CHAPTER 5

TRADITIONAL FOLK-BALLADS

The folk poetry of the Duggar land is rich in style, exquisite rhythmic pattern and emotion. Evidently, it is charged with the feelings of the primitive man, who loved Nature, a warm social life and praise of the brave man of the tribe. In the words of Prof. Laxmi Narain—"War-like refrain in Dogra folk-songs is equally balanced with a note of human sympathy, and their contents are as much chastened by the noble pride of self sacrifice for others as they are drenched in the hearts of unfore-seen woes." The folk-songs can be either lyrical or ballad type. The ballads in Dogri are like short epics, running into great length sometimes even going over to fifty pages in print. They take a local colour and acquire an identity over time and may not bear any resemblance with epic poetry in respect of technique or style.

The superstition and fear of spirits are inseparable elements of the traditional medieval ballads of Dogra land. The trabadours singing of these ballads to the accompaniment of musical instruments like Drum, King or Chakārā shaped the music of their own making to earn a living thereby. Hence on occasion of a festival or at a place of pilgrimage, these ballad singers regale the people and go on changing the places. Separate groups of singers seem to have settled down at one particular town or village and finding patronage of rich locals or chieftains added some new words or description, as well as present these with a new local twist making one ballad slightly different from a similar one sung at another place. This practice of reciting ballads resulted in the emergence of a separate class of ballad singers. In Duggar, they are known as 'Dares', 'Jogi' or 'Gāraḍī' (bards). They handed down their ritual of minstrelsy from generation to generation and continue to occupy selected places like festival ground, 'dehris', forts or temples, where it is convenient and natural to address large crowds. These Jogis or minstrels have a distinct style of their own but the basic similarity of music and diction has remained unchanged—

Ballads comprise: (a) Kārkān    (b) Bārān.
Karkan are sung in commemoration of sacrifices of certain saints and martyrs of Dogra land. These are suggestive of sacrifices and the concern for the down trodden or oppressed. They intensify the human qualities like sense of justice, piety, religious and moral fervour and spirit of sacrifice.

Karkan are a narrative of the deadly conflict between good and evil, and have been usually sung at ‘Dehris’ of martyrs and shrines of gods and goddesses. Many of them have lasted up to the present times, because they are sung on annual occasions and frequently on every Sunday at respective ‘dehris’ and their memory is revived by the ‘Jogis’ of the particular village or those who come from elsewhere. People from far and wide come to attend the celebrations and hear the minstrels.

Karkan are not sung by a single singer only, but preferably it is a performance of a team of two called ‘Jodi’ in Dogri dialect. The leader takes the lead and his companion holds the narrative in between or join him at the last words, called ‘Gehal’or ‘Ikrāhāñt’ so as to match with the musical notes used and the rhythm, kept by the beat of the ‘dhol’ (drum). Every body enjoys the musical atmosphere thus created.

There are numerous kārkān in the list of legendary characters of Duggar land such as:

(i) Kark of Mata Vaishno...........................of Katra Distt-Udhampur.
(ii) Kark of Mata Maldevi...........................of Sukrala of Distt-Kathua.
(iii) Kark of Mata Kalka (Jwala ji).......... of Kangra (Himachal Pradesh).
(iv) Kark of Baba Jitto.................................of village Guni Ghār Katra, Distt-Udhampur.
(v) Kark of Dātā Ranpat............................of village Birpur, Tehsil Samba, Jammu.
(vi) Kark of Baba Surgal...............................of Mukerian, (Punjab) a snake diety; seat at Raj Bagh District Kathua.
(vii) Kark of Baba Sidh Goria of Mahru Town, (Punjab)— seat at Sidh Soankha near Bari Brahmana, District Jammu.

(viii) Kark of Raja Bhair family god of Jamwals believed to reside in deep tanks or lakes.

(ix) Kark of Vāsūki Nāg Snake god, worshipped by royal family of Nagas of Bhadarwah, District Doda.

(x) Kark of Birpa Nath of village Birpur, District Jammu.

(xi) Kark of Baba Shivo a Thakur clan of Rajputs, village Sornu, Tehsil Samba, Jammu.

(xii) Kark of Baba Ambo a priest of Khajuria Brahmin clan of Bahu fort, Jammu.

(xiii) Kark of Yārāṇī Peer seats (durgahas) in various parts of Jammu province.

(xiv) Kark of Hazrat Peer (Guas Azam) Jammu.

(xv) Kark of Shiva-Parvati (Jammu) rendered in the process of Jadu-Jariari.

(xvi) Kark of Maha deva Panthal, District Udhampur.

(xvii) Kark of Shiva marriage (Anchali) Jammu and village Duggan (Bani), Kathua.

(xviii) Kark of Lord Shiva Poonch, by Mahant Balkrishan (Jangam).

The present study is confined to the well known Karks discussed below:
Kark of Mata Vaishno

*(Bich Yudhae Dae Chali Vaishno...)*

This popular Kark is a traditional ballad describing the divine powers of Goddess Vaishno, who avoiding Bhairon— the demon of great powers, changed many places till she hid herself in the cave of ‘Garabh joon’ for well over nine months and kept on meditating. Being again disturbed by the Bhairon she sprang to her meadow of flowers and thence moved on to the sacred Trikuta cave. But Bhairon, taking no rest, appeared again with his evil designs. Mother goddess could pardon him no more, and slew him right outside the cave, where his body fell and turned into a rock. The head fell far away on a hill now called Bhairon Ghāti, where the temple of Bhairon stands. The pilgrims visit the temple only on their return from the sacred shrine of Vaishno goddess. This is believed to lessen Bhairon’s sins and indirectly make the pilgrims of the goddess earn blessings.

