CHAPTER 3

FOLK-MUSIC OF DUGGAR

3.1. Folk-literature:

The definition of folk-literature varies from scholar to scholar. For instance, German scholars say—‘Volks kunde is the study of the Germanic and European volk, with emphasis on the peasants and the plain people. The literature, that in the main oral tradition, is transmitted primarily by the word of mouth’.

According to Dr. Ravindera Brahmara, “Folk literature constitutes the expression of the human mind in its natural and spontaneous outflow of emotions. This literature has come down by oral tradition from one generation to another, and as such continues to grow in volume. Most of this literature cannot be attributed to any author. Any thing felt, experienced, heard or borrowed from the other sources go to make folk literature and is virtually a reflection of the prevailing culture. This literature is largely neither refined nor governed by any rules of grammar, or syntax. Hence the element of sincere and forthright expression becomes its chief quality.

“Literature nourishes folk-lore and folk-lore nourishes literature. But literature is fundamentally associated with literacy, a fixed text and a printed page. A folk-lore is associated with illiteracy, a fluid text and word of mouth. Where literacy thrives, the folk decays, while a flourishing folk culture is evidence of a relatively low level of literacy. “folk-lore denotes the traditions, customs and superstitions of the uncultured classes in civilised nations”.

Indian folk lore exhibits a wide range of topics touching

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(55) Tristram Coffin: (p) Ill “American Folk-lore,” by Higin Bothams (p) Ltd. 165, Mount road, Madras-2, 1969 Refer p 11


(57) Encyclopaedia of Britannica. Vol 9, Refer page 440.
every aspect of traditional life including secular and religious myths, folk tales and historical legends. This puts in high relief music and dance that normally accompany rituals. Stories from mythology and other ritualistic events recited to the adult audience possess an engaging style and flourish, which is the soul of folk literature.

The scholars agree in believing that Vedic literature came down to 14th century by oral tradition, and Madhav and Sayan are said to have written down all that existed till then. This is true of the Tamil literature, which is equally old. Folk literature is the creation of the people who formed images and expressions peculiar to the particular age, and it formed a treasure house of ideas and emotions as well as subtle mystic thoughts. This, however, formed divisions with particular orientation of classes like that of the governing classes or the working classes. The most powerful part of the folk literature relates to the working class, who experiences real problems of life and struggle for existence. Some of it is a literature of protest, which is an expression of undue treatment of feudal or the capitalistic society. The folk literature closer to the middle classes is generally a combination of panegyric, romance and humour. Many ballads and stories with a universal appeal grow out of this.

“The primitive man had no influence that should have helped in creation of literature. He was stirred by the sights and sounds which prompted him to explain in the form of painting, engraving, dancing or singing. These became highly expressive arts, but ballads, choral songs, lyrics, fairy tales and anecdotes or stories became the medium of sharing feelings and dreams stirred by imagination.” Poetry, however, dominated them all, because verse was born earlier than prose and early medium of expression was a rhythmic flow of words which came to be known as poetry. Human feelings and

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experiences, both personal and social, assumed the form of stories, anecdotes and fantasies.

Folk literature has a dual implication. On the one hand, it tells us of the culture, notions and bearing of the people of one place, and on the other hand, it hints at the fundamental unity of human race. Folk literature retains the vehement appeal and its characteristic simplicity only when it gains circulation through oral tradition. The colloquial touches are the soul of folk literature, which show its close and active kinship with the practical life of the people.

Before folk literature was put into written form, every genre of it absorbed changes and influences of local, tribal, historical character and even superstitions. Any prevalent belief or custom entered the various forms, particularly drama, song and dance. Many rituals and modes also got into this stream and folk literature was enriched. The branches of folk literature provide a useful cementing force to various sections of the society, so that their experiences become common and, stimulate their thought and belief and other perceptions. By virtue of our rich folk lore, social life becomes enjoyable and all occasions, whether ceremonial or festive, become eventful. It will be true to say that folk literature particularly our folk-music offers a source of pleasure, un-alloyed by the modern influences, social, economic or political.
3.2. Dogri Folk-literature

Dogri folk literature can be said to be a complete literature in itself. It has fulfilled the functions of a living literature for the Dogras over many generations, for hundreds of years, providing entertainment, instruction and means for self-expression, preserving the experience, values, beliefs and ideals of the people, and offering opportunities for the creative use of the language. Continuous variation being the very life blood of this oral literature, it has a certain fluidity and comprehensiveness, which are co-existensive with life itself. This folk literature is healthy and strong because of its nearness to life—flowing, changing, collecting, discarding, always new. It is naturally pure and full of sap like a stream, because of its direct flow from the minds and hearts of the people. Universality, richness and variety are a representative character and research potential are the main features of folk literature all over the world. Only the way of presentation varies from place to place and people of different communities and countries have their own linguistic patterns and moulds; their own local, regional, natural backgrounds; their peculiar beliefs and customs and their faiths and ideas to shape and colour their folk literature.

Dogri folk literature is universal in two ways. Firstly, its subjects are universal, and the strands in which these subjects are woven, are common; and secondly, it appears in the same forms all over Duggar land—be it Akhnoor or Jammu, Udhampur or Basholi, Chamba or Kangra, Mandi or Bilaspur. Songs flow directly from the heart but stories are the work of some deliberation and ingenuity, embodying in themselves some morals, some facets of life and the values and experiences of the community.

Most of the Dogri folk songs appear all over Duggar in the same form except for minor variations and are sung at the same time, like the song:

Chambē dhā dhara paun phūlāra, Amūnū sujī jaidū sāhā
(Down hills of Chamba water sprays. The scarf gets wet completely).
The damsel's scarf gets completely wet. “Pray stay for tonight, O shepherd stay.”

and those describing the love of Kunju and Chanchelo and love for cowherd lord Krishna and those containing dialogues between the mother-in-law and the daughter-in-law and between the sepoys and his wife form the theme of most folk songs. The traditions of prowess on the battle field and the spirit of sacrifice enshrined in the Karks and Bars are highly valued all over the land.

Dogri folk literature is fully representative of the life of the people. It contains everything from the ideas, traditions and beliefs of the community to the vignettes of day to day domestic and social life. Myths and legends preserved in it contain historical sources and the cultural heritage of the community. This literature presents itself in great variety, especially in the songs. From the moment of birth to the time of death of an individual there are several types of folk-songs in Duggar about every activity of man.

In essence the Dogri folk literature is a compendium of lok geet, lok gatha, lok kathan, kheyl geet, bohan, tapkolian, sithnian, and riddles etc. There are very interesting songs, directly linked with harvest and sowing and other rural jobs. It appears that the songs are prompters and stimulate the worker with a particular beat or a refrain. Thus a tune pulsates through the entire process of work. There are devotional songs like bhaints, bishan patte and karks etc. The bhaints are usually sung in temples and places of pilgrimage and they contain prayers, praises of deities and narratives of their miracles and boons. Bhaints of female deities like Vaishno Devi of Katra, Jawala Ji Bhagvati of Kangra, Sukrala Devi of Billavar and Kalka of Bahu are well known.

Bhaints sung for male deities like, Sudh Mahadev of Chanan, Baij Nath of Kangra, Basuki Kund in Bhadarwah and Mana Mahesh of Kullu are well known. 'Bishan patte' or Vaishnav Pad are like bhajans, which are sung in praise of Lord Rama or Lord Krishna or His incarnation in the form of their miraculous acts and descriptions of their lives.
Similarly karks deal with description of incidents in the lives of gods, goddesses, saints and martyrs. These are usually sung at the shrines of the concerned gods and goddesses and at the deoraries (temples) of the martyrs. 'Karks' of Shiv Parvati are very popular.

There are ceremonial songs, which have a place of pride in our Dogri folk literature. The following need mention here:—

(i) Suhag (songs at the marriage of a girl)
(ii) Ghodi (Songs at the marriage of a boy)
(iii) Doli (Song at the send off of the bride)

On the birth of a child (male), head shaving ceremony of the child, going on a pilgrimage and occupying a newly built house, songs purporting to congratulate are sung and these are called 'Vadhais'.

Historical songs commemorating the sacrifice and valour of heroes, called ‘bars’ are full of sentiments of compassion (Karuna rasa) and the valour (Vira rasa).

The folk tales in Dogri have a distinct dramatic element and those in the verse form have a deep poetic touch as in 'Bars' and 'Karks'. The common folk-tales have a rural base and are enriched by an element of adventure, horror, pity and suspense.

The riddles are most sparkling and pithy by virtue of which they are most tantalizing. Broadly speaking, they are either rural based or urban based and are most original. The elders pose these riddles to children at the time of narrating stories. Artistic use of the language is an indespensable feature of these riddles, which stimulates the imagination. One of the illustration is given below:—

निकी नेई कुदी मल्ल भर परादा
Niki nei kudi gaj bhar parañda

(Identifies needle and thread; needle stands for puny girl and thread for her very long hair plait.)
The following is the Kashmiri riddle with the same content:

अढ़ ग़ज़ मामलः ठोड़ ग़ज़ पूँछ।

Arh gaz manyen dodh gaz pooch

(Half a yard tall is aunt, her scarf is long yard and a half: this also identifies needle and thread).

Similarly Dogri proverbs form a very important element of Dogri folk-lore. These are also stores of information about Dogra life and experiences of the community; practical wisdom, thinking and beliefs drawn from the daily life, make the soul of the proverbs. Here is an illustration of the Dogri proverb.

देले दी नमाज़, ते कबेले दियां टकरां

Bele di namaz, te kabel diian takraian.

(work done timely is like a namaz (prayer); ill-time action brings sufferings.)

The children songs (khel geet) sung by the team players in various games are most catching and stimulating. This is as much true of certain words replaced by the Kabaddi players as—

कोड़ी दी पड़ेतें भनांग ग्युटरे लांबा तेल

Kodi di ghadvai bhannang gite lawan tel

(The game of kabaddi is rough and tough. I will hurt the ankles and apply oil to the wound).

The game of "Kolda chhapaki" * played by girls is worth mention. This goes as—

कोल्दा शापाले जुम्मे राह आई ऐ

Kolda chhapaki jumme rät aai ae

[Kolda (scarf like article) is secretly dropped behind, find it: it gets dark.]

* Boys and girls sit in a ring and one of them secretly drops a scarf made into a ball and rushes forth to beat the very player, if the scarf is not picked up in time.
There are folk songs connected with the cycle of seasons which add colour and music to the celebrations on such occasions. These songs portray longing for re-union of lovers. Dholru (song sung on the occasion of change of season) and Bara mah (songs describing the seasons of twelve months) are also included in the category of seasonal songs.

On the festive occasions like ‘Lohri’ and ‘Rude’, some typical songs and couplets are sung to express excitement, joy and pleasure of participation. Illustrations are given below:

(a) **Lohri song** sung by girls goes as:—

Aa kudhe tarcholiae, aa gigi moliae

(Come ye girls, offer tarcholi (mixture of rice, jaggery, sesame) the boy is bought).

Oh! boy is born, so jaggery has been broken as a worship token).

(b) **Rude (rui-rude)**: It is much noted for introduction of coloured designs round the laid pitcher necks in the floor by the young girls, the following lines sung are worth note:

Ud maaj kunjajie, maajie saun aae ni aaho

(Fly swallow like O; dear, the sawan (rainy season) has set in, O! yes).
There are satirical verses composed to make fun of others and are called ‘tapkolian’. These may be called as non-sense verses, because the words are twisted in a way that they sound meaningless and a lot of fun is enjoyed by the participants and onlookers. Similarly, satirical verses are used by the girls and women at the time of marriage to poke fun at the bride groom and the party coming along with him. For illustration, note the following lines of the verse:

अां ए बे तु आां ए, मां कुलवे छोडी आां, ए बे
(Aaean ae vē tu aaeān ae, mān kūthē chhoḍi aaeān ae vē)
(It is well you have come but where have you left your mother.)

आौंढी ऐ भाई आौंढी ऐ, निच्छे निच्छे आौंढी ऐ
(Aaōndī ae bhai aaoṇdi ae, pichhē pichhē aaoṇdi ae)
(Will reach soon, she is following fast.)

Among the practices in remote villages, there are also spells and incantations of magical verses set to a particular rhythm used by witch-doctors or priests (ojhas) who have perfected the art of magic to ward off evil or control a certain disease, snake bite or malarial fever or sting of the wasp. Mr Beli Ram of Sunjawan (Kathua) is a renowned witch doctor, who even today practises warding off evil through a process of chowki the mention of which will be made while discussing the Kark of Shiv-Parvati.
3.3. Folk Music:

Music represents the wonderful spectacles of the still surviving consciousness of the ancient world. The gamut of musical notes woven into a composition which through aural perception softens the heart and produces melody agreeable to ears may be called ‘Raga’. Psychologically the word raga, which means colouring of passion embellished with musical notes, suggests to our ears the idea of mood. Raga creates an atmosphere, which is associated with feelings and sentiments. It is not the purpose of the song to repeat the confusion of life, but to express and arouse particular passions of the body and soul in man and nature. Evocation of mood through appropriate ‘rasa and bhava’ is then the main function of music. It is the art at its highest and mood elevation has in it powers that are therapeutic. It is the surviving consciousness of the ancient world with all its mystical powers.

Expanding on this mystical aspect, there has been a tremendous influence of religious movements like Vaishnavism and sufism on Indian music. The result has been that over the centuries, the mystical ideas of these religious movements have got permeated into our music. Outstanding characteristics of Indian order is that of the oral transmission of religious philosophy right upto this day. The most potent form is Bhakti Sangeet (devotional music). In no other culture the music is so laden with profound thought, ancient wisdom and mystical experience as in Indian culture. “The medieval saints Dādū, Kabir, Tulsi, Mira, Sūrdās, and others, all used the local dialect for their ‘Bhakti Rachnās’. Such compositions in local dialect have gradually been transformed into folk-music for wider acceptance by the masses.” Through this kind of music, the masses of India have been imbued with the divine message of love and devotion, which these songs convey. The rendering and lyrics are simple, but the effect is deeply spiritual and enduring.

As a result of the break down of traditional values and norms, and rampant materialism, modern man is increasingly sick with mounting anxiety and alienation. It is here that music—classical, devotional and folk, can move with its healing touch because it is imbued with priceless spiritual quality.

Any art, if it is to have life must be able to trace its origin to a fundamental human need. Such needs must prompt expressions among people even in their most primitive and un-cultivated state. To this observation, the art of music is no exception. Primitive man sings only when he has something definite to express. Since his singing produces the spontaneous expression of his thought, the tune and speech are often mingled in the course of his performance. This is conditioned by his settlement in a locality or land, the topography of which effects his habits, and the social milieu prompts him to exchange any thing that is called emotional, through the medium of music and dance. If he is influenced by the responsive society, the primitive form of expression changes gradually into folk form.

