nephew of Ustad Ameer Ali Khan, who is now taking on his legacy and leads a Qavval party himself. Moreover, we interviewed Mr. Arif Ali Khan of “The Dream Journey.” The Dream Journey is a not-for-profit organization dedicated for promoting classical musicians in Pakistan including Qavvals. It was “The Dream Journey” and Arif Ali Khan who re-discovered Ameer Ali Khan and presented his music to the masses through their YouTube channel. We used these interviews as a source of primary data collection about the life and times of Ustad Ameer Ali Khan, his family lineage and Qavval performances. The interview with Mr. Arif Ali Khan took place over Zoom (the online streaming tool) and was recorded, while we invited Tauqeer Ali Khan to LUMS (Lahore University of Management Sciences) and interviewed him in person. Both the interviews were recorded, and a documentary would be made later by Anas. Moreover, we

analyzed twenty-six available Qavvali performances of Ustad Ameer Ali Khan and used our multimodal analysis framework for further analysis which is presented below.

### **Analysis Model:**

There are multiple significant features in a Qavvali performance which ought not be overlooked. These features can be divided into three broad categories of lyricism, musical performance, and mannerisms displayed by the performers. These broad categories have significant subcategories which are mentioned below. Additionally, lyricism includes the main Kalām, the Girah Bandi (the additional poetry used to lengthen the Qavvali performance), the significance of the poet who wrote the poetry, the language of the Kalam and the Girah, and the genre of the poetry being sung. Similarly, musical performance includes the raag used, the ornamentations used while singing, the delivery of impact words, the pronunciation, the Sargam, the Tarana, the rhythmical pattern, the instruments used, the claps, and the coordination of the Qavval party etc. Moreover, mannerisms include hand gestures, facial gestures, musical gestures, the clothes worn by the Qavval group and their possible significance, the appreciation gesture for receiving praise or money, gestures of respect at the names of the saints, prophets, and other significant personalities in Islam. For a thorough analysis of Ustaad Ameer Ali Khan and his Gharana's Qavvali performance, we have developed a multimodal analysis framework analyzing these three broad categories and the subcategories as it relates to their performances. For this purpose, we chose twenty-six of the most viewed Qavvalis of their Gharana available on the internet. These performances included the newer and the older performances. In the newer performances, Ustad Ameer Ali Khan had become the lead singer or Mohri of the Qavval group, while in the older videos, he can be viewed as one of three Mohris alongside his father Ustad Rafiq Hussain Khan, and his Uncle Ustad Molvi Mubarak Ali Khan. Alongside the information collected by us through the

interviews of Mr. Arif Ali Khan of “The Dream Journey” and Tauqeer Ali Khan, the nephew of Ustad Ameer Ali Khan, we used our multimodal framework to synthesize a thorough analysis of the Qavvali performances of the Talwandi-Kapurthala Gharana in general, and Ustad Ameer Ali Khan in particular.

### **Lyricism:**

Lyricism, better put as mystical poetry, is the bread and butter of Qavvali. A competent Qavval is expected to know multiple mystical poems or Kalām(s) ranging from the classics to the niche as a part of their repertoire. “Mastering a wide range of poems is essential to a skilled qavval and it is likewise important in the transmission of musical knowledge among them” (Vitamäki, 1). The corpus of Qavvali poetry includes the well-known and widely used classical poetry of Khusro, Jami, Rumi, Bulleh Shah, Ghulam Fareed, and other newer poets such as Bedam Shah Warsi, Siraj Aurangabadi, and Iqbal. Moreover, a skillful Qavval must have, in his repertoire, a collection of couplets which he can use to lengthen and enhance the meaning of the main Kalām he is singing. These collections of couplets are used to perform Girah Bandi. Girah Bandi is best defined as, “the process qavvals—the people who perform qavvali—use to tie knots of textual meaning in the course of performance is known as girah bandi, literally tying knots” (Tabor, 3).

The choice of Kalām to be sung depends greatly on the regional and linguistic taste of the audience, and the Gharana that is singing the Qavvali. For example, the Delhi Gharana (Qavval Bachon Ka Gharana) is adept at singing Persian Kalāms and Persian Girah Bandis, along with excellent command over Urdu and Purbi. However, the Punjabi Do-Aba Gharanas, such as Patiala-Kasur Gharana, Faridi Gharana, are expected to have a better command over Punjabi as compared to Urdu or Persian. As such, it is important to classify the Kalam and poetic couplets of Girah Bandi by their linguistic divide. While interviewing