The specimen of the Kark has been rendered by Sh. Beli Ram (Royal Jogi) Sunjwān, Jammu and is given below for illustration.

विच युद्ध दे चती वैष्णू सिजैं दी सवारी
Bich yudhae dae chali vaishno singhae di sawāri
Into the battle field entered Vaishno astride her lion.

मैंज पहाडे च तैर्दी ऐ वैष्णू ते बन पुल्ली ए पुल्लवाडी
Manjh pahāḍē ch tairādī āe vaishno ū tē ban phūlī ae phūlvaḍī
Amid the hills you abide with flowers abloom all about.

कटरा तेरा शहर बने योहरी बनी शाजारी
katrā tera shehar banae dohari bani bāzāri
Katra, thy lovely city has shops lining the bazar.
कटरे कुडियां लेडियां ते लेडे अदक्वारी
Katrae kuriān khedēiān tē khēdē adhēkārī
Young girls play in Katra town, so does Virgin Divine.

विच कटरे दे माता वैष्णू दिया जग रचाई
Bich katrae de mata vaishno dittā jag rachāi
In the heart of Katra town did Vaishno lit the sacred fire.

तेत्री करोड़ जग रंग उद, उत्तरे नी गाथ बी आए
Teti crore jag khaṇḍe uthae nou nāth bi aae
Thirty million people partook of prasad with nine Naths present among them.

जग बर्ताई माता वैष्णू मेहों ने अलख जगाई
Jag bartāndi mata vaishno Bherion nein alakh jagāi
Vaishnoo stood distributing parsad thence Bhairon raised 'alakh'.

रिशी मेहों की माता वैष्णू ते दिल गया घब्राई
Dhikhi bhairon ki mata vaishno te dil gaya ghabrāi
Looking at him, goddess Vaishno got startled.

किलक मारी माता वैष्णू ते बण गंगा च आई
Kilk mari mata vaishno te bān ganga che aai
Shrieked, she fiercely, and dashed right to Ban ganga.

बाण गंगा विच आउँदी माता, ते मेहों ने अलख जगाई
Ban ganga bich aoundī mata, te mehōn nein alakh jagāi
Having reached Ban Ganga, Bhairon cried 'Alakh'.

किलक मारी ते माता वैष्णू ते गराहुनी विच आई
Kilk mari tē mata vaishno tē gurāhunjē bich aai
Shrieked fiercely mother Vaishno, and hid in Garabh June.
No maheenae jerae garabhjune, jithae bhairon nein alakh jagai
Nine months passed she in garbh june, but Bhairon allowed no rest.

Kilak mari matā vaishno te adh-Kawari jai
Shrieked goddess once again and sprang to Adh-Kawari.

Nouvein pehnari sakiśi jinehein lal paithae dian dorian
Real sisters nine, wear a red scarf each.

Kilak mari mata vaishno te bich bāgae de aai
Sprang mother goddess, and landed in the meadow of flowers.

Uchae peepal peengan peian te chūlae adh-kawari
The swings were hanging from the Peepal high, virgin goddess was swinging in glee.

Kilaki māṭi vaishno te bich gūfā de aai
Sprang from there goddess Vaishno, and entered the cave divine.

Bich Gūfā De Tin Pindān Chamei Ch Gāṅgā Mai
Inside the cave reside the goddesses three down there gushes Ganga.

Pehli Pindi Mata Vaishnoo Duji Kalka Mai
First manifestation is of goddess Vaishnoo, the second of goddess Kalka.
The third that of Mahalaxmi, the giver of boons.

Inside the cave Mata Vaishnoo, heard Bhaio’s Alakh again.

Roused to fury goddess Vaishnoo, sought Mahavir’s blessings.

Goddess slew the demon Bhaion; his body fell at her feet.

The head of Bhaion fell off the hill side.

One who visits Bhaion on return from shrine, Devi never gets angry.

She ever blesses her devotees.
The musical notes involved in the Kark of Mother goddess Vaishno Devi, rendered by Sh. Beli Ram are given below:

The musical scale pattern:

Indian: S, g R, g R S
Western: C, e D, e D C.

The base note of the song is fixed on first white key of the harmonium used. This comes to be ‘Sa’ of the second (middle) white octave

Melodic range: ‘Sa to ga.’

The singer has employed limited notes in the rendition viz ‘Sa, ga Re Sa’. Three notes are being involved

Set to Tala: Keharwah.