A folk song is an ecstatic expression of the ancient man, when certain feelings began to take a solid form. The expressions might have been loose and awkward. The germs of folk-song may be traced to the tribal songs originating from impressions of the beautiful forms of Nature and varying scenes through day and night, and seasons of the year as well as feelings of sorrow, joy and despair.

"The songs may be divided into two classes, —the folk song and the art song. A folk song is either one whose author and composer are no longer known, taking its rise among the people, or one by a known composer, which has been widely adopted by the general populace, because it was folk-like in its apeal, simple in melody, and easy of comprehension, an art-song, on the other hand, makes greater demand upon the voice and accompaniment ".

Folk-music may be loosely defined as the music (songs, dance tunes, etc.) of communities and peoples, in contrast to art music composed by musically trained individuals. Most often folk-songs are of anonymous origin. Sometimes they are composed by groups, with several individuals having a part in the development of a song, each making his own contribution. In rare cases they are of known authorship, and in such cases the song becomes so much a part of the people who sing it, that it becomes far better known than its author. Nearly every race and nation in the world has had its folk-songs, and they generally reveal racial or national characteristics.

In folk-music, there is a directness and simplicity in the narration; the ideas are concrete and specific, the music is simple and therefore, easy to learn and sing. It is obvious that these characteristics would make folk-song an ideal vehicle of mass-communication. It can also be an ideal channel for educational messages.

It is, as if music were a barometer of conscious life of the nation. This remark of ‘Plato’ applies particularly to folk-music which is bound not only to elementary rhythm, but also to myths, legend and rites. The folk-songs either accompany rites associated with birth, marriage and death or they lighten the burden of the daily chores.

In essence, folk-music is an expression of spontaneous and inspiring ideas that flow without any pre-thought; it virtually produces a thrilling effect to relax the tired mind and weary body. Un-lettered and untravelled people have both the desire and the power to express themselves musically and these attempts at musical expressions are not clownish nonsense, nor are they degraded reminiscences of cultured music, but are something ‘sui generies’; Moreover among these spontaneous expressions are to be found melodies of our art. The folk-music must out of necessity bear within it the seeds of all the future development of the art.

The oral tradition is the key to the whole process of communication. Traditions of folk-lore, folk-music and dance have passed down through many generations, adapting to changing time, whenever necessary, and yet retaining even in their contemporary
form an extra-ordinary vitality. There are undoubtedly regional variations in expression and localism of language but their basic rootedness is fundamentally the same: tunes and musical patterns have been maintained through the centuries without any musical notation.

Folk-music, has, of course, its limitations. To start with folk-music like all primitive art, is an applied art, the vehicle for the declamation of a ballad or the stepping of a dance and, it is, therefore, bounded by the structures of the stanza or the dance figure. The characteristic feature of the folk-music is its direct mass appeal. It prompts participation of the listeners even if they are not trained in the lilting expression of a song or tune, unconsciously they partake of the mood. But these limitations have their compensating advantages. A tune which is repeated several times to accompany a ballad or a dance, has certain peculiar qualities and we find that the best folk-music only show their true quality after several repetitions. Again purely melodic character of traditional song gives it a wide range of outline, impossible to melodies which are bound by the progressions of underlying harmonies.

A further and very important limitation of the folk-songs must be mentioned, namely that it survives by purely oral tradition. By our hypothesis the inventors and disseminators of folk-music are unlettered and are, therefore, unable to provide authenticity. It is on this that the whole nature of folk-song and all questions of its origin and development depend. One can judge the date and even guess at the composer, but cannot date a folk-song. "Indeed a folk-song is neither new nor old; it is like a forest tree with its roots deeply buried in the past which continually put forth new branches, new leaves and new fruits; it is just an individual flowering on a common stem".63

It is not the question of age or authorship that is important in a folk-song, but that of spontaneity and beauty. When a rumour becomes spread out, it soon is circulated

63 Encyclopaedia of world knowledge (8) Fine Arts part II refer page 1157.
in various altered forms, despite the fact that everyone is anxious to repeat it correctly. Likewise, a folk-song is altered by oral repetition when each new singer is bound by his artistic predilection. He may unconsciously improve the tune or simplify it. Thus, a folk-song evolves gradually as it passes to the minds of different men and different generations, but at the same time, it has features that point to a common stock. Since modes of performance undergo changes, folk-music is never static. Somehow, the system of oral tradition has brought down the stream of music, its fixed patterns, from the past as a natural outcome of pastoral or rural or agricultural life of the communities as the result of change in social life.
3.4. Dogri Folk-Music:

The Dogri music is born not of the people of the region enclosed by the lower Himalayas and cradled by the mighty rivers of the Tawi, the Ravi and the Chenab. These people had bold experiences of the mountainous region and the dry lands and the challenges of the hard life lived by them. Hence the common man sings under the impact of grief or joy in most easy-flowing and simple words, the beats being determined by the intensity of emotions. Expressed in un-ornamental words these take the form of folk-songs. The birds twirling or hooting and the running streams providing rise and twist of waves and gurgling, bubbling must have suggested sharp or subdued music, which is the soul of the folk-song.

Primitive musical utterances sent out in desolate areas by deeply touched singers, who used a drum or a flat piece of wood to mark time and intone it with a trilling sound of a flute, makes it a Pahari folk-song, while folk-songs in general, which have been improved or revised in a particular way and enriched with various tunes or notes and other instrumental devices gaining popularity in urban areas, have become slightly different. The folk-songs either in original or copied and recomposed and fashioned out in a touching musical frame have become more lilting and enchanting. However, very few lyrics chosen for popular love-songs and ceremonial verses have been made ear-catching with the help of an extra dose of orchestra. On the whole, the traditional folk-songs have retained their inborn glamour and effect. The tribal and hill songs, which form the bases of all folk-songs have sprouted spontaneously with an urge and a mood so intense as to take the basic beat or sound by clapping of hands, flat wooden tablets, sticks or metal plates (cymbal), chimta (tongs), rattle, whistles, wild throaty spout or a galloping note suiting the particular song.

The Dogri folk-songs carry the message of the nature, and the mind and the soul of simple Dogra people. One cannot forget the throbbing and pulsating sounds that convey the emotions, whether of a solo person or a group. Traditionally the Dogri folk-songs carry the significance and appeal according to the time, occasion and
background against which a particular type is chosen. The Dogras of hills and plains revel in music on ceremonial and festive occasions as well as in hours of leisure. They are particularly known for the music they chant at the time of evening and during night. For example, the valleys and the hills echo with their prolonged rhymes of special variety of folk-songs called ‘Bhākhan’ in local dialect.

The appeal is enhanced, when sung against the rough background of silent hills and desolate fields. The atmosphere is charged with sounds and tunes that leave the air vibrant and echoing. Sometimes mid nights of Dogra villages echo with the special music of ‘Masādhē’, ‘Jātarān and jaḍān’ sung by Gurus, jogies and Gardies respectively, who are adept in this type of spiritual and supernatural music and chanting of incantation. Similarly, devotional songs on the occasion of Jagrata (night long singing in praise of the deity) or karks as sung by Jogies and janghams, make an appeal to the ear and soul for which the silent time of night is most suitable. Music which has chief concern with the effective responses of the listeners, even if it is a primitive music, retains an order of pleasantness and dignity.

The people of the arid zone are faced with hardships of life as the means of livelihood are poor and the young men have to leave their homes and serve in the army or police. Their experiences are naturally different from those who live a comfortable social life. Their songs are, therefore, full of pathos and are rich in imagination. These are largely lyrical in character and very intimate.

(64) This is a variety of folk-song independent of any orchestral accompaniment and is sung by a group of four to six singers. They sit in a circle and cover the ears with their fore fingers to ensure the concentration towards the production of correct notes.

(65) These are devotional songs saturated with narrative content and are sung on the occasion of Guseten (yajana of megha and doom classes)

(66) It is a kind of black art extant in the Dogra region. The magical herbal powder is administered to a victim with sweet dish for being possessed. The benevolent jogies beat the drum or tinkle on a thali and sing hymns. Ultimately the spirit is exposed and the victim is cured. This process of casting the magic-spells through rhythmic notes is called 'chauki' and is usually practised during rains.

(67) Influence is created by worship of the deity and rendition of the popular episode of gods and goddesses to prevail upon the evil spirit or magical spell, which finally leaves the victim.
The music of the plains and the civilized area is formal, imitative, ornamental and colourful. Being close to the seat of power and jostling with men of wealth and influence, the people adopt flattering techniques in the composition and improve style of presentation to please their patrons. This is more so because of easy communication, comparatively a better standard of living and influences of neighbouring areas connected with trade and interpersonal relations. The music of these urban areas is noted for sharp and fast swing of notes, and lyrics and dance rhythms are distinguishing characteristics in this case.

Folk-poetry is a system of sounds, rather than of syllables. The whole of the Dogri folk-poetry is perhaps musically composed and the next line suggested itself while the first was being sung, and so the tune has led the words. “Dogri folk-songs are poetic encyclopedia of human emotions and hold a sure key to the understanding of the mental frame and mind of Duggar.”

The folk-songs of Duggar are more governed by the traditions and customs of the people. They are rich repositories of culture of the region and speak of the chivalry, devotion, simplicity and superstition of the people. References cannot be found to produce a confirmed base of any folk song which has come down to us by oral tradition. Over different periods and under new influences, the presentation of a folk-song has become important for the sake of public appeal. Twists and improvisations in tune such as pitch, pause and stretch of notes within the structure are found abundant in lyrical songs. Nevertheless, folk-songs which are related directly with social life are flexible in the sense that a talented singer brings into play some changes in the rhythmic order and creates some scope for orchestral flourish. The tunes and rhythmic arrangement have been changed to some extent due to the skill, artistry and musical sense of the singer. Practice in perfecting the art of singing and impressive presentation makes a folk-song more appealing with one singer than with many others depending upon the beauty of artistic twists and skill in producing the proper musical effect.

Dogri folk-songs have a popular acceptance in social life and have a fine musical quality, the rhythmic order is free and is generally modulated by the singer under the impact of the mood and the occasion. The musical instruments determine the variation and sustained note, to create sway and ring for the participating singer or the audience, to pursue for the determined period as is demanded by the song. The percussion instruments in particular produce an appropriate atmosphere to highlight the rhythm which provides a prop to the singer in projecting the idea in a style peculiar to a region which can be identified quite easily.

The early musical instruments known to the Dogri singers are ‘Baunsri’ (flute), Turhi, Nagojās, Narsiṅghā, Kail, King, Chaṅg, Ik-tārā, Sārāngi, Dhole (drum), Dholki-roḍā, Nagāḍā, Daphli, Ghāṅīāl, Kensānī (cymbals), Jhāṅ-j-Manjīrā, Thālī-ghaṅā (plate-pitcher) etc. The new additions are harmonium, Guitar, Violin, tabla and sitar.

It can only be a surmise that early folk-music in the Dogra land assumed variety in form and content from its outgrowth in certain pockets, where the feudal chief occupied a place of importance in the society and influenced the culture of that particular area. The traditional folk-songs of Duggar, a 'Bakh' variety in particular which are very rich in musical quality and composition originated in different pockets of Jammu, and have been preserved by the ‘Bhakh’ singers in certain segments, each differing from the other, These have been attracting the attention of music lovers.

Although the age old traditions rooted in the soil have been providing content and style to the Dogri music, certain influences have no doubt gone to improve Dogri folk-music in certain spheres to achieve candence and balance. Dogri folk-music as a popular genre, flowered in the Dogra period 69 and with the royal patronage took roots in Jammu province and out-lying hilly tracts, where it continued as an independent and indivisual form, revived in the present times by the Radio Kashmir Jammu, Dogri Sanstha and Jammu and Kashmir Academy of Arts, Culture and Languages.

69) First half of the nineteenth century when trouble-torn territory of Jammu and Kashmir was taken by the powerful Dogra King, Gulab Singh from the Britshers under the treaty of Amritsar.
3.5. Aesthetic perception of Dogri Folk-music:

Music is the plasma of the soul; hence even in the most traditional and primitive form music and dance are so inter-twined that changes in fashion, style or other influences have least disturbed them. In its essence, folk-music as well as folk dance is a natural growth and spontaneous expression of feelings of joy and sorrow. The gesticulations and musical utterances, hoots, clappings, joining of groups in a refrain are not isolated. But all the same, some modifications have helped in creating more appeal and as such the primitive songs have survived in the face of enthralling modern music. They are basically natural and pure expressions of a group or a tribe in their reaction to all those things which affect life, like a rich harvest, victory over the enemy, over disease, over rivals, over obstructions, on birth of a child, and on marriage etc. Traditionally, they have been associated with thanks-giving to the household gods, tribal deities or any celebrated religious place of goddesses etc. This is common among the people of different places, both of the hills and plains.

The folk music of Dogra land is a rich store house of vibrant emotions and feelings cradled in the romantic and philosophical background of the hilly terrain, reflected in the simple and rough life of the people, slowly distilled through imagination, and the impression of atmosphere as well as the hills and fields. The musical notes spring out of inspiration and are quickened by the effects of solitude, warble of birds, swaying of trees in strong wind and similar influence of the surroundings, which may carry the musical notes far and wide. Common people are attracted towards the singing group and finally participate in the singing of certain lines forming a part of the lyric.

Dogri folk music is serene and sustained, the rhythm being slow and controlled, but not galloping. The songs are mostly accompanied by dance gesticulations to achieve better portrayal of feelings. The distinguishing quality of the Dogri folk-music is its bewitching charm and aesthetic merit. The relation between the Dogri folk-songs and their being set to music is intimate and interesting. There is a balance in the combination
and arrangement of notes. Spontaneity comes from influence of nature and way of life. The atmosphere is charged with the sounds and tunes that leave the air vibrant and echoing. Wordsworth also confirms the influence of sounds in nature on thinking and expression, as in the lines below:

"The sounding cataract,
Haunted me like a passion, the tall rock,
The mountain and the deep and gloomy wood,
Their colours, and their forms..." ('Tintern Abbey.')

Shrouded in antiquity the folk-music and traditional dances, which have survived in Jammu and surrounding areas, have retained certain features, which reveal the basic mood, simplicity, throbbing movements, the out-burst of emotions and feelings, the pinch of pain and sorrow, exhilaration over something thrilling and even the plaintive notes, soaked in tenderness, with an appeal to gods for help and pity. In brief, the experiences of pitiful and pathetic feelings, separation or joyful meeting, expression of joy and sorrow are the common themes of which life is made.

The Dogri folk-music is characterised by spontaneity, simplicity, sharpness of emotions and touch of sweetness, inspite of difference in regional dialects and themes, because basically they remain the expression of most natural feelings and reactions to difficulties, joys and gains etc. Therefore, they are connected with essential human problems and day to day experiences. This gives Dogri folk-music both appeal and popularity.

