
ETNOMUSIQİŞÜNASLIQ
ЭТНОМУЗЫКОЛОГИЯ
ETHNOMUSICOLOGY

UDC 78.034(541.42)

DOI: <https://doi.org/10.5281/zenodo.16415394>

**MUSICAL INSTRUMENTS USED IN VARANASI
RELIGIOUS RITES**

SHARIF MUHAMMAD AREFIN RONY*

Research Scholar (Supervisor: Prof. Rajesh Shah)

Department of Instrumental Music

Faculty of Performing Arts

Banaras Hindu University, Varanasi, Uttar Pradesh

Email: sharif.ar11@gmail.com

For citation: Sharif Muhammad Arefin Rony. Musical instruments used in Varanasi religious rites // – Bakı: Musiqi dünyası. Beynəlxalq Elmi Musiqi Jurnalı, – 2025.Vol.27/№2 (103), – s.s.44-58.

Abstract

The study investigates the use of traditional ceremonial musical instruments in Varanasi festivals and temples today, as well as instruments and music of Varanasi which have pauranic (mythical) origins. Varanasi is one of the oldest cities in the world that is still inhabited. The Hindu city of Varanasi, also called Banaras or Kashi, is located by the Ganges river in northern India and plays a significant role in the customs of pilgrimage, death, and sorrow. The methodology integrates a qualitative investigation of the different religions prevalent in the ancient Indian metropolis, including Hinduism, Buddhism, Sikhism, Islam, Christianity and Jainism. Concurrently, a historical and contextual analysis of musical instruments offers a more profound understanding of how their physical characteristics and playing methods have changed throughout time. Every religion in Varanasi has its own music and instruments for prayers and celebrations. Many temples from different religious gharanas are specifically highlighted in the article, along with their rites. The results demonstrate the range of musical instruments, such as shankh, dholak, mridangam, pakhawaj, manjira, damru, nagara, shehnai, and nadaswaram, among others, and how they

*© Sharif Muhammad Arefin Rony, 2025

continue to be used in modern religious traditions. The study employs a mixed methodology, gathering data from the Varanasi temples and conducting interviews.

Key words: Musical Instrument, Traditional, Ritualistic, Indian Music, Religion.

Introduction

Varanasi is one of the world's oldest surviving cities, sometimes also called Benaras and Kashi. There is almost no evidence of Varanasi's prominence in Hindu mythology. English writer and novelist Mark Twain, who was fascinated with the myth and sacredness of Benaras, famously wrote "Benaras is older than history, older than tradition, older even than legend and looks twice as old as all of them put together". (History/ District Varanasi, Government of Uttar Pradesh)¹¹

The city is located on the banks of the Ganges, in the Indian state of Uttar Pradesh. In the Rig Veda, the city is also known as Kashi, which means "luminous". Many people recognize it as the city of learning and temples. The city is renowned for its uniqueness, nature, beliefs, values, customs, religion, and traditions. Islam, Buddhism, Hinduism, and Jainism are all widely accepted in the city. The city is home to 300 mosques and 4,000 temples, among other religious landmarks. It is renowned for its arts, crafts, music, education, and learning. The Ganges and its religious importance are deeply ingrained in Varanasi culture. The pilgrims use the ghats by the Ganges as locations to bathe and these are considered noteworthy. (Kapur 2018)⁽¹²⁾

For thousands of years, this city in northern India has served as a hub for culture and religion. Significant awareness has been raised among people at both the domestic sphere and other nations due to the city's well-known culture and religion. When people come to this city, they learn about the arts, crafts, music, and other standards and values in addition to religious values and beliefs.

The music of Varanasi has roots in the pauranic (mythical) era. Ancient legend attributes the development of dance and music to Shiva. Vaishnavism, a Bhakti movement, gained prominence in the Middle Ages. The employment of traditional ritualistic musical instruments in festivals and temples in the modern day will be the main focus of this essay.

