

## Sustenance of Classical Music: Study of Ethnomusicology in an Ethnolinguistic Culture

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### Abstract

*This paper analyses connections between music, culture and language. Grant's (2010, 2011, 2012, and 2013) work on ethnomusicology encourages the exploration of musical genres as well as their sustenance in the cultural heritage. This study is limited to music in Pakistan. The sustenance of genres is addressed in a way that uncovers its weaknesses and limitations through a detailed analysis. The paper attempts to discuss L1 interference on English blogs and websites dealing with music. It refers to classical music found on the internet, websites and blogs in Pakistan in which local words are incorporated in English in order to establish the diversity of the cultural heritage. In accordance with the given aims and objectives, this paper employs the mixed model of Schneider's (2007) exonormativism, Leitner's (2004b) notion of epi-centre and Grant's (2010, 2011, 2012, 2013) idea of sustainability of musical trends. This exercise has been undertaken in order to gauge the extent to which classical music on English blogs and websites has adopted loans and has been sustained in an ethnolinguistic community with a diverse culture. Ethnolinguistic communities are merging with diverse societies thus resulting in hybrid cultural identity. (ethnomusicology, linguistic exonormative model, classical music, loans, cultural heritage, ethnolinguistic).*

### 1. Introduction: Aims and Objectives

Plato's philosophy defines the external world as the instantiation of one's vision (that of the inner self). In linguistics, Chomsky (1986, p. 2) seems to favour a Platonic view:

[...] knowledge of a particular language grows and matures along a course that is in part intrinsically determined, with modifications reflecting observed usage, rather in the manner of the visual system or other bodily "organs" that develop along a course determined by genetic instructions under the triggering and shaping effects of environmental factors.

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Chomsky (2006) does not see language as a genre detached from social settings. He tends to consider language in a social scenario: the way language is created in the mind of speakers. The language initiated in minds is not devoid of outer or social influences. The social settings form a core part of language, which forms ideas and concepts related to their immediate environs. In this context, I take an opportunity to elaborate Chomsky's (1997, p. 10) concept of "I-language": "I" refers to what is "intensional" and "internalized", but language which is to be understood in the presence of "physical events." Jackendoff (2007) pinpoints human capabilities to act in a social setting that cannot be without cultural influences. For humans, the social and cultural interfaces are coordinated with each other. Today's plurilingual world is brimming over with a variety of languages as well as cultures. The world's cultures exhibit themselves in local variants of languages, and therefore "every culture has a local variant of language" (Jackendoff, 2009, p.196). Similarly, every culture unveils its characteristics in different sectors, in functional settings like art and culture. In this context, I consider music as an art.

In this paragraph, I elaborate different concepts related to music, after considering music as a general term. The definitions should help readers to understand the analytical approach towards music used in this paper (see section 0 and 0). According to Oxford Dictionary (2013), *music* is "vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion" as well as "the written or printed signs representing vocal or instrumental sound."<sup>ii</sup> In other words, music is the configuration of resonances and reverberations, arranged on musical instruments or computers, thus forming a melodious sound that aims at providing listeners with pleasure. In the Oxford dictionary, *musicology* is defined as "the study of music as an academic subject, as distinct from training in performance or composition; scholarly research into music."<sup>iii</sup> Also, it includes historical, theoretical and scientific studies of music. The Oxford dictionary explains *ethnomusicology* as "the study of the music of different cultures, especially non-Western ones."<sup>iv</sup> It can be elaborated as a comparative study of musical structures as well as cultures, and further as the social and cultural development of musical trends.

## 2. Theoretical Framework

Each culture reflects an indigenous variant of music and instrumentation; as Jackendoff (2009, p. 196) puts it, “every culture has a local variant of music.” I see that any ordinary person is well-acquainted with the knowledge of language as well as music, and music and language cannot be incorporeal social entities. Moreover, the diverse multicultural world provides diverse social settings for the practice of variety of languages and musical idioms, and thereby uses of language as well as musical idioms are undoubtedly diffused in socio cultural communication. I notice that Patel’s (2008) opinion is similar: he thinks that the edifice of musical composition is erected on the milestones of a social milieu.

