

**He is a Beloved of God**

**He passed away in the love of God**



**A Brief Biography of the Great Sufi Saint**

**Hazrat Khwaja Muinuddeen Chishti Ajmeri  
Ghareeb Nawaz**

(May Allah Almighty be well pleased with him)

**Includes an exposition on  
Music in Islam vis-à-vis Samaa / Qawwali**



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**Telephone: (510) 732-6786**

**E-Mail: [info@iecrcna.org](mailto:info@iecrcna.org)**

**Web: [www.iecrcna.org](http://www.iecrcna.org)**



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We extend our heartfelt gratitude to the reverent household whose guidance, teachings, perseverance, and magnanimity have brought us to understand the great station of our Beloved Prophet (Peace Be Upon Him) and that of the Saints of our tradition: Our beloved Amma Huzoor Bibi Maqboolun Nisa (truly she is a Lady who has earned the pleasure of Allah Almighty and His Beloved (Peace Be Upon Him) and is therefore accepted in their Respected Courts), our respected Dr. Mohammad Abdullah Qadri, and our respected *Murshid Pak*, Prof. Dr. Mohammad Ahmed Qadri. May Allah grant them all health and long life and may we continue to benefit from them. Ameen.

The impetus for this brief work was the commemoration of the *Urs Mubarak* (Blessed Memorial) of the great Saint Hazrat Badshah Mian Qadri (may Allah have mercy on him), the respected father of our *Murshid Pak*, Prof. Dr. Mohammad Ahmed Qadri, who passed onto the Realm of Divine Beatitude on July 22, 2000, in Karachi, Pakistan. This year his *Urs* celebration coincides with the *Urs Mubarak* of the most well known Sufi Saint of the Chishti Spiritual Order in South Asia, Hazrat Khwaja Muinuddeen Chishti Ajmeri (may Allah be well pleased with him). Indeed it was upon the spiritual command of this great Chishti Saint that Hazrat Badshah Mian Qadri (may Allah be pleased with them both) migrated from India to Pakistan soon after the latter came into existence spreading his *faiz* (spiritual benefit) all over the Indian Subcontinent. As a tribute to the great Chishti Saint, this small token of love and appreciation is being published for the education and benefit of our community.

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**BRIEF BIOGRAPHY OF**  
**HAZRAT KHWAJA MUINUDDIEN CHISHTI AJMERI**  
**FAMOUS AS KHWAJA GHAREEB NAWAZ**  
**(MAY ALLAH BE WELL PLEASED WITH HIM)**

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**Introduction**

It is the great Blessing and Mercy of our Magnanimous Creator, Allah Almighty, that He has chosen from amongst His creation, pure and pious personalities to guide humanity. After the Seal of Prophethood, our Beloved, Holy Prophet Muhammad (may the prayers and peace of Allah Almighty be upon Him, His Blessed Family and Noble Companions) this task was given in the custody of the great Saints of the Islamic tradition – the *Awliya Kiram*, may Allah be well pleased with them all.

One of the shining luminaries in this constellation of Saints is the great *Sultan-ul-Hind* Hazrat Khwaja Muinuddeen Hasan Chishti Sanjari Ajmeri famous as Khwaja *Ghareeb Nawaz* (may Allah have mercy on him). Khwaja is a Persian word which means Master or Teacher.

The Islamic spiritual tradition otherwise known as *Tasawwuf* is the *Ihsan* (beauty) component of the famous Hadeeth Jibril where the Angel Jibril (peace be upon him) came to teach about Islam (outward codes or *Shariah*), *Iman* (creed or beliefs), *Ihsan*, and the signs of the end of time. *Tasawwuf* is watered by 40 different Spiritual Paths or Orders (*Tariqas*) all of which connect back to the Ocean of Knowledge and Spirituality, the Holy Prophet Muhammad (Peace Be Upon Him). The Holy Prophet Muhammad (Peace Be Upon Him) also said that the *Shariah* is a tree, *Tariqa* is its branches, *Marifa* (Knowledge of God) is its leaves and *Haqiqah* (Reality of God) is its fruit. The purpose and goal of all the Spiritual Paths is one: The love and worship of God Almighty, the love and honor of the Holy Prophet Muhammad (Peace Be Upon Him), the love and reverence of the Saints (may Allah be pleased with them all), and the love for and unconditional service to humanity. These different Paths do not divide, but they enrich as per the Blessed Hadeeth that “Differences amongst my Nation are a blessing.”

Of the famous Spiritual Orders is the Chishti Spiritual Order. Although the founder of the Chishti Order was Hazrat Khwaja Abu Ishaq of Syria who later migrated to Chisht (in modern day Afghanistan, near Herat) upon the com-

mand of his Spiritual Guide (*Murshid*), Hazrat Mumshad Ali of Baghdad, Khwaja *Ghareeb Nawaz* received this title of Chishti because he was the spiritual disciple and student of many of the Saints of Chisht such as Hazrat Khwaja Abu Ahmad Chishti, Hazrat Khwaja Muhammad Chishti, Hazrat Khwaja Abu Yusuf Chishti, and Hazrat Khwaja Maudud Chishti, all of whom lived, worked and are resting in Chisht. Hazrat Khwaja Ghareeb Nawaz is by far the most famous of the Chishti Saints in South Asia who brought this Order to India. May Allah be well pleased with them all. This Spiritual Order like most others traces its spiritual lineage to the Holy Prophet (Peace Be Upon Him) through *Bab-ul-Ilm*, the Door to Knowledge, Hazrat Ali (may Allah ennoble his countenance). Some of the famous spiritual successors of the this Order are Hazrat Khwaja Qutbuddin Bakhtiar Kaki, Hazrat Baba Fareeduddin Ganj Shakr, Hazrat Baba Mangoo Pir, Hazrat Nizamuddeen Awliya, and Hazrat Amir Khusro (may Allah be pleased with them all).