Mr. Tauqeer Ali Khan, and Mr. Arif Ali Khan, we asked about this specific question as it relates to the Talwandi-Kapurthala Gharana of Ustad Ameer Ali Khan. According to them, the area in Kapurthala where the Gharana of Ameer Ali Khan used to perform Qavvali was at the crossroads of Punjab, and the modern-day Himachal Pradesh in India. As such, there audience consisted of both Punjabi and Urdu speaking people. Thus, the Gharana held competency in performing both Urdu and Punjabi Qavvali but lacked certainly in the Persian Qavvali performance. To confirm this, we used our multimodal framework analysis on the twenty-six selected Qavvali performances by Ustad Ameer Ali Khan and his Gharana. Out of the twenty-six most viewed Qavvali performances, there were 8 Urdu Qavvalis, 7 Punjabi Qavvalis, 2 Persian Qavvalis, and 9 Purbi Qavvalis.

<b>Qavvali Language (Main Kalām)</b>	
Urdu	8
Punjabi	7
Farsi	2
Purbi	9

Main Kalāms by language were almost evenly divided between Urdu, Punjabi, and Purbi while there were only 2 Persian Kalāms (Nami Danam by Khusro, and Nassema Janib e Bath'a by Jami). This analysis confirms the statements made by both Arif Ali Khan and Tauqeer Ali Khan. There appears to be a diverse corpus of Qavvali by languages in Ustad Ameer Ali Khan's repertoire. However, the language of the poetry used as Girahs is equally as important. For this purpose, we listened to all the 26 Qavvali performances and counted and classified each Girah by their language. The data is presented below:

Language of Kalam	Girah Bandi	Urdu	Punjabi	Farsi	Purbi
Purbi	16	4	6	0	6
Urdu	10	10	0	0	0
Farsi	8	8	0	0	0
Purbi	3	0	0	0	3
Purbi	13	5	3	0	5
Urdu	12	10	2	0	0
Punjabi	3	0	3	0	0
Urdu	2	2	0	0	0
Punjabi	10	2	8	0	0
Punjabi	4	0	4	0	0
Urdu	0	0	0	0	0
Urdu	6	6	0	0	0
Punjabi	6	1	5	0	0
Purbi	4	0	0	0	4
Purbi	3	0	1	0	2
Urdu	20	12	4	2	2
Purbi	23	5	16	0	2
Urdu	19	18	0	0	1
Urdu	13	6	4	0	3
Farsi	10	1	2	7	0
Punjabi	11	2	8	0	1
Punjabi	15	0	12	0	3
Purbi	6	0	2	0	4
Purbi	4	2	0	0	2
Purbi	20	13	2	0	5
Punjabi	18	2	14	0	2

After the data collection, we manipulated the data to draw meaningful results from them. For example, from the above list, the first 14 performances are newer performances (2014-19),

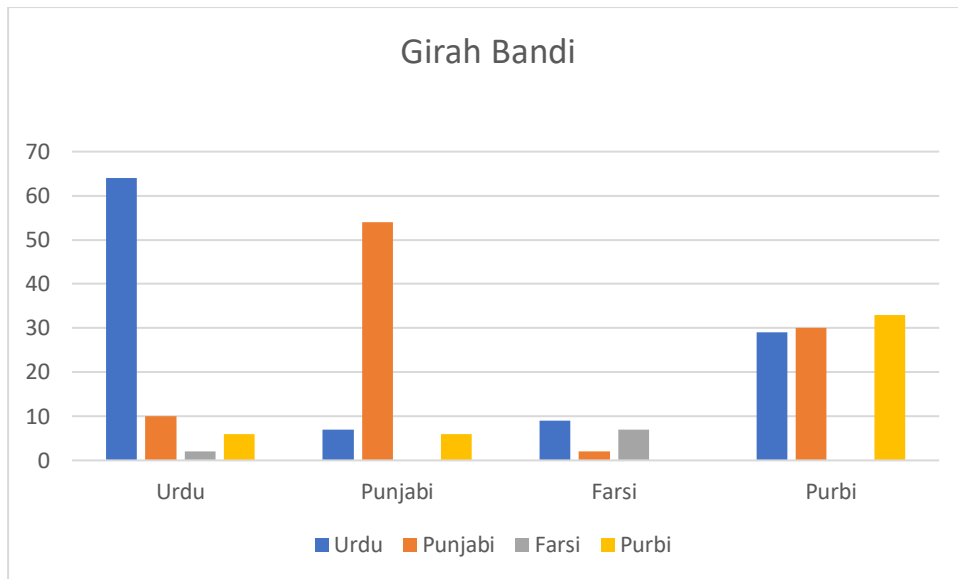
while the last 12 ones are from the 1980s-1990s. There are a total of 97 Girahs in the first 14 performances, while 162 in the last 12 ones. Thus, the Gharana used to include, on average, 13.5 Girahs in their earlier periods, and 6.9 Girahs in the later period. This is evident of the fact that with time, Qavvali performances have become shorter in time duration possibly because of the shorter attention span of the current audiences.