The diverse ethno-linguistic community of Pakistan possesses rich cultural roots and has expressed its significance in historical accounts with effective colours. I see colours in different walks of life, as for instance, in music. In Pakistan, the musical traditions are inherited from various parts of the world and include “Central Asian, Arabic, Indian, English, South Asian, Persian and Turkish music.”<sup>v</sup> These are the many threads that go into the making of the national tapestry, a diverse ethnolinguistic community which excels in this field. It preserves original music as well as forming new ones. It has access to a wide range of genres and several musical instruments, allowing for the endless interplay of melody, harmony, timbre, vocalisation and percussion in musical production in Pakistan.

Chomsky (1986, 1997 & 2006) provides a background for the study of language and introduces language in social settings in a way that is further elaborated by Jackendoff (2007 & 2009) and Patel (2008). They extend the notion of cultural influences to local variants of musical idioms, with relevance to consciousness, the mind and the brain. Unlike Jackendoff (2007 & 2009) and Patel (2008), my concern is with musical idioms in a society where local cultural variants (loan words) are significant, and which thus shape the national and cultural heritage as a varied musical legacy. I see that the differences in the local variants converge towards the epi-centre of English (Leitner, 2004b). Similarly in music, vernacular borrowings (found on English websites in Pakistan) become common in Pakistani musical traditions as a result of contact and interaction (Leitner 2004a). So I revisit Leitner (2004 a & b) for employing the concept of an epi-centre, and Schneider (2007) to adopt the basic theoretical framework of exonormativism in order to pinpoint the ethnomusicology which is

further reflected in musical idioms in Pakistan (see section 0). The models and codex used in exonormative category are taken partially from native variety i.e. English in England (Ammon, 1989; Clyne, 1992). Whereas the models and codex in full exonormativism are developed altogether from non-native variety and depend on foreign forms and traditions (For details, see Shah, 2015). The exonormative approach draws attention to the wide range of loans while reshaping the practice of music in Pakistan as an internal epi-centre with special reference to national socio-cultural models (Kloss, 1967). I attempt to establish a novel approach towards ethnomusicology which conveys an eclectic composite of traditional cultures as well as offering an extensive analysis of the new and controversial development of an ethno-musicological culture amongst an ethnolinguistic community on the verge of a hybrid musical culture. This situation leads us to debate the following questions.

### **Research Questions**

- a. How does classical music in Pakistan adopt exonormativism as it occurs in social media like the internet, blogs?
- b. How does classical music contribute to the sustenance of the musical cultural heritage?

### **Limitations**

Pakistan came into being in 1947. After partition and the end of the British Raj, the governments that ruled Pakistan, Bangladesh and India assumed control over these large countries, and maintained musical genres which they considered appropriate. In the beginning, the policies of the government of Pakistan as well as public attitudes were very flexible and tolerant. However, they presumed that Pakistan received the complete cultural legacy of ancient and medieval India, and hence sustained “all forms of classical music, esp. classical and light classical.”<sup>vi</sup> In North India before partition, the city of Lahore was a centre of art and culture, and home to advocates of music and art. Later, the orthodox faction held sway over government policies, and criticised Hindustani music, such as, “Dhrupad, thumris and dadras as un-islamic.”<sup>vii</sup> The Pakistani state also believed that medieval Muslim India was its essential cultural heritage and therefore preserved “only music clearly identifiable as Muslim – Ghazals and Qawwalis.”<sup>viii</sup> As a result, Hindustani classical music vanished into thin air. The inherited musical legacy had to face severe censure, thereby deterring the next generations from joining their professional lineage. This situation led generations to go for either *ghazal* singing or *filmi* music.

Moreover, the following epoch featured the pop music trend in Pakistan that was adopted by the descendants of musical experts. Consequently, performers of the musical heritage like “*Malika-e-Mausiqui*: [Miss Nightingale] Roshan Ara Begum (1920- 1982) of the *Kiranagarana*, opted to move to Pakistan after partition” (Razaq 2006). The tradition could not be retained in the true sense of the term; nevertheless musicians and artists like Ghulam Ali, NusratFateh Ali Khan, Mehdi Hassan, MallikaPukhraj, Farida Khannum and IqbalBano decided to sing *ghazals* and therefore achieved national as well as international fame.