In dramatic gesticulations as in Ram-lila, Krishan-lila and relating adventures from the legends, the people have used scenic devices which emphasise the points of importance. Then it is left to the singer to highlight episodes, which become the topic of the day. In the Dogra region some dances are performed at the time of certain occasions, both religious and social, where similar devices have been used, and in some cases masks are also used, viz. ‘Lohri’ festival and Lohani. This is similar to
liturgy plays, viz. Greek and Roman dramatised pieces. Accordingly, the stage techniques of which there is a lot of resemblance, admits of the applause of the groundlings.

The Dogri folk-music is rich in content and form; the haunting melody of Pahari songs adds to the beauty and joy of daily life. We have songs and dances related to the ceremonial occasions, fairs and festivals, harvests, worship of gods and seasons etc.

The musical and cultural features of some of the notable Dogri folk-songs and dances are described below:—

1. Lohri festival:

(a) This activity is celebrated during day time. Group of lads move out dancing, led by drum-beater and other experts of musical instruments and display decorated fans made of bamboo sticks called ‘Chhajja’ in local dialect, signifying a pageant of the peacock, Fredric Drew has rightly said that ‘Lohri’ is a festival of folk-dances and pageants.” Since the singing groups pass through the streets raising a melodious cry to hail the changing season, the jumps and steps of the boys conform to the beats and contribute to a dance effect peculiar to the folk character. The dancing boys recite some set words as:—

“Wāhā maūrā pāhī wāhā maūrā”

(How lovely the peacock what a beautiful peacock!).

Wearing costumes and masks of various demons and gods, and peacock forms producing a titillating effect, the dancing boys strike sticks to the beat of the drum. The festivity is the most thrilling and charming, when the dancing group moves on singing from house to house in rural areas and street to street in urban areas, calling on especially those people who have shared a new joy, as the birth of son or any marriage event. They are compelled to join the activity. Such people contribute both in terms of kind and cash to the performers. The sense of festivity is to provide some help to the
needy persons of the locality. Such a sense of wanton dances and spring of the body is so thrilling that any body looking at them from near at once begins to feel a throb in the limbs and bursts into joyful singing, as if he were one of the participants in the activity.

(b) Activity of ‘Harna on ‘Lohri’ festival : Young boys masked as a pair of deer, come out dancing mostly in the evening led by a drum beater, flute player and bagpiper, followed by a group of dancers and singers in attractive costumes. The songs that have come down by oral tradition are simple, catchy, brief and symbolic of active life. For example, the following lines sung by the boys in a refrain are notable:—

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Harna harna chali they, sutain they bajahlhii they
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(Oh antelope, go jumping and frisking about and make the sleeping to rise.)

The emphasis is evidently on the effect of the spring season, which helps in sprouting of seeds and burgeoning of buds on the branches. The activity of ‘Harna’ is particularly performed on the night of the festival day.

2. Lohani:

It is a mourning song, sung by the women relatives, on the death of very aged person. The group of women gathering to bewail, at the time of death, raise a plaintive note, sob for a while, take the shrieking sound to a pitch, and as others join the sorrowful utterances, a rhythmic pattern is formed, which leaves a heart paining with grief. Such a death is generally solemn and a happy send off with band and music is given. It is attributed to the fact that dead, who has seen all the pleasures of life, and thus deserves to leave the world happily. The families into which their children are married also join gaily dressed. The parties of dancing men and women wearing masks and colourful costumes are led by men playing drums and other musical instruments. Inspite of all this the dirge is sung in a sing-song manner with a quick tempo, which
keeps time with the beating of breasts by the ladies standing in a half circle and bewailing the dead.

3. To Harvesting:

(a) Sohāri or Gudehr: The activity starts when the green plants of maize sprout in the field, men and women start hoeing activity called 'Gudehr' in local dialect. A group leader called 'Behdek' starts a note of the song in a set pattern. Other peasants join him uttering 'So-O-So', in a melodious voice, alongating the note of the 'Behdak'. There is no musical instrument for keeping time, still the rhythmic effect is observed, when the peasant strike with their implements — bouṅgariān or 'Kudaliān' (small pick axes) on the earth in equal intervals making the bangles of the ladies create tinkling sound falling into a rhythmic pattern. When the melodious notes echo in the deep valley, a charming effect is created. The beauty of the activity lies in the tinkling sound of the bangles of the working women and the verses sung by them. A distinctive touch of 'bhakh' is observed in the activity, as 'sowai' effect is given by a woman, who possesses a tender and melodious voice. The 'behdak' (leader) starts with these words:— 'Sohari ve, soia lana, means this is sohari, come brethren, let's tend the plants, and the others supply the refrain, —'so-o-so, ae, so mere (my) Rama'. This produces a powerful rhythmic pattern. The next line of the song goes as 'Ram te Lachhman, dauvain sakkay bhai' means Ram and Laxman are both real brothers; and the others pick-up the refrain— 'sohari ve soia lana, so-o-so' and so on.

The aesthetic beauty is revealed in the effect of melodious group-song combined with seasonal urge. Further more, what adds to the aesthetic sense in 'sohari' or 'gudehr' is the unquestionable and undebatable element of resonance growing out of rise and fall of notes synchronizing with the regulated movement of the body of the working people in the field. Such a unison of sound and rhythmic movement of the body, relieves them of their boredom and increases their efficiency. To see them working in such an atmosphere is a pleasant experience.
(b) Husking of paddy into rice: A bhakh type songs of ‘Trimohli’ and ‘charmohli’ are sung by the peasants at the husking of paddy into rice in the hilly areas, where rice mills are not available. ‘Trimoli’ is done by three men or women while ‘Charmohli’ is done by four men or women. In the Himalayan belt of Duggar, ‘Charmohli’ is sung, and in the upper Siwalic belt, ‘Trimohli’ is performed. Though no musical instrument is used, yet the rhythmic effect is there in the operation of the activity. The activity is obviously a reflection of the feeling of joy coupled with a feeling of contentment. It marks the near culmination of the struggle and long wait for the reward in return for the hard toil put in by the peasantry.

(c) Samat (joint venture): It is a recurring activity involving the participation of peasants of neighbouring areas. In a traditional rural life, the harvesting activities are carried on collectively with gaiety and the sense of belonging. The accompanying spirit of oneness not only expedites the work, but also makes it extremely pleasant. At the end of the day, the harvesters chat, make remarks in a lighter vein, sing and dance in a mood of hilarity. The activity culminates with a grand community feast that includes special dishes like, ‘Ghee and raw sugar’; ‘Kheer’— ‘rice cooked in milk’, sugar added to the taste; ‘madrā’. mash (black lentil) is boiled in water till it is soft, and then cooked in curd and ghee; and ‘Khameeræ’—wheat flour is kneaded in yeast and then baked on pan like a chapati.

4. Jagarana:

Jagarana is a sanskrit word meaning to keep awake. It is a whole night activity characterised by the recitation of devotional hymns of mother goddess, Vaishno Devi, and is called ‘Jagarna’. The gleeful activity of dance and song by the female relatives of the bridegroom following the departure of barat is also called ‘jagarna’.

(a) Jagrata of mother goddess Vaishno devi: The devotional hymns called ‘Bhaints’ are generally chanted by the professionals. There are different hymns for the
different divinities enshrined in Duggar land. These songs lay more stress on the mythical nature of divinities and inspire a feeling of mystery and reverential awe. The jagrata is either presented as an act of thanks-giving at the fulfilment of the wish (sukhna) or as an inspiration to worship of the divinity. On the day of jagrata the host invites all the followers of the deity in the area. In the evening some rice, jaggery and money is placed upon a platter and puja is offered to goddess with lighted lamps, incense, flowers and prayers. Throughout the night, the devotees recite ‘Bhaints’ of goddess mother Vaishno Devi. In the morning, ‘halva’ is mostly distributed at the completion of the entire ritual among all those present. The people sitting awake throughout night enjoy the purified atmosphere. Their bodies swing with the tune of the song and the artistic blend of rhythmic sounds by the use of cymbals, tongs (chimta), drum and harmonium, as of now, creates a semblance of symphony. This enables the participants/audience to concentrate on the spiritual aspect of life. Their malicious or evil intentions are submerged in the hallowed atmosphere. The integrated effect of jagrata is penetrating on the mind and body.

The musical characteristics of a typical ‘Bhaint’ reveal certain nuances as the song progresses. Refrain with a slight change at every successive repetition makes the song musically rich. The leading singer may take the tune to the highest pitch and give it a suitable twist, after which he allows the entire congregation to join him in recitation of the usual words of the song, making the atmosphere charged with emotions.

A typical bhaint of mother goddess Vaishno devi is as below:

“घने घने जंगलें च रौंदी माता मेरिए माता रानी मेरिए, माता रानी मेरिए”
ghanē ghanē jaingaleīn chē raundi mātā meriē mata rani meriē, mātā rāni meriē“
(In dense forests resides my mother goddess, mother goddess is mine, mother goddess is mine.)

(b) Jagarna by women folk: The dance and song is particularly performed by the women-folk called Dhamachda in Dogri dialect. After the barat has left for bride’s
house, women folk of the bride-groom’s house do not sleep throughout the night. They dance and sing freely in a joyous mood, thus making the programme colourful. The idea behind this performance is two-fold. The bride-groom is busy with the marriage ceremony at bride’s house, as such the women folk also enjoy the night with full freedom and secondly, they are awake to keep watch on the valuables in the house. A mock picture of family is presented to ridicule the husband or husband’s sister or grand parents and sometimes a woman is dressed as a young man indulging in something romantic, and thereby overdoing the role, laughter is produced. Women and children space this with clapping of hands, cat-calls and mimicry. The musical peculiarity of this farcical programme is that fast beats are introduced to quicken the movements. Often varied rhythmic effects are given to the dance to make it more lively. A few lines of the song usually sung are worth mention:—

(i) मेरी बाईं च चूँड़ा केंच दा ओ गेरा कुन्न लड़ फड़ेआ सुंघ दा ओ मेरी बाईं च चूँड़ा kach dā o merā kün laḍ phaḍēā such dā o

(On my wrist are bracelets of glass, who has sworn me as partner?)

(ii) “भागो साही मोरनी, नौर साही मोर कुड़े
“Pāhbo sāhri maurni, vir sāhri maur kurey,

बड़ी मजाैन मोरनी, पालां पादी मोर कुड़े।”
Baḍi majājan maurni, pālān paṅdā maur kurey.”

(The bride is a pea-hen, my brother is the pea-cock; vain she is to make him dance to her tune.)

5. Masādhēy:

These are devotinal songs interspersed in a tale from an epic and are sung at the occasion of gusetan (Yajanā of Meghās and doombś— the low caste people), accompanied by the chanting of tunes of Rubaab and flute, damru or khanjri etc. The ‘gur’ (priest) sings some devotionāl verses and narrates an episode from Ramayana,
Mahabharata or some mythological stories. Masadheys are performed at night, when the scene is tranquil and peaceful; and it goes on at a stretch with full devotion and dedication so that all pilgrims keep awake and create a pious atmosphere.

6. Jataran:

The devotees of a god or goddess lead a procession towards the spot, where a shrine is situated, viz on a hill top or on a riverside, on a lake or a spring. They move taking various musical instruments say drums, king, cymbals, narsinghas, naphira, gong-bells, flute etc with them, and they make a round of entire village, calling at each house. They dance, taking tridents or brooms of pea-cock feathers in their hands and progress with full devotion to the seat of god. When they reach the spot, a yajana is held in which some animal-sacrifice is offered. During this period, the ‘Duwalas’ dance following the beat of drum and sing a devotional song called ‘Kark’. The people present on the occasion some times ask questions about their troubles and the ‘Duwala’ replies each and every type of question during his dance.

People believe that the spirit enters the body of the ‘duwala’ which answers the questions and fortells events. The atmosphere created by musical instruments’, dance songs and the way of presentation of ‘duwala’ is so fascinating that many persons (both men and women) from the audience also rise to dance spontaneously.

7. Jaśīnān:

It is a kind of black art extant in the Dogra region. Some jogis keep magical herbal-powder collected from the hilly areas of Assam and Bengal or ashes of unmarried youth retrieved through spells (charms) from the cremation-ground, clandestinely at night. Desirous people get it from these Jogies to be administered to a victim with sweet dish for being possessed. The generous jogies (witch doctors) are then called, who beat the drum and their companions (chelaa) tinkle on a thali (plate) to create a musical atmosphere, and sing hymns to cast a spell. Actually the process starts with
invocation to goddess Vaishno Devi, whose blessings are sought and then the ‘Kark’ is sung that relates the mythological episode of Lord Shiva and Parwati, with reference to magic dust smeared on tooth stick to hypnotise Lord Shiva on the advice of ‘Narda’. As the song progresses the charm is introduced during singing till the victim begins to sway rhythmically in circles. Ultimately the spirit is exposed and the victim is cured. This process is called ‘chauki’ and is usually practised during rainy season, because herbs and grass sprout and burgeon in the rainy season and, so it is believed, that evil effect is ably countered. In fact, the atmosphere so charged with a hypnotising tune of the song and the uncanny blend of tinkling of ‘thali’ (plate) and beat of the drum, makes the victim as well as the people present there to sway rhythmically. It is the belief of some observers that Gardies have such a knack in the ‘Tantric’ art that they can make even a statue dance.

8. Mela (fair) Jhiri:

This is the most famous fair which is held at the shrine of the peasant saint, Bawa Jitoo at ‘jhiri’ near Kanah Chak (in Jammu district), who revolted against tyrannical feudal lord, Mehta Bir Singh. The peasants are enthused by the bards who sing ‘Kark’ in praise of Bawa Jitoo. The ‘Kark of Bawa Jitto an expression of anger of the poor farmers as revealed in the lines below:—

“सुकी कनक नौर खाया ओ, मेहता दिन्ना मास रलाई”

"Suki kanak nei khayi O, Mehta, Dinna Maa rasrai,” (70)

(Oh Mehta, you may not relish the dry wheat, let you season it with my flesh.)

9. Rut Rađe:

Rut Rade is akin to rangoli in its elementary form. Necks of pitchers equal to the number of the brothers in the family, are embedded in the court yard in a lovely pattern and each is coloured fancifully and seeds of barley are sown. Around these necks,

colourful designs and figures are imprinted after the areas is plastered with clay, which reflects the aesthetic sense of the rural people. The women folk sing to pray for favourable weather and rich crop, which will bring them prosperity. Varied designs in bright colours red, green, yellow, white etc make the picture appealing. This is all symbolic of peoples faith and sentiments of the community life.

10. Garlohdi:

This activity is performed, when a heavy log of wood or beam is to be carried to another place by a team of people engaged to pull it. The ropes are tied to it, and the workers give it a push and pull while giving out a cry so as to hearten up each other. Generally a ‘folk-song’ is sung while pulling the load. The leader called ‘behdak’ starts a note and others react in a separate melodious note. It goes on, till the load is carried to the spot fixed. The words of the cry of the workers fall in arrhythmic arrangement which sounds suitably to the push and pull of the heavy log. It has a boosting effect on the workers concerned. This sort of equal pull and jerking effect as is produced by the following lines of the song virtually enhance the progress of the work.