Moreover, the pairing of languages between Main Kalām and Girahs is extremely important. For a Girah to be meaningful, it must be relevant to the main Kalām. Although, it is not necessary for them Girah and Main Kalām to be in the same language, it is often considered a hallmark of prestige and Qavval's competence. If a Qavval knows relevant pieces of poetry in the same language as the main Kalām, among connoisseurs, it is considered one of the significant features of one's mastery. Thus, we decided to use excel to classify the data as such to analyze the pairing of languages between main Kalām and Girah.

	<b>Girah Bandi</b>			
	>			
<b>Main Kalam ^</b>	Urdu	Punjabi	Farsi	Purbi
Urdu	64	10	2	6
Punjabi	7	54	0	6
Farsi	9	2	7	0
Purbi	29	30	0	33

The above data is presented in the form of a bar chart as follows:





These pairings of language can better be understood when converted to percentages. Thus, the following is the same table in the form of percentages.

	<b>Girah Bandi</b>			
	>			
<b>Main Kalam ^</b>	Urdu	Punjabi	Farsi	Purbi
Urdu	78%	12%	2%	7%
Punjabi	10%	81%	0%	9%
Farsi	50%	11%	39%	0%
Purbi	32%	33%	0%	36%

The above table can be interpreted as follows:

When Ameer Ali Khan and Gharana sing a Main Kalam in the Urdu language, 78% of the Girahs they sing are in the Urdu language, 12% in Punjabi, 2% in Farsi and 7% in Purbi.

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Farsi	50%	11%	39%	0%
Purbi	32%	33%	0%	36%

The cells highlighted in green show the percentages of Girahs in the same language as the main Kalam. Thus, we can conclude that Ameer Ali Khan and his Gharana uses 78% Urdu Girahs, 81% Punjabi Girahs, 39% Farsi Girahs, and 36% Purbi Girahs, when singing main Kalams in Urdu, Punjabi, Farsi, and Purbi respectively. Over the course of 26 different performances, there were a total of 259 couplets of Girahs used. Out of these 259, 158 couplets were in the same language as that of the main Kalām. Thus, 61% of the Girahs, were in the same language as that of the main Kalām.

The selected pieces of performances can also be classified by their poetical genre. These can be classified two ways: genre by poetical form, genre by their content. Categories for Poetical or Presentation Form include Ghazal, Kafi, and Khayal, while genre by content includes Manqabat (In Praise of Saints who are non-prophets), Na'at (Praise of Prophet Muhammad), Hamd (Praise of God), Folk, Film Songs (non-traditional Qavvali), and Bandish (Musical piece designed to improvise on the Raag). The selected performances along with these classifications are presented below in the form of a table.

<b>Qavvali</b>	<b>Language of Kalam</b>	<b>Genre by Form</b>	<b>Genre by Content</b>
Chaap Tilak	Purbi	Ghazal	Manqabat
Kuch is Ada se	Urdu	Ghazal	Mystical Poetry

Naseema Janib Bath'ha	Farsi	Ghazal	Na'at
Piya More Aye Manderva	Purbi	Khayal	Bandish
Ganj e Shakar ka Lal	Purbi	Ghazal	Manqabat
Surkh Aankhon ma Kajal	Urdu	Ghazal	Mystical Poetry
Mein Nahin Jana	Punjabi	Kafi	Folk
Main Jo Shayar Kabhi Hota	Urdu	Ghazal	Filmi Song
Charkha	Punjabi	Kafi	Folk
Ranjhan Yaar	Punjabi	Kafi	Folk
Gulon Me Rang	Urdu	Ghazal	Political Poetry
Gali Kooley Jana ki	Urdu	Ghazal	Filmi Song
Hamd Sana Ilahi	Punjabi	Kafi	Hamd
Sanchi Kaho Mose Batiyan	Purbi	Kafi	Folk
Rang	Purbi	Ghazal	Manqabat
Ya Ali Madad	Urdu	Ghazal	Manqabat
Laagi Jo To Se Najariya	Purbi	Kafi	Na'at
Kuch Is Ada Se	Urdu	Ghazal	Mystical Poetry
Manqabat Ghous Pak	Urdu	Ghazal	Manqabat
Nami Danam	Farsi	Ghazal	Mystical Poetry
Tu Nere Nere	Punjabi	Kafi	Folk
Sanwal Yar	Punjabi	Kafi	Folk
Rakho Mori Laaj	Purbi	Khayal	Bandish
Bohat Din Beetaay	Purbi	Ghazal	Mystical poetry
Mahraj Moeen ud Din	Purbi	Ghazal	Manqabat
Main Bandi Te Bardi	Punjabi	Kafi	Folk

Classification by Poet is another important aspect of Qavvali as there are such poets who form the classical corpus of the Qavvali genre and are thus greatly respected. Ameer Ali Khan, and his Gharana have sung poetry of different poets which include the likes of Khusro, Jami, Bulleh Shah, Ghulam Farid, Faiz Ahmad Faiz, Bedam Shah Warsi, and other lesser-known poets.

