

G.D.Goenka Public School



NOUV PARTAV

Magazine Session: 2021

Music Department

D. GOENKA SCHOOL













Our School Management



Mr. Imtiyaz Kawoosa
Vice – Chairman



Mrs. Masara Kawoosa
Managing Director



Mr. P J Jhonson
Principal

MISSION

Our mission is to ensure that every student develops the skills and knowledge to pursue a productive and holistic approach, to participate and engage in aiding to fill the gaps and create a stress free atmosphere in the modern world, and succeed in a diverse and evolving global society.

VISION

Our vision is to develop a place where students can learn, engage and participate themselves in constructive activities, make best utilization of time and resources. The school aims at inspiring, stimulating and educating the students in real sense and therefore moulding them into holistic personalities. We envision our children to compete at the global level.

SANGEET

Sangeet is actually the name of Swar, Tala and Laya. It means that sangeet is used for its three fold meaning, namely vocal music, instrumental and dancing. So we can say that sangeet is the name of three elements i.e vocal, instrumental and dancing. Without these elements sangeet is nothing. These three elements depends upon each other.

Vocal Music: Vocal Music is sing by person and refreshes the brain and carries the listeners to the dignity and perfection.

Instrumental Music: It is played well in pleasant to listen and can make the mind to remove all worries with its sweet melodious notes.

Dance: The third one is the one which attracts the eye first with rhythmic process, combine with melodious background music and with makes the adieus spectators thrilled and devoted this all these three arts jointly are known as sangeet. This has been coming down from generation to generation and was very enjoyed by one and all throughout the universe.

So therefore we can say that if anyone in these three elements is absent, we cannot say that it is sangeet.

Music Department
G.D.GOENKA PUBLIC SCHOOL
SRINAGAR



Students singing in interschool Badminton competition organized by the Sports department of G.D Goek Public School.



Students while recording School Album.



Students performing School Album



Music department performing in Interschool Badminton competition held at G.D.Goenka Srinagar.



Teachers performing on End Term Gathering



Music Department performing on End Term Gathering



Principal G.D Goenka Srinagar Mr Jhonson PJ singing a beautiful song



Teachers performing Qawali



Wahid Khan

Musician, Composer, Arranger

(Recording Engineer)

Degree in music (Instrumental) from faculty of Music & Fine Arts University of Kashmir, many courses in classical, light, folk music, Approved Musician (P.B.B.C.I) All India Radio, Doordarshan, J&K Academy of Art Culture and Languages, Deparment of Infarmation and Public Relations Jammu & Kashmir, North zone cultural center (NZCC), International council for cultural relations (ICCR), programme coordinator Gayoor Art Foundation, worked as Music Arranger/ instrumentalist for different productions of Doordarshan Kendra Srinagar, worked as Musician for Radio Kashmir sringar in different programmes, worked as Assistant Music Arranger for different college Anthems (Tarana), permormed as instrumentlist with the renowned singers of the state and outside state in the live morning show Good Morning J&K of Doordarshan Kendra srinagar, felicitated by different Government/ Semi government organizations and private sector for the contribution in the field of Music, Rhythmist Folk Studio Kashmir and specialized in Musical recordings on different software.



Furqan Ahmad Saznawaz

[*Musician, Arranger]*

Belongs to Saznawaz Music Gharana, Degree in Music (Instrumental) from faculty of Music & Fine Arts University of Kashmir, many courses in light, classical, folk music, Santoor instructor Saznawaz sufiyana training institute kashmir, Approved Musician (P.B.B.C.I) All India Radio, Doordarshan, J&K Academy of Art Culture and Languages, North zone cultural center (NZCC), International council cultural relations (ICCR), worked as instrumentalist from different productions of Doordarshan Kendra Srinagar, worked as Musician Radio Kashmir sringar for different programmes and Santoor player Folk Studio Kashmir.



Rajinder Singh Khalasa

[*Musician (Tablist]*

Degree in instrumental music (Tabla) Guru Nanak Dev Ji University Amritsar, worked as Tabla accompanist under GPC Srinagar, accompanist . Ustad Popinder Singh.



Tanzeela Rehmat

[*Vocalist]*

Degree in vocal music (Classical), Diploma in light music. Intercollege National Award winner presented by Ex-President of India Dr. APJ Abdul Kalam Azad.

Everything I Am

Everything I am, everything I'll be
I give it to you God and do it thankfully

Every song I sing every praise I bring
Everything I do is a gift to you

Everything I have all you've given me
I give it to you God and do it thankfully
Every song I sing every praise I bring
Everything I do is a gift to you

Everything I am, everything I'll be
I give it to you God and do it thankfully

Sal-e-Ala Mohammadin (s.a)

Sal-e-Ala Habeebana sal-e-ala Mohammadin (s.a)

Sal-e-Ala Shafeeana sal-e-ala Mohammadin (s.a)

Kya hai majaal dham bharo sifat Rasool(s.a) ki karo

Allah ne khud farma diya sal-e-ala Mohammadin (s.a)

Sal-e-ala Mohammadin (s.a)

Shukur-e-Khuda hai har gadi hum ko bana ummati

Hamara Nabi (s.a) hai sab se bada

Sal-e-ala Mohammadin (s.a)

Zameen pe un ka raaj hai arsh-e-bari mairaj hai

Hoor-o-malaq ne ye kaha

Sal-e-ala Mohammadin (s.a)

Khoul Aaankh Zameen Dekh

Khoul aankkh zameen dekh, Falak dekh, Faza dekh

Mashriq se ubharte hue suraj ko zara dekh

Es jalw-e-beparda ko pardon mein chupa dekh

Ayyam-e-judai ke sitam dekh jafa dekh

Beteb na ho maarika-e-beem-o-rija dekh!

Samjhe ga zamana teri ankhon ke ishare

Dekhein ge tujhe dooe se gardon ke sitare

Na paid tere behar-e-takhayul ke kinare

Pohonche ge falak tak teri aahon ke sharare

Tameer-e-khudi kar asar aah-e-rasa dekh

Ayyam-e-judai ke sitam dekh jafa dekh

Betab na ho maarika-e-beem-o-rija dekh!

Khurshid jahan tab ki zou tere sharer mein

Abad hai ek taza jahan tere hunar mein

Jachte nahi bakhshe hue firdous nazar mein

Jannat teri pinhan hai tere khoon-e-jigar mein

Ae paikar-e-gil koshih-e- paihum ki jaza dekh!

Ayyam-e-judai ke sitam dekh jafa dekh

Betab na ho maarika-e-beem-o-rija dekh!

It’s A World Of Laughter

It’s a world of laughter a world of tears
It’s a world of hopes and a world of tears
There’s so much that we share
That’s a time we’re aware
It’s a small world after all

It’s a small world after all,
it’s a small world after all
It’s a small world after all,
It’s a small world after all

There is just one moon and one golden sun
And a smile means friendship to everyone
Though the mountains divide and the oceans are wide
It’s a small world after all

Do, Do, Do, Do,

Do, Do, Do, Do,

Do, Do, Do, Do, Do

Do not Give Up

Do, Do, Do, Do, Do

Do, Do, Do, Do,

Do, Do, Do, Do, Do

Do not Give Up

Do not Give Up when times are hard

Do not Give Up Have a happy heart

Do not give up Pray and obey

When you get scared

Let me hear you say

Do, Do, Do, Do,

Do, Do, Do, Do, Do

Do not Give Up

This Little Guiding Light Of Mine

This little guiding light of mine

I'm going to let it shine

This little guiding light of mine

I'm going to let it shine

Let it shine all the time, let it shine

Don't you (pouf) my little light out,

I'm going to let it shine,

Take my little light round the world,

I'm going to let it shine,

Hide it under a bushel, Oh, no!

