

Role of Female Singers in Balochi Music:

By

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Abstract:

Music plays a very significant role in the lives of Baloch. It is a mode of expression for them in various spheres and modes of life. From the birth of a child till death, their feelings and emotions are attired in songs and poems via music. Women have been the founders of Balochi music. The types of Balochi folk music such as SIPAT, LOLI, NAZENK, ZAHIREEG, HALO, and MOTK etc are actually the examples of art of Baloch women. Women have expressed their talent in every era and every genre of music, and have actually superseded men in this regard. We can easily understand psychological, social, and historical perspectives of Baloch society via songs sung by Baloch female singers. The role of women in Balochi music is not only prominent but also very significant which is a milestone. In order to understand Baloch society and Balochi music, one must go through the role played by Baloch female singers. It is a very good sign that Baloch women turned to Balochi music in spite of uncongenial circumstances.

Keywords: Balochi music, female singers, types of music, folk music, classical music, narrative songs, Zahir-eeg, Sawt.

Introduction:

Music is a literary art which is considered to be an integral part of culture of any nation. Music signifies the identity of a nation and represents its society (Rehmani, 2015, p9). Historically, Baloch nation and society has never been without music. Instead, their life has been incomplete without music. Music plays a very significant role in different spheres of their lives from birth till death. The presence of women along with men in the field of Balochi music is also a very vital. Balochi music is incomplete without a share of women. The music that is dominated by men and women can play no significant role has no future whatsoever. If observed closely, even the

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tones have masculine and feminine as well. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p63)

In Balochi music, the tradition of singing by women is equally famous as that of men. It is commonly believed that Mulla Murad Rababi from Turbat (who are mistakenly known as Raees Darbaish or Darwaish) (Qaumi, M Essa, Nauk e Daur, Makran Number, p22). Who was a close relative of Mir Essay Qaumi who left his relatives one day after a rift and left for Gwadar. Mulla Murad Rababi was a renowned artist and musician and had command on Shay Rabab (Rabab with 18 strings). Soon, he was well known throughout Gwadar. His art even attracted Begum Jan and brought her there. When she sang a song with his rabab, she realized that her singing was incomplete without Mulla Murad. Even Mulla Murad became a fan of her voice when he heard her songs. Thus their acquaintance started. And they started performing together in various musical concerts. They reckoned each other incomplete without the other. Mulla Murad further flourished Begum Jan's voice. Thus Mulla Murad would play rabab and she would sing songs. This musical acquaintance led to their marriage. After some time, Mulla Murad returned to Turbat and brought Begum Jan there. After returning to Turbat, Mulla Murad banned Begum Jan from singing keeping in view the tribal traditions and stopped her from singing and restricted her to household works. This restriction affected Begum Jan's health because music was everything to her. She went into a melancholic mode. She would become quite restless and mourn the death of art whenever she heard the sound of music and Mulla Murad's rabab. It is said that one summer's night, Mulla Murad was playing on his rabab in a nearby musical concert. (Jamaldini, Oct/Nov 1956, Monthly Balochi, p12-13).

Begum Jan was feeling quite restless due to the songs and voice of the rabab played by Mulla Murad. She was curious to go there and attend the concert by singing along side her husband. But the restrictions imposed by Mulla Murad hindered her wish. She was dying to accompany him and sing along side him. She was smoking a pipe (CHELIM) and listening to the sound of Mulla Murad's rabab. She was so lost in its magic that she lost control of her consciousness. She didn't realize and fell into the burning ashes and turned into ashes. Thus she was burnt to death along with listening to the voice of rabab. Her beautiful face and body were completely burnt. It was her physical death but her actual death had occurred when she was banned for singing. Mulla Murad was going through almost similar kind of sufferings. He was playing his rabab and was so lost in it that his fingers started bleeding and its strings also broke. When he heard of burning of his wife, he said having a cold sigh and stated "Begum Jan's soul took the tones

of my rabab with her.” And thereafter, he never played his rabab. (Pervaiz, Mar/Aug 2009, bi annual Balad, p12)