As was mentioned earlier, Ustad Ameer Ali Khan's Gharana considered themselves to be the students of Ustad Nusrat Fateh Ali Khan's Gharana. The impact of Ustad Nusrat Fateh Ali Khan and his father Fateh Ali Khan and uncle Mubarak Ali Khan can be felt in the repertoire of Ustad Ameer Ali Khan. Even though, as it is evident by the corpus of his work, Ameer Ali Khan had his own unique repertoire, there are certain Girahs which both these Gharanas share. Mostly, this similarity is limited to the Urdu Girahs.

### **Musical Analysis:**

Ustad Ameer Ali Khan was trained by his father in the art of Raag-Kari, Laye-Kari, and the use of Tabla and Harmonium. His father Ustad Rafeeq Hussain Khan Murkiyan Waley, and Uncle Molvi Mubarak Ali Khan Mundriyan Waley had their formal training under Ustad Fateh Ali Khan and Mubarak Ali Khan of the Kasur-Patiala Gharana of Ustad Nusrat Fateh Ali Khan. As such, there was a high level of competency, and virtuosity in the musicality of this Gharana. We will divide the musical analysis in the following parts:

Use of Instruments, Raag Kari, Laye Kari, Rhythm and Percussion, Ornamentation, the delivery of Impact Words, delivery of emotion, and the use of lower notes (Mandra Saptak).

### **Use of Musical Instruments:**

The Ameer Ali Khan Gharana used the musical instruments which have been part of the classical tradition of Qavvali performances. These include the Harmonium, Tabla, Dholak, Tanpura, and Sarangi. However, during our interview with Tauqeer Ali Khan, he informed us that the Tanpura and Sarangi players were not part of their Gharana. These instruments could be seen to be used in the earlier performances which included Ameer Ali Khan's father and uncle as well. According to Tauqeer Ali Khan, these players were provided by Radio Pakistan for recording purposes. In the newer performances, however, the Sarangi and Tanpura have been left out. There is a dedicated Tabla player and a separate Dholak player (unlike some other Qavval groups, where the same player plays the Tabla and Dholak).

### **Raag Kari:**

Ustad Ameer Ali Khan and Gharana were well versed in different Raags and improvisations within those raags. According to Tauqeer Ali Khan, the adeptness at the use of Raag comes from their lineage of Dhrupad singers.

“Dhrupad is a genre in Hindustani classical music from the Indian subcontinent. It is the oldest known style of major vocal styles associated with Hindustani classical music. Dhrupad has at least four stanza, called Sthayi (or Asthayi), Antara, Sanchari and Abhoga” (Nijenhuis, 233). Dhrupad is arguably one of the harder North-Indian classical styles of singing, which requires mastery over Raags. Thus, through lineage training and the training under Ustad Fateh Ali Khan, and Mubarak Ali Khan, we can confidently say that Ustad Ameer Ali Khan held a prestigious position when it came to Raag-Kari. This is also evident in the fact that he still sang other classical forms of music such as Khayal, Thumri, and Bandish.

### **Laye-Kari, Rhythm and Percussion**

Laye-Kari, Rhythm, and Percussion are all dependent on the Taal in which a certain Qavvali is composed. “Taal is the term used in Indian classical music similar to musical meter, that is any rhythmic beat or strike that measures musical time” (Randel, 33). The famous Taals are Teentaal (16 beat time cycle), JhapTaal (10 Beat Time Cycle), Dadra (6 Beat Time Cycle) and Kherwa (3 or 4 beat time cycle). In the case of Ustad Ameer Ali Khan, unlike other Qavvals his compositions seldom used Teentaal or Jhaptaal. He only reserved these slower time cycles for Thumri and other classical genres. According to Tauqeer Ali Khan, more than 75% of the Qavvalis performed by Ustad Ameer Ali Khan and his Gharana used Dadra and Kherwa (also pronounced Gherwa). Thus, the faster time cycles allowed Ustad Ameer Ali Khan to present his Qavvalis in a faster and more catchy and faster tempo. Moreover, Tauqeer Ali Khan mentioned that Ustad Ameer Ali Khan, unlike many other Qavvals, could play the Tabla himself and thus possessed a great deal of knowledge about Rhythm and Percussion.