### **His Birth and Lineage**

Hazrat Khwaja *Ghareeb Nawaz* (may Allah have mercy on him) was born in Iran; some say in Isfahan, others say in Sanjar. His birth year has been recorded as 530 Hijri which corresponds to approximately 1135/6 CE, i.e. he walked this earth almost 900 years ago. He is a descendant of the Holy Prophet (Peace Be Upon Him) tracing his lineage to Hazrat Imam Husain (may Allah be well pleased with him) through 12 generations on the paternal side and to Hazrat Imam Hasan (may Allah be well pleased with him) through 10 generations on the maternal side. His blessed father's name was Hazrat Khawaja Ghiyasuddeen Hasan and his virtuous mother's name was Hazrat Bibi Mahnur also known as Ummul Warah (may Allah be well pleased with his pious parents). He lost his father at the early age of 15.

Hazrat Khwaja *Ghareeb Nawaz* is also related to the *Sultan-ul-Awliya*, Crown of the Saints, Hazrat Shaykh Abdul Qadir Jilani famous as Hazrat *Ghaus-ul Azam* by blood in that Huzoor Ghaus-e-Pak is the maternal uncle of Khwaja *Ghareeb Nawaz* (may Allah be well pleased with both the illustrious Saints).

### **His Early Life**

Hazrat Khwaja *Ghareeb Nawaz* inherited a grinding stone and a garden from his father which were his means of livelihood. However it so happened that one day he was visited by a great Saint Hazrat Ibrahim Qandoozi (may Allah have mercy on them both) who being impressed by Khwaja *Ghareeb Nawaz's* hospitality offered him something to eat which internally transformed the great Chishti Saint to completely turn away from this world and become attached

with the Higher Realm. He sold off his grinding stone and garden and donated the proceeds to the needy and poor and began his spiritual journey in search of the Truth.

Even as a child, Khwaja *Ghareeb Nawaz* was not like other children. His reverential title of "*Ghareeb Nawaz*", which means one who bestows copiously upon the poor suited him even as an infant. If a child cried for milk in his presence, he would signal his mother to feed the child her milk and when she did so, he would laugh out of joy. As he grew older at the age of three or four years old he used to invite children of his age and feed them. He never participated in frivolous play with children of his age. On one occasion on his way to Eid prayers he saw a blind child in torn clothes. He immediately gave his own clothes to the child and took the child to the Eid prayers with him. Such was the great compassion of this ocean of mercy! May Allah sanctify his secret!

### **His Education and Travels**

He received his early education at home in Khorasan (in north-eastern Iran). At the tender age of nine years he had memorized the entire Holy Quran. He traveled to Samarqand and Bukhara (in modern day Uzbekistan) which at that time were renowned centers of learning like Baghdad. He did have the honor of visiting Baghdad Shareef as well where he met with the *Sultan-ul-Awliya*, Hazrat Shaykh Abdul Qadir Jilani (may Allah be pleased with them both). Huzoor Ghaus-e-Pak said upon meeting him: "This young man will be a great figure of his time. He will be a source of inspiration and a center of devotion and focus of attention of myriads of people." How true were the words of Huzoor Ghaus-e-Pak (may Allah be pleased with him)!

Like a true mystic Khwaja *Ghareeb Nawaz* spent most of his life traveling and acquiring knowledge and in the company of the great Saints of his time. He met with his Spiritual Guide (*Murshid*) Hazrat Khwaja Usman Harooni (may Allah be pleased with them both) when he was in his early twenties and made the Spiritual Contract (*Bai'ah*) with him. He traveled and acquired much spiritual benefit from his *Murshid*. His travels also took him to Lahore where he visited the tomb of Hazrat Shaykh Ali Hujwari famous as Hazrat Daata Ganj Bakhsh (may Allah have mercy on him). The pinnacle of his travels was his visit to the noble cities of Makkah Mukarramah and Madinah Munawwarah. It was when he presented his reverent salutations to the Holy Prophet (Peace Be Upon Him) here that the Holy Prophet (Peace Be Upon Him) blessed him by conferring upon him the title of "*Qutbul Mashaikh Barr-o-Behr*", i.e. "The Head of the Pious on the Earth and the Sea".

His travels would take him finally to Ajmer Shareef, (in present day Rajasthan, India) where his pious personality would bring thousands of seekers into the fold of Islam.

### **His Piety**

He fasted for all the 12 months of the year. He finished reading the Holy Quran twice in one day, once during the daytime and once at night. He was always in a state of ritual ablution (*wudu*). He prayed his morning prayer (*Fajr*) with the *wudu* of his midnight prayers (*Tahajjud*).

Such a pious personality and such a high station with his Lord, but his concern was for his spiritual disciples. One day he was present at the Holy Kaba when a voice was heard saying: **“Muinuddeen, We are pleased with you. We have forgiven you. We have granted you salvation. Ask of Us, whatever you may desire.”** The great Shaykh submissively replied: “O God Almighty! Grant salvation to the spiritual disciples of Muinuddeen!” How fortunate are the ones who have given their hands in the hands of this great Spiritual Guide through his living spiritual successors (*Khalifas*)! His immediate Spiritual Successor, Khalifa Hazrat Khwaja Qutbuddeen Bakhtiar Kaki (may Allah be pleased with him) said that he spent 20 years in the service of his *Murshid* but never found him praying for his health. But instead he used to say: “O God! Wherever there is pain, grant it to your servant Muinuddin.”