Baloch women have had a strong affiliation with music. Every Baloch woman does sing on some occasion and knows how to play the Tamburlaine. The study of Balochi folk poetry and its types clearly show that the Baloch women had played a more significant role than that of men. It won't be an exaggeration to say that Balochi folk music owes more to women than men. Sipat, Loli, Nazenk, Halo, Ladonk, Zahiran, Leeko, Dehi, Motk all types of folk music are specimens of art of singing. The Baloch professional singers were invited to sing in different functions from distant places. These professional female singers were known as “Sawti”. They used to sing ballads which were known as “Sawt”. These women generally came from a lower class of the society. Most of them came from families where men were associated to singing. Therefore, these women were quite skilled singers. They had a handful of songs specified for various occasions. These also consisted of the songs which were sung by these women whenever they performed some activities or chores. For example, songs at the time of grinding corn, bucketing water out of wells, making blankets and quilts from wools and cotton, singing songs while washing clothes near rivers, Halo, wedding songs, lulling the babies, love songs, and other songs specified for other particular occasions including elegies at someone's death.

In fact, the types of songs sung by women are equally rich as those by men. Every type of a song had its own nature and occasion that can be easily identified. Every type of a song had its own specific name and there is an occasion specified for it. But the most famous of songs sung by women are those in wedding functions. Almost every Baloch woman sings in such functions or accompanies the singers. In this regard, the women in a village or in relatives arrange such musical functions which go on for many nights. A group of women properly sings in such functions and other women accompany them in chorus. This musical function revolves around a musical instrument known as Tamburlaine. But sometimes it has no musical instrument at all. But clapping is an integral part of such functions. No function is complete without this singing of songs by women. A wedding without such musical functions is prone to criticism socially. There are singers in almost every family and they are present implicitly in different forms. And musical functions are alive just because of such women. And the women who are part of such functions properly request these singers for the songs of their own choice. Even in some of the occasions, the singers and dancers of different families go into a kind of a competition. And every

family tries to dominate other family in the field of singing and dancing. We do know the professional singers from the past who were from the lower class of the society "Lori" and they even still exist at some of the regions in Balochistan. But the tradition of calling professional singers into wedding functions has become quite extinct now. But now the women from the wedding families arrange such musical functions and themselves participate in them without any hesitation. And this tradition is generally does not disliked where women sing songs just like men. No function is complete activities such as singing and dancing. And this singing and dancing is considered as a good omen for the newly married couple. (Sabir, Poetry as the Voice of the People "The Case of the Baloch" Sabir Badal Khan, 188, 189, 190, retrieved from [http:// baask.com/literur](http://baask.com/literur))

A famous Iranian scholar, Ashraf Sarbazi states that Baloch women generally do not play musical instruments except Tamburlaine. They just sing behind the curtains. Professional female singers are now hardly available in Balochistan who can sing songs in wedding functions. (Sarbazi, Summer & Autumn 1999, p27)

Balochistan female songs have a distinct quality that it does not change much with the passage of time. They hardly accept social, economic, cultural and political changes. Though there is a difference in the songs sung by Baloch women in past and present. The old Balochi songs have Balochiat, culture, wars, weapons, revenge, and swordsmen as their main themes. But in recent times, contemporary trends and changes are the main topics. Nowadays, Baloch women do not themselves sing songs but instead play the songs of the earlier singers and famous poets recorded in audio cassettes. And other songs are also played like those from Indian movies. And these songs are also accompanied by dances of various sorts. Girls very skillfully dance on such Indian songs and even they compete other girls when it comes to dancing.

In a political perspective, women do sing revolutionary and national songs which also include some of their own scripted songs. Female singers are considered an asset by Baloch society and Balochi music and they are given not less importance as what is given to male singers. The functions held by Baloch female singers have every type of topics. These also include pathetic conditions of Baloch working women, their pitiable situation, different aspects of their lives, travelling and everyday testing life, looking after children, household works, tyrannies against them and confrontations, etc. But the theme of most of Baloch female singers has been love. Their singing of songs is merely for the sake of entertainment.