### **Delivery of Emotion and Use of Lower Notes:**

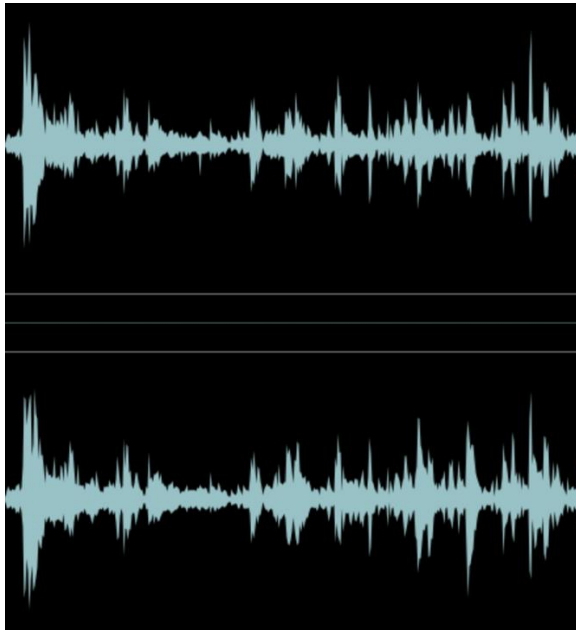
The delivery of emotion is intimately linked with the use of different frequencies of notes and the raag employed. In the case of Ustad Ameer Ali Khan, his delivery, as compared to other Qavvals, could be described as sweeter, slower, and happier. Thus, there was lesser presence of dramatic effects, strength, and passion. According to Tauqeer Ali Khan and Arif Ali Khan, this was because of the excessive use of Mandra Saptak by Ustad Ameer Ali Khan.

A Saptak is a set of eight notes of increasing frequencies. Mandra Saptak is the 8 notes of the lowest frequency, followed by Madhya Saptak (middle frequency), and Tar Saptak (higher frequency). This concept is similar to the concept of “Octaves” in Western Music.

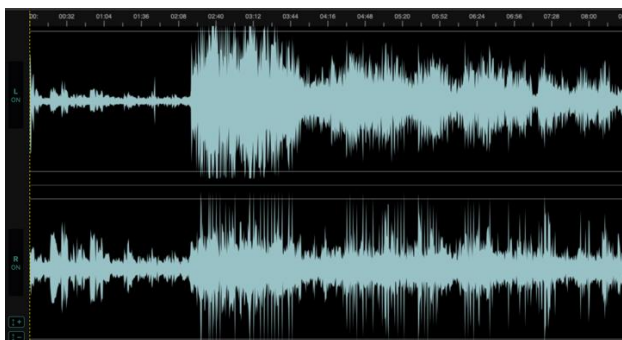
To confirm this theory, we compared two different qavvali performances. The Qavvali used was the famous “Chaap Tilak” by Ameer Khusro. We compared the performance of Ustad

Nusrat Fateh Ali Khan and Ustad Ameer Ali Khan. The audio signals from these different performers confirmed our theory.

Audio Signal from Ustad Ameer Ali Khan's "Chaap Tilak"



Audio Signal from Nusrat Fateh Ali Khan's "Chaap Tilak"



As evidenced by the audio signals from two different performances of the same Qavvali, we can see that the audio from Nusrat Fateh Ali Khan's recording remains at a higher frequency for a longer duration of time as compared to Ustad Ameer Ali Khan's recording. Thus, we can conclude that one of the reasons for the sweeter quality of Ameer Ali Khan's voice is the excessive use of Mandra Saptak or lower notes.

### **Ornamentation and Delivery of Emotion:**

“Alamkara (lit. ornamentation) or embellishment is considered a key aesthetic component that 'embellishes' or beautifies a piece of Indian Classical Music” (Borgohain, 1). There are different types of these ornamentations: e.g., Meend, Khatka, and Murki. In the context of Ustad Ameer Ali Khan, and his father Ustad Rafeeq Hussain Khan, Murki is of the utmost importance. As mentioned earlier, Ustad Ameer Ali Khan, and Rafeeq Hussain Khan were given the title of Murkiyan Waley. i.e.: those who do Murki.

Hartong defines Murki as: “Murki is a short taan or inverted mordent in Hindustani classical music, known as pratyahatam in Carnatic music. It is a fast and delicate ornamentation or alankar, employing two or more notes and is similar to a mordent or ulta murki” (Hartong, 277). More technically, it can be described as, “Murki refers to a quick circulatory movement of notes. It is rendered in a cluster around the main note, but instead of involving four notes, it does so with only three notes” (Borgohain, 4).