तुम जोर कैँ नी लांदे-
“Tūs jore kaeĩ naeĩ lañday”— (the leader recites)
(Why don’t you apply your force.)

“हां वे हां”
“hān vē hān” (the other members react in stylish boosting way)
(ffe - fa - fum)

11. Phumnian:

This dance is especially performed after ‘Janam Ashtami’ in the month of August. It gives an expression of religious devotion and the dancing party, accompanying the ‘Chelas’ to the shrine, or seat of the tribal lord, or the village god. They march swinging their bodies and the hands holding like a bud and singing in praise of god in
a mood of thanks giving. They slowly release finger by finger the closed fists much like unfolding of the petals, giving the idea of the blooming of the destiny of the concerned person, particularly a boy. This signifies the hope that his life will be full of fame like the fragrance of the blooming rose or like a lotus blooming in a full glory. Phumnián creates a scene of ‘Jubilation’, which has no parallel in the dance history of the country. It is done in a mood of simplicity and sobriety. The facial expression displaying joy and exhilaration is evident in the dancers.

The music is controlled in its rhythm and words are short, simple and appealing. The dancing party slips forward with the hands locked behind the neck, and, as they bend the body to the right or left, the hands are brought forward in a swinging fashion to the beat of the drum, at the same time producing a sweet sound of ‘Cee-Cee ‘ from the mouth. This rhythm regulates every movement of the body but does not allow any wild display of the rejoicing dancers. The ‘tala’ used for rhythm is of eight beats called ‘Keharwa’.

The musical instruments used in this dance are ‘narsingha’ (a fife-like-horn) and drum etc.

12. Kud :

It is a dance peculiar to Bhaderwah and other hilly regions, (Bani, Chamba, etc.). Undoubtedly the most stylish of Dogra folk-dances, it is performed at the night round a bon fire. It is similar to ‘Jataran’ but here all the devotees dance in a big ring in a very charming rather fascinating manner. It is usually held in the days after sowing operations are over and people have ample leisure. The dancers in their tight pyjamas and black jackets or long flowing robes start in a slow rhythm and go in stepping round the bon-fire. The dance resembles the swaying of the giant hill trees in a cool breeze. The instrument players stand aside playing on flute, drum and ‘Narsinghas’. The tempo of dance goes on increasing till the movements become very fast. The dancers move swaying vigorously round the fire simultaneously giving out excited sounds. The frantic state, however, does not last long. The movements slow down till the performance concludes in the early hours of the morning.
13. Scenic beauty of the land:

Vast tracts of Jammu region comprise of fantastic sites of historical, archaeological and spiritual significance. There are paradisical hill-resorts like Bhaderwah, Gool, Patnitop, Kud, Batote, Banihal, Surankote; and magnificent velvety meadows like Sanasar near Patnitop, Bal padri in Bhaderwah, Loran in Poonch, Rama Kund in Gool, and Sarthal in Basholi.

A peculiar feature of mountainous attractions of Jammu region is its hill pilgrimages like shrines of goddess Vaishno Devi near Katra (District Udhampur), mother ‘Sukrala’ in Billawar and mother ‘Kali’ atop the Bahu hill fort in Jammu city; Machail yatra of Paddar, Kailash yatra of Bhaderwah; Sarthal Yatra of Kishtwar, and yatra of Sudh Mahadev (Udhampur district) on Ashar Purnima. The most prominent of these is the trinity of goddess– Maha Lakshmi, Maa Kali and Maha Saraswati all together known as Vaishno Devi, located about 100 ft. inside narrow natural cave, amid charming surroundings in the laps of the Trikuta Hills. Another interesting well known pilgrimage centre is of Sudh Mahadev, located in Cheneini (Udhampur district) at an altitude of 5000 fs. above sea level. It is a complex of three pilgrimage sectors, namely, Sudh Mahadev, Gauri Kund and Man Talai, mostly connected with Siva legend. Every year on the occasion of ‘Ashad purnima’ also called ‘Guru Purnima’ (falls about in the middle of June) thousands of people especially from mountainous clime, congregate at Sudh Mahadev in a three-day festival and offer a colourful fair of folk-songs, especially Bhakh variety and devotional songs (mostly 'Karks'). The devotess make offerings and sing songs in praise of lord Shiva because the place is recognised as sacred to the Hindus. "The sacred character of the area also derives from the fact that ‘Devika’ mentioned in the Puranas as one of the holiest rivers in the country, has its source in this very area." 71

14. Cultural richness:

What is more appealing in the traditional Dogri folk-music is that the language makes a predominant impact on the music itself. Dogri language possesses some resonant and deep sounding words. The following lines of the Kark’ Shiva Parvati’ reveal such features.

हे रामा! पारवती ब्रह्मणी, लछमी, हे रामा!
Ae Rāmā! Parvati, Brahmani, Lachhmi, Ae Ramal
(O Rama! the great goddesses— Parvati, Brahmani, Lashmi)

जेज़ा जोड़ वे, जोड़ जोड़ अगं वे रामा
Jejā jođe vē, jođe jođe āngā vē Rama
(how well matched all the three, O my lord)

The heroic themes can be rendered in Dogri language with great perfection. The Dogri ballads are the poetic pinch of imagination, and conversational effect makes the ballad singing graphic and life-like. Traditional and mythological episodes and pageants based on the epics like the Ramayana and Mahabharata (particularly Krishan-leela) have influenced the culture and faith of Dogras. Their presentation of such episodes on the stage and depiction of scenes derived from the legends is graphical and throbbing.

The Dogras, who are a martial race by temperament prefer to be in the battle field. Their return home is an occasion for jubilation. Similarly the parting is a painful thing and vain protests to hold the soldier for a longer time has a tender effect, evoking pathos. The heroic lyric shows a conflict between love and duty. The Dogra soldier feels tug of temptation but breaks himself free with a deliberate decision to join the ranks. The heroic lyric tends to reveal both moral and heroic traits of a soldier. This humanises his character to a degree not obtained other wise.

Illustrative of this are the following lines of the song:

(i) “uchchē uchchē pipal kouā bole gujri sagan bechārē vē kalďeā kaivān
“uchchē uchchē pipal kouā bole gujri sagan bechārē vē kalďeā kaivān
(iii) A glimpse of the modern sepoy song can be had from the following lines taken from the lyrics of Krishan Samailpuri sung by Smt. Lata Mangeshkar on the personal request of Smt. Padma Sachdev, an eminent national writer, are submitted below:

"भला सपाईया डोग्रेला, रौसलिया रौसलिया धारां तेरा बड़ा मंदा लगदा।"
"Bhalā sapāiyā Dogreā, rouṇsaliāṇ rouṇsaliāṇ dhārāṇ tērā baṅdā maṇdā lagdān"

**Seasonal lyrics** are mostly the yearning love of the helpless woman whose every breath blows with an irrepressible longing for re-union. The sentiments of love in the love-lyrics emphasize the universal reality of love which is felt with equal pognancy by hard hearted as well as tender-hearted people. Dogra hymns lay more stress on the mythical nature of divinities and inspire a feeling of mystery and reverential awe. The lyrics are perennial and life-like. They have a dramatic force which will have its way against all tyranny and repression.
The daily activities of the simple rural folk are coloured by the natural musical sense which makes them do inspiring deeds. A shephered who takes his flock to the up lands gives out deep musical notes that echo in the ravines and valleys. The farmers, who close their day with a rustic song like a 'bhakh' fill the atmosphere with mellow notes that travel far beyond the high mounds and the vast fields. The women at the village well or in a ceremonial gathering at a marriage sing joyous songs to add beauty to the occasion. The agricultural occupation is not left untouched either. During sowing, harvesting and even at the time when the seedlings have grown full size, rural folk sing songs to beautify the atmosphere. A folk dance with dancers dressed in beautiful loose flowing robes, bright coloured turbans, tight fitting payjamas, taking steps in a placid rhythm and slow-ly raising their hands or swaying their bodies appropriate to the tune of the folk-songs reflects the temper and culture of the Dogra folk. In brief the dress, the dances, the ceremonial songs and lyrics project the aesthetic beauty of the Dogra land and its people. An inseparable bond between life and music exists as the social life throbs with emotions deep.

The Dogri folk-music cannot be seperated from the folk-instruments which have enriched the quality. King, Saranga, Flute, Dholki (drum) and thali-ghada (plate-pitcher arrangement) were the accompanying instruments for any rendition. Adoption of harmonium, tabla, sitar, nal, violin etc. in the present times, have (now) enhanced its musical quality.
3.6. External influences on Dogri Folk-music:

(a) Influence of Radio:

Folk-music has enjoyed a persistent and perpetual popularity in every land. In the Jammu region particularly due to the predominating element of devotional strain and tributes paid to household gods, heroes, and munificent princes; and because of serenity of atmosphere and beauty of the nature the people of the land are inspired to compose Devotional songs, Bars, Seasonal and Festival songs, and Bhaks (in particular); and this has continued to keep alive the traditional elements of Dogri folk-music. In the areas largely and in suburban region generally traditional music breathes freely and finds an appreciative audience, which shows to what extent such music dominates the community.

As the civilization gains in evolution and homogeneity, new strains are added to the folk-music; and vibrant tunes from popular music particularly the film-music are super added to make it more attractive. This is more particularly the case, because with the villages getting less and less isolated and more and more close to the city-influences due to better communication facility, the singers and the singing groups choose to become more mobile, more popular, and better equipped to be able to earn more. Radio Kashmir, Jammu has undertaken special programme in the Yuvvani and primary service for introducing new talent in Dogri folk-music, in which both traditional as well as amateur folk singers take part. This has led the Dogri folk-music to very door of the people in the remote hilly areas. The artistes from such regions also participate in radio programmes and concerts, and under the guidance of troupes they move from one place to another, and as a result of cultural interaction, bring the peculiarities of the region in terms of tunes and diction.

Radio has no doubt popularized folk-music, but as the aim is to widen the sphere and circle of listeners, an offer is also made to the talented singers, composers and poets to provide a better material for the production of musical programmes. The folk-music of the outstanding artistes of various parts of the region are preserved in the
form of discs in the archives. The annual concerts organised by the radio have provided an opportunity to the composers, music directors and talented artistes to evolve a better combination of musical compositions so as to help the singer achieve a thrilling effect.

Radio has helped in the improvement of presentation by way of introducing sophisticated musical instruments chosen by the producers according to the need of the singer with the aim of creating pleasing rhythmic peculiarity to the level of perfection. In the musical composition of folk-music with the exception of traditional form like 'Bhakhs' and Ballads, a lot of flexibility has been found to admit new influences, and orchestra has silently come to occupy an important place as a guide and a prompter in the musical display.

The radio has brought a concord between the singer and the instrumental musician deputed for the programme, and the teams are trained to work in unison to produce the best performance. Since the radio can offer orchestra, the singer or the team of singers feel benefitted and prompted to improve the performance. These performances also help in transmission of experience.

The Radio Kashmir, Jammu and the Academy of Arts, Culture and Languages, Jammu both prompted the old arts and revive the Dogri folk-literature, which has almost stagnated and decayed in the scattered areas of Jammu. This has also helped in creation of cultural clubs, which bring together local artistes, who have perpetuated the culture and art, and a lot of interaction has taken place by holding group competitions and festivals, which are being covered by the Radio team of experts in special broadcasts.

Radio is now in direct contact with the artistes and allows the listening public to offer their views and reactions. Eminent persons have discussed cultural heritage of Jammu region in their talks on various occasions. Dr. Karan Singh has also given his views on the subject. Here are some relevant lines drawn from his radio talk got from archives of Radio Kashmir, Jammu.................................
"The Dogras are such cultural group, who inhabit the lower ranges of Himalayas, all the way from Poonch, in the west, through the Jammu region, a large part of Himachal Pradesh and also the Gurdaspur and Hoshiarpur districts of Punjab."

"This first aspect of the Dogra culture of which we are proud of course is its marshal tradition. For many centuries, the Dogras have been fighting in the defence of the motherland and in the middle of the nineteenth century, under Maharaja Gulab Singh and his remarkable band of generals, there was a tremendous outpouring as it were of marshal powers".

"But in addition to war-like qualities, there is a gentle aspect of the Dogra personality and this represents the significant contribution to the cultural scene of India. Take architecture, for example the beautiful temples of kirmchi, of Babore, of Manwal of Purmandal; the great forts in Jammu and Rannagar, in Akhnoor, in Udhampur, Reasi and else where. They speak of high level of architectural skill".

"Then there is a tradition of Pahari paintings. There are many schools of miniature paintings in India,— The Mughal school, the Rajput school; but it is in the pahari school of painting that this form has reached the highest peak of achievement".

"Pahari paintings are hung proudly because of the delicacy of the line, because of the clarity of the colour, and the poetry and lyricism of the composition we have many schools of pahadi painting,— the Poonch school, the Jammu school, the Basohli school, the Kaingra school, the Guler school."

"When we come to other aspect of our cultural tradition and that is folk-music the Dogri language has got a great charm.".

"There are songs for every season: there are songs for joy, there are songs for pangs of separation, there are songs dedicated to the gods and particularly to the goddess because the goddess par excellence is worshipped in the Dogra area, whether it is Vaishno devi or Sukrala Bhagwati or Sarthal Devi or Jawala mukhi, Chint Purni in Himachal pradesh or the great goddess in Kangra or Chāmūndā."

The extract from the talk of Dr. Karan Singh, philosopher politician of the state, goes to supply the view that there are three major influences which go to give form to the Dogri folk-songs; One, chivalry and more of warriors and consequent separation from their families, second, joys of re-union and praise of their exploits and third, songs of devotion related to goddess Vaishno Ji, goddess Jawala Ji and goddess Kali etc.

Thus decaying traditional folk-music is given a new-life. But one should not overlook the fact that the artists invited for radio programme, generally dilute the traditional rhythm or tunes to make the song more ear catching by incorporating popular modern tunes. This results in compromising the old and traditional tunes. Programme director should discourage this tendency and may allow musical instruments to make the songs vibrant.

(b) Influence of Television on Folk-music:

The television has added sight to the sound and the spectacle is made living and exciting. The folk-singers and other artistes have been helped to present graphically the folk culture and the music of the region. Hence a listener seems to have been transported physically to the times and the land, of which the picture of culture is presented. Hence television puts in sharp relief the outline of the picture which projects the age-old life. T.V has a bright future in building and reconstructing our ancient culture.

The television has created a new concept of animation, and ably mesmerised the arrangement of images and scenes. Moreover, it is possible to revive the by-gone ages and lend the effect of reality to un-real and imaginary pictures and landscapes.

The T.V. audience is spread out and the T.V. programme embraces the largest canvas. Historical, mythical, cultural and social segments are brought into high relief. In the Dogra land the presentation of historical, social and mythological scenes has added life and colour to our folk-culture. Therefore, effective make up, gorgeous costumes, and twist and turn in presentation and dialouge have created very good scope for enrichment of varied arts.
The cultural and dramatic clubs have borrowed copiously from the television presentation of dances, dramatic feature and the like. Hence our Ramli and Krishanalila programme, festive dances and skits have been influenced with new life and have become vibrant.