He was also very fond of spiritual music (*Mehfil-e-Sama*) which was a means of obtaining spiritual ecstasy and inner vision. Originating in Iran, its elements were made famous in Central Asia through the Maulavi Order of Hazrat Maulana Rum and in the South Asian Subcontinent through the great spiritual descendant of Khwaja *Ghareeb Nawaz*: Hazrat Amir Khusro, where it became famous as *Qawwali* (may Allah be pleased with them all).

### **His Teachings**

He said that whoever gained anything, did so through service. A spiritual disciple (*Mureed*) should always carry out the commands of his *Murshid* taking to heart that whatever his or her *Murshid* persuades his *Mureed* to do and practice is for the benefit of the *Mureed*. By earnestly following and obeying his *Murshid*, the *Mureed* should try to reach the place where the *Murshid* becomes the comb of his disciple. He is related to have said that a true lover of God has nothing to do except to bow his head in submission. All good and evil emanate from The Friend (Allah Almighty). He should accept all of it including the sorrows and the pain with delight. He should do nothing against the Will of The Friend. At



all times he should be prepared to carry out the wishes of The Friend. He said that the true lover of God may sever his bond of love from his parents, brothers and sons (if they are an obstacle in the Path), and may devote himself exclusively to Allah Almighty and His Beloved Prophet (Peace Be Upon Him). He said that one who keeps his neck submitted to the Will of God, God Almighty looks after him.

On the topic of repentance he said that it is of three types: to eat less in order to fast, to sleep less in order to worship, and to speak less in order to pray. He said that first comes fear, next comes hope and last comes love. Under fear comes the avoidance of sin to avoid the hell fire. Under hope comes the necessity for prayer to achieve paradise. Under love comes contemplation in order to achieve Divine Pleasure.

He also said that the company of the good is better than doing good work and the company of the bad is worse than doing bad work. He said that there are ten things for the ascetic (*darvesh*): search for God, search for a *Murshid*, respect for all, surrender to God, love for all, piety, constancy and perseverance, to eat and sleep less, seclusion and last of all, prayers and fasting.

He advised to listen to the oppressed and depressed, console them, pray for them and give them gifts. He said that Allah Almighty ordains that to share in someone's sorrow and grief is nothing but another form of respectful worship of God (*'ibada*).

Many of his teachings are found in letters that he wrote to his beloved *Mureed* and *Khalifa* Hazrat Qutbuddin Bakhtiar Kaki (may Allah have mercy on him). Amongst his other books, traced so far, are the following in Persian: *Anis-ul-Arwah* - in this book he has written the discourses of his *Murshid Pak*, Hazrat Usman Harooni (may Allah have mercy on him); *Hadith-ul-Maarif*; *Risala Maujudia*; *Kanz-ul-Asrar* or *Ganj-ul-Asrar* - this book was written at the behest of his *Murshid* for the guidance of Sultan of Delhi Shamsuddin Iltutmish; *Kashf-ul-Asrar*; and *Afaq-o-Anfas*. Although Khwaja Ghareeb Nawaz spoke Persian, when in India, mutual contact brought into existence a new dialect which subsequently developed into a full-fledged language known as Urdu. Khwaja Ghareeb Nawaz (may Allah have mercy on him) is therefore the founder of the Urdu language.

### **Passing Away**

As per the Hadeeth that every soul must taste death, the great Saint passed on to the Realm of Divine Beatitude on the 6<sup>th</sup> of Rajab in 627 Hijri, correspond-

ing to approximately 1229 CE. When his spiritual disciples and devotees found him in this state, on his forehead were written the words: “*Haadha HabeebuLlah Maata fi HubbiLlah*”, i.e. “He is a beloved of God, he passed away in the love of God.” *Inna liLlaahi wa inna ilayhi raji’un*. Truly we belong to God, and to Him is our return.

Hazrat Baba Fareeduddin Ganj Shahr, the second generation *Khalifa* of Hazrat *Khawaja Ghareeb Nawaz* (may Allah have mercy on them both), was once reciting the Holy Quran by his blessed grave. He forgot to recite one word from Chapters *Kahf* and *Maryam*. He heard a voice coming out from the grave that he had left one word and that he should read correctly! Certainly the great Saint is alive and is still benefiting the Nation of the Holy Prophet (Peace Be Upon Him).

This is why the annual *Urs* (Memorial) is celebrated with much devotion every year from the 1<sup>st</sup> to the 6<sup>th</sup> of Rajab. On the 6<sup>th</sup> of Rajab the *Qul Sharif* (reading of Chapter *Ikhlās* a certain number of times) is held when the *Urs* terminates. On the 9<sup>th</sup> of Rajab the Mausoleum (*Dargah Sharif*) is washed by the devotees. The *Urs* celebrations are attended by hundreds and thousands of fortunate people.

## Conclusion

Khawaja Ghareeb Nawaz (may Allah be well pleased with him) was a great mystic, an outstanding preacher, and an inspired man, an erudite scholar and a great poet and writer. He was the perfect representation of the Holy Prophet Muhammad (Peace Be Upon Him). He was a true Saint amongst the Saints who are an inspiration and doorways to God Almighty during these desperate times. The Saints have always and continue to unite people standing above caste, creed, custom, color, nationality, economic status and other worldly distinctions. They have unblemished character, faith in God and love for all. They are epitomes of scholarship, surrender to God and self-control. May Allah Almighty always keep us in the company of His Saints and give us the guidance to always benefit from their presence and teachings. Ameen.