This delicate and fast ornamentation embellishes the musical piece with a certain level of virtuosity and feeling. We have already discussed how the use lower notes brings a sensibility of happiness, and sweetness in Ustad Ameer Ali Khan's performance. This feeling is then extended by the use of these Murkiyan.



The research by Borgohain points out how Murki is arguably the strongest stimulant for awakening feelings of happiness and sweetness to the performance. Their research focused on the emotions awakened by different ornamentation in novice and connoisseur listeners of classical music. Their research conclusively proves how different ornamentations are perceived by listeners. The data from their research is attached.

**Table 1.** Emotions perceived in happy ragas

<i>Raga</i>	<i>Alamkara</i>	Anger	Calm	Exciting	Fear	Happy	Romance	Sad	Wonder	Chi-Square
%										
<i>Des</i>	<i>Meand</i>	8.5	31.1	0.9	0.0	32.1	1.9	19.8	5.7	67.85***
<i>Des</i>	<i>Murki</i>	2.9	8.7	20.4	2.9	45.6	1.9	14.6	2.9	
<i>Des</i>	<i>Khatka</i>	13.9	5.0	18.8	5.0	39.6	5.0	10.9	2.0	
<i>Hansadhwani</i>	<i>Meand</i>	9.8	28.3	0.0	1.1	30.4	2.2	25.0	3.3	54.57***
<i>Hansadhwani</i>	<i>Murki</i>	3.3	12.0	20.7	4.3	41.3	2.2	13.0	3.3	
<i>Hansadhwani</i>	<i>Khatka</i>	0.0	18.3	25.8	0.0	41.9	0.0	11.8	2.2	

**Table 2.** Emotions perceived in sad ragas

<i>Raga</i>	<i>Alamkara</i>	Anger	Calm	Exciting	Fear	Happy	Romance	Sad	Wonder	Chi-Square
%										
<i>Marwa</i>	<i>Meand</i>	7.60	23.9	2.2	1.1	12.0	4.3	45.7	3.3	50.77***
<i>Marwa</i>	<i>Murki</i>	20.4	0.0	9.2	7.1	11.2	0.0	48.0	4.1	
<i>Marwa</i>	<i>Khatka</i>	17.2	10.8	2.2	12.9	10.8	2.2	41.9	2.2	
<i>Shree</i>	<i>Meand</i>	20.8	7.9	1.0	5.9	9.9	1.0	50.5	3.0	13.03***
<i>Shree</i>	<i>Murki</i>	18.1	0.0	2.9	7.6	10.5	1.0	58.1	1.9	
<i>Shree</i>	<i>Khatka</i>	19.0	7.0	2.0	22.0	5.0	0.0	45.0	0.0	

(Borgohain, 6).

As seen above, when a happy raag like Des and Hansadhwani is being sung, a Murki is the strongest stimuli for happiness and excitedness, while during sad raags like Marwa and Sri, it is the strongest stimulus for sadness. Thus, the feeling of sweetness and happiness/sadness in Ustad Ameer Ali Khan and Ustad Rafeeq Hussain Khan is established with scientific backing. This feeling is the result of the use of Mandra Saptak (lower notes) and excessive use of Murkiyan (ornamentation).

### **Pronunciation:**

Ustad Ameer Ali Khan and his Gharana held competence when it came to singing Urdu, and Punjabi. Moreover, they had a reasonable grasp over Purbi and Persian. During our listening sessions, we seldom heard them make pronunciation errors. However, these errors might not be persistent issues, and could just be momentary mistakes. When discussing with Tauqeer Ali Khan, he informed us how Ustad Ameer Ali Khan would practice pronunciation and learn to pronounce words from the poets associated with Dargahs. As a result, we seldom saw any such mistakes. Moreover, these mistakes were limited to Persian Qavvalis e.g., mispronouncing the name of Molana Jami etc.

### **Mannerisms:**

“Indian vocalists trace intricate shapes with their hands while improvising melody. Although every vocalist has an idiosyncratic gestural style, students inherit ways of shaping melodic space from their teachers, and the motion of the hand and voice are always intimately connected” (Rahim, 1). According to Rahim, there are some common hand gestures when Qavvals or classical vocalists sing in different styles. For example, a sideways hand gesture means the lowering of the note, an upward hand gesture means a stable and long note, while convolutions indicate different styles of ornamentations. This definition fits to the corpus of Ustad Ameer Ali Khan’s work.