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<tr>
<td>S - S - S, S g- R- R, R R- g R-, S -S</td>
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<tr>
<td>श्रीमाणी यु, श्री देव दुष्कृति जै, होणं- सिंह- दी-स</td>
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<td>Oe बिट्टा यु, दीया देव चली जै, होणं- बिट्टा यु, दीया देव</td>
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<td>C - C - C, C e- D- D, D D- eD-, C -C</td>
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| S - S - S, Sg- R- RR, RR R- g R-, S -S |
| Lग़े, दोहे बैले दीया, शैव यू बनू ली, पुल्लु दीया |
| Oe मनङ्ग पा, हड़न दीया रिच, वैश्नो बन्नी ली, पुल्लु मनङ्ग पा, हड़न दीया रिच |
| C - C - C, C e- D- DD, DD D- eD-, C -C |

| S - SS S- Sg- RR R-, R R- gR-, SS -S |
| लग़े, जम के दीया, ने- दीया, दोहे री-, बनी ब |
| Oe कट रा तरा- शहर रह ने- दीया, दोहे री-, बनी ब |
| C - CC C- Ce- DD -D, D- D- eD-, CC -C |

| S - SS S- Sg- RR R-, R R- gR-, SS -S |
| लग़े, कुछ तेरा दोहे दोहे, बनी बरी बरी ब|
| Oe कट रे-, कुछ यू दोहे, बनी बरी बरी ब |
| C - CC C-, C- Ce- DD -D, D- D- eD-, CC -C |
Analytical view-points:

The singer starts each verse line with the base note ‘Sa’ introducing the word ‘Oe’ particularly with the intention that his song remains in tune throughout the rendition.

Only three musical notes have been employed by the singer to form a set pattern viz. Sa, ga (komal), Re Sa. The tempo of the song is set to tala Keharwah. The drum is used as a help to keep the rhythm.
Kark of Mata Maldevi (i)
(Sial Kota Da Chaliāni Fojāiī.....)

The Kark of mother goddess Maldevi is a narrative, which gives the story of Raja Umedh Singh held captive by the forces of the king of Lahore. The Raja’s release was effected by Maldevi, who flashed into the prison house riding her lion. She had extracted from the king the promise that he would offer a young kid and five pancakes in thanks giving. Unfortunately the king lost in royal pleasures soon forgot everything. It so happened that the king’s heart was bent upon hunting in the woods of Maldevi and he killed peacocks and antelopes there. The waiting deer ‘Hira’ complained to Devi against Raja’s misdeeds. The Devi sprung upon the king in sleep like a flash of lightning and reminded him of his promise. The king was apologetic. He built a grand temple of marble for the Devi, and fell on his knees to beg forgiveness.

This kark has a deep traditional myth representing people’s faith in the powers of gods and goddessess, who came to the rescue of people in trouble, and those who forget to thank for the favours of gods, suffer till they redeem their pledge.

The specimen of the Kark in parts has been obtained from Sh. Beli Ram of Sūnjwān, Jammu.

From Sial kote marched the forces, right into the Chamba town.

Arrested the king of Chamba and threw him into the closed van.

Driving slowly the armed van, they came to Lahore.
Trouble some are the dungeons of Lahore, there kept him a prisoner.

Hands fastened with manacles, and thighs with shackels too.

The queen made plaintive appeals (to Maldevi).

Ordered she Lakar vir, "get me my lion fierce".

Devi’s lion roared ferociously then shrieked with joy the Devi divine.

Riding the lion fierce Maldevi entered the capital Lahore.

To the sleeping Raja Umedh Singh with whip she stroked hard.
Why don't you get up wicked king? Maldevi am I here.

Mal devi I am here to play a game of chess.

O, you wretched Umcdh Singh, don't I sense problem thine?

O, you wicked Umcdh Singh.

From the hands she removed manacles and unfastened shackles too.

With king on his back, the lion dashed into Chamba back.
Being engaged in kingly pleasures, Umedh Singh forget the favours of Maldevi.

One day the king had the mood to set out for hunting.

Handful of arrows he took and gun powder sufficient too.

With loaded guns and glittering turbans reached woods of Maldevi.

A Lac of peacocks he killed and deer a lac and a half.

Hira, her favourite deer, fell on knees at Devi’s seat.

Who has abused your deer ‘Hira’ and who jeered at you.

Wrong has Umedh Singh done, who came to your woods.
Ek lakh tera wae more maré, te dehr lakh mígai
A lac of thy peacocks he killed and antilopes a lac and a half.

Umedh singhæ par kirkì jawala, te jeon bijli sarññi
On Umedh Singh fell abursting Jawala like a crashing thunder bolt.

Nawari palangae dà suttae maldevi, band jaban karái
From the royal bed, Maldevi pulled him off, there lay dumb founded he.

Akhìn dà raja annáh kitã, te tuíb kaljæ lái
Blinded was the King at once, with shooting pain in heart.

Aakhìdì o din tuígí bisari gya jhëò, lòhara di band chhùráì
Reminded she, you forgot the day, when got released from Lahore jail.

Bàbàe mandae dadae mandae, të kìoñ dílà basári
Thy ancestors and fore fathers worship ped but you forget me.

Pañj babriëñ te loi bakri, të de merí còn manáì
Offer pancakes five, young nice kids too On this I do insist.

Raja de merí còn manáì wae asùrã umedh singhã
On this I do insist, O wretched Umedh Singh.

Raja de merí còn manáì, te àaurù ñùìghìn
On this I do insist, O wretched Umedh Singh.
Matri bhavan banai
Built he the shrine divine.

Bich sakrala maldevi da dita bhon banai
In the heart of the Sukrala stood now the shrine divine.

Shining marble for thy shrine.

Stood humbled the king of Chamba.

With his head bowed down.

Thou bless thy devotees. Lustrous be thy shrine divine.
The musical notes involved in the Kark of Mal Devi rendered by Sh. Beli Ram are
given for illustration:—

The musical scale pattern:

**Indian**: Sa Ga Re, Ga Re Sa, Ma Ga Re, Ga Ma Ga Re Sa.

**Western**: C E D, E D C, F E D, E F E D C.

The base note of the song is fixed on first white key of the harmonium used. This
comes to be ‘Sa’ of the second (middle) white octave.