I'm going to let it shine

This little guiding light of mine I'm going to let it shine

This little guiding light of mine

I'm going to let it shine

Sahibo Sath Cham ha Cheaniy

Sahibo sath cham ha cheaniy wath me aslich haav tam

Koot kaala rooz bezaan zaani hund mas chaav tam

Booztam faryad zeariy soztam dadiyan dawa

Rooz tam har dam meherban

zaanah ti par mati paav tam

Sahibo sath cham ha cheaniy

wath me aslich haav tam

Shakli chus insaan magar insaniyat nish bekhabar

Heaav tam mat imtihaan yami shakli mati mandchaav tam

Sahibo sath cham ha cheaniy wath me aslich haav tam

Yim sukhan paida karan khalkan andar ulfat ti lool

Door yami seat gasi nafrat tee wanun haichinaav tam

Sahibo sath cham ha cheaniy wath me aslich haav tam

Itni Shakti Hume Dena Data

Itni Shakti hume dena data man ka vishwas kamzoor hona

Hum chale naik raste pe hum se

bhool kar be koyi bhool hona

Door agyaan ke ho andhere,

tu hume gyaan ki roshni de

Har burayi se bachte rahe hum

jitni be de bhali zindagi de

Bair hona kisi ka kise se

Bhawna man me badle ki hona

Hum chale naik raste pe hum se

bhool kar be koyi bhool hona

Humna sonche hume kya mila hai,

Hum ye sonche kiya kya hai arpan

Phool khushyon ke bante sabhi ko

sabka jeevan hi ban jaaye madhuban

Apni karuna ka jal tu bahake,

Kar de paavan hare k man ka hona

Hum chale naik raste pe hum se

bhool kar be koyi bhool hona

Aye Hasnain (a.s) ke Nana

Ya nabi (s.a) nazar-e-karam farmana
Ay Hasnain (a.s) ke nana
Zehra paak ke sadqe humko taiba mein bulwana
Ay Hasnain (a.s) ke nana

Aap ke dark a mai hon bhikari, Aap hai mere data
Saare rishte naaton se hai pyaara apna naata
Aaap to hai aata hai jinko sabki laaj nibhana
Ay Hasnain (a.s) ke nana

Sajh gayi hai meelad ki mehfil kya hai khoob nazara
Kaifo masti mein dooba hai dekho aalam saara
Dhoond rahi aap ki rehmat bakhshish ka bahana
Ay Hasnain (a.s) ke nana

Aye Ishq-e- Nabi (s.a) Mere

Ay ishq-e- Nabi (s.a) mere
Dil mein bhi sama jana
Muj ko bhi Mohammad (s.a) ka
Deewana bana jana

Jis khaab mein ho jaye didaar-e-Nabi (s.a) hasil
Ay ishq kabhi muj ko need aisi sula jana
Muj ko bhi Mohammad (s.a) ka
Deewana bana jana

Qudrat ki nigahein bhi jis chehre ko takti thi
Us chehra-e-anwar ka deedar kara jana
Muj ko bhi Mohammad (s.a) ka
Deewana bana jana

Ek Tou Hi Barosa

Ek tou hi baroosa ek tu hi sahara
Es tere jahan mein nahi koyi hamara
Eshwar ya Allah yeh pukaar sun le
Eshwar ya Allah hay data

Humse ne dekha jaye barbadiyon ka sama
Ujdiy hui basti mein ye tadap rahe insaan
Nanhe jimson kay tokde liye khadi hai ek Maa
Barood ke dhuen mein tou hi bool jaye kahan
Eshwar ya Allah yeh pukaar sun le
Eshwar ya Allah hay data

Nadaan hai hum tou malik, kyon di hume ye saza
Kya hai sabhi kay dil mea nafrat ka zehar bhara
Inhe phir se yaad dila de sabak wahi pyar ka
Banjaye gulshan phir se kanton bhari duniya
Eshwar ya Allah yeh pukaar sun le
Eshwar ya Allah hay data

Aman Ho Aman Ho Khudaya Jahan Mein

Aman ho aman ho Khudaya jahan mein
Ki har farad ab ho tumhari amaan mein

Mite har taraf se ye nafrat jahalat
Bohut ho chuki loot aur qatil-o-gaarat
Na ye zikir ab ho kisi dastaan mein
Aman ho aman ho Khudaya jahan mein

Na rangeen khoon se koi sham hovay
Na jang-o-jadal ka chalan aam hovay
Ki achayi aaye ayaan mein nihaan mein
Aman ho aman ho Khudaya jahan mein

Hai maalik tuhi jab ki har zindagi ka
Kare khoon kyon aadmi aadmi ka
Hasad bik raha aaj kyon har dukaan mein
Aman ho aman ho Khudaya jahan mein

God I Lift Your Name On High

God I lift your name on high

God I love sing your praises

I'm so glad you are I my life

I'm so glad you came to save us

You came from heaven to earth, to show the way

From the earth to the cross, my debt to pay

From the cross to the grave, from the grave to the sky

God I lift your name on high

God I lift your name on high

God I love sing your praises

I'm so glad you are I my life

I'm so glad you came to save us

My Life Is In You God

My life is in you, God,

My strength is in you, God

My hope is in you, God in you, It's in you

I will praise you with all of my life

I will praise you with all of my strength

With all of my love with all of my strength

All of my hope is in you

My life is in you, God,

My life is in you, God

My strength is in you, God,

My hope is in you, God

In you, it's in you!

Make Me A Channel

Make me a channel of your peace

Where there is hatred

let me bring your love

Where there is injury,

your pardon God

Where there is doubt true faith in you

Make me a channel of your peace

Oh, Master grant that

I may never seek

So much to be consoled

as to console

To be understood as to understand

To be loud as to love with all my soul

Make me a channel of your peace

Ye Mat Kaho Khuda Se

Ye mat kaho Khuda se meri mushkile badi hai
Ye mushkilon se kehdo mera Khuda bada hai

Aati hai aandhiyan to, kar un ka khair makdam
Toofan se hi to ladne Khuda ne tujhe jadha hai
Ye mat kaho Khuda se meri mushkile badi hai
Ye mushkilon se kehdo mera Khuda bada hai

Agni mein tap ke sona hai aur bhi nikharta
Durgam ko paar kar ke himalya koi chada hai

Layegi rang mehnat aakhir tumhari ek din
Hoga vishaal taruvar wo beej jo pada hai

Ye mat kaho Khuda se meri mushkile badi hai
Ye mushkilon se kehdo mera Khuda bada hai

Zah-e-Muqadar

Zah-e-muqadar hazoor-e-haq se
Salam aaya payaam aaya
Jukaav-o-nazr-e-bichaavo palkein
adab ka aala makaam aaya

Ye kon sar se kafan lapete
chala hai ulfat ke raste pe
Farishte hairat se tak rahe hai
ye kon zee ahtiraam aaya
Zah-e-muqadar hazoor-e-haq se
Salam aaya payaam aaya

Ye rah-e-haq hai sambal ke chalna
yahan manzil kadam kadam par
Pohonchna dar par to kehna aaya
Salam lejiye ghulam aaya
Zah-e-muqadar hazoor-e-haq se
Salam aaya payaam aaya