Having a look into the songs of Baloch female singers is important if one wants to know about the treasures of Balochi music. Because these songs give us a better representation than the ones by Baloch male singers. The most important point is that these songs can give us a better idea as to how do Baloch women look at the society and the world around them and their important role in the Baloch society. Baloch, Baloch society, Balochi language, and Balochi music actually are incomplete without studying such songs of Baloch women. Because the songs sung by Baloch women are purer and chronicle than that by men. (Sabir, Poetry as the Voice of the People "The Case of the Baloch" Sabir Badal Khan, 188,189, 190, retrieved from [http:// baask.com/literur](http://baask.com/literur))

Women have had a very important role in Balochi music. Out of all the types of Balochi music, most are sung or created by women. Loli, Nazenk, Sipat, and Modag are actually associated with types related to Baloch women. Women sing Sipat for seven days for the newly born child and mother. Women sing "Nazenk" near stone mil during grinding wheat. (Saami, Sep/Oct 2005, Monthly Balochi Libzank, p20)

We can never take women out of the field of music. Whenever a child takes birth then the first song that enters his ears are known as "Sipat, Loli, and Nazenk", which are generally sung by women. According to Ustad Dinarzai, "music is incomplete without women". (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p63).

In earlier times, there were singers in every region and tribe of Baluchistan and a big number of Sawti women too who used to sing at various occasions. Singing was their profession for which they were properly paid and given gifts. (Sarbaz, Q, Sep 1989, Monthly Balochi, p76)

Earlier, most of the singers used to sing in various functions. In wedding functions, women used to arrange musical functions. (Akber, Feb 1993, Monthly Zindman, p52)

A famous Balochi singer, Ustad Abdul Aziz Baloch states, "There was a trend when Balochi music was not a trend, just Pehlwan and women used to sing. (Rafiq, June 2002, Quetta, Monthly Balochi, p34)

English researcher Fred McCormick states about female singers in Balochi music, "Lowest caste professional women singers are called "SOTI". These singers mostly performed at weddings and circumcision ceremonies." (McCormick, April 2003, Monthly Chagard, p40)

Women have played a very important role in bringing Balochi music to the place where it is now. They served Balochi music in circumstances that were not congenial at all. (Nazar, Oct 2014, p27)

Folk Music:

Women have had a greater share of contribution than that of men in Balochi music types. They have provided stronger foundations for these types. It means that every Baloch singer has given something to Balochi music one way or the other. It actually shows the attachment and love for Balochi music by women singers.

A very renowned Balochi singer Noor Muhammad Nooral accepts that lilo, Halo, Nazenk, Sawt, and Sipat have been the types associated with women. (Nooral, Pajar, Arshad & Usman, Mar 2006, Monthly Sachkan, p21)

We can gauge the important role of Balochi women in Balochi music that the old traditional types of songs were mostly sung by Baloch women. These types of music were mostly sung in the form of chorus. Different musical instruments are also played with this music. These songs also comprised praise for Almighty Allah. (Balochi Music, Feb 9, Daily Iranica, p6)

Classical Music:

In order to understand any music, it is important to know its classic. Folklore music and Zehireeg have a very significant place in Balochi classical music. It can be concluded that women played a very vital role in the formation of Balochi classical music. Balochi music was provided strong foundation just because of Baloch women.

Folklore Music:

As traditional ancient Balochi music comprises long poems and lore, therefore folklore music is also considered to be a very old form. (Badini, June 2009, Monthly Balochi Zind, p26)

Folklore music is also called Balochi classical music. And we can easily know about the nature and nurture of Balochi music by looking into the Balochi classical music, i.e. folklore music. Female Balochi singers have always prioritized Balochi classical music and have served it time to time. In Balochi folklore music, Noori, Mayi Sabayi, Baznaz and Balohaani are significant names.

Noori:

Baloch female singers have a very significant role in Balochi folklore music. In this regard, Noori is a very prominent name who had a very different style of singing. Her voice was quite melodious and bewitching. Her songs would captivate the people at their places. And she was also quite renowned for her folklore singing. She was basically a Lori. Therefore, her singing was quite good. She died during the earthquake that hit Quetta in 1935. It was surely an irreparable loss to Balochi music. (Badini, June 2009, Monthly Balochi Zind, p26)

Mayi Sabayi:

Mayi Sabayi became very famous in folklore music in Mureed Buledi's time. She was from kandh Kot. She belonged to Mazari tribe. She had a very captivating voice. She had memorized numerous Balochi folklores. She had a major contribution in keeping Balochi folklore music alive. (Badini, June 2009, Monthly Balochi Zind, p26)

We know very little about the women associated with Balochi music that were from, Koh-e-Suleman. These are not enough as far as media, radio, television, and cassettes are concerned. Mayi Sabayi is a very renowned one from that region. She was also a famous singer of Dehi and Sawt. Her voice and tone embody the originality of Koh-e-Suleman region. Her voice also represents Balochi color and culture.