Varanasi Religions

Varanasi is a Hindu pilgrimage site that is revered by both Hindus, Jains & Buddhists. It is said that Varanasi is the "microcosm of India" in the sacred geography of India (Jacobsen 2013, p. 136.)¹³. Along with its 3,300 sacred Hindu sites, Varanasi is home to 1,388 Muslim holy sites, nine Buddhist shrines, three Gurdwaras (Sikh shrines), three Jain mandirs, and twelve churches.

(Singh 2009, p. 33)¹⁴ In the region, there are hundreds of mosques and an estimated 23,000 temples.

Followed by 70.11 percent of the population, Hinduism is the most common religion in Varanasi. Islam is the second most common religion in Varanasi, with over 28.82 percent of the population practicing it. Christianity accounts for around 0.34 percent of the population in Varanasi, followed by Jainism (0.12 percent), Sikhism (0.22 percent), and Buddhism (0.04 percent). About 0.02 percent said "Other Religion", and roughly 0.33 percent said "No Particular Religion". (census2011)¹⁵

Each faith has its own music and musical instruments that are used during festivals and worship. Varanasi is home to numerous temples belonging to various religious gharanas, and during their ceremonies, they use a variety of musical instruments, including shankh, dholak, mridangam, pakhawaj, manjeera, damru, nagara, shehnai, and nadaswaram, among others.

Musical Traditions of Varanasi

A significant component of Varanasi's old religious tradition is music. Being the oldest city still in existence, Banaras has a rich history and a wealth of musical heritage. Mythology states that the customs and Vedic culture were also brought to Kashi (Varanasi) by Renu (son of Vishwamitra) and Mahagovind. In addition to being Varanasi's ruling deity, Lord Shiva is revered as the king of music and dance. The Puranic (mythical) stories state that the Apsaras, Gandharvas, and Kinnars resided in Varanasi and contributed to the city's rich musical heritage.

We can trace the development of dance, music, and theater in Varanasi back to many historical periods. Two musicians are shown playing percussion instruments in a terracotta figurine discovered during Varanasi excavations. There is a strong musical legacy in Kashi or Varanasi, according to ancient and medieval literature.

The practice of music in Varanasi was greatly influenced by the Bhakti movement during the Middle Ages. Vallabhacharya and the great saint Chaitanya were crucial to the growth and appeal of music in Varanasi. The Bhajans of saints like Surdas, Kabirdas, Ravidas, Meera, and Tulsidas are still well-liked today because of their rich and significant contributions to devotional music.

Varanasi is also known for its many outstanding musicians. Sitar maestro Pandit Ravi Shankar has received widespread praise worldwide alongside shehnai maestro Ustad Bismillah

Khan. Madan Mohan, Bhola Nath Prasanna, Mannuji, Amarnath Mishra, Brindawan Das, Ram Sahai, and Ashu Babu are more accomplished musicians. (Varanasi: Art & Culture: Varanasi Music)¹⁶

Musical Instruments in Religious Rites in Varanasi

Hinduism:

In Hinduism, Varanasi is regarded as the holy capital. It is considered the most sacred city. Varanasi has long been the most visited place by Hindu pilgrims. Hindus believe that a person who dies in Varanasi will be freed from the cycle of reincarnation and find atonement.

Numerous anthropological and religious cultures call Varanasi home, making it a multi-cultural city. People from every Indian state have been living in Banaras since ancient times. According to the principal deity or deities, the primary modern currents of Hinduism are Shaivism (Shiva) Shaktism (Devi) and Vaishnavism (Vishnu).

Varanasi is home to and visited by people from every branch of Hinduism. Everybody uses musical instruments for festivals and regular worship. This city is home to numerous temples dedicated to various deities and ideologies. The use of musical instruments during worship is a tradition in all temples.