Laillaha ILLallah

Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah

Ya Azeemu Ya Allah, Ya Aleemu Ya Allah

Ya Mujeebu Ya Allah, Ya Habeebu Ya Allah

Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah

Ya Hanaanu Ya Allah, Ya Manaanu Ya Allah

Ya Wahaabu Ya Allah, Ya Tawaabu Ya Allah

Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah

Ya Raheemu Ya Allah, Ya Kareemu Ya Allah

Ya Gafooru Ya Allah, Ya Shakooru Ya Allah

Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah Laillaha ILLallah

Lab Pe Aati Hai

Lab pe aati hai dua ban ke tamanna meri

Zindagi shama ki surat ho Khudaya meri

Door duniya ka mere dam se andhera hojaye

Har jagah mere chamakne se ujala hojaye

Lab pe aati hai dua ban ke tamanna meri

Zidagi ho mere parwane ki surat ya Rab

ILim ki shama se ho muj ko mohabbat ya Rab

Lab pe aati hai dua ban ke tamanna meri

Mere Allah har burayi se bachana muj ko

Naik jo rah ho usi reh pe chalana muj ko

Lab pe aati hai dua ban ke tamanna meri

Wo Shama Ujala

Wo shama ujala jis ne kiya

chalees baras tak gaaron mein

Ek rooz jalakne wali thi

kul duniya ke darbaron mein

Gar arzou sama ki mehfil mein

luvlaak lama ka shour na ho

Ye rang na ho gulzaron mein

ye noor na ho siayaron mein

Wo shama ujala jis ne kiya chalees baras tak gaaron mein

Jo falsafiyon se khul na saka

Aur nukta varon se hil na saka

Who raaz ek kamli wale ne

Batladiya chand esharon meain

Wo shama ujala jis ne kiya chalees baras tak gaaron mein

Shah-e-Madina

Shah-e-Madina Shah-e-Madina
Yasrab ke wali sare Nabi (s.a) tere dark e sawali
Shah-e-Madina Shah-e-Madina

Kadmon mein tere arsh-e-barein hai
tuj sa jahan mein koyi nahi hai
Kandhe par phir be kamli hai kaali
sare Nabi (s.a) tere dark e sawali
Shah-e-Madina Shah-e-Madina

Hai noor tera shamas-o-qamar mein
tere labon ki laali sehar mein
Phoolon ne teri khushbo churayi
Sare Nabi (s.a) tere dark e sawali
Shah-e-Madina Shah-e-Madina

Chu Chi Shaan-e-Gas Madinas

Chu chi shaan-e-gas madinas

kotiru kotiru

Shashi mean wan shaahi deenas

kotiru kotiru

Beqararas intizaaran tooul khiyov

Ishtiqakuk sukh chu seenas kotiru kotiru

Shashi mean wan shaahi deenas

kotiru kotiru

Kootu kaalah thaavi yervini naavi may

Laagina wani bouth safeenas

kotiru kotiru

Shashi mean wan shaahi deenas

kotiru kotiru

Lab Pe Aati Hai

Lab pe aati hai dua ban ke tamanna meri
Zindagi shama ki surat ho Khudaya meri

Door duniya ka mere dam se andhera hojaye
Har jagah mere chamakne se ujala hojaye
Lab pe aati hai dua ban ke tamanna meri

Zidagi ho mere parwane ki surat ya Rab
ILim ki shama se ho muj ko mohabbat ya Rab
Lab pe aati hai dua ban ke tamanna meri

Mere Allah har burayi se bachana muj ko
Naik jo rah ho usi reh pe chalana muj ko
Lab pe aati hai dua ban ke tamanna meri

Ay Sabz-i-Gumband Wale

Ay Sabz-i-Gumband wale manzoor dua karna

Jab waqt-e-naza aaye (aaqa) deedar ata karna

Aye noor-e-Khuda aakar akhoin mein sama jana

Ya dar pe bulalena ya khawaab mein aajana

Aye parda nashee dil ke parde mein raha karna

Jab waqt-e-naza aaye (aaqa) dedaar ata karna

Mein kabar-i-andheri mein ghabrawonga jab tanha

Imdaad meri karne aajana Rasoolalallah (s.a.w)

Maqbool dua meri mazoor dua karna

Jab waqt-e-naza aaye (aaqa) milne ki dua karna

Fasilon Ko Takaluf

Fasilon ko takaluf hai humse agar
Hum be bebas nahi besahara nahi

Sar jukane ne ki fursat milegi kise
Khud hi ankhon se sajde tapak jayenge

Hum wahan jake wapas nahi aayenge
Doondte doondte loog thak jayenge

Fasilon ko takaluf hai humse agar
Hum be bebas nahi besahara nahi

Kis Cheez Ki kami Hai

Kis cheez ki kami hai Moula teri gali mein

Duniya teri gali mein uqba teri gali mein

Deewangi pe meri haste hai aqil wale

Rasta teri gali ka pocha teri gali mein

Dewani kardiya hai deewana hogaya hon

Dekhs hai maine aisa jalwa teri gali mein

Kis cheez ki kami hai Moula teri gali mein

Duniya teri gali mein uqba teri gali mein

Ya Mohammad Noor (s.a.w)

Ya Mohammad (s.a.w) noor-e-mojasam

Ya habeebi ya moulayi

Tasweer-e-kamal-e-mohabbat

Tanveer-e-jamal-e-Khudayi

Teri eak nazar ke taalib’ Teri eak sukhan per qurban

Kis zaadi-e-safar mei gum hai

Jibreel-e-ameenki rasayi

Ya Mohammad (s.a.w) noor-e-mojasam

Ya habeebi ya moulayi

Tasweer-e-kamal-e-mohabbat

Tanveer-e-jamal-e-Khudayi

Nauha

Chandaan Zehra (s.a.w) cha koh ti baalie

Diwaan naalie Karaan Hussaina (s.a.w)

Bi zear eaninas wa potri maayai

Chasath bi sandaan va jaayi jaayai

Yatiyan che mour chuy magar mea wantam

Katiyan wa sar chuy dolaan Hussaina (s.a.w)

Tamis chu mashkay ha teer aamut

Sou veer piyoumut chu peth furatas

Badan tamis paar paar gomut

Nari eakith kun dolaan Hussaina (s.a.w)

Kochai andar yeli aseer kodithan

Sageer tamisaati myani potro

Hatis troshakal teer kiyath ma

Che trash osuy mangaan Hussaina (s.a.w)

Nauha

Seeni mechreavith che kya heaviy Hussain (a.s)

Dil agar thethriy sitam beaviy Hussain (a.s)

Sar bulandi baas dikh kuli aalmas

Sar panun yeli aaytan theaviy Hussain (a.s)

Ay Ali Akber (a.s) mea weanij cham senaan

Traash chani imkaan che kya cheaviy Hussain (a.s)

Karbala veatith wunun ma Zainabas (s.a)

Yaet yinie mushkil yatiy reaviy Hussain (a.s.)