*Nigaah-e-Lutf Payghambar Muinuddin Ajmeri*  
*Ataae Khaaliq-e-Akbar Muinuddin Ajmeri*

Source: Sharib, Dr. Zahurul Hassan. Khawaja Gharib Nawaz. Lahore, Pakistan: Sh. Muhammad Ashraf Publishers, 1991.



### **Introduction**

The great Persian scholar Shaykh Abu Hamid Al-Ghazzali (1058 - 1111 CE, may Allah have mercy on him) writes in his magnum opus *Ihya Uloom ud-Din*, that “the human being has five organs and the intellect, and every organ has got a natural attribute of the sensation of the taste of joy. The natural attribute of the eye is to see. It enjoys the sight of beautiful things, such as various kinds of leaves and plants, a flowing stream, a beautiful face. In one word, all beautiful colors and sceneries are dear to the eye. Sight of an ugly color is displeasing to the eye. The nose has been created to smell. It loves sweet scents and fragrances and dislikes bad smells and the stench of rotten things. Take the case of the tongue. It likes sweet and greasy things and dislikes bitter and distasteful foods. Hands like smooth things more than hard and uneven things. Take the case of the intellect. It feels comfort in knowledge and dislikes illiteracy and ignorance. Similar is the case of the ear. The sound which the ears hear is of two kinds: sweet sounds like the sound of the nightingale and sweet songs, and displeasing sounds like the sound of the donkey. What is true of other organs is true also of the ears.”

Music is therefore the name of sounds with melody, rhythm, tune, sweetness which may or may not have meaning for the human being. Sounds can be without rhythm as well which may still be pleasing such as someone talking in a calm manner. Sounds however can be displeasing as well as mentioned above such as the braying of a donkey. Sounds may be produced by nature such as the rustling of leaves, waves on the ocean or by birds, or by the human voice. This brief exposition is concerned with the melodious sounds of the human being and some musical instruments that carry meaning in the religious context.

### **Samaa - Its Origins and History**

Most (Arab music in the pre-Islamic period) was used for dancing and marching, accompanied by drums and flutes. It caused emotion and made the serious --minded feel light. The Arabs continued this way during their desert and pre-Islamic period. Then, Islam made its appearance. The thriving religion (of Islam) and (Muslim) religious severity was directed against all activities of leisure and all the things that were of no utility in one's religion or livelihood. Therefore, (music) was avoided to some degree. In their opinion, only the cadenced recitation of the Qur'an and the humming of poetry which had always been their way and custom, were pleasurable things. (Khalidun)

It is very likely that the word *Samaa* takes its roots from the Arabic word *sami'a* which means "he heard". Since music is heard through the ears, hence the term *Samaa*. Originally music was considered a branch of philosophy and mathematics. Al-Kindi (801 – 873 CE) of Iraq was a Muslim scholar of music, with famous compositions demonstrating the impact of melodies on the human body and soul. He was the first to realize the therapeutic qualities of music. In his book *Tales of Wise Men* (p376-377, European publication, issued in Baghdad), Jamal El-Din El-Qafti relates that "once a son of Al-Kindi's neighbor became dumb. That man was a great tradesman whose son undertook all his affairs. Thus, he was greatly worried. He consulted innumerable physicians but none could treat his son. However, although he frequently scorned Al-Kindi and discredited him, he had to consult him too. Coming to the boy and testing his blood pressure, Al-Kindi summoned his students who were accomplished lute players. He ordered them to sit before the boy and keep playing various melodies. While doing this, Al-Kindi continued testing the boy's blood pressure. The boy gradually became refreshed, and then he sat up and began to speak while the students kept playing. Al-Kindi asked the boy's father to consult his son regarding his business, which he rapidly did and recorded everything. Afterwards, the musicians felt tired and stopped their tune, so the boy returned to his former state. When the father requested that they should continue playing, Al-Kindi replied: 'Nay, it was an episode in his life. No one can lengthen another person's life. Your son has fulfilled the divine term.' In fact, the man's son suffered mental damage, which became so complicated that it caused his death." (Abu Reidah)

Al-Farabi (870 – 950 CE) of Persia wrote on the effects of music. He said: "... man and the animal under the impulsion of their instincts emit sounds that express their emotions, as they can be one of joy or fear. The human voice expresses greater variety – sadness, tenderness, rage. These sounds in the diversity of its notes cause in the person that listens to them such shades of feelings or passions, raising him, controlling him or tranquilizing him." (Al-Farabi)

Shaykh Al-Ghazzali (may Allah have mercy on him) writes that "*Samaa* means religious songs with a sweet voice. He further says that the heart is the seat of secret wealth and it is the invaluable mine of jewels. There lies in it the most valuable jewel, just as fire lies secretly in stone and iron. It lies hidden in such a way as water lies in the lowest bottom of earth. There is no means of waking it up from sleep without sweet sounds. There is no path of sound entering into heart without the door of the ear." (Al-Ghazzali)

By the end of the 11<sup>th</sup> century, *Samaa* was a spiritual concert, in which music

was mainly sung, sometimes by a soloist, sometimes by a chorus, including instrumental elements of varying importance. The concert took place under the direction of a Shaykh. The solo singing was provided by a cantor. The faithful listened to the music seated, in a state of inner contemplation, and allowed themselves to be gradually overcome by trance. Return to calm and normality was likewise brought about by the sound of music suitable for that purpose. (Nayyar)

### Islamic Literature on Music

Imam Malik prohibited songs and Imam Shafi'i said that Samaa is reprehensible (*makruh*). May Allah be pleased with both the great scholars of Islamic Jurisprudence (*Fiqh*). The question that arises though is that did they mean that *all* songs and *all* gatherings of Samaa are blameworthy?