*Ustad* is an Urdu title specifically allocated half a century ago to male singers and soloists who possessed great expertise and knowledge in specific genres of classical music like *khayal* and *dhrupad*. The title was not assigned to singers of light classical music such as *asthumri*, *kafi*, as well as *ghazal*. Among such *ustads* the name of NusratFateh Ali Khan stands out for contributing new forms to the existing variety of music. Modern Pakistan brought new technologies and lyrics, which modified Pakistani classical music. The modified picture is reflected in today’s classical music, which is criticised by Lybarger (2006) who wonders: questions arise as to what extent music is the product of studio editing, how much pop musicians depend on technology, how real their musical skills are, and who are the modern *ustads*.

Nowadays Pakistani classical musical culture exploits recent technical as well as automatic tools. Less attention is paid towards classical music, which demands hard toil rather than digital audio editing. It is clear that pop musicians are inclined towards western musical euphony and get short basic training. Such a situation questions the concept of *ustad*, as well as identifying *ustads* in present day Pakistan. These merge classical and western melodies, forming an innovative symphony of mixed lyrics, and hence impart uniqueness to the musical tradition. But the patrons of classical music consider their efforts as “merely provid[ing] a service, much like the chauffeur or rickshaw driver who takes their client from one place to the next. “*Ustad-jichalo!*” utters today’s pop musician.”<sup>xix</sup>

### 3. Data Collection

I collected data from different websites. I took the opportunity to record the standard labels as well as the vernacular ones on English blogs in Pakistan.

#### 4. Methodology

Ammon's insights on pluricentricity and Schneider's work on exonormativism and loans were consulted to configure this work. Added to this were Grant's (2010, 2011, 2012) relevant studies which were extended to the notion of revitalization, and the need for the sustaining the musical cultural heritage. Grant (2010, 2011) presents language and music as inseparable in the display of cultures, thus considering ethnomusicology an integral part of language maintenance. She comments:

Applying insights from language maintenance to ethnomusicological efforts to sustain music genres, therefore, seems a reasonable and potentially worthwhile undertaking (Grant, 2012, p.41).

The need to maintain the diverse linguistic background and explore borrowings from English in Pakistan directs the attention to analysing the indigenous repertoire in English in Pakistan, following the exonormative model as defined by Schneider (2007). This repertoire, in Pakistani English blogs of traditional and local musical cultures or genres, is discussed in order to develop an account of the maintenance as well as sustenance of diverse linguistic habitats (Grant, 2010, 2011, & 2012; Letts, 2003).

#### 4. Loan Words in Music Traditions in Pakistan: An Analysis

Here I take the opportunity to focus on the loans in the musical tradition of Pakistan (i.e., classical music), in order to consider the maintenance of linguistic diversity in the wake of the revitalized phenomenon of English in Pakistan.

##### Classical Music

As mentioned earlier, the classical music of Pakistan emerged from ancient South Asian music. It was supported and promoted by different kingdoms in the past, and branched into several categories (genres) of classical music, demonstrating the *Klasik* as well as North Indian flair for classical music. The web blogs and internet resources borrow local loan words while writing about Pakistani classical music in English. Here I attempt to highlight these words and their glosses side by side. Pakistani classical music is based on two key codes: *sur*: 'a scheme signifying tone as well as a tenor "with controlled pitch and timber;"<sup>x</sup> and *lai*: 'the regular cyclical swings of distinct elements of sound.' The organized

union of schemes representing tone and tenor forms a meter called *raag*. The arrangement of recurring alternations (the regular cyclic swings) in a rotation is named as *taal*, and mainly concentrated on a percussion instrument accompanying regression as well as a stream of different intonations, labeled as *theka*. A *theka* is the arrangement of drum-syllables. In music in Pakistan, drum-syllables are labelled as *bol*. In everyrhythmical cycle, singers lay stress on the first beat, called *sum*.<sup>xi</sup>