Shaam saayan ha payiy pragaash suy

Haq chu haq vani yali chetas paaviy Hussain (a.s)

Seeni mechreavith che kya heaviy Hussain (a.s)

Rasool-e-Khudah (s.a.w)

Rasool-e-Khudah (s.a.w) bemisaal Allah Allah

Haseena so chum purjamaal Allah Allah

Mea cham intizeari, mea cham beqareari

Yiyam na wandas yim zi laal Allah Allah

Su gul ro moatar su chum mushki adfar

Gulaba su chum lazawaal Allah Allah

Yihoy chum tamana yohuy aarizo chum

Bi paadan karas sar nisar Allah Allah

Tareef Us Khuda Ki

Tareef us Khuda ki jisne jahan banaya

Kaisi zameen banayi kya aasmaan banaya

Miti se bail boote kya khush numa ugaayai

Pehnake sabij khalat in ko jawaa banaya

kaisi zammen banayi kya aasmaan banaya

Suraj se hum ne paayi garmi bhi roshni bhi

Kya khoob chashma tu ne ay meharbaan banaya

kaisi zammen banayi kya aasmaan banaya

Subuh Roye Mohammad (s.a.w)

Subuh rooye Mohammad-e-Arabi (s.a.w)

Shaam mooye Mohammad-e-Arabi (s.a.w)

Subihik waavo qadam tul lillah (s.a.w)

Gas ti kooy-e-Mohammad-e-Arabi (s.a.w)

Subuh rooye Mohammad-e-Arabi (s.a.w)

Shaam mooye Mohammad-e-Arabi (s.a.w)

Subihik waavo qadam tul lillah (s.a.w)

Gas ti kooy-e-Mohammad-e-Arabi (s.a.w)

Ay Khuda Ilim Ki

Ay Khuda ililm ki roshni de hume
Zindagi de hume zindagi de hume

Ilim aale payambar ka paigaam hai
Jahle batil paraston ka anjaam hai
Ilim ki roshni hasil-e-dojan
Jahal ki teergi alamaa alamaa

Ay Khuda ililm ki roshni de hume
Zindagi de hume zindagi de hume

Gov Jahan Taazi

Gov jahan taazi ba rokhsar-e-Rasool-e-Arabi (s.a.w)

Rout golu mushik zi guftar-e-Rasool-e-Arabi (s.a.w)

Roz-u-shab drayi fatith pardi chatith

Shansou qamar

Zaracheen aayi ba anwar-e-Rasool-e-Arabi (s.a.w)

Neari sardar-e-arab jalwi diwaan dar arfaat

Minatik jaami halam dar-e-Arabi (s.a.w)

Gravi tas naavi badis baavi Khudah haavi karam

Traav gam sear umam chaar-e-Arabi (s.a.w)

Kariv Sumi Cheshmo

Kariv surmi cheshmo nazar

Ya Mohammad (s.a.w)

Setha chus azaabas andar

Ya Mohammad (s.a.w)

Bi chus intizaras Nabi tajdaras

Haiyiv az bemaaran khabar

Ya Mohammad (s.a.w)

Chi chukh ganji rehmat mea kaasum yi zahmat

Karaan seaan gaflat machar

Ya Mohammad (s.a.w)

Rehan kar gadayan chi eas naad layaan

Che dioutmot Khudayan thazar

Ya Mohammad (s.a.w)

Mohammad (s.a.w) Chu

Mohammad (s.a.w) chu khairul anaam Allah Allah

Chu suy mursaleenan imam Allah Allah

Su eaali tabara su eaali waqarah

Khudah chus wanaan Asalaam Allah Allah

Saba bag kiyan sarvi naazan wanaan oos

Tamis huy ni kanh khush kharaam Allah Allah

Su sardar-e-eali su makhdoomi aalam

Chu ‘Feazil’tamis akh ghulam Allah Allah

Madani Madine Waale

Mujhe dar pe phir bulana madani madine wale

May-e-ashq be pilana madani madine wale

Mujhe sab sata rahe hai mujhe sab dukha rahe hai

Tumhi hausla badhana madani madine wale

May-e-ashq be pilana madani madeene wale

Mere sab azeez chootay, mere yaar bhi to roothay

Kaheen tum na rooth jana madani madine wale

May-e-ashq be pilana madani madeene wale

Ye mareez mar raha hai, tere haath mea shafa hai

Ai tabeeb jalad aana madani madine wale

May-e-ashq be pilana madani madeene wale

Allaho Allaho

Allaho Allaho Allaho Allah

Allaho Allaho Allaho Allah

Asubuh badamin taliati hi

Wallilu dujamin wafratihi

Allaho Allaho Allaho Allah

Allaho Allaho Allaho Allah

Az kanna sabe alal hasabi

Kulul arabi fi khidimati hi

Allaho Allaho Allaho Allah

Allaho Allaho Allaho Allah

Gasti Wali Wali

Gasti wali wali waav meanis
mahjabeenas Wan salam
Dil pareshaan chum gomut
Shah-e-madinas wan salam

Cheshmi chie badam tas
rukhsar zan pholwun gulab
Alif qad chus hes theavith
bareek beenas wan salam

Bulbula yami saati watakh
That haseen chamnas andar
Nargisas tie sumbulas
Bai yasmeenas wan salam

Haseeno Khoti Haseeno

Haseeno khoti haseeno

Rasool-e-nazneeno (s.a.w)

Lagie shah-e-madino

Rasool-e-nazneeno(s.a.w)

Zammenuk tie zamanuk chi hie chukh la makanuk

Pazay shubaan makeeno

Rasool-e-nazneeno (s.a.w)

Lilaah vani noor royi haav setha cham dag ti shehlaav

Mea chuy dodmut yi seeno

Rasool-e-nazneeno (s.a.w)

Adie ma bani mea rahat agar karham shafaat

Shafee-ul-muznabeeno

Rasool-e-nazneeno (s.a.w)

Dila Woth Sakhar Kar

Dila woth sakhar kar chi gas jal madinas

Chi ahwal mean wan shah-e-mursaleenas

Wanus ya Nabi (s.a.w) deidlad chus dawa kar

Nazar akh cha keaafi chalan daag seenas

Wanus eas zamaanan setha geer karimit

Madinas gasu tie wanav shah-e-deenas

Wanus ya Nabi (s.a.w) benawa aayi feryeaad

Shaba sooun yiyna chaleam khur yakeenas

Chu Chi Shaan-e-Gas

Chus chi shaan-e-gas madinas

Kootiro kootiro

Shech myeaan wan shah-e-deenas

Kootiro kootiro

Beqaras intizaaran tooul khiyov

Ishtiyakuq such chu seenas

Kootiro kootiro

Khash gayi jigras mea cheaaniy aash cham

Gaash wandihas sar zameenas

Kootiro kootiro

‘Jaanbazas’ subuh dam won kootiran

Draas shech haith shah-e-deenas

Kootiro kootiro

Darjan Chuo Kardi Manzil

Darjan chuo kardi manzil

Janaan-e-ma Mohammad (s.a.w)

Sa-dar kusha da-dardil

Az jaan-e-ma Mohammad (s.a.w)

Az umataan-e-deegar

ma aamadiyam behtar

Wan raak-e-neest baawar

burhan-e-ma Mohammad (s.a.w)

Dar bag-o-boostanam

degar mukhaa moeeni

Baagam ba ast quran

bostaan-e-ma Mohammad (s.a.w)

Gulshan Watan Chu Sonuy

Bulbul Wanaan chu poshan gulshan watan chu soonuy

soonuy watan chu gulshan, gulshan watan chu sonuy

eind eind safaad sangar dewar-e-sang-i-marmar

Mazbaag sabiz gowhar gulshan watan chu sonuy

Manz bag kohsaaran reat jay nov baharan

Pheal laal shalimearan gulshan watan chu sonuy

Naagan kolan ti aaran joyan ti aabshaaran

Tiyoth sooz novbaharan gulshan watan chu sonuy

Baagan kohan ti baalan naaran wanan ti naalan

Kem rang gul chi khalan gulshan watan chu sonuy

Gasakhna Subihikay Waavo

Gasakhna subihikay waavo madinas
Wanakh ahwaal myaniy shah-e-deenas

Nihan na zov miyoon mushtaq goomut
Yiy madtan marqad-e-sultan-e-deenas

Lagie lool ke mahraaz qurbaan
Shubaan chuy thap karith jibriel jabeenas

Dua maqbool gasina kaam gaaras
Sana yiyna bahar bayi baagi deenas

Gamzadan Dil Pholin

Gamzadan dil pholin Khodah boozing

Shaad moula karin Khodah boozing

Aaho zeari karav samith seariy

Arziyan phur lagin Khodah boozing

Bekasan eajizan ti miskeenan

Daag jigrik balin Khodah boozing

Eschi zeanith gonah setha karimit

Magfirat az banin Khodah bozin

Seaan dadimit cham gasin shadaab

Arshi rehmat wasin Khodah boozin

Hamdu Sana Ho Teri

Hamdu sana ho teri konu makaan wale
Ay Rabi har do aalam donu jahan wale

Bin maang dene wale arsh-o-quran wale
Phirte hai tere dar par sab aan baan wale
Beshak raheem hai tou rehmat nishaan wale
Ay Rabi har do aalam donu jahan wale