God Almighty says: **"The worst of sounds is surely the sound of (the) donkey."** This verse also praises sweet sounds. Imam Al-Ghazzali presents some Hadeeth literature which allows for the hearing of sweet sounds. The Holy Prophet (Peace Be Upon Him, His Noble Family and Companions) said: **"Adorn the recitation of the Quran with your sweet voice."** He (Peace Be Upon Him) once praised Abu Musa Ash'ari: **"You have been given an instrument out of those of the family of David."** The Holy Prophet (Peace Be Upon Him) also said: **"God did not send any Prophet without a sweet sound."** He (Peace Be Upon Him) also said: **"If a man recites the Quran with a sweet sound, God hears his recitation more than one hears the songs of his female singer."** One Hadeeth praised the Prophet David (peace be upon him) by saying: **"David used to sing with so melodious a sound that men, jinn, beasts and birds gathered together spell bound to hear it. Nearly four hundred persons expired thus by hearing his songs."** If Samaa is held unlawful, then to hear the sound of nightingale is also unlawful. If to hear the sound of nightingale is lawful then will it not be lawful to hear sweet and melodious sounds which have got wisdom and good meanings? (Al-Ghazzali)

Hazrat Mumshad Ali of Baghdad (may Allah be well pleased with him), at whose command the Chishti Spiritual Order was established, said: "I asked the Holy Prophet (Peace Be Upon Him) in a dream: 'O Messenger of God, do you dislike anything of Samaa?' He (Peace Be Upon Him) said: **'I don't dislike it, but tell them that they should begin it with a verse of the Quran and finish it with its verse.'**" Hazrat Junaid Baghdadi (may Allah have mercy on him) said: "In three places, mercy is bestowed on people: at the time of meal as they do not eat unless hungry, at the time of Zikr as they make Zikr staying upon the high rank of the Truthful and at the time of hearing Samaa, as they hear it being

engrossed with love and see the Truth with the veritable eye.” Also it is recommended to recite the Call to Prayer (*Adhan*) with a good voice.

If too much oil is besmeared on face, it looks ugly. So also if too much Samaa songs are heard, it forms into a habit which is bad. However, after strenuous efforts and hard labour, Samaa songs and innocent enjoyments are not bad. Samaa is therefore lawful in general, and unlawful under special conditions. Samaa is unlawful in 5 cases:

1. To hear Samaa from a woman whose looks excites sexual passion. Beardless boys may also be included in this category if sexual passion is aroused at their sight. This illegality is not for songs but for women and beardless boys.
2. Instruments of songs of drunkards are unlawful as they remind of unlawful things and incite unlawful action of wine-drinking and intoxicants. These are *Majamir*, *Autar* and *Kubah* but not *Daf*, flute and other musical instruments.
3. Obscene talks in Samaa are unlawful. If there is any obscene talk in poetry, useless talks and accusations against God Almighty, His Prophet (Peace Be Upon Him) and Companions (may Allah be well pleased with them), they are unlawful. If there are descriptions of a particular woman and not of women in general, and narrations of the beauties of a particular woman before the people, they are unlawful.
4. If any evil or immoral desire arises in the mind or by hearing songs, it will be unlawful.
5. If a habit is formed for hearing Samaa, then listening to it is unlawful. Excess of anything is bad. If too much food is taken it is bad for health. (Al-Ghazzali)

The sound of an animal with life is not separate from the sound of a lifeless instrument. So to hear the sound of a man in whatever form it comes out of his throat is not unlawful except to hear the sounds of such instruments which Islamic Law (*Shari'a*) expressly prohibited: *Kuba*, *Majamir* and *Autar*. These are not made unlawful because they emit sweet sounds. If it would have been made unlawful for this reason, all things which man enjoys would have been unlawful. The reason for their being unlawful is that they were connected with wine which was made unlawful and these instruments helped the drinking of wine. This is very similar to the impermissibility of living with an unknown woman in a room because it aids cohabitation. These specific instruments reminded them of wine- drinking and hence were explicitly prohibited.

There are three stages of Samaa songs. (1) The first stage is the understanding of the meaning of Samaa songs, (2) the second stage is ecstasy (*wajd*), and (3) the

third stage is the movement of bodily limbs as a result of ecstasy.

### Ecstasy (*Wajd*)

Ecstasy arises out of a mental condition which is of two kinds. One kind is *Mukashafa* (Opening from the Unseen World) and *Mushahada* (Witnessing of the Unseen World) which lead to unseen and unthinkable knowledge. Another kind leads to unthinkable change, fear, and repentance. Songs only awaken these conditions. If there is a change in the sound or movement of limbs as a result of songs, it is called ecstasy or *wajd*. The fear of God is called ecstasy. Many a time, the Sufis fell into ecstasy after hearing the melodious recitation of the Holy Quran. The Holy Prophet (Peace Be Upon Him) said: **“The chapter Hud and similar chapters have made me grey-haired.”** This is nothing but ecstasy. The Holy Prophet (Peace Be Upon Him) was once reading: **“If you punish them, they are merely your servants.”** He (Peace Be Upon Him) began to weep. God praised such persons of ecstasy by saying: **“When they hear what has been revealed to the Prophet, you will see their eyes shedding tears as they perceived truth.”** It has been reported that when the Holy Prophet (Peace Be Upon Him) prayed, a voice could be heard from his blessed chest like the sound of heated cauldron. The Holy Prophet (Peace Be Upon Him) said to Hazrat Ali (may Allah ennoble his countenance): **“You are from me and I am from you.”** At this good news, Hazrat Ali (may Allah be well pleased with him) began to dance. (Al-Ghazzali) This is *wajd*.