**Melodic range**: 'Sa to Ma'.

The singer has employed only four musical notes viz: 'Sa, Re, Ga, Ma'.

**Set to tala**: Keharwah

**NOTATION**

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<td>chali ān-, fo- jān-</td>
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<td>gaddī -cha, lānde-te</td>
<td>lei ge-, loh rā</td>
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<td>jēlaṇi buri, aṅ- te-</td>
<td>rakhe-, baîd a</td>
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|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Oe | hathen, pei dian | hath kadi, aṅ gal | pāṭṭen-, nole- cha | dāhī |
| CC | C. | C- | CE- | D- | D- | DD | ED | CC | CC | CC | CC |

and so on as above
Analytical view-points:

The singer starts each verse line with the base note 'Sa' introducing the word 'Oae' particularly with the intention that his 'Sa' is maintained throughout the rendition. He also applies flights from 'Sa' to 'Ma' of the middle octave. The following verse line is given as an illustration:

\[
\text{Sa}, \quad \text{M} \quad \text{M-G} \quad \text{G} \quad \text{G} \quad \text{R}, \quad \text{G-M} \quad \text{M} \quad \text{G-R}, \quad \text{S-S} \quad \text{S-}, \quad \text{---}
\]

flight from Sa to Ma

The closing note of each verse line is 'Sa'. The tempo of the song is regulated in tala Keharwah in medium place. The accompanying rhythmic instrument used is the "drum".
Kark of Mal Devi (ii)
(Tür chambe dā chali maldevi.....)

The specimen of the Kark of Mal Devi has been obtained in parts from Sh. Inder Nath of village Sidh Soankha, Tehsil Samba, District Jammu.

Aroused she the sleepy Umedh Singh there.

Your ancestors have been worshipping me, why disregard me thou?

Who among the nobles of Jammu do not hold me high?
O krodhēn bali ae vi tān maldevi tē palīge dā sutteā loārī Being raged Maldevi pulled the king down the bed.

Mushkān bājī gīān Umedh singhe diān sudha nā reiaē koi Chained tightly was Umedh Singh, lost he his wits.

Hath bānī bānī arzān kardā tē mataā bakshyā nāī Stood before her with hands folded asking forgiveness.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

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Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.

Mushkān bājī gīān Umedh singhe diān sudha nā reiāe koi Chained tightly was Umedh Singh, lost he his wits.
Both were engaged in playing turn by turn.

From the sea, the merchant invoked Mal Rani.

Save my ship, O Dear, I will build you a temple fine.

Canopy worth lakh and Quarter shall I offer, and 'Hawan' chanting thy name times lakh two.

When playing chess with right hand goddess extended her left.

The sinking ship of the merchant did goddess salvage.

Her velvety clothes were wet as was the arm with bracelets fine.

* Incense, sandal wood, raisin, rice, sesame, barley, flowers and ghee offered to the fire in propitiating god or goddesses.
The arm with bracelet was wet, as the goddess heaved the sinking ship.

O hole raja te bachan karé mata gi ae bat sanáí
The king requested goddess to tell how it happened so.

Neither it rained nor wind blew, where from the water came!

The sinking ship of the merchant, I Mal Devi, brought ashore.

In a moment had goddess performed such a miracle.

Umedh Singh bowed and took rounds in token of high regard.

Surely does the goddess reward the faithful devotee.

Grants light to blind, speech to dumb, and happiness to the grieved.
Sons to issueless, showers favours of all kind.

O puhkhcan nun mata pohjan diidi ae— o nangeān gi pardē pāī
Feeds goddess the starving and clothes the naked too.

See thou the sight divine.
The musical notes involved in the Kark of Maldevi sung by Sh. Inder Nath are given below:—

The musical scale pattern:


**Western**: D D C, C D E E D-, C- C A, G G, E D, D E E D D C, C A-

The base note of the song is fixed on the fourth black key of the harmonium used, this comes to be ‘Pa’ of first (middle) black octave.

**Melodic range**: 'Dha to Pa'

Mode with simple notes are like that of Raga Bhopali. The closing note of verse line is 'Dha'.

**Set to tala**: Keharwah

**NOTATION**

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tur cham be de chali mal, de vio takh tloh, re bich aai |
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sute raje medh sin, geh de vi nein, ja ja gai |
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sute raje medh sin, geh de vi nein, ja ja gai |
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sute raje medh sin, geh de vi nein, ja ja gai |
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sute raje medh sin, geh de vi nein, ja ja gai |
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sute raje medh sin, geh de vi nein, ja ja gai |
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SS- | SD |
SD- |
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sute raje medh sin, geh de vi nein, ja ja gai |
```
Analytical viewpoints:

The arrangement of the musical notes involved in the composition assigns it a tonal character like that of Raga Bluipali. The melodic phrases used in the composition are 'Re Re Sa, Sa Re Ga Re Re Sa, Sa Dha, Pa Pa ftle, Re Ga Ga Re Re Sa, Sa Dha -etc.'

The singer has employed 'flights' and 'meend' in his rendition. The following verse line is illustrative of this:

```
R- R, R- R S- SS, S- R G- G, GR- R G- G, S- S D- D. D- D, D- D C- CC, C- D E- EE, E- E, D- D CC, C- C,
```

and as
```
P- P, P- P R- R, R- RG G- GG, GR- R G- G, GR- R D- D, D- D, D- D C- CC, C- D E- EE, E- E, D- D CC, C- C,
```

Flight from (Sa to Pa) / meend from (Pa to Re)

(Ra to Sa)
It is also observed that in each verse line the singer has employed 'Re' as the starting note, where as the closing note is Dha (of the lower octave) through 'Sa' by way of meend. The tempo of the song is set to tala Keharwah in a medium pace. The accompanying instrument is 'King' which serves the purpose both for keeping rhythm and maintaining tone through out the rendition.
Plate No.: 6

Mahant Bal Krishan (Jangam) of Poonch: 'Kark Singer.'

'Ballad Singers'

Sh. Janak Rajnath (Kariara) & Sh. Harbhaj Sharma of Pathwal, Kathua.
The specimen of the Kark of Mal Devi sung by Sh. Janak Raj Nath of Village Kariaūā Tehsil Hiranagar, District Kathua, Jammu is submitted below for illustration.

बिच वे बलोरे यान देवी दा जे मत रख रखाई.....
Bich vē balore than devi dā je mal rakh rakhāi—2
In the place called Balawar was a Sanctified seat of Devi Mal.

कुन शेली कुन दुभान राजा, जिन चम्बे जाई गलाई-
Kun dokhi kūn dūshman raja, jīn chambe āai galāi
Who was the king that jealous or enemy, provoked the ruler of Chamba.

लेठाँ पाईयाँ उमेघ सिंह ने जिन तोगी तोग सदाई
Boastful Raja Umedh Singh, so designed and gathered his trained men.

दोगी तोगी तोग बी सर्दी, जिन बाकी दी पौज सदाई
Picked men from here and, there; with fighting troops too.

लैि ऐ पौजे की चलेया खूनिया तौं वे बलोहली की आई
With such soldiers, the savage king set foot on Basohli.

उठेदे रानी अरजी बी करदी, ओ जिन राजे दे पास सड़ोई
While leaving, his queen advised him not to set out.
Aakhdi raje loge hođi be hoîndē devi ni Nāīrī
tf tft tfft fttft fttft ftt TTTT
ttftf ftft fttft ft ftft tft TTT

It is said, "The kings are stubborn and regard not the goddess".

O aakhde kachhe raja langi gea tān Neīn O Sees Nivāi ji
O, Tad Jāneān migi, Wae Jē Mal Devi, Naiṅ Asarēīn Gi Leīṅ Nivāi

Then will thou know, when I Mal Devi, shall make infidels bow.

O, Pahran Bandookan Fir lishkan tare, taro tar machai
O Rajea O Asrein gi leing Niwāi, raja mein mārān gi Kīrē pāi

Listen, O people! Early in the morning the King marched towards woods.

Lei Aē foji gi chaleā khooniā utereḏā katal jai
With forces under his command, he dashed into Katal.
Some were killed and some injured, many crying for water.

"Five hundred deer have you killed, I insist on as many sheep in sacrifice."
The musical notes involved in the Kark of Maldevi sung by Sh. Janak Nath are given below:

The musical scale pattern:

**Indian:** Sa Dha Re Re Sa, Sa Re Ga Re Sa, Re Sa Dha Re, Sa: Dha Pa Ga Re, Ma Ga Re Sa.

**Western:** C A D D D, C D E D C, D C A D C, A G E D, F E D C.

The base note of the song is fixed on the third black key of the harmonium used. This comes to be ‘Ma’ of the first lower black octave.

**Melodic range:** ‘Dha’ to ‘Dha’

Mode with simple notes is like that of Raga Bhopali; Shudh ‘Ma’ has been sparingly employed by the singer.

**Set to tala:** Keharwa (A cycle of eight beat units).

**NOTATION**

\[
\begin{align*}
&DR-RR, S- S- \quad S- SS, S- S- \quad R- GR RR -R \quad G- RS, - - \\
&विल्ल वे ब’ लो- रे- \quad धा नदे, वी- या- \quad जे- मल रख-र \quad खा- ई-, - - \\
&bich veba, lo re- \quad tha nde, vi da \quad Je- mal rakh-ra \quad kha i-, - - \\
&AD- DD C- C- \quad C- CC, C- C- \quad D- ED DD -D \quad E- DC,- - \\
&R- R- R- RR \quad S- SS S- SD- \quad RR - R- -R \quad SS -, - - \\
&कु न दे सी कु न \quad दु न मन, रा जा \quad चम्बे -, जाई -ग \quad लाई -, - - \\
&kun do khi kun \quad dush man, ra ja- \quad chambe, jai -ga \quad lai -, - - \\
&D- D- D- DD \quad C- CC C- CA- \quad DD - D- -D \quad CC -, - - \\

&DDSR- \quad RR RR - RR \quad S- SS SS SS \quad R- GR R- -R \quad RS -, - - \\
&हासस्स \quad कु न दोसी - कु न \quad दु न मन, राजा जिन \quad चम बे-, जाई -ग \quad लाई -, - - \\
&hand- \quad kun dokhi - kun \quad dush man, raja jin \quad cham be-, jai -ga \quad lai -, - - \\
&AACD- \quad DD DD - DD \quad C- CC CC CC \quad D- ED, D- -D \quad DC -, - - \\

&SSRGGP \quad PP - GG - \quad R- RR R- RR- \quad MM - G- GR \quad G- RS-, - - \\
&नि औस्सस्स \quad शेठों -, पाई योँध \quad धे- धवं, हे- नेपिर \quad तोगी -, लो ग्स \quad दा ई-, - - \\
&ni o- \quad khedan, pai anu \quad me dhsin, ghe nephir \quad togi -, lo ges \quad da i-, - - \\
&CCDEEG \quad GG - EE - \quad D- DD, D- DD- \quad FF - E- ED \quad E DC-, - - 
\end{align*}
\]
Analytical view-points:

The arrangement of musical notes involved in the composition assigns it a tonal character like that of raga Bhopali. The singer has also sparingly employed Shudh ‘Ma’ in the rendition to beautify it.

The singer starts the rendition of the kark with the note ‘Re’ applying grace note Dha of the lower octave. In going from Dha to Re he makes use of flight (a khatka).

The following verse line is illustrative of this.
Herein the singer starts with a flight from 'Sa to Pa' through an artistic twist with the notes 'SRGP'. The closing note of each verse line is Sa.

The tempo of the Kark is set to tala Keharwa (a cycle of eight beat units).

The singer has used 'king' as the accompanying instrument which serves the purpose of both rhythm and tone.
Kark of Jawala Ji

(Ae mata dili bich Akbar badshah....)

This is an ancient narrative explaining the might of goddess Jawala of Kangra, Himachal pradesh, who has bright tongues of flames leaping at the divine shrine. This is worshipped with reverence by the Hindus. Emperor Akbar did not recognise this shrine as a holy place and in his haughtiness, he got the holy flames covered with thick iron plates, but what a wonder! the flames shot through these iron plates with redoubled force. The Emperor did not estimate it as a miracle. So he changed the course of hill streams to drown the flames for ever but what a surprice! the holy flames shot up as before. Akbar was soon turned blind because of the curse of the goddess.

One night Akbar dreamt of goddess Jawala ji making him conscious of his evil designs and advised him not to be haughty any more; otherwise the consequence could be more disastrous. This brought a change in Akbar's mind. With a feeling of remorse. He came all the way on foot from Delhi to bow at the shrine where he lay prostrate, he made the humble offerings and sought pardon for his sins. Soon there after the Emperor regained his eyesight.

The specimen of the Kark rendered by Sh. Gori Nath (Jogi) of Udhampur, Jammu is submitted below for illustration.

ऐ माता दिल्ली बिच अकबर बादशाह तैनू मनना नाई
Ae Mata Dili bich Akbar Badshah tenee manda nain
O goddess great Akbar, the emperor of Delhi recognises you not.

ऐ माता अन्ना बनेघा कांग्रा बसे दुर्गा माई
Ae mataa achhah banea Kangra basse durga mai
How blessed is Kangra, where resides goddess Durga
O goddess the king Akbar of Delhi recognises you not.

Hinduān Di Devi dekhi ae aevēn nakal banāi
seen have I a Hindu Deity she is just a replica

Ae Akbar sadea beta lohār dā lohana dē tawē charāhi
Akbar summoned an iron monger. Got made plates of iron.

Akbar sat sat tawwe sat ke latān wae band wae karāi
Akbar with such seven iron plates together tried to cover flames.

The flames pierced the iron plates of the shrine of Jawala mai.

So it is said the flames shot through the iron plates in the famed city of Jawala mai.

Then did Akbar divert the mountain stream right on the holy flames.

What a wonder! even through the water did the flames shoot up.
ँ माता अनहा किता बादशाह हर पिच्च छही ओ फढ़ाई
Ae mata anah kita badshah hath bich chaddi o firai
Blind did become Akbar and he now needed a stick to grope about

शेजा सुरता अकबर, देवी सुखने आई
Sheja sutta Akbar devi sakhne aai
Slept king Akbar on the royal couch, dreamt of Jawala Jees might.

ऐ मैं गया भूलत रानीये भूलतयौं तूं रसते लाई
Ae main gea puhal Raniye puhalean toorarste lain
Blunder have I done, O mother pardon me my faults.

अकबर सवा रुपए दी चहतार, सवा दी भैंट चढ़ाई
Akbar sawa rupea da chhatar, sawa di bhaint charahi.
The humbled king Akbar made an offering of a rupee and a quarter at the shrine divine.

मैं गया भूलत रानीये, भूलतयौं तूं रसते लाई
Maini gea puhl raniye, puhalean nooraraste lain
I have gone astray o my mother lead me to right path.

वभिषण गलेने टैक्या ऐ राण दा भाई
Vabhishan mathe tekda ae rawan da pahl
Bowed before you Vibhishan the Rawana brother.

ए माता हनुमान्त तेनू सिमरदा लेंका फलेह कराई
Ae mata hanumant tenu simarda lanka fateh karai
O goddess Hanumant worships you the agent of conquest of Lanka.

वभिषण गलेने टैक्या, अकबर दी लो लगी आई
Vabhishan mathe tekda, Akbar di lo lagdi aai
Vabhishan bowed unto you, so did Akbar and

मेरे राजा जी ओ जी
Mere raja ji O jee.
regained his eye sight.
The musical notes sung by Sh. Gori Nath in the kark of Kalka (Jwala Ji) involved are given below:

The musical scale pattern:

**Indian**: Sa, Ga Re Ga, Re Sa, Ma Ma Ga Re Ga Re Sa, Ḍha Sa, Re Ḍha Sa

**Western**: C, E D E, D C, F F E D E D C, A C, D A A C

The base note is fixed on the seventh white key of the harmonium used. This comes to be (Ni) of the first (lower) white octave.