Youm-e-jaza ka malik khaliq hamara tou hai
Sajde hai tuj ko karte teri hi jostajo hai
Rasta dekha de sedha ooasmaan wale
Ay Rabi har do aalam donu jahan wale

Har Musibat Ka Sahara

Har musibat ka sahara ya Ali (a.s)
Behr-e-gam ka hai kinara ya Ali (a.s)

Jab sataya ahl-e-duniya ne hume
Hum ne ghabra kar pukara ya Ali (a.s)

Apne dil ka hai muda Moula ka naam
Apni aankhon ka hai tara ya Ali (a.s)

Teri hi barkat ser Moula aj bhi
Jeeta hai har gam ka mara ya Ali (a.s)

Ya Rab Dil-e-Muslim Ko

Ya Rab dil-e-muslim ko wo zinda tamana de
Jo qalab ko garma de jo roh ko tadpa de

Es dour ki zulmat meahar qalab pareshan ko
Woh daag-e-mohabbat de jo chand ko sharma de

Batke hue aahon ko phir sooy-e-haram lechal
Us shehar ke khogar ko phir wosat-e-sehra de

Mehroom tamasha ko phir deeday-e-beena de
Dekha hai jo kuch maine ouron ko bhi dikhla de

Mea bulbul-e-nalaan hun ik ujde gulistan ka
Taseer ka saayil hon mohtaaj ko data de

Salam Us Par

Salam us per ki jisne bekason ki dastgeeri ki

Salam us per ki jis ne baadshahi mea faqeeri ki

Salam us per ki asraar-e-mohabbat jis ne samjaye

Salam us per ki jis ne zakhim kha kar phool barsaye

Salam us per ki jis ke ghar mea chandi thi na sona tha

Salam us per ki toota bhoriyan jis ka bichona tha

Salam us per jo umat ke liye raaton ko rota tha

Salam us per jo farsh-e-khaak per jaadiye mea sota tha

Islam Kis Gulabas

Islam kis gulabas bayi suy bahar yiyna

Dil manz chu iztirabas dilkuy qarar yiyna

Yami taar tour musalman tami taar koy chu armaan

Onmut mea tas chu imaan athi bayi su taari yiyna

Bulbul gomut pareshan bagas pholie ni deshaan

Gam seat woth chi pheshaan kanh gam gosaar yiyna

Umat gamich cha muztar keacha chi nindri andar

Wiznavni payambar tehjud guzaar yiyna

Yadan tasind mea voul paan nawas tamis be quraan

Padan jigar wandas jaan karhas nisar yiyna

Kun-Ti-Kanzan

Kun-ti-kanzan aawayay yari gasvo deewayay

Jalwi maaraan drawayay yari gasvo deewayay

Aashiqara drawayay surtan manz chaavayay

Chus Mohammad (s.a.w) naavayay yari gasvo deewayay

Yari sinidi noorayay sormi gov kohi toorayay

Dorarna zarayay yari gasvo deewayay

Mout majnoon aawayay leali hinday haawayay

Zindi mazaar chaawayay yari gasvo deewayay

Ha chi wantas kaawayay myani wastas grawayay

Seeni michrith hawayay yari gasvo deewayay

Hamud Behad Zati Paakas

Hamud behad zaati paakas dam ba dam

Bead minat cham qaderi chus chum ni gam

Bar Mohammad (s.a.w) asalatu wasalam

Bead minat cham qaderi chus chum ni gam

Baag phoul den-e-Mohammad (s.a.w) yam aaw

Gati chaji meera mohidin piyoos naav

Gov munawar jumli aalam yak kalam

Cha doyim yoth shaani boud kanh badshah

Shaani darith aay seariy awliya

Fakhir zoonukh gousi pak thaavi peth qadam

Dard-o-alam kar shafayat choum bas

Kar inayat dam ba dam tie chum hawas

Bar dard sayil fid aba cheshi nam

Har Muluk Ki Tameer

Har muluk ki tamer ka memarr hai ustad
Har qoum ki taqdeer ka minaar hai ustad

Moula ne jis ke koul mea masti hai milayi
Us jam-e-sarmadi se hi sar shaar hai ustad
Har muluk ki tamer ka memarr hai ustad
Har qoum ki taqdeer ka minaar hai ustad

Baatilki shidat-e-ise lalkaarti nahi
Har zulum kea age khadi talwaar hai ustaad
Har muluk ki tamer ka memarr hai ustad
Har qoum ki taqdeer ka minaar hai ustad

Eid Song

Eid aayi rasi rasi Eidgah wasvo, Eidgah wasvo

Eidgah Mubarak, Mubarak Eid Mubarak

Yami andi Nabi (s.a.w) seaab tame andi wasvo

Nemaaz parthiy waapas wasvo

Eid aayi rasi rasi Eidgah wasvo, Eidgah wasvo

Eidgah Mubarak, Mubarak Eid Mubarak

Yami andi dastigeer (s.a) seaab tame andi wasvo

Nemaaz parthiy waapas wasvo

Eid aayi rasi rasi Eidgah wasvo, Eidgah wasvo

Eidgah Mubarak, Mubarak Eid Mubarak

Yami andi Makhdoom (s.a) seaab tame andi wasvo

Nemaaz parthiy waapas wasvo

Eid aayi rasi rasi Eidgah wasvo, Eidgah wasvo

Eidgah Mubarak, Mubarak Eid Mubarak

G.D.Goenka Public School Srinagar



Rasul Mir

Rasul Mir was born in Dooru Shahabad,an administrative unit in the Anantnag district of Kashmir. His year of birth and death, remains a debatable subject. According to oral traditions, the poet lived in Khanqah Faiz Panah, whch was constructed by Hazrat MirMohammad Hamadani, the son of Hazrat Amir-i-Kabir (Mir Sayyid Ali Hamadani).

The house has since been demolished, and a vegetative garden can be found in its place there. It is widely believed that he had attended a local traditional makhtab (an academy), where he was introduced to the Persian language. He descended from a family ofzamindars (landowners), who used to be the village heads in Mir Maidan at Dooru. It is said that the poet was a tall, handsome man with a fair complexion, who used to cover his head with a turban and sported a long moustache extending across his face.

The poet's well known contemporary Mahmud Gami was also a native of Doru Shahabad. The first attempts of scripting the Ghazal form in Kashmiri have been revered to him but they lack the artistic finish which is the hallmark of Mir's ghazals. In Mahmud Gami and Rasul Mir's legacy, two parks and a cultural library namely 'Mahmud Gami Rasul Mir Bazm-e-Adab' have beeninaugurated as a token for these poets.

The Mughal Garden at Acchabal, the deep woods of Kokar Nag and Vernag Lake, are not far from the place where Rasul Mir lived.The poet, with his romantic bend of mind, must have been influenced by the abundance of natural beauty all around him.