Ganga Aarti (Ceremony of Light)

Most pilgrims are drawn to Varanasi's Ganga Aarti (Ceremony of Light). At every dawn and evening, this captivating custom is performed at Dashashwamedh Ghat, Assi Ghat, and other spots along the river. With the accompaniment of ringing bells and rhythmic chanting, priests use fire as an offering in the form of multi-tiered oil lamps during this ceremonial worship of the Ganges. To watch this spiritual display, crowds of people congregate at the ghats or in boats. The Ganges is revered as the wellspring of life and purity, and the aarti reflects this reverence, fostering a mystical sense of oneness and dedication. While priests sing, play damru, kartal/jhaj, and ring bells in the morning, a recorded chant with music plays during the evening aarti. (Varanasi Development Authority)¹⁷

Shaivism

Shaivism, a significant branch of Hinduism that honors Shiva, features a number of festivals all year round. Among the most well-known are Maha Shivaratri, a serious festival centered on devotion and meditation, and Ganesh Chaturthi, a festive celebration of Ganesha, who is frequently seen as a member of the Shaiva religion because of his affiliation with Shiva.

In their festivals and daily worship, damru is used by all of the major Shaivites, including Kal Bhairava and Kashi Vishwanath temples. This also includes the use of shehnai, dholak, bell and shankh both in regular devotion and during festivals like Maha Shivratri.



Every morning, damru, nadaswaram, and bell are used in a procession of Shiva that traverses from the Kedareshwar Temple in Kedar Ghat to the Kashi Vishwanath Temple. Additionally, Kedareshwar Temple has a legacy of classical music played every morning and evening on the violin, flute, shehnai, pakhawaj, and mridangam. (Self observation 2023 to 2025)

Damru is a tiny, portable, two-headed drum that is utilized in Tibetan Buddhism and Hinduism. It is thought to call forth spiritual energy and is connected to the Hindu deity Shiva. Usually constructed of wood, metal, or skull, the damru has animal skins wrapped around both ends and is tied with cords or strings. Varanasi's damru is larger than usual according to custom. (Imtiaz Ali June 2025)

Shaktism

Shaktism, a significant branch of Hinduism that emphasizes the worship of Devi or Shakti (The Divine Mother), features a number of festivals all year long. Many of these festivals are shared with other Hindu traditions, but there is a particular focus on the different facets and forms of Devi. Varanasi rejoices during Navratri, Kali Puja, Lakshmi Puja (around Diwali), and Chaitra Navaratri, which are a few of the most significant festivals of Shaktism. The nine-day festival of Chaitra Navaratri, which honors Goddess Durga, is another significant festival. (Self observation 2023 to 2025)

Damru, alongside bell, gharial (bell) and shankh is also used in worship in prominent Devi temples that are part of Shaktism, such as Durga Temple, Annapurna Temple, Prachin Guha Kali Temple, and Shava Shiva Kali Temple.

Vaishnavism

Lord Vishnu and his avatars, especially Krishna and Rama, are the focus of Vaishnava festivities. Holi, Krishna Janmashtami, and Gaura Purnima are a few of the most important ones.

Harmonium and pakhawaj are used in the bhajans (prayer songs) of certain Vaishnava temples. Mridangam, pakhawaj, manjeera, jhaj, and a few more cymbals are used in Vaishnava culture. (Self observation 2023 to 2025)

Priests at Varanasi's Ram Krishna Mission, a spiritual and philanthropic organization with its headquarters located in Belur Math, West Bengal, play the pakhawaj and harmonium in addition to vocal music during devotion. (Self visit Nov 2024) Haveli Sangeet, (Influenced by Dhrupad, originated in Braj of Northern India), has been performed at Gopal Temple for more than 500 years, accompanied by pakhawaj and harmonium. (Self visit June 2025)

The harmonium is a popular hand-pumped reed instrument in the Indian subcontinent that is compact and portable. The sound is similar to bellows-driven free-reed aerophones or an accordion. (Brahapati, S.V. 2023)¹⁸

“Veena used to be played with the Pakhawaj in this temple previously, but now veena players can rarely be found, so they are playing harmonium now,” stated Mr. Jamuna Vallabh Gujrati known as Bhaiyan Ji, (June 2025), 68, who has been playing the harmonium since he was 23. Additionally, he asserts, “I began playing at the age of eight and learned how to play the harmonium from this temple. Nowadays, I perform at a lot of classical music programs as well.”

The harmonium, manjeera, and srikhol are used in the kirtan (chant) of the International Society for Krishna Consciousness (ISKCON). Also called the Hare Krishna movement, ISKCON is a Gaudiya Vaishnava Hindu religious organization.