The television programme is particularly framed to cover the traditional music of remote areas and even the less advanced sections of the society. This is basically done with the motive to mirror the age-old ways and cultural traits less known to the outside world.

As the folk-singers in various pockets have been depending upon both public appreciation and public participation, the known singers and their teams present a musical composition with the hope that the presentation has a telling effect upon the audience. The singers are eager to adopt the sound systems of the neighbouring areas or states to find out how well the musical pattern and style of artists can be adopted to improve upon their own presentation. Such interaction has prompted better understanding of arts and culture.

(c) Introduction of Orchestra and style of singing:

The richness of Dogri folk-music should be viewed from the standpoint of content and style. It is worth taking up our folk-music for its simplicity and appeal. The charming notes of the karks, bars, love-lyrics and the devotional songs held the listeners spellbound although there were very few musical instruments, to accompany the singer. All the innovations and changes in the flexibility of the utterance were due to the singer himself. His/her art lay in the twist and stretches in notes and pause which, with due refrain, created the style. The beats of drum regulating the rhythm as well as nuances and flourishes provided by sarangi and other instruments enriched the musical effect.

In recent years more and more musical instruments like harmonium, sitar, clarionet and violin have been introduced to provide a charming sound effect and sustain the
rhythm in its shifting articulation suited to the choice of the singer or singers. For singing, a lot of musical flourish is produced by string and wind instruments, which heightens the effect of musical notes and builds an atmosphere thrilling and be-witching. Meanwhile, the singer takes up the next line or part of line with chosen instruments to deepen the effect or lengthen the flow of music as is demanded by the content of the song. Hence the orchestra has provided the same effect as costume does to a drama artist, who likes to accentuate the emotional effect with the help of make-up.

Now that the artistes are provided with an effective orchestra, they have been able to add variation in the beat or the rhythm and very often a determined sound system is used to bring richness in musical symphony and to enable the singer take the refrain or sometimes leave a sound pattern half way for the orchestra to produce tonal and rhythmic artistic embellishments. Occasionally, this measure is to provide rest to the singer and allow him a chance to introduce a variation in style suited to his emotion, thus making the performance more appealing.
3.7. Musical instruments:

(a) Background:

In the history of the study of instruments, the part which a race or group of people has played is not only the most baffling but is also one which demands great attention. For it is the amalgamated process of these cultures which has given us our instruments of to-day. The seed rattles of primitive tribes, the harps of the ancient south culture, the various bowed instruments, the lutes from Central Asia, have all their own niches in Indian organology.

"The earliest evidence of instruments comes from the Indus Valley complex dated to nearly 3000 B.C. Some of the actual remains have revealed terra-cota rattles and bird whistles."72 "Ancient sanskrit literature and treatises on science of music commonly refer to Indian musical instrument about 3rd century B.C. Numerous varieties of veenas, drum, pipes, gongs and bells are shown in the ancient sculptures of Bharhut, Mathura, Ghandhari, Amaravati, Sanchi, Nagarjunkonda, Konark, the temples of southern India and the frescoes and paintings of Ajanta, Bagh, Tanjavoor (1st to 7th century A.D.).73

Music and dance were among the amusements of the Vedic age. The 'Sama veda' is a standing monument to the wonderful skill and originality of the ancients in the science of vocal music. The chanted Veda is still the oldest extant combination of words definitely intended to be sung. There were professional musicians in the Vedic age, and a great variety of instruments as can be referred from the frequent mention of veena players, flute players, conch players, drummers and so on.

The earliest reference found in Vedic literature points to the existence of 'Bhoomi-dundubhi'—a large sized drum formed by covering a hollow ground (a pit) by

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streched hide; ‘shatta tantri’ veena— a hundred-stringed instrument similiar to the present santoor (of Kashmir) or the swara-mandal; and tunava— a wind instrument made of wood and was very much like a flute. ‘Aghati’ was a type of cymbal used to accompany dance, which is mentioned in the Rig veda as well as in Atharva veda. In ancient temples we find sculptures and monuments, a number of musical instruments like drums of different shapes, the veena, flute, cymbals, conch shells, bells, manjeeras etc. belonging to the era between the 4th and 8th century A.D.

The ancient Dravidian society as described in the old Tamil texts had the bow shaped veena called ‘yazh’. It appears to have been very popular in southern India. The king of the early Tamil royal houses, the Cheras, the Cholas and the Pandyas as well as several petty chiefs, patronised minstrels called Panas, who, with the yazh on their shoulders went from court to court, singing songs describing the adventures of Kings and nobles in war and love. The strings of the ‘yazh were tuned to absolute pitch and the instrument itself was played on open strings. Each string was named after the note to which it was tuned.

There was the Kuzhal, the flute, even today many south Indian tribes use this word for wind instruments in general. The ‘maddalam’ which is now synonymous with mridangam was the drum.

The central Asia people who came to India must have brought their own instruments with them. Perhaps the Sarangi, some kind of lutes like Sarod, the Shehnai were imports to this country through the traders and armed invaders coming from the north and north-west of our land.

Just as the sub-continent received instruments from outside, it also exported many. It is opined by many scholars that the Chinese ‘hu chin’, a bowed instrument, has its origin in India. Similarly the mandolin-shaped veena which frequently occurs in the sculptures at Amaravati, Nagarjunakonda and Ghandharva seems to have been introduced to Central Asia by Budhist mission. The veena became the ‘Pipa’ in China and was changed into the ‘Biwa’ when it reached Japan in the 8th century.
In the ancient Indian epics, Ramayana and Mahabharata, many musical instruments are mentioned. It is to the veena’s music that Lava and Kusa sing Valmiki’s Ramayana, Ravana chants to the music of Veena. Mention is also made of Lakshmana hearing music as he enters the palace of Sugriva.

During the last few centuries, many of the shapes and forms of a number of ancient instruments have gone into disuse, while new shapes and types have been evolved. Greater varieties of drums, wind, string and percussion instruments are found in the folk-music and folk-dances of India; each region infusing in them its characteristic features.

A change in the ancient musical instruments indicates a change in the style of music, and its gradual development in different periods. When music evolved from ritual to a refined art, the musical instruments also changed with the invention, and introduction of new musical instruments were found necessary. Each instrument has its own distinct features, shape, construction, name, tonal quality and technique of manipulation. The material used in the making of instruments are, jack-wood, black-wood and other resonant woods, gourds, bamboo, earthen ware, skins of sheep, calf, crocodile, lizard or buffalo and strings of steel, copper, brass, a mixture of five metals, guts etc. The construction of an instrument, its musical potentialities, tone and colour suggest certain definite time of musical development.

Apart from accompanying vocalist or dancers, the instruments have their own independent technique for the plucked or the bow-string instruments as well as the wind and percussion instruments. Refinement of technique has also led to the refinement of instruments, both being necessary and inevitable to keep up with the demands and expanding opportunities.
Folk - Musical Instruments:

i. (L to R) Ghari, Chakra, Dhol and King

ii. (L to R) Dhol, King and Chakra (Saranga)
(b) Folk Musical Instruments of the Region:

Musical instruments used in folk-songs of the region are limited in number and simple in structure as compared with modern developed specimens. Musical instruments play a subordinate yet interesting role in folk-music. We find now-a-days that musical instruments used in the folk-songs are essential vehicles for carrying folk-music to regional listeners.

It is now significant to begin with the folk-instruments for observation of musical peculiarities of songs, since scales and variations of tunes are easily detectable through musical instruments, and rhythmic instruments help knowledge of the nature and classification of musical forms.

Out of four major classification of musical instruments described by ‘Bharat Muni’ (200 B.C – 200 A.D)* in ‘Natya Shastra’, the membrophonic type is mostly in vogue in general, because, for all purposes, as in vocal music, dance and other sound effects, avanadha Vadya is essentially applied for accompaniment to songs of the folk group. In the folk type rhythmic avanadha vadya (skin covered-instrument played by strokes) forms the basic omnibus of music. There are innumerable varieties of skin-covered-instruments which are used in the Dogra land in one way or the other. The fundamental difference occurs in the size of each such instrument. The membrophonic instruments of land in vogue are described below for reference.

(i) Membrophonic instruments (skin covered—Avanadha Vadya):

**Nagara** : It is a big conical monofacial drum covered with hide used in religious discourses (prayers) like aarti (worship) in the temples as also an alarm for the public for participation, and heads the processions of temple deities. The instrument is known as Naqqara in West Asia. The ancient varieties of this instrument are known as ‘Bheri’ and ‘Dundubhi’, occupied a place of honour and were used as a signal to start and stop the battle. Indian epics make a mention of these martial drums. The battle drum was regarded with great veneration and the capture of this drum meant the defeat of the army.
NAGARA

1. SHELL. 3. HIDE (Pupa) OF SKIN.
2. COTTONropes (08) 4. HANDLE. 5-6. BEATING STICKS.

LEATHER THOMAS.
A set of ‘maggaras’ usually accompanies Sūmāī (Shahnāi) player in the north. This was once an instrument of insignia. It is one of the constituents of the famous ‘naqabat’, the royal ensemble of the Mughal court. The ‘naqqarkhana’ of Emperor Akbar comprised twenty pairs of naqqar besides other instruments.

The shell is made of clay, wood or metal like rivetted copper, brass or sheet iron. One drum is smaller (female) than the other (male), and are played with sticks. The range of the diameter of the head of the drum is between 75 cms, to even 1.5 metre and of the bottom between 60 cms to one metre. The skin is stretched upon the mouth of the metal shell by means of leather thongs or thick ropes passing round the underside of the shell. It is beaten with sticks and the sound produced is deep and imposing. Its beating synchronizes with the rhythmic pattern of the other instruments used at the occasion.

Dhol (Drum): The common name of bi-facial membranophonic drum is ‘Dhol’. It is mainly used for accompanying folk-music for keeping rhythm. It adds a gay air to the festivals of the land— ‘Lohri’ in Chhajja dance, on Holi in ‘Dandars’; and ceremonial occasions, the most important being marriage party. It is also an important rhythmic accompaniment to ‘Karks’ (songs in praise of saints) and bars (songs of valour), in Jadau-Jadian (a kind of black art), in Baisakhi fair in ‘Bhangra’, in wrestling called ‘Chhinni’ in the local dialect, round the arena (akhara) creating a thrilling atmosphere; yatras of local deities and also during funeral processions.

The ‘dhol’ is a barrel-shaped drum made of wood usually about 40 to 50 cms in length and 25 to 30 cms in breadth and facial diameter. The thickness of the shell is about 2 to 3 nms. The circular skin on both the heads is stretched round leather hoops fastened to the shell and kept taut by means of interlaced leather thongs or thick rope. The braces used are of thick cotton thread and pass through circular metal rings near the middle of the shell. Hung round the neck of the player by rope, the instrument is tuned to the desired pitch by adjusting the metal rings fitted to the straps.
DHOL

1. Wooden shell.
2. Pelle (hide) of skin.
3. Thick cotton ropes.
4. Chmirak for left hand.
5. Daga for light hand.
The dhol is played with the thin Bamboo stick called chhirak or chhim in local dialect or by fingers and palm on the left hands side by the left hand and by a thick stick shaped into the form of a hockey stick of about 8 to 10 cms in length and about half cms in diametre, called daga on the right hand side by the right hand. The instrument is so handled that it produces both voluminous and delicate sounds. The technique of playing this instrument has so developed in the land that it has been taken up by the people of the upper society for optional sophisticated demonstration.

**Dholak/Dholki-rora**: It is a miniature dhol most familiar instrument of Duggar amenable to use in indoor performances viz., ceremonial songs, folk-dances, festivals, devotional songs—keertans (offering of mass prayers), Bhaints etc. Dholak was adapted from Folk-songs of Bengal from North India, but its use is limited to certain areas like North Bengal (in marriage songs). The braces are of thick cotton thread and passed through circular rings of metal near the middle of the shell. These rings help in the tuning of the two heads. One face is larger in size called ‘Nar’ (male) in local dialect and is about 20 to 30 cms in diametre, whereas the diameter of the other end is small in size of about 10 to 15 cms and is called ‘Mada’ (female). This face gives a high pitched (sharp) sound compared to the heavy (flat) sound of the other face. The instrument is played with both hands. Sometimes a ‘rora’ (a small piece of stone or metal) is struck at regular intervals in between the play on the body of the shell by a companion sitting infront of the player, so as to highlight the main stresses of the pattern of the ‘Tala’. This is an instrument of common folk which gives colour and rhythm to any music it is associated with. “In Southern India it was sometimes used in classical music concerts too. Mannu Miyan was a noted player of this instrument.”

**Duff/Duffla**: It is a mono-facial drum of metal or wood with the head larger in size about 25 to 30 cms. in diametre, than the lower side which is about 10 to 15 cms in diametre, and about 30 cms deep. The skin is strained on the upper open mouth of

(74) Krishna Swami S. *Musical Instruments of India*. Pub. by the Director Publications Division Ministry of Information and Broadcasting Govt. of India Patiala house, New Delhi.
**Duff**

1. Shell.
2. Pupa (hide) of skin.
3. Cotton ropes.
4. Thick wooden beating stick.

**Tasha**

1. Shell.
2. Pupa (hide) of skin.
3. Cotton ropes.
4. String for hanging.
5-6. Wooden beating sticks.
the shell by means of leather thongs passing round its open under side. The instrument
is held by the network of the thongs at the underside with the left hand in a slanting
position with a skin-covered face towards the right side, and is played with a straight
thick stick by the right hand. The striking end of the stick sometimes is made thicker
by wrapping rags of cloth.

It is usually used in the marriage as well as on funeral processions. The style of
the beating changes on each occasion with the beating pattern of the ‘dhol’. It is also
used in the dances of common folk. “Though the word itself is of Persian importation
into our land, the ancient Indian one is ‘pataha’ in Sanskrit texts and sculptural evidence
of such avanadha vadya dates from Bharhut (200 B.C.).” 75 Similar in shape and structure
is the ‘tammatai’ or ‘tappatai’ of the Southern areas. This reminds one of the old
Egyptian ‘timbitu’ drum which was ring shaped.

In Maharashtra, the ‘dufl’ is used for accompanying typical folk-songs like ‘lavanis’,
‘powaṇṇas’ and devotional abhaṅgās. The instrument is called ‘dappu’ in Andhra Pradesh
and ‘tambattam’ in Tamil Naidu. Such drums are used while making important public
announcements and for accompanying folk-songs during festivals and ceremonies.

Tasha: it is mono-facial drum of metal or wood, with the head about 30 to 40
ems in diameter and the underside about 25 to 35 ems in diameter, less deep about 10
to 15 ems than the ‘dufla’.