He was often seen mentioning the name of these picturesque places in several of his poems. Rasul Mir's life spans over the reigns of three different sets of rulers in Kashmir - Afghan, Sikh and Dograempire. He was born during the later years of Sikh rule over Kashmir.

One of his famous poems is:

Gaste wesiye lal chhum durey

Mea chhu mooray lalvun naar

Translation:

Go, my friend,

My love stays for away.

I have to nurture the fire of love every day.

The last couplet of this poem is:

Rasul Mir chhuy Shahabad
Duray,*Aem chhu trovmut ashq*
dukaan!

Yeevo ashkow cheyiv turi turay
Mae chu mooray lalvun naar
Translation:

Rasul Mir of Shahabad Dooray,
He has opened a love tavern

Come lovers, drink cupful's away.
I have to nurture the fire of love everyday

It is believed that he formed his way into the basic principles of poetry prevalent in his times and did not follow the conventionalprinciples of poetry. In the skillful use of alliteration-assonance and the shuffling interplay of internal rhymes, Rasul Mir standsunrivalled in Kashmiri literature.

Wahab Khaar



The 19th century Sufi Poet Wahab Khaar was born at Khrew Sahaar, Pampore. He had fine and beautiful long life of one hundred years. However, there is uncertainty in the birth and death date of Wahab Khaar, some historian says he dies in the year 1910.His father HAIT KHAAR was also a Sufi saint and a poet. Wahab Khaar had remained in touch with many Sufi saints of the time, he was fond of singing and use to attend almost all the singing functions, he had spent most of the time with faqeers. He is sometimes referred to as "scholar" for his contribution to the literature of Kashmir.

Wahaab Khaar, the name itself assures that he was blacksmith by profession who moulds hardest and most arduous iron according to necessitate and gives it a new shape,the endowment was also found in his writings. Wahaab Khaar is a celebrity and renowned mystic poet of Kashmir for his towering spiritual powers and unique approach of writing poetry.

Wahaab Khaar was also a hardworking farmer, he had a vast waste land which he turned into agricultural land by his own efforts, on the other hand he was a deep lover of singing, he used to play so many instruments like Sarnagi, Gadda (Vessel) and Rabab.



Raj Begum



Raj Begum, born on 27th March 1927 in Srinagar in the state of Jammu and Kashmir, India. She was an Indian Singer. She was a leading 20th-century Kashmiri singer. She was also known as the Melody Queen of Kashmir. Begum was 89 whenbreathed her last at her daughter's residence in Chanapora locality. Besides her daughter, she endured by two sons. Her talent for singing was always facilitated by her father and she started singing at locality weddings before she joined Radio Kashmir in 1954. There she became one of the main melodies that the station would broadcast. She retired in 1986.

Until she joined Radio Kashmir in 1954, female singers would sing in a guarded manner. However, Begum's uninhibited, high-pitch and melodious voice changed that. She used to singfrom her heart, unmindful of cultural constraints and it constraints and it was seen as ushering of a new freedom forwomen in Kashmir.

Raj Begam was honored with **Sangeet Natak Akademi** Awardand India's fourth highest civilian award the **Padma Shri** in 2002.She has been instrumental in popularizing folk music inMuslim majority region of Jammu and Kashmir. She started singing at a time when womenfolk in Kashmir didn't entice to be a part of any art forms.

Awards:
Padma Shri,

Sangeet Natak Akademi Award

Ghulam Hassan Sofi



Ghulam Hassan Sofi was Born on July 8, 1932, at Dalgate, Srinagar.Visually impaired, Sofi began his career from the local station of All India Radio, known as Radio Kashmir, in the early 1950s and became very prominent with the masses.

He also sang for the station Doordarshan KendraSrinagar, and for the Cultural Academy, besides being part of the staff in the Song and Drama Division from 1967 to 1994.

Veteran singer Ghulam Hassan Sofi was 80 when he died because of prolonged illness. the Melody king of Kashmir had fascinated generations, Sofi has also performed in other states of India. He has received the lifetime award from the Union Information Ministry and the Sheikh Mohammad Abdullah award from the State Government in 2006.

Sofi sang the lyrics of the noted Kashmiri poets Ghulam Ahmad Mehjoor, Abdul Ahad Azad, Wahab Khar, Rasool Mir and Rajab Hamid. His compositions often dwelt on spiritual and mystical themes.

Nund Rishi



Sheikh ul Alam sheikh Noor us Din wali is one of the most popular saint (wali) among other popularsaints (Auliya) in Kashmir. He was born in 1377 AD at Koinmoh Kulgham. He played the most leading role in spreading Islam in Kashmir. Sheikh Noor aud Din Wali lived a simple saintly life. To purify himself spiritually, he spent twelve years in a cave. We learned honesty, purity, simplicity, kindness, sympathy, humbleness in his teachings. He taught us the way of truth and justice and service to humankind. His life is an example of peace and property towards resurrection.

He influenced many spiritual teachers and saints, including Hamza Makhdoom, Resh Mir Sàeb, and Shamas Faqir.Noor-ud-Din spread his teachings and message through poems, commonly known as shruks. His poems have emphasized moral principles that often call for peace. He strivedfor Hindu–Muslim unity. One of his prominent poems is “Ann poshi teli yeli wan poshi”, which translates as "Food will thrive only till the woods survive".

A Kashmiri poetess “ Lal Ded” was his contemporary and had a great impact on his spiritualgrowth.

Noor-ud-Din is also credited with translating the Quran into the Kashmiri language. In 2015, the University of Kashmir published an Urdu book titled "Kalam-i-Sheikh-ul-Alam", comprising about 300 shruks of Nund Rishi translated into Urdu by Ghulam Muhammad ShadNoor-ud-Din died in 1438 at the approximate age of 63.

Sultan Zain-ul-Abidin delegated a tomb for his body at Charari Sharief. The Charar-e-Sharief shrineis visited by pilgrims to this day, especially on the eve of Noor-ud-Din's.

Abdul Ahad Azad



Abdul Ahad Azad (1903-1948) was a well-known Kashmiri poet of the twentieth century. He was one of the pioneers of modernist movement andthe first revolutionary socialist poet of Kashmiri literature. He belongs to thefamous Dar tribe of Kashmir. He was one of the most explicitly political andnationalist poets of Kashmiri literature. But Azad's nationalist attitude is tempered by his socialism.

Azad wrote one of the most influential literary histories of Kashmir in Urdu
language, Kashmiri Zabaan our Shaeri (1984). He was also closely associated with the progressive strand of the Kashmir nationalist movementin 1940.

Many literary critics of Kashmiri literature like Avtar Krishan Rehbar (1997), Trilokinath Raina (2002) and Naaji Munawwar (1998) unanimously estimatethe two poets (Mahjoor and Azad) as harbingers of a sort of renaissance in Kashmiri poetry.

According to Prem Nath Ganju (1987) and Chaman Laal Chaman (1979)two distinctive qualities which make Azad prominent as a perceptive intellectual and a powerful creative talent are:

- First, enjoying inspiration from Mahjoor and Iqbal both, he treated the action-urging thought of his poems as the most dominant features of hisradically untraditional poetry, and allowed that feature to take the centralposition amidst all his later poetic outpourings;

Secondly, proceeding a few steps forward from Mahjoor's pure and simple patriotism, Azad expresses not only his egalitarian views and hisardent belief

As such he established himself as the very first Kashmiri poet representing overwhelmingly three tendencies, namely, action urges, egalitarianism and social equality, synthesizing all the three into a singledominant and distinctive note of his later poetic utterance.