At Tulsi Manas Temple and Sankat Mochan Hanuman Temple, damru, jhaj and shankh are traditionally played during prayers. Varanasi is home to numerous South Indians who practice Vaishnavism and Shiva Shakti. Electronic drums and a bronze bell are used in regular worship at the Udupi Shri Krishna Madhawa Temple in ASSI, Varanasi, which was founded and is run by South Indians.

During festivals, chande is played (Kumar Kartiq, June 2, 2025). The chande is a drum made of wood and cow pelts that is utilized in South Indian traditional and classical music, especially in Karnataka's Yakshagana theater. The Yakshagana Tala system is used.

Indian Classical Music in Hindu Rituals and Festivals

Given that Indian classical music has long been entwined with mythology and spirituality, it has a special place in society. It possesses the amazing ability to arouse strong feelings, raise awareness, and act as a means of emancipation. There are many tales and traditions in Indian mythology that offer profound insights into the heavenly parts of life. There are references to music and its connection to spiritual emancipation in numerous ancient texts and epics. Music was considered a gift from the gods and goddesses themselves. (Discover Divinity through Indian Classical Music, Archives for Gokul, May 21, 2025)¹⁹

Classical musicians from Varanasi include sitar maestro Bharat Ratna (India's highest civilian award) Pandit Ravi Shankar, who brought Hindusthani classical music to the world, and Ustad Bismillah Khan, a captivating shehnai player who came from a family of musicians who had previously worked at the Balaji Mandir in Banaras.



Ustad Bismillah Khan playing shehnai with sons Nayyar Hussain (shehnai) and Nazim Hussain (tabla) on the banks of River Ganges, Varanasi⁽²¹⁾

Up to now, Varanasi has maintained the tradition of playing classical music at a number of temples and religious celebrations. During the Varanasi festivities, artists of classical music from all around India perform. Some temples employ classical musicians on a permanent basis to

perform during devotion. These festivals feature a variety of classical music instruments, including the sitar, sarod, violin, tabla, pakhawaj, and many more.

A Shiva procession travels from the Mahamrityunjaya Temple to the Kashi Vishwanath Temple on the Hindu holiday of Mahashivaratri. (Britannica, 11 August 2009)²⁰. In February and March, Tulsi Ghat hosts a five-day Dhrupad Mela, a musical festival dedicated to the Dhrupad style. (Uttar Pradesh Tourism. Retrieved 22 October 2012.) In March and April, the Sankat Mochan Hanuman Temple commemorates Lord Hanuman's birthday, Hanuman Jayanti. There is a public parade, aarti, and a special puja. (The Times of India, April 2009). Famous performers from all across India are invited to participate at the temple's Sankat Mochan Sangeet Samaroh, a six-day festival of classical music and dance concerts that began in 1923. (Britannica. August 2009)²⁰.

Musical Instruments in:

Islamic Culture

The presence of 1,388 shrines and holy places in Banaras, such as 415 mosques, 299 mazars (the tombs of Sufi saints), 197 imam chauk (the place where tazia crosses), 88 takiya (the place where people are buried), 11 Eidgah (the location for a special prayer), and imambara (the place where tazia is buried), indicates the significance of Muslims in the city. (Shing: Personal Survey, 2000, 2009, p 130).

Tazia refers to a replica of the tomb of Imam Hussain, a grandson of the Prophet Muhammad (PBUH), and is a central part of Shia Muslim mourning rituals during the month of Muharram. It's also the term for a passion play or spectacle that recounts the events surrounding Imam Hussain's martyrdom at Karbala.

In Islamic culture, music is only practiced at mazars. As many Muslims think that the Qur'an and Sunnah forbid music (instruments and singing), some institutions do not permit music. (Harris, Diana (2006)

The practices in Varanasi are nearly same. Qawwali is a part of the mazar culture. Sufi Islamic devotional singing, known as qawwali, has its roots in the Indian subcontinent.

"There is no culture of music here," explains Mr. Neaz Ali (May 2025), a khadim (shrine custodian) of the 400-year-old Mazar of Hazrat Makhdoom Shah Tayyab Banarasi Baba. "People come to the shrine to show their devotion, and those with vows sing qawwali, accompanied by

harmonium, dhol, and tabla. There is no culture in the mazar to organize a qawwali program," he continued.