In Pakistan, classical music is further divided into two main genres: *dhrupad* (a Hindi word): ‘prehistoric Hindustani form of classical music which denotes poetic form as well the style of singing’; and *khayal* (a Urdu and Hindi word): ‘a modern form of North Indian classical music which refers to musical notes arranged by basic rate of recurrence and tone.’ The word *Dhrupad* is a derivative of *dhruva*: persistent evening star; as well as *pada*: ‘poem.’<sup>xii</sup> *Dhrupad* maintains complex musical modes in soaring as well as sinking measures, and therefore keeps in harmony with the singer as well as the listener. Its historical significance is pointed out by Kumar (2013):

Tansen sang Dhrupad in Mughal Emperor Akbar’s court and not Khayal, because the latter had not yet made its appearance on the music scene as a fully evolved distinct style of singing. However, Khayal began to acquire prominence during the reign of Muhammad Shah ‘Rangila’ in the first half of the 18th Century and nearly completely eclipsed Dhrupad in the course of the next two hundred years.<sup>xiii</sup>

The legendary Indian Classical singer, Mian Tansen attained extraordinary fame in the sixteenth century (Caturvedī, 1996). He achieved the pinnacle of success in the genre of classical music during Akbar’s reign. He composed new modes of descending and ascending notes and melodies, called *raags*. Although famous vocalists like Ustad Hafeez Khan and Ustad Afzal Khan made great efforts to preserve this art form, *dhrupad* is, regrettably, close to extinction in Pakistan. The Urdu and Hindi word *khayal* traces its etymological background to the Arabic word *khayal* which means imagination. The history of this simple vocal tradition without harmonious melodies takes us back to its shared pedigrees as both Hindu and Muslim. The above quotation from Kumar points to its historical connexion with the Muslim rule of Muhammad Shah Rangila in the eighteenth century. *Khayal* became such a popular classical form during his reign that with the passage of time it displaced *dhrupad* almost entirely. The prominence of rhythm accompanists has been amplified through the years.

They are expected to extemporise and commence short solo parts in the middle of a concert. The key additional rhythmic tool is the *tabla*: ‘a drum set’. The *tabla* has been transmuted into a famous solo instrument due to the love for inspirational figures in the field of classical music across the globe: Ustad Alla Rakha, a *tabla* player, started his career as accompanist in Lahore (he is the father of the famous Pakistani actress Rohi Bano).<sup>xiv</sup> Ustad Talib Hussain was one of the best *tabla* players of Pakistan and was also well known for his original Punjabi style of *Pakhawaj*.<sup>xv</sup> The Punjabi *gharana*, *Pakhawaj*, is known to have roots in *tabla* playing. An eminent Pakistani *tabla* player, Ustad Tari Khan, known as “Tabla Prince of India and Pakistan”, born in Lahore Pakistan, gained the utmost applause “for both his accompaniment and solo performances.”<sup>xvi</sup>

Turning to *khayal*, it is characterized by a solo melodic verse lacking rhythmical congruence. The soloist sings a repertoire of short verses accompanied by *tablas* as well as maintaining improvisation during the performance. In Pakistan, classical musicians and musicologist share their lineage with the popular hereditary family of the *gharana*: school / organization. The word *gharana* is derived from the Hindi word *ghar* which means house, clan and kinfolk. *Gharanas* also epitomize musical scholarship and “the stylistic schools”<sup>xvii</sup> which preserve musical styles, and impart and disseminate the knowledge and skill of music to the next generations. The real achievement of the *gharana* structure lies in preserving the legitimacy of its unique repertoire while integrating new ideas—a famous practitioner was Ustad Zakir Hussain. The *gharanas* achieved remarkable success stories in the times of Nawabs and Maharajas in the past. The classical singers in Pakistan, known for their musical elegance all over the world, descended from the *gharana* lineage; for instance, Ustad Nusrat Fateh Ali Khan and Rahat Fateh Ali Khan<sup>xviii</sup> belong to the *Qwaal Bacha gharana*; Ustad Shafaqat Amanat Ali Khan belongs to the *Patiala gharana*<sup>xix</sup>; a prominent *sitar* player, Ustad Sharif Khan *Poonchhwaley* descends from the *Poonch gharana*<sup>xx</sup>; and Ustad Allah Lok from Faisalabad is known for his solo *Pakhawaj* art in music symposia<sup>xxi</sup> (Rubi, 1992). Badaruz Zaman is a prominent classical musician from Lahore and in the field of musicology heads Pakistan’s *Kausar gharana* in the state of the art for the musical form *khayal*.