Baznaz:

From tehsil Tump's village known as "Kohad" Baznaz was a renowned poetess and singer of her times. Her voice had the effect of softening the hardest of all the hearts. When Behram Khan Gichki comes to attack tump along with his troops and conquers it, he takes into hostage so many people that also includes Baznaz. When the troops go far away, Baznaz starts missing her home. She starts singing a mournful song. Behram Khan praises her song and her melodious voice. He promises to reward her with whatsoever she wants. She asks for her release and is eventually freed. (Baznaz & Mehr, Aug 2010, Monthly Taujil, p13)

Balohaani:

Baluhaani has been a female singer in Balochi music. Her voice was very melodious and rhythmic. Ustad Ghulam Rasool Dinarzai stated that he liked

Baluhaani's style of singing after that of Mulla Mosa. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p63).

Zahireeg:

Zahirig has a distinct place in Balochi music. Discussion regarding Balochi classical music will be incomplete without mentioning Zahirig. According to a view, "Formerly, Zahireeg was sung by women during daily chores, especially when they gathered near the mill to grind their wheat into flour. This way of singing is no more observed these days." (<http://balochculture.com/2010/11/14/balochi-music/>)

Zahireeg is a specific type of music. (Shad & Salam, 2001, p13) So much work has been done in this regard that it has become a part of Balochi classical music. And women have played an equally important role in this regard as that by men and it is no less than a milestone. Begum Jan, Zainab, Mayi Maagi, Zarnaz, Jan Bibi, Mirzadi, and Balo Gala Toon are famous in this regard.

Begum Jan:

Ghaffar parvez states that Ashraf Durra and Begum Darbaish Jan are the famous ones in 20th century. And everyone acknowledged their art and abilities. (Pervaiz, Mar/Aug 2009, bi annual Balad, p11)

Begum Jan is a very famous name in Balochi music. She was from Gwadar. Her voice was very sweet and melodious. (Pervaiz, Mar/Aug 2009, bi annual Balad, p11)

Begum used to sing Zahireeg which would make people cry whoever listened to her voice. She had a very painful voice. Whenever she sang Zahireeg, every listener would be completely captivated. "Begumi Zahireeg" is associated with her name and is very famous. (Qadri, Aug 1995, Monthly Balochi Libzank, p27)

Begum was a good looking and gregarious woman. She had a lot of love for music but her talent was not valued. She has no kids. Her songs are quite popular these days too and known as Begumi. Salmi gave a lot of popularity to her songs. (Jamaldini, Oct/Nov 1956, Monthly Balochi, p12-13)

Begum was a woman with good looks and melodious voice. She became famous from Makran to Iran. She was also a creator of many Raagas just like Ashraf Durra. Even today, Begumi Zahirank is associated with her name. The love affair of Begum with Mulla Murad Rababi and its end

provide a very strong foundation for documentary or musical drama on Balochi music. (Qaumi, M Essa, Nauk e Daur, Makran Number, p22)

Zainab:

Nako Faiz Muhammad's grandmother Zainab was also a very good singer. In fact, Faiz Muhammad was attracted to music by her singing. (Adil, Nov 2008, Monthly Sachkan, p9)

Mayi Maagi:

There have been a lot of Baloch female singers in Karachi earlier. During that time, Bilawal Belgium's mother Amma Maagi was also quite famous. Abdul Aziz Baloch states, "I used to sing chorus with Amma Maagi. I had never heard a voice as sweet as that of Amma Maagi." (Azaq, Baloch, A & Naguman, Oct 2011, Monthly Balochi Zind, p21)

Mayi Maagi was a very melodious singer and she was next to none in Balochi music. She not only had melodious voice but was also beware of Balochi music very well. In Balochi music, she has the place that of a Queen. (Belgium, Aazat, Aug 2006, Gawadar, Monthly Gwank,)

Maagi used to sing "Sawt" quite frequently. But she had sung her own songs as well. Maagi was most of the times invited in various wedding ceremonies in Karachi. She used to attend and organize musical functions for many nights in succession. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p63)

Zarnaz:

Zarnaz was a very renowned singer of "Zahironk" and "Nazenk". (Baloch, S, Yasin, Sep/Oct 2005, Balochi Libzank, p20) She was a very famous Balochi singer. Her famous song is "Suhrgeen warna tara ma baat parwa". She has sung this song from 5th Black in harmonium. No one can sing this song like she did. She was a renowned singer of Iranian Balochistan. (Baloch, G.F, Apr/May 1990, Balochi Libzank, p33)