According to Mohammad Akhtar (June 2025), caretaker of another mazar of Hazarat Yakub Saheed Baba, "The qawwali program is organized here on the occasion of Salana Urs." Urs is an annual celebration of Sufi Islam that marks the anniversary of a saint's death. "The major instruments used in the program are the dholak, tabla, and harmonium," added Akhtar.

Christianity

Christian missionaries arrived to preach at the first English Seminary, the Anglo-Indian Seminary of Varanasi, which was established in 1830, during the British colonial period, but the upper caste Hindus were unaffected. Only the poorer classes of society, including the untouchables, adopted Christianity. However, Varanasi did not see any additional growth in Christianity once British administration ended. There are not many Christian settlements in Varanasi. Twenty-two churches can be found throughout the city. (Singh 2009, p. 36)

The most notable are St. Mary's Cathedral, St. Thomas Church, Varanasi's Latin Catholic Diocese, and St. Francis of Assisi Church.

The parish priest in charge of St. Francis of Assisi Church in Varanasi, Father Rajan Lakhra S.J.(June 2025) states, "While both the Roman Catholic and Protestant churches in Varanasi have a tradition of playing music during prayer, it is more practiced in the Roman Catholic Church."

Every Sunday prayer includes the playing of harmonium, tabla, keyboard, drums, mander (a traditional instrument of the Indian state of Jharkhand), flute, naal, and numerous cymbals. People utilize these instruments for prayer and chanting at festivals including Easter Sunday, Christmas Day, Holy Communion, and the Eucharistic Celebration often known as the Mass Holy Communion.

According to Father Rajan, "People of every anthropological area add their own instruments to the church music in which they associate. We use mandar because we are from Jharkhand."

The mandar is a traditional Indian folk drum that is especially well-liked in Bihar and Jharkhand. This drum is a hand instrument featuring two heads, one larger than the other, a cylindrical body, and a little bulge in the middle. In traditional music, rituals, and festivities, the mandar is frequently employed as the rhythmic foundation.

Jainism

For Jains, Varanasi is a tirtha (holy place) or pilgrimage site since four of their Tirthankaras were born here in the eighth century BC. In Varanasi, at Bhelupur, which is today known as the Parshvanatha Jain temple, Parshvanatha, the 23rd Tirthankara, was born in the eighth century BC. Many Jain images from the 9th to 11th centuries BC were discovered during archaeological digs at this location, while a small number of images from the 5th century BC were also found. In the sixth century BC, Mahavira arrived here after Parshvanatha. Three other Jain temples can be found in Varanasi: two in Simhapur and one in Sarnath.

During worship, cymbals, a harmonium, and a dholak have been observed in the Parshvanatha Jain temple. (Self visit, May 2025)

Buddhism

Sarnath is a Buddhist pilgrimage site located in the Varanasi neighborhood. It is said that Gautam Buddha delivered his first sermon on the fundamentals of Buddhism at the location of the deer park. (Mellor & Podany 2005, p. 73)²⁶ Only the foundation of the Dhamek Stupa is still standing, making it one of the few pre-Ashokan stupas still standing. The Chaukhandi Stupa, which honors the location where Buddha first met his disciples in the fifth century, is still standing. (Singh 2009, p. 453.)¹⁴

There are nine Buddhist shrines in Sarnath. Theravada and Mahayana are the two major schools of Buddhism, representing different approaches to achieving enlightenment and guiding practitioners. In the Theravada approach, there is no tradition of music but in the Mahayana tradition there is a culture of playing music during prayers. The only Mahayana Temple in Varanasi is Tibetan Temple. Tibetan Temple is one of the popular Buddhist monasteries and the temple is located in Sarnath.

Tibetan bell with vajra, naga, damru, gyaling, conch and container or khicha are used in the Tibetan Temple. Jamyangdagpa (June 2025), a priest of Tibetan Temple, Varanasi, says, “All these instruments are used in prayers every day and different occasions.”