Popular Poems

The Stars Speak To Man

You , the light of lights, imperilled the world
You discredited the human

You discredited the human
You trade in faith and
religion.

Proffesor Ghulam Nabi Firaq



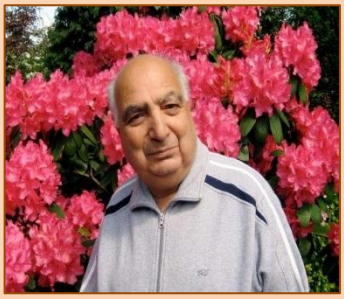
(15 July 1927-17 Dec 2016)

Professor Ghulam Nabi Firaq was a Kashmiri poet, writer and an educationist. From the last fifty years he had been writing poetry and prose. In doing so he used, besides traditional ones, several poetic forms including blank verse, free verse, sonnets, quatrains, metric poems and lyrics. He also translated dozens of English poems of outstanding Englishpoets into Kashmiri. As a result of all this, he enriched the expression of the language and made it more suitable for communicating his sensibility which in nature is modern.

Besides, he had been writing essays and articales in Kashmiri language, which was his mother tongue, and which he had made the vihcle of expression from early fifties. As a litrary critic and historian he had been trying to evaluate the Kashmiri poetry of the last five hundred years and rehabilitate it by bringing to prominence among other things its intrinsic marit and power of expression. He also holds the Sahitya Academi Award fopr his works in Kashmiri literature. He is regarded as one of the very few people of Kashmir who has been trying to preserve the rich Kashmiri culture, heritage and language.

As an educationist he tried his best to reach all sections of society to help them in uplifting their educational standards. He was co-founder of Standard Public High School(a group of educational institutions), established in 1975.

Farooq Nazki



Farooq Nazki is a poet, broadcaster and media personality from the Indian union territory of jammu & kshmir. He also served as Director Doordarshan and AIR Srinagar from 1986-1997 under Ministry of information and broadcasting (India). Besides media head and writing career, Nazki has also served as editor “Daily Mazdoor” from 1960 a newspaper heighlightingthe problems labours class. This newspaper for the first time made conscious effoerts to highlight the importance of labour in te valley. In 2000 he retired as its Deputy Director General. He was media advisor to two Chief Ministers: Farooq Abdullah (in 1983 and 1990-2002) and Omer Abdullah (2010) in 1995 he won the Sahitya Academi Award in Kashmiri language literature for his book of poetry, Naar Hyutun Kanzal Wanas (fire in the eyelashes). He has also won the state cultural academy award for both that work and Lafz Lafz Noha. He also won jammu & Kashmir academy of culture, art and languages best book for his Kashmiri book. For media contributions he won gold medal J&K government for best management of electronic media. Further he won award for best media controller in Asia 1982.

Urdu Books:

- Lafz Lafz Noha
- Akhiri Khwab Se Pehle

Kashmiri Books:

- Naar Hyutun Kanzal Wanas
- Mehjabeen

Abhay Rustum Sopori



Abhay Rustam Sopori (born 7 june 1979) as an Indian Santoor player, music composer and conductor. He is the son of Santoor player Pandit Bhajan Sopori, khown for his versatility, inovations and experimentation. Sopori has received awards in recognition of hi contribution in the field of music, and is one of the youngest recipient of awards such as 'Bharat Shiromani Award' & 'Ustad Bismillah Khan Yova Puraskar, Abhay was invited to speak at the prestigious international conference. Sopori was trained in Indian classical music from his childhood, as well as western and sufiyana music. Apart fron santoor, he also learned vocal, Indian classical sitar, sufiyana sitar and piano. He recorded his first song at the age of 3 for a musical feature for AIR composed by his father and was also part of his fathers grand choral presentation featuring over 8000 voices in Srinagar Kashmir in 1985.

He presented his first choral presentation featuring over hundred singers in octuber 2005 in Kashmir organized by Sopori Academy of Music & Performing Arts (SaMaPa). Abhay's J&K folk music ensembles (Sooz-o-saaz) has also been represented at various other festivals and confrences, which include the 'jammu & Kashmir festival' presented at the Indra Ghandhi National Center for the arts in new delhi in 2009 and Ganesh kala krida rangmanch in pune 2010, which left the audiences captivated and mesmerized. Abhay's classical fussions have also received rave reviews.

In 2000, Abhay started his musical work in Kashmir performing for the youth across the valley promoting Indian classical music and culture and is credited for

changed the entire cultural scenario of jammu and Kashmir brienging the youth together through music. His concerts in border area of J&K have been attended by over 20000 people.

Abhay Rustum Sopori conducting along with Zubin Mehta in Kashmir 2013.

Since his debut as a classical santoor player in mid 1990s, Abhay has performed in prestigious festivals across India and around the world in countries like the United States, Russia, Brazil, Moritius, Japan, South Korea,Singapore, Germany, France, Itlay, Solovakia,Czech republic, Hungry, Sweden, Switzerland, Spain, Solovania, Ukrain, Thailand, Malaysia, Vietianam, Morocco, Iran, Israel, Behreen, Dubai etc. Sopori introduced the concept of 'sufi music ensemble'titled'sufi kinship' in 2011 featuring 35 musicians and santoor led an indian classical music ensemble in2014 featuring 25 musicians and performed at various concerts across India.

He scored the music for the fussion composition titiled Haft Rang (seven colors in Kashmiri) in 2013 performed by the bavarian state orchestra of Germany, together with his Kashmiri folk muic ensemble Sooz-O-Saaz, giving international recognition to Kashmiri music. The concert was telecast live in more than 100 countries. The orchestra consisted of around 100 musicians.

Sopori has also done International colabrations including presentation with the Austrian Vienna boys choir, moroccanlatist haj younis, Iranian santoor player Darius Saghafi, Amarican Dulcimer player Malcom Dalgish French clarinetist Laurent cloued and others.

Tanpura



The Tanpura or Tambura, tanpuri is a long-necked plucked string instrument, originating from India, found in various forms in Indian music. It does not play melody but rather supports and sustains the melody of another instrument or singer by providing a continuious harmonic bourdon or drone. A tanpura is not played in rhythm with the soloist or percusisionist: as the presize timing of plucking a cycle or four strings in a continuous loop is a determinant factor in the resultant sound, it is play unchangingly during the complete performance. The repeated cycle of plucking all strings creates the sonic canvas on which the melody of the raga is drawn. The combined sound of all strings each string a fundamental tone with its own spectrum of over tones, supports and blend with the external tones sung or played by the soloist.

Harmonium



It was first invented by Alexandre Debain in 1840 in france, who patented his harmonium in paris on august 09 1840. Harmonium with a swarmandea (a small, harp-like instrument, similer to zither and auto harp) was produced by Bhishmadev Vedi. As the swarmandal box was too big for the harmonium, his disciple Manohar Chimote fixed the strings within the breadth of the instrument naming it as “samwadini”. This instrument allows the strings to be played by the hand on the bellows, and keys by the other hand. Chimote provided a new natural ‘Gandhar’ tuning in this harmonium all though this tuning was limited to the 12 tones versus the 22 required in Hindustani classical music, it surely gave the Europen tuning of the harmonium, an Indian flavor.

A harmonium, also called a “melodian”,”read organ” or “pump organ”, is a keyboard instrument that is a lot like an organ. It makes sound by blowing air through reads which are tuned to different pitches to make musical tones.

Tabla



A table is a pair of twin hand drums from the Indian subcontinent. Since the 18th century, table has been the principal percussion instrument in Hindustani classical music where it may bee played solo, as accompaniment with other instrument and vocals and as a part of larger ensembles.