### Qawwali

Qawwali is the South Asian term for the Mehfil-e-Samaa. Hazrat Amir Khusro (1253-1325 CE), a famous Sufi Chishti saint and an expert both in Indian and Persian music is credited with the introduction of Persian and Arabic elements into South Asian music. Of particular importance are two musical forms: *Tarana* and *Qaul*, which is said to be the origin of Qawwali. However, there is evidence that Qawwali predates Hazrat Amir Khusro: the great Sufi Masters of the Chishtiya and Suhrawardia Orders of South Asia were admirers of the Qawwali and the Saint, Hazrat Qutubuddin Bakhtiar Kaki (may Allah be pleased with them all) is said to have passed away in 1236 while in a musical trance induced by a Qawwali. (Nayyar) Today the majority of the Samaa gatherings start with the *Qaul* and end with the *Rang* which are Hazrat Amir Khusro's (may Allah be pleased with him) two famous compositions. The *Qaul* is the Prophetic Hadeeth that exhorts people to hold Hazrat Ali (may Allah ennoble his countenance), through whom majority of the Spiritual Orders have reached us, in the highest honor. The *Rang* according to many traditions are the lines that Hazrat Amir Khusro recited ecstatically when he came back to his blessed

mother after meeting his beloved *Murshid* Hazrat Nizamuddeen Aulia (may Allah be well pleased with both *Murshid* and *Mureed*) for the first time, after a long search for an ideal Sufi Master. Hazrat Amir Khusro had composed approximately 500,000 verses in the Persian language and was affectionately known as *Tuti-e-Hind* (Nightingale of India). Apart from being a minister in the Moghul court, a poet, a musician, a brave warrior, he was also a great Saint of Allah and the most beloved *Mureed* of Hazrat Khwaja Nizamuddeen Aulia (may Allah have mercy on them both.)

Qawwali / Samaa as a musical form is closely linked to the Sufi tradition of Islam and the particular practices that Sufi scholars developed to achieve closeness to God. The medium of Qawwali is used to present the deep mystical, philosophy of Sufi Islam. It is no wonder that this medium attracted throngs of people in India into the fold of Islam by attending the gatherings of Samaa of Hazrat Khwaja Muinuddeen Chishti (may Allah have mercy on him) who was commanded by his *Murshid* to institute these gatherings for the benefit of the people.

### **Qawwali as Therapy**

The therapeutic effects of Qawwali were always generally known and indigenous doctors often told mentally disturbed individuals to attend Qawwali sessions. Spiritual leaders even today often take their mentally disturbed followers to a Qawwali session with the object of exposing them to the harmony and therapeutic powers of the music and words. Aware of this effect of Qawwali and himself deeply interested in it, an eminent Pakistani psychiatrist is using "Qawwali Therapy" on some of his patients with marked success. While still in an experimental stage, this powerful medium can surely provide an effective indigenization of occidental therapeutic techniques. (Nayyar)

### **Conclusion**

It is then established that music is not forbidden in Islam in an absolute sense. It depends on what the music is accomplishing. If it is a means for something lawful then it is lawful. If it is a means for something unlawful then it is unlawful. It is not to be listened to simply for musical enjoyment (*ladhdha*). There is an etiquette (*adab*) and a purpose connected to Samaa without which listening to it could become blameworthy and even impermissible. However when the goal is to achieve closeness (*qurba*) to our Lord and Creator, and the environment is one of piety where the presenters and the audience are in a state of ritual purity (*wudu*), then the possibilities of purification, healing, and spiritual progress abound.



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## **﴿ SELECTED QAWWALIS ﴾**

### *Qaul: Man Kunto Maula*

*Ali imaam-e-manasto manam Ghulaam-e-Ali* ﷺ

*hazaar jaan-e-giraamii fidaa-e-naam-e-Ali* ﷺ

Ali is the master of all, I am the slave of Ali ﷺ

thousands life are to be sacrificed for Ali ﷺ .

*man kunto maulaa*

*fa Aliun* ﷺ *maulaa*

To whom I ﷺ am the Master

Ali ﷺ is the Master.

Note: The above is a famous hadith of the Holy Prophet Muhammad ﷺ .  
Hazrat Ali (may Allah be pleased with him) was his cousin and son-in-law.

Lyrics: Amir Khusro

Published April 2nd, 2007

<http://nusrat.info/man-kunto-maula/>



## Rung: Aaj Rung Hai

Maati K Tum Deewaray, Maati K Tum Deewaray, Jo Suno Hamari Baat (2)  
Aaj Milaavra Piya Ka Tum Jaguo Sari Raat

O walls of clay, listen to what I have to say

Today I have found My Beloved (Hazrat Nizamuddin Awliya <sup>رحمۃ اللہ علیہ</sup>), Stay up in  
Night Vigil

Aaj Rung Hai Ree Maan Rung Hai Ree (2)  
Mairay Khuwaja K Ghar Rung Hai Ree  
Mairay Mehboob K Ghar Rung Hai

Today there is the glow (rung) of my Spiritual Guide, O Mother such glow!