Moreover, the clothes worn by Qavvals indicate their connection to different Sufi Lineages. In the case of Ustad Ameer Ali Khan, for most of the videos, he wore a green cap on his head which is most associated with the Qadiri Silsila. This makes sense as Ustad Ameer Ali Khan was associated with both the Chishtiya and Qadriya Silsilas and was intimately connected with different shrines of both Sufi Orders in Pakistan. His work included Manqabats of both

Chishti and Qadri Saints. Moreover, covering one's head while performing Qavvali is another sign of respect for the traditional form of Qavvali. Moreover, whenever the name of a Saint like Nizamuddin, Abdul Qadir Jilani, or Ali would come on his lips, he would bow down his head and close his eyes. Thus, he had been trained in the most respectful and traditional of ways. However, he also performed some Film Songs, without the head covering as is the norm.

### **Dwindling Popularity of the Doaba Qavvals as it relates to Talwandi-Kapurthala Gharana**

The Talwandi Kapurthala Gharana of Ustad Ameer Ali Khan, Rafeeq Hussain Khan, Molvi Mubarak Ali Khan, Barkat Ali Khan, and now Tauqeer Ali Khan could never get the same level of popularity as that of Nusrat Fateh Ali Khan or Fareed Ayaz, Sabri Brother etc. Despite their excellent repertoire, musical prowess, and powerful delivery mechanisms, they stayed in the shadows of the above mentioned Qavvals, despite their success with Qavvali connoisseurs. When comparing their work with Nusrat Fateh Ali Khan, it is evident that the early career trajectory was the same. Both Nusrat Fateh Ali Khan and Rafeeq Hussain Khan, learnt Qavvali from Ustad Fateh Ali and Mubarak Ali Khan. Both got their official start from Radio Pakistan. But while Nusrat Fateh Ali Khan's fame skyrocketed after that, Ameer Ali and Rafeeq Hussain Qavvals' fame plateaued. There are multiple reasons for this. Ameer Ali and Rafeeq Hussain Khan did not possess the compositional skills to present newer styles of Qavvali. Moreover, while interviewing Tauqeer Ali Khan and Arif Ali Khan, we learned that Oriental Records (Nusrat Fateh Ali Khan, and Sabri Brother's record label) wanted to take on Ustad Ameer Ali Khan and Rafeeq Hussain Khan on as well. However, they refused to fly to England, as both feared airplanes and flights. Similarly, Ameer Ali Khan was asked to fly to

Karachi, he would refuse and go by train instead. Thus, the inability to adapt to new conditions and overshadowing by other artists left them in the shadows behind.

### **Legacy**

Ustad Ameer Ali Khan leaves behind a rich legacy. His YouTube videos continue to be popular on the Dream Journey Channel. This prompted people at the Radio Pakistan to digitize the recordings of his father and uncle, which are now available on YouTube as well. (YouTube, 2021). Moreover, following his death, his son and nephew have created their own Qavvali Groups. Their Gharana name is still followed by the title Murkiyan Wale.

In 2016, Ustad Ameer Ali Khan's videos prompted a woman now named "Lallah Khan Qavval" to come to Pakistan and be formally inducted as his student. After learning Qavvali for two years, she has gone back to the US where she is spreading the message of Sufism and Qavvali beyond his death. The small town of Diplapur is now eternally linked with his name. Thus, it is safe to say that Ustad Ameer Ali Khan has left behind a rich legacy.

### **Conclusion:**

Our multimodal analysis framework allowed us to analyze the life and music of Ustad Ameer Ali Khan with great depth and thoroughness. This framework covers mostly very aspect of Qavvali performances. However, more research is required to establish an all-encompassing framework which would cover the audience perception as well. Moreover, we were able to quantify different Qavvali performances and their textual analysis, we did not cover much of qualitative issues associated with his Qavvali performances. Nevertheless, we state that Ustad Ameer Ali Khan was a Qavval of such stature that he needed to be mentioned in academic resources, and we have tried do just that.

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The Dream Journey Ustad Ameer Ali Khan Playlist

[https://www.youtube.com/watch?v=u4dgJo6C7QI&list=PLITvVO6yc58Xnc5Q2MwsU1QLxxoJla\\_Wr](https://www.youtube.com/watch?v=u4dgJo6C7QI&list=PLITvVO6yc58Xnc5Q2MwsU1QLxxoJla_Wr)

Non-Dream Journey Qavvali Performances

<https://www.youtube.com/watch?v=gO6WRWqXNYs>  
<https://www.youtube.com/watch?v=E4GcegIRJg8&t=111s>  
<https://www.youtube.com/watch?v=4LmoDCOdu-g&t=622s>  
<https://www.youtube.com/watch?v=9WtfOBgGi8c&t=987s>  
<https://www.youtube.com/watch?v=XvM8pin6OAA>  
<https://www.youtube.com/watch?v=RmOgDJ3J3Ys&t=438s>  
<https://www.youtube.com/watch?v=35OG0isO6YY>  
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<https://www.youtube.com/watch?v=ttohYusHJIJ>  
<https://www.youtube.com/watch?v=ta2prVYLnvw>