## 5. Conclusion

Ethnomusicology helps in explaining the sustenance of music in Pakistan. Here, the writer registers her agreement with Grant’s (2013) assertion: “[t]he sustainability of music is emerging – or rather re-emerging.” Schneider’s (2007) model of exonormativism was apt when I explored loans in English found on the internet, blogs and websites. The sustenance of musical styles is maintained through L1 interference and loans in the re-emerging music of Pakistan.



The analysis of classical music is pertinent, as it shows the use of traditional words and their continuous occurrence on the internet (see section 0). Convergence occurs with the loans within a plurilingual society, and in this way Leitner's (2004a & b) idea of the epi-centre works by clarifying the internal epi-centre for the multilingualisation of Pakistan. The interference of local languages in the English used for the presentation of cassette cover<sup>xxii</sup> as well as in blogs detailing the description of musical trends is interesting as these provide a single platform for a multilingual nation (see A1 in Appendix).

As mentioned earlier, classical music in Pakistan adopt exonormativism on the wider scale. The loans in classical music reflect sustenance and viability of Pakistani culture specifically and South Asian culture generally. Having employed this model, it is noted that using loans makes illustrations related to music more vibrant and viable through transference between two languages (Jackendoff, 2009, p. 196). Interestingly, the models and codex presented on English blogs and websites are developed from totally "within the country" (Clyne, 1992, p.462). Hence the variety is non-nativized variety. Given Schneider's (2007) model related to the expansion of Postcolonial Englishes in the wake of the phases of the advancement of English, the linguistic effect in the diverse multicultural world impart chances in different settings (Pakistan, India) where local musical idioms are obviously adopted in English. Hence Patel (2008) supports that the structure of musical composition is based on communication in the sociocultural environment of diverse cultural heritage. This is reflected in the analysis section which shows great number of loans is adopted in English. In order to preserve original music, the ethnolinguistic community uses such loans in English which is the epi-centre, since English joins Urdu and other regional languages at one centre (Leitner, 2004b). Having analysed loans adopted in classical music, it is pertinent to say that reshaping the musical trends in Pakistan assist the readers to understand ethnomusicology, ethno-musicological culture and ethnolinguistic society in Pakistan.

It is noted that the ethno musicological culture, with the help of the application of full exonormativism model, is reaching its hybrid musical culture which is, however, not original in nature, rather keeping distance with classical form as time passes. Therefore, hybrid musical culture is formed which results in hybrid cultural identity (Schneider, 2007, p. 37). Having used the model of full exonormativism, it is apt to note that it allows borrowing at a larger scale and does not create strict linguistic boundaries that may hamper communication as well as progression of ethnomusicology in diverse society.

For language, culture and musical traditions, borrowing, adoption and diffusion are bedrocks of sustainability. Without them, inter-language transference is impossible that leads to death and ultimate extinction of the language as well as musical cultural heritage. With regard to exonormativism, linguists generally agree that borrowing of the model and codex in foreign language is significant for “successful language revitalization” in an ethnolinguistic community (Grant, 2011, p. 98). For futuristic research, I propose that the perception of these synergies is required in order to determine the level to which language maintenance and language shift occurs in other musical genres or traditions that may impart ideas to assist the sustenance of musical genres in Pakistan.

#### Notes

<sup>i</sup>Representation of an idea in a concrete form or by example.

<sup>ii</sup>music. (2013). In Oxford Dictionaries. Retrieved from <http://oxforddictionaries.com/definition/english/music?q=music>

<sup>iii</sup>musicology. (2013). In Oxford Dictionaries. Retrieved from <http://oxforddictionaries.com/definition/english/musicology>

<sup>iv</sup>ethnomusicology. (2013). In Oxford Dictionaries. Retrieved from <http://oxforddictionaries.com/definition/english/ethnomusicology?q=ethnomusicology>

ethnomusicology. (2013). In Encyclopedia Britannica. Retrieved from <http://www.britannica.com/EBchecked/topic/194315/ethnomusicology>

<sup>v</sup>Taken from Ministry of National Heritage and Integration. (2012). Retrieved from <http://nationalheritage.gov.pk/musicdances.html>

<sup>vi</sup>Taken from History of Classical Music - Post independence Era 1947 onwards.(2003). In MaighMalhaar. Retrieved from <http://www.maighmalhaar.nastac.com/IntroductionPage14.html>

<sup>vii</sup>Ibid.