Haan Bibi:

Haan Bibi was a very famous singer of Balochi Zahironk. She was the pupil of a famous Balochi singer, ghulam Muhammad Dadain. (Baloch, G.M, Jan 2001, Monthly Balochi Libzank, p48)

Mirzadi:

Another famous singer of radio and television from Koh-e-Suleman has been Mirzadi. She is one of those Baloch singers who is known for her Balochi songs on radio and television. (Bolan TV Record)

Balo Glatoon:

Baznaz's grand-daughter Balo Glatoon was also a very famous Balochi singer. Her voice was a very painful one. (Baznaz & Mehr, Aug 2010, Monthly Taujil, p13)

In Nodzahi, there is a girl who is a very good singer of Zahironk. (Baloch, G.M, Jan 2001, Monthly Balochi Libzank, p47)

Sawt:

Sawt is known in almost all the regions of Baluchistan. The specialty of this type of songs is that these are sung in weddings and other happy occasions. (Shad, Salam, 2001, p13)

Sawt is a very important type of Balochi music. It is a blend of classical and current Balochi music. Women have had an upper in this type as compared to men. (Baloch, G., Apr/May 1990, Balochi Libzank, p33)

In Balochi music, this type is actually associated with women. Therefore, professional Sawt singers are known as "Sawti". Famous sawt singers of Balochi are Haani Sawti, Gul Jan, Sharifa Sawti, bakhtawar, Amna Toti, Mehrang Baloch, etc.

Haani Sawti:

Haani Sawti is A very renowned Balochi female singer. Her melodious reached Quetta and other parts of the country via radio Pakistan. So many of her songs have been broadcast from radio Pakistan. This brought an unmatched popularity to her which made people know this melodious voice. (Baloch, A.D, May 2008, Gawadar, Monthly Gwank, p22)

She belonged to a backward area of Balochistan, Awaran. (Khan, M.B, Nov 2006, Islamabad, Ulus, \p26)

Haani is also a renowned singer of Balochi music and her sung songs are still broadcast by radio. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p65)

Famous sawti Haani belong to Awaran a backward area of Balochistan. Her voice was melodious and sweetest one of her time. Bashir Ahmad Baloch brought her to radio Pakistan Quetta and from there her voice spread all over the world. (Baloch, A.D, May 2008, Gawadar, Monthly Gwank, p22)

Gul Jan:

Gul Jan's famous song is "Mani sabza mana yela kut man gaaraan". This song gained huge popularity. Even in the modern songs also have a tinge of this song. Noor Khan Bizanjo has sung this song twice and rejuvenated it. (Saami, Sep/Oct 2005, Monthly Balochi Libzank, p19)

A famous Balochi singer Sabzal Saami claims "Gul Jan to be his pupil. And he was the one who first brought her in front of the mic." (Saami, Sep/Oct 2005, Monthly Balochi Libzank, p20)

Gul Jan is a very famous name of Balochi Sawt. (Baloch, G.F, Apr/May 1990, Balochi Libzank, p33)

Sharifa Sawti:

A national singer like Sharifa Sawti has taken a very prominent place in Balochi music via her singing. (Baloch, F.N, Mar 1997, Balochi Libzank, p32)

Sharif had a very melodious voice. She is a very famous name among female Balochi singers of Balochi music. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p65)

Noor Muhammad Nooral says that, in 1980, one side was dominated by Muhammad Jaaruk, Muhammad Shafi, Ustad Sattar, Wali Muhammad, Aziz Baloch, Qasim Aamen, Imam Bakhsh Mastana, Imam Bakhsh Majnun, Imam Bukhsh Maleri, Sher Muhammad, Ustad faiz Muhammad Baloch, Rahim Bakhsh Naz, Sabzal Saamgi and other male singers. Whereas, the other side was dominated by Sharifa Sawti, Amna Toti and other female singers. (Nooral,2015, p11)

Bakhtawar:

Bakhtawar was an Iranian female singer used to sing Sawt and Nazenk in wedding ceremonies. She also sang two songs with a renowned Iranian singer Hassan Sarbazi. (Sarbazi, H, Oct 2004, Monthly Balochi Libzank, p46)

Amna Toti:

Amna toti relived the ancient songs and poetry. (Murad & Baloch, D.S, Jan/Mar 2002, Kech, Quarterly Gohar, p7)

Amna Toti is a very famous Balochi singer. She played a very vital role in the evolution of Balochi female singing and just like male singers, her cassettes have been released in market. (Baloch, F.N, Mar 1997, Balochi Libzank, p32)

Marang Baloch:

Marang Baloch's voice is very sweet and melodious. The majority of her songs are either Nazenk or Sawt. (Qureshi, Aug 1988, Monthly Balochi, p19)

Grandmother of a very renowned Balochi singer Abdul Hameed Gwadri was a proper singer and used to sing in wedding functions. (Deedag, H, Apr 2001, Quetta, Monthly Balochi,61)

Apart from her, Gohar, Sakina Naz, Zarina Baloch, ballo Maagi, Sakina bulbul, Zulekha Koyel, Haani, Dar Bibi, Kaz Bano, Kazbano Faiz, Taji, Nasima Shaheen, Habiba, Mahekan, Sara, Saro, Aatak, Mehnaz, Samina kanwal and others are also included. (Nazar, F,2014, p27)

Although Balochi music originates from the feelings and emotions of women, and in every era of Balochi music and every kind of music, female singers have always played a very vital role. And in many types of music, they have actually surpassed the male singers. But women have also confronted many obstacles in this regard. Professional female singers have never been honored in any era. This is the reason that most of the singers come from a lower class of the society and common Baloch women are a bit hesitant in this regard. The society where music is considered to be something that is detested, there male singers are looked down upon by the people. And they are considered inferior and are titled as "Lori". In such a society, the female singers are quite reluctant to plunge into this field. It is worth mentioning that despite the hatred and detestation faced in Balochi music by the singers, it is quite encouraging to see such a big number of female singers. Keeping in view the shortage of female Balochi singers, numerous females from other languages have come towards and adopted Balochi music. The Balochi female singers on television and radio are among these. Although such Balochi singers have harmed Balochi singing yet have equally paved the way for the Baloch women to come to the field

of music. Ustad Ghulam Rasool Dinarzai points out the same things and states, “Balochi music has witnessed very famous female singers but have not been brought on to the screen. The reason is that adopting music has been considered quite inferior. Female singers are not given the honor they deserve. And it is a very pathetic state. Today, number of Baloch female singers has been from next to nothing. There are some non-Baloch female singers have faulty accent and pronunciation. (Hoth, Farooq, Tahir & Taj M, Feb 1997, Monthly Balochi Libzank, p65)

If we look at the number of Balochi male singers then Noor Muhammad Nooral’s this statement seems quite right when he states, “The number of female singers in Balochi music are almost from next to nothing.” (Nooral, Pajar, Arshad & Usman, Mar 2006, Monthly Sachkan, p21)

But this is not an appropriate analysis. If we compare men and women in various spheres of Baloch society then we will come to know that the number of female singers has been quite encouraging keeping in view the fact that such women are considered quite inferior.

Conclusion:

Balochi music has a strong and deep relation with Baloch society, history and culture. Women have also played an equally effective role alongside men. The Baloch women have been the ones who have laid a very strong foundation for sound Balochi music on which a strong Balochi building is built. It means that female singers have played a very vital role in this regard. They have provided strong support to Balochi music despite unsuitable circumstances. They have not been found irresponsible or careless despite numerous hurdles and problems. Baloch female singers have rendered huge services to Balochi music therefore it is impossible to understand Balochi music without reading about female singers. If we have a close look at the history of Balochi music, then we will realize that till near past that the professional female singers have always provided a strong support to Balochi music. But for some time, the female Balochi singers have become quite rare. Although tribalism has become relatively weaker as compared to the past, people have become comparatively more educated and mature. In such circumstances, the tilt of Baloch females has decreased instead of increasing. Professional female singers need to be encouraged but it is not like this. Currently, there are no prominent female Balochi singers in spite of the fact that the views regarding singing has changed quite immensely. Social and electronic media has provided quite a broad platform for them and music has properly become a proper commercial industry. The

circumstances are comparatively more congenial than that of past. Music is undoubtedly the biggest and most effective medium of Baloch society. Baloch, Balochi, Balochiat have been quite strongly supported and represented by music especially Balochi music. And educated Baloch women can come forward and play a very significant role in this regard.

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