Dholak



The dholak is a two-headed hand drum, a folk percussion instrument. The instrument is about 45 cm in length and 27 cm in breadth and is widely used in qawali, kirtan, lavani and bhangra. The drum has two different sized drumheads. The smaller drum head is made of goat skin for sharp notes while the bigger drum head is made of buffalo skin for low pitch.

Santoor



The Indian santoor instrument is a trapezoid-shape hammered dulcimer, and a variation of the Iranian santur. The instrument is generally made of walnut and has 25 bridges. Each bridge has 4 strings, making for a total of 100 strings. It is a tradional instrument inJammu & Kashmir, and dates back to ancient times. It was called Shatha Tantri Veena in ancient sanaskrit texts.

Shehnai



The shehnai is a musical instrument, originating from the Indian subcontinent. It is made out of wood, with a double read at one end and a metal or wooden flavoured bell at the other end. Its sound is thought to create and maintain a sense of ouspiciousness and sanctity and as a result, is widely used during marraiges, processions and in temples although it is also played in concerts. It was a part of the Naubat or traditional ensemble of nine instruments found in the royal court. The shehnai is similer to south india's Nadaswaram.

Piano



The piano is an acoustic, stringed musical instrument invented in Italy by Bartolomeo Cristofori around the year 1700 (the exact year is uncertain), in which the strings are struck by wooden hammers that are coated with a softer material (modern hammers are covered with dense wool felt; some early pianos used leather). It is played using a keyboard, which is a row of keys (small levers) that the performer presses down or strikes with the fingers and thumbs of both hands to cause the hammers to strike the strings.

The word "piano" is a shortened form of *pianoforte*, the Italian term for the early 1700s versions of the instrument, which in turn derives from *gravicembalo col piano e forte* (key cymbal with quieter and louder and *fortepiano*. The Italian musical terms *piano* and *forte* indicate "soft" and "loud" respectively in this context referring to the variations in volume (i.e., loudness) produced in response to a pianist's touch or pressure on the keys: the greater the velocity of a key press, the greater the force of the hammer hitting the strings, and the louder the sound of the note produced and the stronger the attack. The name was created as a contrast to harpsichord, a musical instrument that does not allow variation in volume; compared to the harpsichord, the first fortepianos in the 1700s had a quieter sound and smaller dynamic range.

Swarmandal



The swarmandal, surmandal or Indian harp is a plucked box zither, originating from the Indian subcontinent, similer to the qanun that is today most commonly used as an accompanying instrument for vocal Indian classical music. It is part of the culture of northern India, used in concerts to accompany vocal music. The name combines sanaskrit words svara (notes) and mandala (circle), the presenting its ability to produce many notes.The instrument may be the same as the 13th century 21-string instrument called the mattakokila (intoxicated cuckoo). The instrument was seen as an equivalint by Ain-i-Akbari in the Mughal period of qanun.

Synthesizer



Music synthesizer, also called **electronic sound synthesizer.** With the use of a digital computer it generates and modifies sounds. Synthesizers are used for the composition of electronic music and in live performance.

Synthesizers are capable of producing sounds far beyond the range and versatility of conventional musical instruments.

The first electronic sound synthesizer was developed by the American acoustical engineer Hary Olson and Herbert Belar in 1955 at the radio corporation of America (RCA) laboratories at Princeton, New Jersey.

Violin



The violin was first known in 16th century Italy. It is the smallest and highest-pitched of the instruments in the string family. Violins have been traditionally used as an accompaniment to singing and dancing. It is also an important classical solo instrument. Violin is sometimes known as a fiddle.

سیٹھاہیژ کأل ازلجی زیرسازس

چھِ چاران تارِ سازندرر بابس

G.D.GOENKA

PUBLIC SCHOOL SRINAGAR

ONLINE

KARAOKE CONTEST

2021

Grade V - IX



G.D.Goenka Public School Srinagar

Result of Karoake competition 2021
Dated (09-08-2021)

Winner

Sadia Jeelani
Grade 5th Rose

1st runner-up

Aiyda Sakeena
Grade 5th Lotus

2nd runner-up

Syed Parihan Dhuha
Grade 5th Daffodil
&
Falisha Aijaz
Grade 6th Daffodil

سیٹھاہ یژ کأل ازلجی ز یرسازس

چھِ چاران تارِ سازندرر بابس

G.D.GOENKA

PUBLIC SCHOOL SRINAGAR

ONLINE

KARAOKE CONTEST

2021

Grade I - IV



G.D.Goenka Public School Srinagar

Result of Karoake competition 2021 Grade: I - IV

Dated (23-08-2021)

Grade 1 Winner

Mohammad Emaad Badyari

Section Daffodil

1st runner-up

Emaan Fatima

Section Rose

2nd runner-up

Hibaan Shakir Shah Gani

Section Lotus

Grade 3rd Winner

Bushra Binti Suhail

Section Lotus

1st runner-up

Ainain Masoom

Section Daffodil

2nd runner-up

Haiqa Fayaz

Section Daffodil

Grade 2 Winner

Rawah Arif

Section Lotus

1st runner-up

Rushdan Malik & Mariam Ommid

Section Pansy

2nd runner-up

Mohammad Haider

Section Jasmine

Hooriyah Masoodi

Section Dafffodil

Grade 4th Winner

Dua Fasil

Section Lotus

1st runner-up

Zohra Reyaz

Section Rose

2nd runner-up

Sayeeda Rauha Qadiri & Zahra Nisa

Section Jasmine

G.D.Goenka Public School Srinagar

Music Quiz Result Grade 5th – 9th

(28 August 2021)

Position Holders

Name of Student	Admn No	Grade	Section	Position
Aiyda Sakeena	0260	5th	Lotus	1st
Turaab Hussain Beigh	0245	5th	Pansy	1st
Fajar Khan	1214	5th	Pansy	2nd
Aliza Suhail	0186	5th	Tulip	3rd

G.D.Goenka Public School Srinagar

Music Quiz Result Grade 5th – 9th

(28 August 2021)

Name of Student	Admn No	Grade	Section	Position
Rija Kabiri	184	5th	Tulip	Runner-up
Imaad ul Inaam	403	7th	Daffodil	Runner-up
Miesha Shah	416	7th	Daffodil	Runner-up
Tufail	181	5th	Tulip	Runner-up
Ibrahin Bilal Hasan	367	6th	Jasmine	Runner-up
Mohammad Wahaaj	338	6th	Daffodil	Runner-up
Sheikh Dawood	785	5th	Lotus	Runner-up
Hamia Liyaqat	478	8th	Daffodil	Runner-up
Nysa Qureshi	504	5th	Daffodil	Runner-up
Tawqeer Ali Urfani	757	8th	Jasmine	Runner-up
Zainab Saleem	484	8th	Jasmine	Runner-up
Raeela Shabir	487	8th	Daffodil	Runner-up
Anam Altaf	464	8th	Daffodil	Runner-up
Atufah Zahoor	947	8th	Daffodil	Runner-up
Azka Yameen	648	5th	Tulip	Runner-up
Umer Ibrahim	220	5th	Rose	Runner-up
EshalMushtaq	259	5th	Daffodil	Runner-up

Vote of Thanks

It gives us immense pleasure to deliver the vote of thanks to the Esteemed Management, our beloved Principal for always believing in us and for treating us with firmness, care and love.

We would extent our thanks to all other departments who worked behind the sence to make our events happen that include IT, Art & Craft, Sports, Photography,

G. D. Goenka Public School

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