Jamyangdagpa (June 2025) explains, “The Tibetan bell is a symbol of wisdom, vajra represents peace, and naga drum represents the sound of the universe. Nagas are not specifically known as musical instruments themselves, but they are often depicted in the context of music and are associated with musical instruments. Damru is of a different shape from damru of Hinduism, representing trueness of soul. The gyaling is a traditional Tibetan double-reed wind instrument,

often used in Buddhist ceremonies. Resembling a mix of shehnai and flute, this instrument is played marking the arrival of the Lama. Conch is shankh in Hinduism. Container or khicha is played at the Molam festival as a prayer-based practice and the Great Prayer Festival. Tibetan dung-chen and singing bowl is also a regular part of prayer. At every full moon and new moon, they add more instruments than that on other days.”

Sikhism

For Shikhism, Varanasi is also a sacred site. Shikhism's founder, Guru Nanak, went on two visits to Varanasi. He arrived in 1502 while on a pilgrimage as a young man. When he proclaimed his Sikhism on the day of the Maha Shivaratri festival in 1506, he came to Banaras for religious engagement with the sages. Following India's 1947 split, the bulk of Sikhs in this area arrived as immigrants from Pakistan's West Punjab. (Singh 2009, p. 35.)¹⁴

In Sikhism, a gurdwara, sometimes known as a gurudwara, is a place of worship. Nevertheless, it usually means "home of guru or master" or "place of guru". The two most significant places in Varanasi are Gurudwara Sri Guru Nanak Devji Gurubagh and Gurudwara Sri Badi Sangat Sahib.

Gurudwaras in Varanasi frequently use music in their rituals and worship. One of the main components of Sikh worship is kirtan, which is the devotional singing of songs from the Guru Granth Sahib and is done in Gurudwaras. Furthermore, the city is home to classic Indian musical instruments such as the sitar, tabla, and sarod, which are used at devotional events and performances. The harmonium and tabla are used in traditional kirtan. (Jaswinder Singh, June 2025)

Instrumental Groups:

There are numerous musical ensembles in Varanasi that supply musicians to the temples. The "damru dal" is the most notable. The city is filled with damru dals in every part.

A religious group or organization known as damru dal plays drums and other percussion instruments, especially at religious festivals and events. "Damru dal" literally means "drum group". These groups, which are well-known for their energetic performances and the ecclesiastical ambiance they foster, are frequently connected to Varanasi's Kashi Vishwanath Temple.

Raja Sahani (May 2025), a class eleven student and member of the "Shri Siddheshwar Mahadev Damru Dal", explains, "We rotate between different temples to perform; we don't demand money; the temple authorities determine how much they will give." He claims that their group consists of about 80 people. Karan Kumar (June 2025), the group's manager explains, "Damru dals began to perform in the Kashi Vishwanath Temple before spreading around the city.



Karan Kumar with his Damru

There were a few damru dals in the 1990s, but now it has crossed 100."

Religious Harmony:

There is a notable interreligious harmony in the relationship between the instrument manufacturer and the devotees. Muslim instrument producers produce a large number of musical instruments used in Hindu ceremonies. Only Muslims create damru, nagara, dholak, naal, and tabla, which Hindus use in their worship.

Instrument manufacturer Imtiaz Ali (June 2025) stated, "We have been making pakhawaj, tabla, dholak, naal, nagara, and damru for five generations; all the skin instrument makers in Varanasi are Muslim, but most of our customers are Hindu."

One such example is renowned shehnai maestro Ustad Bismillah Khan, who was a Muslim and performed shehnai at temples for generations.

Conclusion

Varanasi's notable customs, cultures, norms, values, beliefs, and standards are acknowledged throughout the nation. In addition to improving the lives of individuals, temples, shrines, ashrams, historical sites, monuments, ghats, the Ganga river, Hinduism, and religious harmony are some of the elements that have made a substantial contribution to the advancement of the city and overall India. The city's multiculturalism and artistic appeal have drawn both tourists and locals. The people like going to the Ganga river, the ghats, and historical and religious sites.