At my Khwaja Muinuddeen's <sup>رحمۃ اللہ علیہ</sup> Home there is glow

At my Beloved Nizamuddin's <sup>رحمۃ اللہ علیہ</sup> Home there is glow

Aaj Sajn Milaavra Moray Aangan Mein (2)

Today I found my Beloved in my Courtyard

Ey Aahay Mein Peer Payo Nizaam Uddin Auliyah  
Mohay Peer Payo Nizaam Uddin Auliyah Mohay Peer Payo  
Sabir Ala Uddin Auliyah Mohay Peer Payo  
Data Fareed Uddin Auliyah Mohay Peer Payo  
Khuwaja Qutub Uddin Auliyah Mohay Peer Payo  
Khuwaja Moin Uddin Auliyah Mohay Peer Payo  
Meeera Mohhauddin Auliyah Mohay Peer Payo  
Ey Data Gunj Baqsh Auliyah Mohay Peer Payo

I found my Spiritual Guide Hazrat Nizamuddeen Auliyah <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Sabir Alauddeen Auliyah <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Baba Fareeduddeen Ganj Shagr <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Khwaja Qutbuddeen Bakhtiar Kaki <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Khwaja Muinuddeen Chishti <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Shaykh Abdul Qadir Jilani <sup>رحمۃ اللہ علیہ</sup>

I found my Spiritual Guide Hazrat Daata Ganj Baksh <sup>رحمۃ اللہ علیہ</sup>

Payo Nizaam Uddin Auliyah Nizaam Uddin Auliyah Alauddin Auliyah  
Mein To Jab Daikhoon Moray Sung Hai Ree Ma Rung Hai Ree  
Dais Badais Mein Dhoond Phiri Hoon (2)

I found Nizamuddeen Auliyah <sup>روحانی</sup> , Alauddeen Auliyah <sup>روحانی</sup>  
When I look he is with me, O Mother what glow!  
I have searched the entire world, near and far

*Gokal Daikha Mathra Daikha, Per To Sa Na Koi Rung Daikha  
Porab Daikha Pacham Daikha Uttar Daikha Dakkan Daikha*

I have seen Gokal and Mathra but not seen a glow such as your  
I have seen the East, the West, the North, the South

*Tohay Dhoond Phiri Hoon, Tohay Dhoond Phiri Hoon  
Mohay Tora Rung Mun Bhaayo Moin Uddin (2)  
Mohay Apne He Rung Mein Rung Lay Khuwaja Ji (2)  
Mohay Rung Basanti Rung Day Khuwaja Ji (2)*

I have roamed around searching for you

I love your glow O Muinuddeen <sup>روحانی</sup>

Immerse me in your glow O Master Muinuddeen <sup>روحانی</sup>

Immerse me in the spiritual colors of Spring O Master Muinuddeen <sup>روحانی</sup>

*Churiaan Penai, Chundaya Uraii, Khaasi Dulhanya Banayi  
Ey Mori Churioon Ki Laaj Khuwaja Rakhna (2)  
Yeh To Pehn Layi Ub Rut Rakhna (2)*

I have donned the ornaments of spirituality, the dress of spirituality and be-  
come a spiritual bride

Protect my honor O Master Muinuddeen <sup>روحانی</sup>  
Now I have worn them, now you must protect me

*Ey Tero Haath Hai Mero Suhaag Khuwaja  
Mein To Joog Na Tum Pe Luta Baithi  
Jo Tu Maangay Rung Ki Rangai (2)  
Mora Joban Girwi Rakhlay Khuwaja Ji*

My life is in your hands O Master Muinuddeen <sup>روحانی</sup>  
I have sacrificed my entire life for you  
Whatever is the cost for you to immerse me in your glow (is acceptable to me)  
You can pawn my youth O Master Muinuddeen <sup>روحانی</sup>

*Ahay Dais Badais Mein Dhoond Phiri Hoon  
Mohay Tora Rung Manwayo Moin Uddin  
Aiso Rung Aur Na He Daikho Kaheen Bhi (2)  
Ahay Nizam Uddin Auliya Jag Ujjaro*

*Ey Jag Ujiaro Jagat Ujiaro (2)*

I have searched the entire world

I love your glow Muinuddeen <sup>رحمت</sup>  
I have not seen such a glow anywhere else

O Nizamuddeen Auliya <sup>رحمت</sup> my world is illuminated  
My world is illuminated, my universe is illuminated

*Khuwajgaan K Darbaaran Mein  
Aaj Daikho Gun Garjay (2)  
Rus Boonda Barsay Meharwa Rus Boonda Barsay*

In the court of all my spiritual masters  
Look today there is thunderous (glow)  
And the rain of spirituality

*Ey Sub Sakhayan K Paas Piya Hein  
Mora Piya K Milan Ko Jiyara Tarsay (2)*

All my friends have their loved ones close to them  
I yearn for the union with my Beloved

*Khuwaja Moin Uddin Khuwaja Qutub Uddin  
Ganj Shakar Mehboob E Ilahi  
Khuwaja Nizam Uddin Khuwaja Nasir Uddin  
Aaj Shohra Nizaam O Naseer Uddin Ka  
Laal Mehboob Bana, Laal Mehboob Bana (2)*

O Master Muinuddeen <sup>رحمت</sup> , O Master Qutbuddeen <sup>رحمت</sup>  
O Ganj Shagr <sup>رحمت</sup> , O Beloved of the Lord, Master Nizamuddeen <sup>رحمت</sup>  
O Master Nasiruddeen <sup>رحمت</sup>  
Today is the day for Nizamuddeen <sup>رحمت</sup> and Nasiruddeen <sup>رحمت</sup>  
The Beloved (Nizamuddeen <sup>رحمت</sup> ) is honored

*Ey Woh To Jo Maangay Per Sung Hai Ree Maa Rung Hai Ree (2)  
Aaj Rung Hai Ree Maan Rung Hai Ree*

Whatever you ask for, he is with me, O Mother such glow!  
Today there is glow, O Mother such glow!