Digitized Older Recordings of Ustad Rafeeq Hussain Khan and Molvi Mubarak Ali Khan

<https://www.youtube.com/@rafiqhussainbarkataliandam677>

## Data Collection and Manipulation:

Qavvali	Language of Kalam	Girah Bandi	Urdu	Punjabi	Farsi	Purbi	Poet	Genre by Form	Genre by Content
Chaap Tilak	Purbi	16	4	6	0	6	Hazrat Ameer Khusro (R.A.)	Ghazal	Manqabat
Kuch is Ada se	Urdu	10	10	0	0	0	Jigar Muradabadi	Ghazal	Mystical Poetry
Naseema Janib Bath'ha	Farsi	8	8	0	0	0	Molana Jami	Ghazal	Na'at
Piya More Aye Manderva	Purbi	3	0	0	0	3	Unknown	Khayal	Bandish
Ganj e Shakar ka Lal (15:51)	Purbi	13	5	3	0	5	Hazrat Bedam Shah Warsi (R.A.)	Ghazal	Manqabat
Surkh Aankhon ma Kajal	Urdu	12	10	2	0	0	Unknown	Ghazal	Mystical Poetry
Mein Nahin Jana (13:48)	Punjabi	3	0	3	0	0	Tufail Niazi(folk song original)	Kafi	Folk
Main Jo Shayar Kabhi Hota	Urdu	2	2	0	0	0	Tasleem Fazli	Ghazal	Filmi Song
Charkha	Punjabi	10	2	8	0	0	Bulleh Shah (attributed)	Kafi	Folk
Ranjhan Yaar	Punjabi	4	0	4	0	0	Hazeer Qadri	Kafi	Folk
Gulon Me Rang	Urdu	0	0	0	0	0	Faiz Ahamd Faiz	Ghazal	Political Poetry
Gali Kooley Jana ki	Urdu	6	6	0	0	0	Unknown	Ghazal	Filmi Song
Hamd Sana Ilahi	Punjabi	6	1	5	0	0	Mian Muhammad Baksh	Kafi	Folk
Sanchi Kahlo Mose Batlyan	Purbi	4	0	0	0	4	Unknown	Kafi	Folk
Rang (9:07)	Purbi	3	0	1	0	2	Hazrat Ameer Khusro (R.A.)	Ghazal	Manqabat
Ya Ali Madad	Urdu	20	12	4	2	2	Unknown	Ghazal	Manqabat
Laagi jo to se Najariya	Purbi	23	5	16	0	2	Sajib Shabbir Mehravi	Kafi	Na'at
Kuch is ada se	Urdu	19	18	0	0	1	Jigar Muradabadi	Ghazal	Mystical Poetry
Manqabat Ghous Pak	Urdu	13	6	4	0	3	Unknown	Ghazal	Manqabat
Nami Danam (21:05)	Farsi	10	1	2	7	0	Hazrat Ameer Khusro (R.A.)	Ghazal	Mystical Poetry
Tu Nere Nere	Punjabi	11	2	8	0	1	Talib Hussain	Kafi	Folk
Sanwal Yar	Punjabi	15	0	12	0	3	Unknown	Kafi	Folk
Rakho Mori Laaj	Purbi	6	0	2	0	4	Unknown	Khayal	Bandish
Boht Din Beetay	Purbi	4	2	0	0	2	Hazrat Ameer Khusro (R.A.)	Ghazal	Mystical poetry
Mahraj Moeen ud Din (28:47)	Purbi	20	13	2	0	5	Unknown	Ghazal	Manqabat
Main Bandi Te Bardi	Punjabi	18	2	14	0	2	Baba Ghulam Fareed	Kafi	Folk
Qavvali Language by Genre			97	162					
	Urdu	8							
	Punjabi	7							
	Farsi	2							
	Purbi	9							
Girah Bandi >									
Main Kalam ^		Urdu	Punjabi	Farsi	Purbi				
		64	10	2	6				
		7	54	0	6				
		9	2	7	0				
		29	30	0	33				
						259			
Girah Bandi >									
Main Kalam ^		Urdu	Punjabi	Farsi	Purbi				
		78%	12%	2%	7%	100%			
		10%	81%	0%	9%	100%			
		50%	11%	39%	0%	100%			
		32%	33%	0%	36%	100%			
Same Main Kalam/Girah		158	259						
Same Main Kalam/Girah %			61%						