Spiritualism and different attractions are features of the city. These are seen in the customs, prayers, ceremonies, and celebrations that are held. A significant component of all of these is music. Through its instruments and music, the city is preserving its old past. The most significant instrument in Shiva's city is the large damru; all other instruments, including the flute, manjeera,

pakhawaj, and mridangam, have a thousand-year heritage. The history of religious harmony is carried by these instruments.

Bibliography

Personal Communication

1. Kumar, Kartiq. June 02, 2025. *Employee, Udupi Shri Krishna Madhwa Temple in ASSI, Varanasi*
2. Ali, Imtiaz. June 02, 2025. *Instrument manufacturer, Varanasi*
3. Kumar, Karan. June 04, 2025. *Manager, 'Shri Siddheshwar Mahadev Damru Dal', Assi Ghat Varanasi*
4. Sahani, Raja. May 30, 2025. *Damru player, 'Shri Siddheshwar Mahadev Damru Dal', Assi Ghat Varanasi*
5. Jamyangdagpa. June 04, 2025. *Priest, Tibetan Temple, Sarnath. Varanasi*
6. Lakhra, Rajan, Father, S.J. June 02, 2025. *The parish priest, in charge, St. Francis of Assisi Church, Varanasi*
7. Ali, Neaz, May 28, 2025. *Khadim, Mazar of Hazrat Makhdoom Shah Tayyab Banarasi Baba. Varanasi*
8. Akhtar, Mohammad June 01, 2025. *Caretaker, Mazar of Hazarat Yakub Saheeb Baba, Varanasi*
9. Singh, Jaswinder. June 04, 2025. *Research Scholar, Banaras Hindu University.*
10. Bhaiyan Ji, Jamuna Vallabh Gujrati. June2, 2025. *Prominent musician, Varanasi*

Books & Articles

11. *History | District Varanasi, Government of Uttar Pradesh.* <https://varanasi.nic.in/history/>)
12. Kapur Radhika, April 2018 *Significance of Culture and Religion in the City of Benaras,* <https://www.researchgate.net/publication/324726535>
13. Jacobsen, Knut A. (2013). *Pilgrimage in the Hindu Tradition: Salvific Space.* Routledge. [ISBN 978-0-415-59038-9.](https://doi.org/10.1017/9780415590389)
14. Singh, Rana (2 October 2009). *Banaras: Making of India's Heritage City.* Cambridge Scholars Publishing. [ISBN 978-1-4438-1579-6.](https://doi.org/10.1017/9781443815796)
15. census2011.co.in/data/religion/district/568-varanasi.html Brahaspati, S.V. (2023). *How to Play Harmonium*, p. 3. Abhishek Publications.
16. *Varanasi : Art & Culture : Varanasi Music,* <https://www.varanasicity.com/varanasi-music.html>)

17. Varanasi Develoepment Authority, Government of UP.
<https://vdavns.com/tourist/ganga-aarti>
18. Brahaspati, S.V. (2023). *How to Play Harmonium*, p. 3. Abhishek Publications.
19. *Discover Divinity through Indian Classical Music*, Archives for Gokul, May 21, 2025
20. "Varanasi". *Encyclopædia Britannica*. Retrieved 11 August 2009.
21. <https://www.varanasicity.com/varanasi-music.html>
22. <https://artiumacademy.com/blogs/discover-divinity-through-indian-classical-music/>
23. Uttar Pradesh Tourism. "Fair and Festivals of Varanasi". Uttar Pradesh Tourism. Archived from [the original](#) on 29 June 2012. Retrieved 22 October 2012.
24. ("Jasraj, Birju Maharaj enthral on first night". *The Times of India*. 14 April 2009. Archived from the original on 4 November 2012
25. "Varanasi". *Encyclopædia Britannica*. Retrieved 11 August 2009.
26. Mellor, Ronald; Podany, Amanda H. (2005). *The World in Ancient Times: Primary Sources and Reference Volume*. Oxford University Press. ISBN 978-0-19-522220-3.
27. *Sustainable Development of Heritage City: Varanasi*, n.d.
28. Harris, Diana (2006). *Music Education and Muslims*. Trentham Books. p. 10. ISBN 978-1-858u56-356-5.)
29. https://youtu.be/JyuQbDs-9Vc?si=4iYT_ecdQ2YK1Lu4