**Melodic range**: 'Ḍha to Ma'

The singer has employed simple notes to give a glimpse of raga Bil-awal (Ni and Pa are missing).

**Set of tala**: Keharwah

Chakara (having four strings) has been used as an accompanying instrument to keep rhythm.

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Analytical view-points:

The singer employs flight in the rendition. The following verse line is illustrative of this.

\[ ^3 \text{M M M - | G G - , R R - | R - R , G G - | R R - , S S -} \]

The following verse line is also worth note:—

\[ \text{Dh- S | S- S-, R-G- | G G G | R R R | D D S- , S S- | ---} \]

Here the singer shows a glide from Dha (of lower octave) to Sa; and at other place he first drops from Pa to Dha (lower octave) and then glides to Sa.

The closing note of each verse line is ‘Sa’
Kark of Baba Jitto (i)
(Kālē khodē hich beithē shiv ji......)

The Kark of Baba Jitto is a traditional epic like ballad narrating incidents which were nothing short of miracles. He is an acknowledged deity of farmers—a true martyr, who stood against the injustice of land lords.

Baba Jitto was born in a village Ghar kote near Katra in Udhampur district of Jammu. As a true devotee of ‘Mata Vaishnoo’ he went to the holy cave in all weathers. He is said to have got the darshana of goddess Vaishnoo devi. He was a farmer and tilled the land. He was compelled to leave the ancestral home, because of family feud and came to ‘Shama chak’ a village about nine miles to the west of Jammu city along with his daughter. He chose to till a part of the barren land of the king Bidhi Singh in Jhiri (in shama chak block) on set terms of keeping two third of the produce to himself. By the grace of God, the harvest was un-expectedly rich. Mehta Bir Singh, the feudal officer of that village was a relative of the king Bidhi Singh. So out of sheer stupidity, Mehta Bir Singh insisted on getting half of the share of the harvest. Baba Jitto did not agree to this.

Mehta Bir Singh got annoyed, and went to complain to the king against Jittomal saying that he had taken away the produce to Gharkote with out caring for the approved terms. Loaded with power, Mehta came back and while Jitto was away and washing himself in a nearby pond, forcibly took a large part of the crop. Jitto rushed to the spot and a conflict ensued. Out of resentment and frustration, he sat on the pile of the grain and said, "Eat not dry wheat, O Mehta, get it seasoned with my blood." With these words, he thrust the dagger into his heart, and his blood soaked the corn on which he was sitting.

The sacrifice of Baba Jitto is an example of his burning revolt against cruelty and arbitrary treatment of the land lords and evil doers. The ballad ends on a tragic note; but the tragedy is compensated by the divine judgement which visits the evil doers who
would get peace only by building a shrine of the Baba Jitto and accepting him as their house hold deity. The event is commemorated every year at shama chak (at jhiri) by thousands of devotees and the members of the royal family of the king Bidhi Sihgh in particular.

The specimen of the kark of Baba Jitto has been rendered by Raj Jogi Sh. Beli Ram S/o Sh. Takur Dass of Sunjwān, Jammu.

In a trance went Bhola Nath, in a trance indeed.

Mother jojana stood in service, her head bowed too.

Taunted Jojan very sarcastically to 'Rupu' (father).

Seems to be naked ‘Sadhu’ him she takes as preceptor (Guru)

With long fork a shoulder and sickle in hand, went into the dark cave.
ताही गैठे शिवजी जोगी, ते दिति रूपु ने सौभी दी लाई
tadi beithe shivji jogi, te diti Rupu ne saangi di lai.
In a trance was siva ji, Rupu pricked him with the fork.

बोले शिवजी बचन करे, गल रूपू की बाज सनाई
Bole Shivji bachan kare, gal Rupu ki bāj sanāi

Said Lord shiva’listen Rupu! O listen to me.
Ja brahman tere beta hovega te jittu na bhi rakhai
Ja brahman tere beta hovega te jitto na bhi rakhāi.
"You will get a son, this is my boon". Give him the name Jitto.

Din gujre te mēni gujre nō mēni jéde hōi
Din gujre tē maheenē gujrē no maheene jedē hoi.
Days passed, months passed, full nine months completed.

भाद्रो महीने, दिन गुजरे दा जनम जितो दा होई
Pahdron maheene din puneā dā janam jitto dā hoi.
In the month of Bhadron (Aug-Sep) on the night of full moon, was jitto born.

चनन पद्मीं तेरा बनेया पंगुड़ा ते रेशम दोरी लाई
chāman patli tera banea pangūḍā tē resham dori lai
Of sandal wood your cradle was made, with tassels of silk.

पौजे दिनें दा जितो ब्राह्मण माता लेया पंजाबें पाई