The skin is strained on the open mouth of the shell by means of the leather
thongs, passing round the ring at its underside. It is suspended round the neck so that
the lower portion rests with the belly. The instrument is played with two straight thin
sticks.

KHANJARI

1. PARCHMENT (HIDE).
2. CIRCULAR METAL FRAME.
3. TIGHTNING SCREWS.
4. HOLE.
5. SCREW KEY.
Khanjeera of South

1. parchment of crocodile skin.
2. circular metal frame.
3-6. tightening screws.
7. screw key.
It is a common accompaniment to 'Shahnai'. It is used in marriages and on funeral processions along with 'dhol' and 'duffa', and its style of beating also changes with the beating of 'dhol' on the specific occasion. It is also used in the dances of common folk.

**Khanjari**: It is one of the most ancient musical instrument of the percussion variety, found in the Dogra region. It is made up of a handy type wooden frame like a cap covered with skin on one side only and fitted with jingle plates set round the frame, much like the European gypsy tambourines. It is used for accompanying folk-songs and devotional music. But the Southern Khanjeera is different. It is very small about 15 cms in diameter, slightly deep, has no jingles and is covered with crocodile or iguana skin. It has become a concert instrument in the South (to supplement the mridangam), competing in the rhythmic ensemble of 'tani avartanam'.

It consists of circular wooden frame about 25 cms in diameter and 6 cms broad. Across one side, some type of skin, preferably that of the wild lizard is stretched. The other side is left open. The frame is provided with three or four slits and a few pieces of metal or coins are inserted in a cross-bar inside the slit. These make a jingling sound inside when the instrument is shaken. The khanjari is held in the left hand and the palm and the fingers of the right hand strike the skin to produce sound variations. Usually the application of a little water to the stretched skin reduces the tension of the desired pitch. The variations in sound are brought about by pressing the skin near with the four fingers while playing.

**Damru**: It is an instrument connected with religious festivals of Shiva worship. It is a small drum shaped like an hour glass called waist drum. It is an attribute of lord shiva as Natraja, the lord of dance, who is said to have played it during his cosmic dance and produced on it primordial sound from which emanated all the vowels and consonants.

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WAIST DRUM (DAMAU)

1. PARCHMENT.

2. STRIKING CORK OR METAL BALLS.

3. SHELL.
Idakka of Kerala

1. Skin Membrane.
2-4. Thick Cotton Threads.
5. Shoulder Strap.
7. Stick.
The length of the Damru varies from 15 cm to 30 cm. It may be mini sized such as Budbudke of Mysore. A small ball of metal or cork is attached to a string which is wound around the narrow waist of the drum over the braces connecting the two heads. The heads are covered with parchment.

The instrument is held in the right-hand and rolled from side to side. As the drum shakes, the end of the string bearing the metal ball strikes the centre of both the parchments of the heads alternately and produces rhythmic strokes. The braces on the drum can be tightened or loosened by squeezing and releasing the fingers. This produces notes of different frequencies. The damru is used in the Karnataka and Mysore regions for accompanying temple music and on ceremonial occasions. The most interesting waisted avanadha vadya is the idakka of Kerala. The instrument is suspended from the shoulder and beaten with a stick. By exerting slight pressure on the shoulder strap and the cotton rope holding the drum faces, as well as imperceptible movements of the body of ‘idakkā’, the drummer can produce very fine sound varieties and make the drum almost melodic.

The instrument is used for accompanying devotional and ritualistic folk-music. It is also associated with magic shows, spells and other primitive rites of the common people. A similar instrument locally named as ‘Dug-Dugi’ is mostly found in the hands of jugglers and monkey-masters, who use it in a skilful manner to create a couple of sounds repeated long or shaking it vigorously to let the monkey jump or even to bring a dance to stop. Its display attracts the attention of spectators and helps in making a large gathering.

Tabla: It is now considered as the most popular instrument for keeping rhythm to folk-music of Duggar. The use remains in the fact that the instrument is suitable for attractive sound production of varied type that add beauty to the performance. The tabla can be conceived of as the pakhawaj cut in two pieces, one is called ‘dayarf’, played with the right hand, also named as ‘madeen’ in local dialect; the other one is called
‘bayan’, played with the left hand, also named as duggi or ‘dhaman’ in local dialect. The tabla is believed to be another innovation, next only to sitar during the period of Amir Khusrau (13th century). The name tabla appears to have been derived from an Arabian drum, called ‘tabl’. The shape of the madeen made of wood, is of straight roundish pattern, and large from the bottom, looking like a cut-out cone or large coffee cup. The ‘duggi’ on the other hand is made up of iron and steel and is of large diameter on the top side, looking like an over sized tea cup.

A vellum (pura in local dialect) suitable for producing sound of higher timbre is tightened on the head of the ‘madeen by leather straps, where as a vellum suitable for producing curious flat flexible sound is tightened on the head of the ‘duggi’. The cylindrical blocks of wood are wedged between the braces and the walls of tabla. These wedges can be pushed up or down to lower or raise the pitch. The two pieces of tabla are generally tuned one octave apart. ‘Madeen’ produces notes of varied type with the strokes of fingers, and ‘duggi’ emits vibrating base of the little up and down notes by change of pressure of the hand on it. Over the skin faces is applied a mixture of iron or manganese fillings, rice or wheat flour and glue, of thin layers. This loading which looks black is called Syahi or Siahi. Natya Shastra, a text of nearly two millennia old, mentions the application of blackish earth obtained from river bank as the paste. All these techniques make the sound less noisy, more musical and accurately tunable.

*2. Ibid.
“The blackish earth from a river bank, which is fine after giving out water should be used for Mārjanā. The blackish earth applied for the Mārjanā, will produce proper notes.”
Solid Instruments:

(i) Gharyal ▲

(ii) Kansian/Chhena ▼
**CHHAINE**

2. Dome Like Formation.
3. Wooden Handle.

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**Kensihan**

2. Dome Like Formation.
3. Small Hole.
(ii) Idiophonic instruments (Ghana vādhyā)— solid instruments:

Considering the simplicity of their structure and manner of use, the 'ghanā vādhyā' or solid instruments are the most primitive. Swords could well have converted into dance sticks, fire making rasps could have become scrapers, but because of their sound qualities, these have been more of rhythmic use than melodic.

The primary support of music to 'avanadhā vadyā' (membrophonic) is rendered by idiophonic instruments like 'kensiān', chhenae, khaṛtal, gharyol, ghuṅgroo, chimās (Iron tongs), dañdar; Thali-ghara (plate-pitcher) etc. Some of these instruments require control while playing, since these are of noisy type, various classes of these instruments, combine with rhythmic membrophonic instruments producing rhythm and resonance at the same time.

The idiophonic musical instrument of the land are described below for reference.

**Kensiān:** It is a pair of small circular metallic cymbals called Mañjirā, usually of a mixture of bronze and brass, and of diameter ranging 5 to 7 cms, with a central portion of about 3 cms in diametre bulging out like a dome having a small hole. A common or separate cotton string with a wooden holder passes through the hole in the cymbals and are also held in tact by knots to the string on both sides of the hole. The string is held by the hands from the back side of each cymbal which are struck skilfully, to produce a pleasant sound and rhythm at the same time. The pair of 'kensiān' is used mostly as an accompaniment to the devotional music; ‘Bhajans’ and ‘Bhaints’ of mother goddess Vaishno Devi at the time of offering mass prayers (aarti) in the temples; in yatra of a deity and in folk-dances like ‘Kudd’ of the hills. The experts are able to produce attractive rhythmic variations with this tiny instrument.

In the south, the instrument is called ‘Jalra’ and is used in devotional music and religious discourses. The jalras made in Pandharpur (Maharashtra) are noted for their tonal quality. The term Jalra seems to have been derived from ‘Jhallara’, ‘Jhallari’ and ‘Jhallarica’ which occur in Sanskrit treatises.
Khartai

1. Wooden Frame.


3. Longitudinal Hole.
1. CIRCULAR BRONZE PLATE       5. WOODEN HAMMER
2. HOLE
3. WOODEN HANDLE
4. COTTON ROPE
A‘talam’ of Tamil Nadu is a pair of basin-shaped cymbals, the tinkling of which goes very pleasingly with any soft music in dance, drama or devotional song. The ‘talam’ is heavier than the ‘Jalra’ (Manjira) and generally the edges of the Talam are struck.

Chhenae: It is a pair of large circular metallic cymbals called ‘Jhanj’, usually of a mixture of bronze and brass, and of diameter ranging from 6 to 20 cms. The central dome like portion and the thickness of the cymbals is smaller than that of ‘kensiān’. These are usually used during puja (aarti) in the temples, in yatra of a deity and in folk-dances like ‘kud’ dance of the Duggar hills. Brahma talam is a pair of very large, flat, metallic cymbals. The name ‘ilai talam’ is given to the cymbals of this variety, which are played along with other instruments in the Kathakali dance Drama. Dancing figures of women playing the Brahma talam are found in the temples of Konark and in the wall paintings of Tanjavoor.

Khartal: It is a wooden clapper made of two thin long hard wooden pieces with appropriate two or three small sections or holes fitted with small iron jingle plates in two, and an open longitudinal hole in the middle of each frame, suitable for holding with four fingers and thumb of the hand. The pair of them with flat faces are held in one hand and clashed by movement of fingers and thumb. This is played to Vaisnava devotional songs—Bishan patte in particular, and to religious discourses— in ‘Hari katha’ and ‘Keertan’ (mass rendering of prayers). In Bengal kath-khartāl is the principal supporter of ‘khol’ playing—‘Khol’: is holy instrument, often named as ‘Mridaṅgā’ of Bengal when used in Padawali kirtan).

Gharyol (Gong): It consist of circular bronze plate about 4 to 5 mm thick, with a hole near the circumference through which a string is tied to hold it. The metal plate is hung in one hand and struck with the wooden hammer for rhythmic beating with the other hand, controlled to produce desired open or pressed metallic sound.
(a) GHANDI (Worship Bell)
1. Metal Handle.
2. Dome Formation.

(b) GILABADA OF THE CHENCHUS OF ANDHRA.
1-3. Small Seed Shells Tied In A
Garland.
CHIMTA

1. Flat Iron Blades.

2. Iron Ring.

The instrument has its use both as rhythm and sound in the temples as customary during puja (worship, aarti) and also for calling people to participate or perform the prayer at their own places, whichever is convenient. Ringing of gharyol is of great use in academic institutions for controlling the time table of the students for their classes.

**Ghūṅgroo**: A very primeval instrument is just a round dried fruit with seeds. On shaking it, a rattling sound is produced. Common children’s toys of this kind are found throughout the land called ‘Chhankanās’. Such small shells are tied in a garland and round the waist, viz: the ‘gilābādā’ of the Chen Chus of Andhra. When the dry seed rattle is replaced by metal of the size of half or one centimetre, it becomes the dancer’s anklet bells—‘the Guṅgroos’ of North India and ‘Gejjā’ of the South. Bunches of such moving metal bells with metallic stone inside called Painjan, worn on the feet are rattled rhythmically with dancing tala of a swinging type. A string of ‘Ghūṅgroos’ tied round the waist of a dancer, produces an attractive atmosphere of sound and rhythm. Because of the sound qualities not suited to music, these are more of rhythmic use than melodic.

**Chimṭā (iron-tong)**: This rhythmic instrument consists of two blades of iron about 60 cms long, 2 cms broad with pointed ends like that of iron fork. The other end of the instrument is closed into a round shape and contains an iron ring used to produce rhythm. A series of circular metal plates (jingle plates) are loosely fixed at 3 to 5 places to the arms of the instrument. It is held in both the hands and the blades are pressed and released artistically to give a rhythmic effect. It is usually supplemented by the ḍholak.

The chimṭā is an effective accompaniment to bhajans, kirtan, in jagrātā of mother goddess Vaishno Devi; in yatra of a deity and in ‘Kud’ folk-dances of hills. The instrument is also used largely in the devotional and social music of Punjab and has been adopted in Dogri devotional music also.
THALI GHARA

1. Beating Sticks
2. Thali (Metal Plate)
3. Ghara (Pitcher)
4. Binna (Resting Cloth-Ring)
TUMAKNARI OF KASHMIR

1. LARGE END COVERED WITH SKIN.
2. SMALL OPEN END.
3. BINDING STRINGS.
4. BODY MADE OF CLAY.
**Dandārs**: The common idiophone is the ‘Dandā’. This is a pair of sticks of about 40 to 50 cms in length and 2 to 3 cms in breadth, beaten together with artistic sway of the body. Most often, it is used in folk-dances of the land like ‘dandars’ on Lohri—in chhaja dance and Holi festivals or in Ras leela nataks. “It is also most ofenenly used in the Dandia rassa of ‘Gujarat’ or ‘Kolattam’ of South India (evidence from 16th century wall relief)”. Men and women move in pairs, in well designed choreography to the rhythm of the beating of their sticks or of the opponents, creating a bewitching musical atmosphere. This also serves as a peculiar rhythm to the singing pattern of the performers, synchronizing with the rhythm of the ‘dhol’.

**Thali-Ghāra (plate-pitcher)**: It consists of brass plate kept inverted on the earthern pitcher. Two straight thin wooden sticks of about six inches long are tinkled on the plate in a slow or fast rhythm synchronizing with the beating of the ‘dhol’. It is used inseparably in the traditional activity of ‘Jādū-Jāriān’ (a kind of black art extant in the hilly areas of the Dogra land) to accompany the ‘karks’ rendered by the ‘Jogis’. In the beginning, the rhythm is slow and becomes fast in between a number of times, whenever the jogi takes a pause. The process of rendering of the ‘karks’ continues, till a stage is reached when the victim begins to dance with the rhythm of ‘Thali-ghara’ and ‘Dhol’. In due course, the charm of the song is introduced into the victim who ultimately is relieved of the evil spirit.

Pots, pans and plates are of musical use particularly in folk-music. Ancient Indian texts recognise such instruments under the head ‘Bhanda yadya’ (vessel instruments), which might of course, have also meant mere pots like the ‘Ghatam’ (South). A characteristic shape is that of the ‘Surabhi’ or ‘Kooja’, having small belly and a long neck. Across one of the mouths, however, is stretched a piece of skin which is beaten with fingers. The opposite end is manipulated with the palm to give various tonal effects.

To this class of folk instruments, belong the tumbaknari (Kashmir), ghumat (Goa), Jamuka (South India). The ‘nout’ is also an earthen pot, used by Kashmir
NOOT OF KASHMIR
1. Open End of Pitcher.
2. Earthen Pitcher (Belly).


GHUMAT OF GOA.
1. Skin Membrane
2. Open End.
3. Earthen Pitcher (Belly).
CHAN G/MORSING

1. Wrought Iron Circular Brace
2. Steel Strip bent at Right Angle
3. Soldered end of Steel Strip
singers of Rauf and Sufiyana kalam, and is struck on the sides and the open mouth.
The ‘Ghaṭam’ found in Southern parts of the country, is like the ‘nout’ in nature, but
it is held with its mouth to the belly of the player and struck with palm and fingers.