Source: Lyrics: <http://www.geocities.com/karachiiterulez/aajrung.html>,  
[http://www.sabiree.com/sufism/sama\\_book/sama8.htm](http://www.sabiree.com/sufism/sama_book/sama8.htm)



## *Humain to Must Kiya*

**(Favorite of Hazrat Badshah Mian Qadri, may Allah sanctify his secret)**

*Humain to must kiya Kali Kamli Waley ney  
Arab key chand Madiney key rehney waley ney*

Lost am I (in love) with He (s) who owns a black cloak(s)  
The Brilliant Moon of Arabia, the One who lives in Medina (s)

*Saat he saal mai jangal tha ghar aangan tera  
Bakriyon ka woh charana, woh larakpan tera*

At the tender age of seven, your home was the wilderness  
At the early age of boyhood, to sheep was your tending

*Woh babhoolon mai darakhshaan rukh-e-roshan tera  
Zikr karti rahie koyal yahie punkpun tera*

Unique is your countenance shining among thorns harsh and dry  
And that's what said the Koyal (Cuckoo bird) as it sat singing high...

*Humain to must kiya Kali Kamli Waley ney*

Lost am I (in love) with He (s) who owns a black cloak(s)

*Jab Muhammad (s) ko huwey poorey baras ikiyaawan  
Shoq Khaaliq ko huwa deykheyn jamaal-e-roshan*

And when Muhammad (s) reached that full age of life in fifty-one  
Wished his Creator shall He gaze upon his shining light

*Huwa Jibreel ko you hukm-e-Khuda wand-e-zaman  
Le ke jaa jald Buraq ab tu suwey Jadd-e-Hassan*

Thus commanded was Jibreel (as) by the Lord of all Creation  
Take swiftly with you Buraq to the Grandfather of al-Hassan (ra)

*Aur kehna ke hain Aaraastah jannat key chaman  
Chal key bharlo gul-e-makhsos sey apna daaman*

And say that the road to Paradise for him (s) has been adorned  
So come and take what's due to you that has been gifted (salaat, fasting, Hajj,  
intercession for the Ummah)

*Pohonchey Jibreel Muhammad (s) ka Jahan tha maskan  
Arz karney lagey qadmon pey jhuka key gar-dan*

And when reached Jibreel (as) that blessed home of Muhammad (s)  
The reverent feet near which he exclaimed lowering his neck...

*Humain to must kiya Kali Kamli Waley ney*

Lost am I (in love) with He(s) who owns a black cloak(s)

*Huriyon ki Shab-e-Mairaj mey thee dhoom padi  
Ulfat-e-Shah-e-Zaman dil mai sinna ban key gadi*

For the Hurs on the Night of Mairaj waiting in anxious hope  
Struck deep like an arrow their love for the King of all Men (s)

*Lab pey thaa pan ka lathah na to missi ki gadi  
Deykey o jis ko woh so naz-o-adaa sey thee kadi*

Neither were leaves of Pan nor Missi that which adorned their lips  
Each were seen standing proud of their own beauty

*Yak-ba-yak aamad-e-Mehboob ki aa-iey jo gadi  
Wahin huron ki bhi qismat pa-ay deedar adi*

Suddenly just as time arrived for the Beloved (s) to appear  
So was it time for the Hurs to gaze upon him (s)

*Gir-tey pad-tay kahin Hazrat pey nazar un ki padi  
Yeh sada aa-iy jo hansli kisi heykal sey ladi*

Falling one over the other their eyes soon set upon him (s)  
And thus arrived their realization, such beauty has no comparison

*Humain to must kiya Kali Kamli Waley ney  
Arab key chand Madiney key rehney waley ney*

Lost am I (in love) with He (s) who owns a black cloak(s)  
The shining Moon of Arabia, the One who lives in Medina (s)





## About the Founder

Prof. Dr. Mohammad Ahmed Qadri is the Founding and Executive Director of IECRC, Northern California. Dr. Qadri is a renowned scholar from Pakistan who taught at colleges there as well as the University of Karachi, Pakistan for over 20 years. He has expertise both in modern education as well as traditional Islamic sciences having completed the Dars-e-Nizami: An 18 year traditional Islamic course from Pakistan and has studied with scholars from Al-Azhar University, Cairo.

Dr. Qadri's goal at the IECRC is to foster and promote the light and love of our beloved Master, Prophet Muhammad (prayers and peace of Allah Almighty be upon Him), the Saints of our tradition, and service to humanity. IECRC fosters love for and understanding of the previous Messengers of the Abrahamic faiths including Prophet Jesus and Prophet Moses (peace be upon them both).

## About IECRC

IECRC is a non-profit, non-political organization, devoted to providing academic and spiritual resources to diverse religious and cultural groups. IECRC was established in 2002 and is based in Fremont, California. As a community service organization, it is based on the model of the centuries old Islamic tradition of bringing peace and harmony to society by addressing the essential needs of people regardless of their cast, creed, color or religion.



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**Email: [info@iecrcna.org](mailto:info@iecrcna.org)**

**Website: [www.iecrcna.org](http://www.iecrcna.org)**

**Phone: (510) 732-6786**