VARANASI DİNİ MƏRASİMLƏRİNDƏ İSTİFADƏ EDİLƏN MUSİQİ ALƏTLƏRİ

ŞƏRİF MƏHƏMMƏD AREFİN RONI

Instrumental musiqi kafedrası

İfa Sənəti Fakültəsi

Banaras Hindu Universiteti, Varanasi, Uttar Pradeş

Xülasə

Məqalədə Varanasi festivallarında və məbədlərində ənənəvi mərasim musiqi alətlərinin istifadəsi, həmçinin Puranik (mifik) mənşəli Varanasi alətləri və musiqisi araşdırılır. Varanasi dünyanın ən qədim şəhərlərindən biridir. Banares və ya Kaşi də adlandırılan hinduların Varanasi şəhəri Hindistanın şimalında Qanq çayının sahilində yerləşir və həcc, ölüm və yas mərasimlərində mühüm rol oynayır. Araşdırmanın metodologiyasını hinduizm, buddizm, siqhizm, islam, xristianlıq və caynizm də daxil olmaqla qədim Hindistan metropolunda yayılmış müxtəlif dinlərin müqayisəli tədqiqi əhatə edir. Eyni zamanda, musiqi alətlərinin tarixi və kontekstual təhlili təbiiq edilir ki, bu da onların xüsusiyyətlərinin və ifa üsullarının zamanla necə dəyişdiyini daha dərinlən anlamağa imkan verir. Varanasidəki hər bir dinin öz musiqisi və dualar və festivallar üçün alətləri var. Məqalədə müxtəlif dini qərənaların çoxsaylı məbədləri və onların ritualları ətraflı şəkildə araşdırılır. Tədqiqatdan alınan mühüm nəticəyə görə şankh, dholak, mridangam, pakhawaj,

manjira, damru, nagara, shehnai və nadaswaram kimi musiqi alətlərinin müxtəlifliyini, eləcə də müasir dini rituallarda davamlı istifadəsini nümayiş etdirir.

Açar sözlər: Musiqi aləti, ənənəvi musiqi, ritual musiqi, hind musiqisi, din.

МУЗЫКАЛЬНЫЕ ИНСТРУМЕНТЫ, ИСПОЛЬЗУЕМЫЕ В РЕЛИГИОЗНЫХ ОБРЯДАХ ВАРНАСИ

ШАРИФ МУХАММАД АРЕФИН РОНИ

Кафедра инструментальной музыки

Факультет исполнительских искусств

Банарасский индуистский университет, Варанаси, Уттар-Прадеш

Резюме

В исследовании рассматривается использование традиционных церемониальных музыкальных инструментов на фестивалях и в храмах Варанаси в наши дни, а также инструменты и музыка Варанаси, имеющие пураническое (мифическое) происхождение. Варанаси — один из древнейших городов мира. Индуистский город Варанаси, также называемый Банарес или Каши, расположен на берегу реки Ганг в северной Индии и играет важную роль в обычаях паломничества, смерти и скорби. Методология включает сравнительное исследование различных религий, распространённых в древнеиндийском мегаполисе, включая индуизм, буддизм, сикхизм, ислам, христианство и джайнизм. Одновременно с этим применен исторический и контекстуальный анализ музыкальных инструментов, что позволяет глубже понять, как менялись их характеристики и методы игры с течением времени. Каждая религия Варанаси имеет свою музыку и инструменты для молитв и праздников. В статье подробно рассматриваются многие храмы разных религиозных гхаран и их обряды. Результаты демонстрируют разнообразие музыкальных инструментов, таких как шанкх, дхолак, мридангам, пакхавадж, манджира, дамру, нагара, шехнай и надасварам, а также их дальнейшее использование в современных религиозных ритуалах.

Ключевые слова: музыкальный инструмент, традиционная музыка, ритуальная музыка, индийская музыка, религия.

Мəqalənin redaksiyaya daxilolma tarixi: 15.05.2025

Qəbulolunma tarixi: 29.05.2025