**Chāng:** It is a simple tiny instrument extant in some of the hilly tracts of
Duggar, and is used for providing musical support to the folk-songs. It is also named
as Morchaṅg or Morsing, and is identical to the Jewish harp which is popular in the
West.

The instrument is made of wrought iron and resembles the head of trident. A small
resilient steel strip is soldered to a more or less tongue, protudes just a little above
its neck, finishing in a short continuation piece which is bent at right angles. The
instrument is held between the thumb and forefinger of the left hand, and the portion
where it narrows down is held between the teeth. The performer gives to and fro
motions to the little steel tongue that gets vibrated. By making the cavity of the mouth
bigger or small and carefully manipulating the tongue and the breath, various quality
sounds are produced. The strip itself is obviously capable of producing only one note,
but the harmonics of this note become available in the shape of the mouth cavity.

The Chung is of very great antiquity. Some of the aboriginal tribes of Himachal
Pradesh, Assam and the hilly tracts of Hyderabad and other tribal folk use this instrument
in some form or the other. An instrument of this variety made of Bamboo, used by
the Chenchu tribes of Hyderabad is called the Tonda Ramma. In the South, the ‘Morchang’
has achieved the dignity of a concert instrument and is played along with the
“Mridangam”.

Plate No: 3

String Instrument

Chakara

Sain Dass playing a 'King'
A single string instrument.
(iii) Chordophones (string instruments— tālā-vādyā) :

The principal music providing instrument is 'tāta-vādiyā' (chordophone)— the string instrument. Most prevalent of such instruments of Duggar are Ektārā, King, Sāraṅgā.

Ektārā: This is a simple single stringed instrument, which is plucked by the fingers and is used both as drone and rhythm keeper. It is made from one piece of bamboo or wooden tube about 70 to 80 cms in length and 3 to 4 cms in diameter with gourd rind or coconut shell or flat pumpkin attached to the bottom to serve as resonator, the top of which is covered with parchment. One end of the single string is fastened to wooden plate called ‘laṅgote’ or to a nail fixed for the purpose at the bottom to the protruding part of the bamboo tube beyond the resonator. The free end of this string passes over a crude bridge made of baked clay or ivory placed over the skin table and is tied to the peg near the upper end. When tightened at will, for the suitable adjustment of the singer’s fundamental (basic) note, the string attains tension. The instrument is held in the left hand from the upper end and the string is plucked with the fore fingers by continuous forward and backward strokes to give the tonic (basic notes) as also rhythm, suited to the song. Thus the string serves both as the drone and rhythmic accompaniment to the chanting of mendicants, wandering minstrels or to the rendering of ‘karks’ (songs in praise of saints) particularly by Jogis, Dares or Gardies with limited range of notes. During the process, the string is also pressed and released as desired, with the fingers of the left hand to produce the stylish rhythm with a change in the tonal quality.

Unlike Ektara, the tumbi—a miniature ektārā of Punjab, consists of a hollow cylindrical vessel made of wood or metal covered on the lower side with goat skin. The sound produced resembles the drone of the ektara and also serves as a rhythmic accompaniment. The ‘tuntune’ is a popular instrument used for accompanying the characteristic folk-music of Maharashtra, for instance in lavāṇi, pawāṇa and devotional songs, and is based on the principle of the ‘Ektārā’. Unlike the ‘Ektārā’ which is made
1. Peg.
2. Steel Strings.
3. Bridge.
4. Pandi (Wooden Stick)
5. Gourd.
6. Frets.

**Been (Kinnar): 17th Century Northern India.**

1. Steel String. 5. Nail (Langote).
2. Peg. 6. Tumba (Flat Pumpkin).
3. Bridge.
4. Tabli
**Gopi Yantra**

1. Wooden Cylindrical Vessel.
2. Skin Cover (Pura).
3. Arms of Bamboo Stick.
4. Steel String
5. Peg.
of gourd, the 'tuntune' consists of a hollow cylindrical vessel made of wood or metal covered on the lower side with goat skin. A round stick is fixed to the outer side of the vessel. The top of the stick is provided with a wooden peg. A metallic string tied to a small piece of stick is passed through the centre of the lower skin, taken through the centre of the vessel and fastened to the peg on the top. The instrument is held under the left arm and the string is plucked by means of a small stick held in the right hand. The sound produced resembles the drone of Ektara and serves as rhythmic accompaniment.

Another tantra vadya is named as 'Khamak' by Bauls of Bengal. A string runs inside a cylinder at the bottom to which a skin is fitted. The upper side of the string is tied to a peg, which is held and pulled by hand. The string plucked and struck at one end is often tightened and released to produce varied resonance of rhythm. It is comparable with 'dudhuki' of Orissa and 'tokara' of Assam.

The ektara is the same as the single stringed 'Ektantari veena' which is mentioned in Sanskrit treatises. It is the precursor of the modern veena of the North and South.

A variation of Ektara in Bengal, mostly used by Bouls in their songs, known as 'gopi yantra' contains a fork shaped split, bamboo top. It is fitted to a small wooden shell of cylinder type, having its bottom covered by a membrane to which a string is fitted. While playing the string with stroke fork, hands are pressed and the rhythm is produced with a change in the tonal quality.

Out of these folk-instruments, has developed the 'tamboorā' a concert instrument, the indispensable drone. It is essentially made of a large sound box (pumpkin or wood) to which is attached a neck and a long finger board. There are four strings tuned to Pa, Sa, Sa, Śa. The peculiar structure of the bridge has given this simple instrument a rare tonal quality which has an excellent musical and aesthetic function.
1-2. Pumpkin Balls.  
3. Hollow Wooden Rod.  
4. Marore (Tuning Peg).  
5. Wooden Bridge.  
6-10. Wooden Edges Called -Surs (Notes)
King: This is one of the popular single stringed instruments used as an accompaniment to mostly karks (songs in praise of saints) and also to Bars (songs of valour), in yāтра of a deity, and folk-dances like Kuđ of the hills producing rhythm and melody both.

It consists of two pumpkin balls attached towards lower side near two ends of the hollow wooden rod of about 2 to 3 cms in diameter and 60 to 70 cms in length; all the three parts act as resonators. The right end of the rod is shaped to an arch having a square plate of iron with a groove in the centre, through which string passes and is fastened round the arch with 3 to 4 turns. There is a binding screw near the left end of the rod called’ maroři’ (tuning peg’) in the local dialect. Towards the inner side of the rod from the left, there is a wooden bridge with a groove in the centre for the passage of the string; followed by the pumpkin ball fixed to the rod towards the lower side. Then there are five to seven equidistant (about 2cms) wedge shaped wooden edges called ‘Sūrs’ (notes) fixed on the upper side of the rod, in line with the head of the bridge. One end of iron string is fastened to the curved arch on the right end of the instrument, while the other end is attached to the peg on the opposite end, so that the string rests on the heads of the ‘Sūrs’ (notes) and the groove of the bridge.

The singer holds the tuned instrument horizontally with both the hands in between the pumpkin balls. The right hand is kept on the rod with the palm downward, and the string is artistically played with the first and second finger, where as the rod is held by the left hand from below with the palm upward in such a way that the first finger remains pressed on the string at the first Sur (note), while the second and third fingers play on the adjoining Sūrs (notes). Mostly three or four notes are used for the purpose as the instrument is mostly used to accompany songs with limited number of notes. The production of notes to enhance the melody and rhythm, lies in the genius of the singer (Jogis, Gardīes).
Saranga, Chakapa

1. Wooden Frame.  
2. Resonator.  
3. Hollow Head.  
4-6. Tuning Pegs for Main Strings.  
7-13. Small Tuning Pegs for Sympathetic Strings.  
'King' is an instrument of antiquity. According to a legend Lord Shiva insisted on Nabha Rishi to get a stringed instrument of its kind, that could be used for supporting devotional music in particular. Vishva Karma (a famous architect of the times) on the request of Nabha rishi prepared this instrument, which was later used during the performance of Raj Tilak Ceremony of Lord Rama.

Sārāṅgā: It is a bowed instrument mostly used in the land, in the rendering of Bars (songs of valour). It is short in structure, about 50 to 60 cms long made by hollowing out a single block of wood. The sides of the resonator are punched to facilitate bowing. The resonator is covered with a thin leather and the upper part with smooth wood. There is a slender bridge in the middle of the membrane below and three tuning pegs are fixed to the hollow head, distributed on both the sides. Three main strings of guts of varying thickness called melody strings are fastened with their one end to the nail (langote/loin) at the bottom, and then pass over the bridge on to the respective pegs.

When played, the 'sārāṅgā' is placed in the lap of the performer, with its head upper most. The herald rests against the left shoulder. It is played with a horse hair bow which is held in the right hand with palm outwards unlike violin. The fingers of the left hand are used for stopping the strings. While this is being done, the fingers do not press the strings down on the finger board as in the case of violin, but are simply pressed against the main strings with the nail at the sides by sliding the tips of the fingers on the board. Interestingly enough this manner of playing is met with in distant Slavic areas of Europe. There are, of course, the inevitable 'tarbs' made of steel, called sympathetic strings underneath the main strings. These are fastened to the small pegs all on the right side of the finger board. The sympathetic strings are tuned according to the scale of the 'raga' played. All the fluctuations, inflections and variations of the human voice are produced most exquisitely on this instrument.
KAMAICHA (of RAJASTHAN).

1-4. MAIN STRINGS. (GUTS).
5. GAZ (BOW).
6. TABLI.
7. BRIDGE.
8. GOURED (TUMBI).
9. LANGOTE (NAILS).
10. PEGS.
Various names like, Sarangi, saranga, veena are mentioned in the ancient works like Sangita Ratnakar, Sangeet Darpan and others. There is a reason to believe that the Sarangā of the Duggar must have remained a folk-instrument for centuries, before it was considered suitable to accompany the new styles of music that came into vogue in the 17th century. The 'Kamaicha' is the famous variety of the type found in Rajasthan. It is used as an accompanying instrument in the folk-music of Rajasthan.

"The Sarangi is said to have come from folk-instruments like the ‘Ravanatha’ of Rajasthan and Surashtra, the ‘Kikir’ of Gonds from Madhya Pradesh, the sarangi of Adivasis from Gujrat, Munda tribes from Orissa and Ho tribes from Bihar".(77)

Experts are of the opinion that the saranga commonly known as ‘Sarangi’ as we know to-day first made its appearance as late as the 17th century. However it seems to have been used in the Moghul courts. It has all along been a folk-instrument used by the common people for their simple music.

The sarangi though having folk-roots, has become the main accompanying instrument in classical Hindustani music. It is suitable both for ‘solo’ and accompaniment, and is said to be closest to the human voice.

Plate No: 4

WIND INSTRUMENTS

(i) Tōta/Tūtri

(ii) Sankh
2. Mouth Hole.
3. Closed End.
4. Open End.
5. Piranda (for show).
(iv) Aerophones (wind instruments Sushir vâdyā):

The wind instruments of Duggar which are in vogue are— Flute, Algoza, Puţigi (Been), Sûnai, Totā (Tutaɾi), Tûrhi, Kehal, Narsiṅghâ (Ransîṅghâ), Saṅkh (Conch) etc.

Flute: The most ancient and wide spread aerophone (Sushira Vadaya) is the flute. It is known under the different names as Bansūri, Veenu, Bañjali, Kuzhal (tamil), Mūrli and under the name 'tunāvā' and 'nāqîl' in the vedic period. “In ancient India, the flute was very commonly used in the religious music of Buddhists. Representation of this are found in Indian sculpture from the beginning of the first century B.C. at Sanchi, and later on in Greco-Buddhist plastic art at Gandhara. The sculpture at Amaravati and several frescos and paintings at Ajanta and Ellora, also depict the flute, as played by human and celestial beings, both as accompaniment to vocal music and as a part of instrumental ensembles”.

For centuries, the construction of the flute has remained more or less constant. The instrument is simple cylindrical tube, mostly made up of the bamboo stick (called bans in Hindustani language) of uniform bore, closed at one end. 'Bans' has been connected with "sur" (note) to pronounce as “Bansuri”, that is a wind instrument made of bamboo producing musical notes. 'Bans' is named as 'Banj' in Dogri dialect, and hence ‘bañjali’ is the name in the land.

There are different kinds of flutes, and their length and holes vary. Long flutes have a rich, deep, sweet and mellow tone where as in small flutes, the tone is bright and high pitched. In addition to the mouth hole, there are seven to eight equidistant holes arranged in a straight line. The range of the notes in the flute is of about two-and-a-half octaves. It seems incredible that such a wide range of notes can be produced from only six to eight holes.

Algoza

1. Slit near blowing end.
2-7. Small finger holes.
8. Scraped mouth piece.
9-10. Bamboo pipes of uniform bore.
The player blows into the mouth hole, thus setting in vibration the air column inside the tube. By simply opening and closing the available holes with fingers, the notes of desired pitch can be produced. The flute is held in a horizontal position with a slight downward inclination. Thumbs are used to hold the flutes in position, the three fingers of the left hand excluding little finger, and the four fingers of the right hand are used to manipulate the finger holes. The horizontal flute is enormously popular in Southern India and Bengal. Vertical flutes are more popular in North and West. They are held vertically and played through a mouth piece.

The melodious notes produced through the flute especially in the silent atmosphere of the hills, produce a bewitching effect on the mind of the listeners. It is a companion of every village heards-man and the divine instrument of the cow-heard, —Lord Krishana, calling all maids upto him. It is the most popular instrument of the Dogra land, that can be played by itself and along with other instrument to enhance the prevailing effect, for example, in songs of: Chann; Chenchlo and Kunjua; in group songs, devotional songs, group dances, especially 'Kud dance' of hills, yatras and Krishana Leela Nataks. The flute has produced some very great virtues both in the North and the South. Among the veterans were Sh. Polladam Sanjeev Rao and Sh. Panna Lal Ghosh and in present times Sh. Sham Chourasia.

The flute is used in the western music is cylindrical in shape and is made of wood but with a more or less conical head. The finger holes are large so as to afford greater power and range of expression. The fixing of mechanical keys on the flute is an improvement which has revolutionised flute-playing in Western countries. The flute is one of the many Indian musical instruments which went West and became domiciled there.

Nagojā/Algozā: The instrument is a pair of flutes with the blowing ends cut into the form of scraped mouth pieces having a small slit, the other ends are tied to a string. The mouth pieces are vertically applied to the lips and blown through. One of the pipes is a chanter and the other is a drone.
The melody of the instrument lies in the genius of the finger play of the artist on the holes. When used in the rendering of folk-tunes in the calm atmosphere of the hills, the melody echoes which sets the hills astir. Its use in the rendering of love-lyrics in the Dogra land is revealed from the following notable lines:

"Bāje Algoja albeluae dā Gori chali ae paniae dē bāhnae".