<sup>viii</sup>Ibid.

<sup>ix</sup>Lybarger, Lowell (2006). "Ustad-jichalo!" The new ustads of Pakistani music .In Sadarang Archives. Retrieved from <http://www.sadarang.com/Ustad%20Ji%20Chalo%20-%20Dr%20Lowell%20Lybarger.htm>

<sup>x</sup>Musical sound.(2013). In Encyclopedia Britannica. Retrieved from <http://www.britannica.com/EBchecked/topic/399266/musical-sound>

<sup>xi</sup>sum. (2006). In Sadarang Archives. Retrieved from [http://www.sadarang.com/pakistani\\_music.htm](http://www.sadarang.com/pakistani_music.htm)

<sup>xii</sup>Dhrupad.In Shanti Shivani. Retrieved from <http://www.shantishivani.com/Dhrupad.htm>

<sup>xiii</sup>Taken from Kumar, Kuldeep (2013).Dhrupad and the Carnatic legacy. In The Hindu (August 29). Retrieved from <http://www.thehindu.com/features/friday-review/music/dhrupad-and-the-carnatic-legacy/article5071718.ece>

<sup>xiv</sup>Taken from Melodiv Concepts- Ilm-e-Sur. (2006).In Sadarang Archives. Retrieved from [http://www.sadarang.com/pakistani\\_music.htm](http://www.sadarang.com/pakistani_music.htm)

<sup>xv</sup>Taken from TalibHussain (Tabla&Pakhawaj) and other Tablaiyas - Cassette from Pakistan.(2013). Oriental traditional music from LPs and cassettes (May 4). Retrieved from <http://oriental-traditional-music.blogspot.de/2013/05/talib-hussain-tabla-pakhawaj-cassette.html>

<sup>xvi</sup>Tari Khan.(2010). In Tari Khan. Retrieved from <http://www.taritabla.com/flash/indexflash.html>

<sup>xvii</sup>Taken from Gharana Section: The Stylistic Schools.(2006). In Sadarang Archives. Retrieved from <http://www.sadarang.com/Qawwal%20Bacchay%20Gharana.htm>

<sup>xviii</sup>Taken from Pakistani singer RahatFateh Ali Khan channels six centuries of musical heritage. (2013). In South China Morning Post. Retrieved from <http://www.scmp.com/magazines/48hrs/article/1300649/pakistani-singer-rahat-fateh-ali-khan-channels-six-centuries-musical>

<sup>xix</sup>Taken from The Legacy (I) - UstaadAmanat Ali Khan. (2013). Everything Shafqat: A blog on ShafqatAmanat Ali Khan's music (Feb 25). Retrieved from <http://everythingshafqat.blogspot.de/2013/02/the-legacy-i-ustaad-amanat-ali-khan.html>

Also see Shafqat Amanat Ali Khan and Rahat Fateh Ali Khan. (2007). In Big Bang Bong (22 Jan). Retrieved from <http://bigbangbong.com/2007/01/22/shafqat-amanat-ali-khan-and-rahaf-fateh-ali-khan/>  
<sup>xx</sup>Taken from Music Pakistan: Ustad Sharif Khan Poonchwale and Ustad Sadiq Ali Khan Mando. (2011). In washerman's dog (March 30). Retrieved from <http://washermansdog-ajabi.blogspot.de/2011/03/music-pakistan-ustad-sharif-khan.html>  
<sup>xxi</sup>Allah Lok. (2006). In Sadarang Archives. Retrieved from [http://www.sadarang.com/sponsor\\_a\\_musician\\_scheme\\_selected\\_musicians.htm](http://www.sadarang.com/sponsor_a_musician_scheme_selected_musicians.htm)  
<sup>xxii</sup>Taken from [http://cdn.7static.com/static/img/sleeveart/00/016/615/0001661550\\_350.jpg](http://cdn.7static.com/static/img/sleeveart/00/016/615/0001661550_350.jpg)

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## Appendix

### A1: Cassette cover