(The Algozas of the lover is sounding and the beloved leaves the house under the pretext of fetching water.)

Algojas is played as a special accompaniment to the Panjabi folk-songs also and adds a peculiar colour of its own. It is also used in the central parts of Andhra Pradesh.

Sūrnai (blowing instrument producing musical notes): This is a double-reed wood-wind instrument (oboe) of the Dogra land and has earned a world wide repute under the name ‘Shāhnāi’— the flute of royalty. ‘Sūrnai’ is thought of as a maṅglā vādyā (auspicious instrument) in our land and is mostly used on ceremonial occasions, special rituals, processions and also on concert dias. It also goes under various names, as mādhvāri, kuzhāl (South), sūndari, naferi, tutari/totā (in Duggar) and shāhnāi, depending on the size and language.

The earliest mention as mādhvāri, is perhaps in the Brihadesi (5th to 9th century A.D) and only the miniature paintings of about the 16th century distinctly depict the ‘shahnai’. Some are of the opinion that it really is an immigrant from Central Asia and Mangolia, where it is also known as ‘Sūrnai, and ‘zūrna’.

The instrument is made of close grained black wood and ranges in length between 40 to 50 cms. It gradually widens towards the lower end like a cone. A pair of small fan shaped double-reed are fixed to the narrow blowing end of the instrument. It usually has eight or nine holes, the upper seven of which are either stopped with wax or kept open. This is left to the discretion of the performer; since the purpose is to regulate the pitch of the instrument. It is said that the reeds used in the ‘Sūrnāi’ are made up
PUNGI

1. SNAKE CHARMERS PIPE.
2. PUMPKIN CALABASH AIR RECIEVER.
3-4. TUBES OF BAMBOO CANE WITH SINGLE REED.
of 'nadi' grass cultivated in the Dogra land. Spare reeds and an ivory needle with which the reeds are adjusted, are usually attached to the mouth pieces. Actually the way the lips and the tongue play upon the mouth piece and the manner in which the holes are opened or closed with the fingers to adjust the pressure of air in the pipe, render the 'surnai' a most sensitive instrument, which expresses very effectively and attractively with all their semi-tones and quarter-tones, the chromatic passage of which the Dogra music is so full.

The name Shahnāi (Surnāi) seems to be of Persian origin. 'Nai' is a blowing instrument of a type which is depicted on ancient Egyptian tombs dating from 3000 B.C. The 'nāi' was a reed instrument “with six holes yielding soft melodious tones, commented upon very favourably by the historians” according to one Atiya Begum. It is said that when an expert 'nai' player, played his instrument to the great delight of the king of Persia, the instrument came to be called nai-i-shah, or Shahnai (the flute of royalty). Ain-i-Akbari makes mention of the name of Ustad Shah Mohammad as an expert Shahnai or Surnai player. The naubat-khana of Akbar used nine shahnais.

Punghi (snake charmer's pipe): It is a single reed instrument. The pungi has a calabash air receiver into which the player blows. The air from this passes out through two pipes inserted into the pumpkin. These two tubes of bamboo or cane, have a single reed—somewhat like a primitive clarionet; the ends bearing the reeds are thrust into the calabush and hence cannot be seen. The pipes bear three to four holes; but only one of the pipes is the chanter—that is, the one on which the melody is played, the other being the drone. Its use in the land is to hypnotise a snake. It is said that snakes have no ears, but due to the musical vibration carried through air, produce the hypnotic effect on the snakes. It can be used on specific request of audience from whom they also expect reward in terms of cash. The tunes played are generally based on local folk-songs.
Tutari/Tota

1. Blowing End.
2. Wooden Pipe.
3. Cone Shaped Sounding End.
4. Holes.
1. Blowing End.
2. Conical Sounding End.
3. Thinner Part.
4. Wider Part.
5. Swivelling Joint.
**Tutari/ tota:** The ancient instrument of the Dogra land is similar to ‘Surnai’ in structure and technique, but smaller in dimension. It is generally used in the villages in marriage processions along with other instruments. It acts as a drone, when used to accompany ‘surnai’ player in ‘solo’, in that case the holes are stopped wholly or partially with wax, to tune it to the desired pitch.

**Turrhi:** It is a spiral shaped instrument trumpet made of brass like a bugle with a long blowing end about 1 cm in diameter, while the closing end opens into a cone of a diameter of about 4 cms. When the air is blown through the longer end keeping the lips on to the disc attached around it, a loud sound is produced. It is used in the religious procession. In Dogra land it is called surpentine (nagphin). It is of rare use now. Its model has been preserved in the temple of mother goddess ‘chounda’ in the village Siogli of tehsil Ramnagar, (district Udhampur) and is also lying with the dancing club of Bhadarwah (Doda district) of Dogra land.

**Kchal:** It is the term which often occurs in sanskrit literature. It is an important instrument commonly used on auspicious occasions like marriage and mundan (head-shaving) ceremonies, thus giving a sort of signal for the activity. For example, at the time of ‘sānt’ of a bride or bride-groom; sehra to bride-groom; arrival of ‘Bārāt’ (marriage party), and during ‘Bedi’ (marriage rites in local dialect). It is also used in the kudd dance of the hills along with ‘narsingha’ and other instruments, thus making the ceremony auspicious. It also finds its use in temple processions and public amusements.

It is generally a copper tube about two metres long with a sliding joint in the middle. A string is attached to both the ends at the joint, so that when not in use, the two parts can be detached and carried on easily. The blowing end ranges between one to two cms, while the other outer end is wider as is of conical shape with diameter ranging 10 to 15 cms.

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**Kombu of South India**

1. SMALL BLOWING END.
2. CONICAL SOUNDING END.
3. JOINT
4. BRASS OR COPPER PIPE.

**Karna**

1. LARGE CIRCULAR SOUNDING END.
2. BRASS OR COPPER PIPE.
3. JOINT
4. BLOWING END.
Plate No.: 5

NARSINGHA

‘Wind Instrument’
1. Copper Frame.
2. Sliding Joint.
4. Conical Sounding End.
Some water is passed through the instrument to make it wet before use. The air is then blown through it, and then a loud sound is produced due to moisture inside. "Horns like Kambu, the shringa, and the kehal probably developed out of megaphone shaped instrument into which the early man spoke for the purpose of amplifying his voice, for giving signals."80. "These are the straight brass or copper trumpets, consisting of four tubes which fit into one another, of the type as Ekkalam; and tiruchinnam from the southern plateau, and the ‘Karna’ from the Northern hills.”81

Narsingha : The horns, flutes and oboes are main wind instruments in vogue in the land. The very word ‘horn’ is indicative of its origin and is known by Sanskrit name ‘Shringā’ in the North and ‘kambu’ in the south in Tamil term. Even to-day in many villages and tribal societies we do get curved animal horns used as signalling and musical instruments. With their blaring and strident sounds, the horns have a proper function in open air—in dance, music; and on the battle field, of course, in ancient times. Rural announcers as well as royal processions have made these popular.

The C-shape kambu-s are popular in the village festival of south India. The S-shaped horn, under the name ‘Narsingha’ is the popular instrument of the Dogra land. There is also a mention of the type under the name ‘Ransingha’ in the Vedic literature.

The instrument is usually made of copper having a sliding joint near its middle so that when not in use can be disconnected and kept easily. The blowing end is of about 2 cm s in diameter, whereas the other outer end is of conical shape and is of about 15 to 20 cms in diameter. Some water is passed through it and air is blown into it to get a loud sound.


Conch (Sankh).

1. Blowing Hole.
2. Body or Shell.
3. Whorls.
The instrument is mostly used in ‘Yatra’ of a deity, and in group dances, especially ‘Kudd-dance’ of the hills and on auspicious occasion of marriage. It was also used in the marriage of Raja Mandleek and Lord Shiva. The following notable lines of the ‘Kark’ sung confirms the view point.

“तुर्रिबा, खेल, नरसिंगे बजे हे, मिलनी दी होई गई चाराई”

[The display of Turri (wind-instrument), dhol (drum) and Narsinga indicates the arrival of barat (marriage party) and milni (welcome ceremony) is going to be performed.]

Saṅkh: It is one of the most ancient wind instrument known to man. It is held very sacred, not only as an instrument, but as the vessel to contain sanctified milk and water. It is regarded as one of the attributes of Lord Vishnu. The Sankha was used as a war trumpet on the battle fields and it often accompanied the ‘dundubhi’, bheri and other drums. Sometimes it is used as an accompaniment to the nagaswarn in the Karaka, a popular rural dance of the south. Again the ‘Conch’ associated with a deity or a hero had its own name; ‘Panchanjanya’ of lord Krishana and ‘Devadatta’ of Arjuna, which struck terror in the hearts of the enemies, in the battle field of Maha Bharata. In the Dogra land, the instrument is mostly used in temples, religious ceremonies and processions; and also played by wandering mendicants.

When the ‘Conch’ is blown through the hole at its top head, the wind passes through the different whorls and produces a loud, sharp and piercing sound which goes very far, and by its vary nature quickly attracts attention. Peculiar rhythmic effects can be produced on the ‘Saṅkhā’; for instance, single long note blown out of it gives a signal of the mourning procession to the cremation ground, where as at the time of mass prayer (aarti) in the temples, three typical regular notes blown out of it, are the most auspicious. The Sankha was an important instrument during the Buddhist period, representations which are found in the ancient sculptures at Sanchi, Amravati, Bharut and other places.
(C) Rhythm in Dogri Folk-music:

Rhythm appears to be the primary element of music. It came into being along with the throbs of life, even before musical notes were discovered. It is presumed that the oldest mother of the unknown past must have wanted to rock her child with the sing-song humming and thus rhythm emerged out of it, or it might be that man observed rhythmic sounds in nature— in rains, waterfalls etc. which he imbibed somehow, or he devised rhythm along with his own stepping. Rhythmic sounds of rain drop on earthen pots, plants etc.; might have roused a similar sense of rhythm in man.

Rhythm or tala in folk-music is mostly a less discussed subject because talas are played to folk-songs on percussion and other instruments by singers themselves or refrainers who do not generally undergo any methodical training. They learn through spontaneous predilection of their own and perform rhythm habitually. Rhythm played on a very particular percussion instrument, is indicative of a specific folk-song or music. Rhythm is thus, rooted to a particular type of music. For instance a particular tala played on ‘Dhol’ or ‘Dholak’ signifies music of ‘Dholru’ of Duggar. Tala played on ‘Khartaf’ and ‘Ken si an’ (cymbals) indicates the performance of devotional music. Swinging rhythm on ‘Dhol’ declares marriage procession or puja (worship) festival. On the whole, expression of rhythm including the instrument played stands on the foreground of music of the rural people. They comprehend the spirit for traditional listening and participation with the music.

It is interesting to note that forms of rhythm of folk-music are harmoniously developed with the nature of the language used in songs. Spoken words and dialects—rather vocabularies used in rhythm, are adapted naturally for the purpose. Even raucous words and native expressions are observed to have a sort of sequence with rhythmic forms and these two combine inseparably in songs. In this connection, if verses used in songs be examined, the nature of the rhythm used in the composition will be seen to regulate the tempo of the song. It seems that rhythm is never imposed externally or superficially; it develops along with the tune simultaneously. It is not that folk-verses
composed for singing, possess regular metrical structure; nevertheless, verses may be made of simple prosaic sentences lacking in regular metre or rhyme. But selection of words and formation of stanza suggest rhythmic formation of folk-music. Hence musical rhythm is deeply rooted in the language of folk-song. Dialects of pure local nature, which characterize a song, preserve certain phonetic peculiarities in pronunciation of words. When these songs are sung, continuity of music is maintained through the lingual expression set to a peculiar rhythmic form. Vowels like, a, i, o, e which are elongated in pronunciation, with occasional break, help the rhythmic formation, sometimes vowels or consonants are individually introduced. In certain performances it is found that the tune is subservient to the loud rhythm, and is recited more rhythmically than tunefully. The swing of the rhythm is, thus, confused with music, that is, mere rhythmical forms are accepted as music. Free use of rhythm, played on loud percussion instruments makes the most of music, and the real music often remains frail and feeble.

The history of folk-musical instruments creating rhythm or tala in folk-music—the devised modes of rhythm and its tempo, is but an un-written subject. Herein, while explaining the basic modes of tala, the rhythm, we begin from the natural expression as in the term ‘tāli’, that is clapping, because tala is often interpreted as deduced from ‘tali’. Clapping is perhaps the premordial mechanical expression of rhythm. But it may be kept in mind that rhythm of folk-music can only be explained appropriately with reference to the play of typical percussion instruments to folk-music formed in various parts of the land.

Rhythm in folk-music of Duggar stands as a dominant element at every instance wherever percussion instruments are used. Even when tunes are played on string instruments and flutes, the jerking method of playing is generally adopted to indicate the rhythm rather than the tune. While singing, the solo singers try rhythmic swings; along with groups of vocalists, the refrainers play percussion instruments like cymbals, khartals etc. and add more beauty to the original swing. It is seen that the rural singers do not merely listen to singing, but submit to the swing of rhythm and try to follow the song with their entire being.
Rhythmic patterns of folk-music are constituted of the time unit known as matras. When several groups of time units combine in a cycle (Avartan), it is called tala. The combined units or groups are repeated continuously converting the music into a complete rhythmic form. The course of continuity establishes the ‘tala’ pattern. The starting matra of each tala contains an accent, while each group starts with a stress which is indicated by clapping or other symbol. The first accented beat is significantly called ‘Sama’. The rhythmic expressions are free and spontaneous, moving and swinging, repeating and shifting from regular tempo as necessary.

Kaharva — a cycle of 4 or 8 matras; fast Deepchandi also called Chanchar — a cycle of 14 matras; Khemta, also kind of Dadra — a cycle of 6 matras, Teevra/Rupak — a cycle of 7 matras are observed to be of frequent use in the folk-songs of Duggar. Four matra rhythm contains variations in swings and stresses on different matras, thus creating a variety of expressions. It means that out of 8 matras of two groups of four matras each, if any of the matra is stressed, accented, elided or weakened, the rhythmic effect so produced will sound differently. The characteristic movement or jerk thus produced makes the tala a rhythm of special character. The swings are produced in a peculiar way on the rhythm of 'dhol' or 'dholak'. 'Dhol' happens to be one of the basic percussion instruments played to folk-songs of Duggar, whereas 'dholak' or 'dholki'-roda, is played to the songs of women-folk in general.

Folk-music has been urbanised now, and there has been a development of musical elements with the intervention of tabla. In our Dogri folk-music Dholki has been the necessary percussion instrument to keep rhythm. Tabla has now been a familiar accompanying instrument of folk-music. The effect of rhythmic colour produced, proves that it is essentially required to give adequate support to preserve folk-music, because folk-music though characterised by the rhythmic atmosphere which it creates, is considered as music first. Rhythm plays the prominent part in music. Refrainers are drawn to the music primarily by rhythm and rhythmic movement makes the listeners active participants in the musical performance.