paije dinēn da jitto brahman māta lea pānjabein paī
ejitto brahmin of days five, when mother performed Panjabein* ceremony.

* Panjabein—ceremony of purification of child and the mother both.
Farming shall not do the father, live on wheat in store (said his daughter)

The chieftains of the land below are harsh and insulting.

Neither pays heed to restrain nor to any advice.

Aggē gorā tē pichhē meili mūndē hal paṇjāli

With white oxe infront and the black one behind so went jitto with plough on shoulder.

Jitto, the brahman swiftly walked to Sama chak.

Wheat seeds of others have sprouted out, my father goes now to sow.

Jitto goes ahead, scattering seeds, the seed sprouted behind

The crop of others is yet un ripe, my father has started reaping the crop now.
गूँदी बन्नी बन्नी ओ बाहूडी करवा, धर्म छीन कोई जाइ
muhim banni banni O bahudi kardā, tahram ehhen hoi jāi
A scarf covered his mouth as he reaped, lest even a grain should break the custom

सामें चक्के दा ओ मेहता आया ते उपर बने दे जाई
same chaka dā o mehta aea te āpar bannē dē jāī
Mehta of Shama chak came right into the field.

आईं कुले दा पर गाई ओ मिगी देवों गही लवाई
Aūn kulē dā par nāī O migī deān gādi lavāī
I wield royal authority to get my separate share.

गढ़ी नेई ओ देनी मेहेया देवी गनक परानी
gādi nein o denī mehta deēgi kanak parānī
Not to your dictates, I shall divide the crop as per terms settled.

छालीं छालीं जाई मेहला सामे चक्के दा जाई
chaliā chhaliān jāī mehāla sāmē chakkē dā āāī
Returned quickly Mehta from Sama chak.

मानी बेठे दा विभि शिंह मेहला ते मेहले ने बौली लाई
māndī bēθē dā bidhi singh mehta tē mehāla nein boli láī
In the royal court sat the king Bidhi singh. To him Mehta complained.

ओए तिट्टें बढ़ी बढ़ी ओ गोरियाँ भरवा पार कोटे गी भजाई
vē sittē badhi badhi o boriāṇ pahrdā kāhr kotē gi pēhjāī
My lord! bushels together of crops has Jitto taken Gharkote.

पार कोटे गी भजाई ब्राह्मणे, पार कोटे गी भजाई
ghār kotē gi pahjāi brahman, ghār kotē gi pahgāi
To Gharkote! the brahmin has taken the crop to Gharkote, he has taken the crop.
वेग बड़ी बड़ी ओ टोंड करम, ठोंठ सलाहे लाई, ओ ठोंठ सलाहे लाई
Oē baddī baddī O toh kardā toh khalāre lai o toh khalāre lai
Harvest stocks he, has piled straight! O piled nicely has he!

निकान निकान चाज्जीयाँ जेजी कनके पुलाने लाई
nikīān nikīān chanjāliāni jeji kankē punne lai
went threshing with flail small to separate the grains of wheat.

लाही बक्सी कनक लाई, सजी बक्सी पाई
khabi bakhi kank laīda, saji bakhi pāi
On the left he piled the grain, on the right the chaff.

लाही बक्सी भो ब्राह्मण, तुगी तड़ने दी लो
Khabi bakhi poh brahman, tugi ladnē di kho
Why not the chaff on the left brahmin, seem you intend to quarrel.

तुगी तड़ने दी लो— ओ
tugi ladnē di kho— o
you intend to pick a quarrel!

पैर लड़नें बिज्ज़ धोती, सत बिज्ज गाला पाई
pēr khaḍavān bich tohti, gal bich malā pāi
Wore he clogs on the feet, O long cloth round the waist and chain of beads round the neck.

गल बिज्ज गाला पाई ब्राह्मण, चन्दन नहोने गी जाई
gal bich mūlā pāi brahman, chandan nohone gī jai
chain of beads round the neck, walked he to Chandan to bathe.

गिरिसं कड़ी चाची जोजी ते जितो भी बोली लाई
girī hani chanṭi jojāni tē jitto gi bobi lai
Kite like, his aunt Jojan taunted Jitto thus.
क्या चाहिए नीली नोहानी ब्राह्मण, कनक खलाड़े लाई
चावल नहीं नोहानी ब्राह्मण, कनक खलाड़े लाई

Why bathe thou in the pond? O brahmin! un cared your heap of crop.

फाड़ी नाही ब्राह्मण सनुवे ओ मड़ा उस दी राह लटोई
पाह्री नाहीं ब्राह्मण सुनीं ओ मड़ा उस दी राह लटोई

A rustic brahmin you seem to be, so your crop is taken away.

उराही राहा लटोई ते जितमल राजा ओ
उसदी राह लटौ ते जितमल राजा ओ

Ruined you are! O Jittomal Raja..

ओ फकढ़ी कटारा ओ जितमल ब्राह्मण मेंस खलाड़े जाई
ओ पक्री कटारा ओ जितमल ब्राह्मण मेंस खलाड़े जाई

O pakri katarā o jitmāl brahmān maṇj khalaṛē jāī
Sharp dagger in hand, Jitmal rushed into the pile of crop.

यही कनक नैं लाश गंगोशा दिनां राज राजा
रुक्षी कनक नैं लाश गंगोशा दिनां राज राजा

Rūkhi kanak nei khacāi mehta dināṁ rākt ralāi
"Relish not dry wheat," O Mehta! "season it with my blood."

ओ वीन्ना राज राजाई ते ब्राह्मण ओ मोआ कटारा साई
ओ वीन्ना राज राजाई ते ब्राह्मण ओ मोआ कटारा साई

O dinnā rakt ralāi tē brahmaṇ o moa katāra khāī
"O! garnish it with my blood with these words rushed the daggar into his heart.

छाँदें छाँदें नकन खलाड़े, ओ जते लोहये दे बगदे नाले
छाँदें छाँदें कनक खलाड़े, ओ जते लोहये दे बगदे नाले
By flapping of limbs scattered the grain, soaked with blood in streams that flowed.

ओ जितमल राजा------ ओ
O Jitmal raja!------ O

O Jitmal raja (the king)— O
The musical notes involved in the 'Kark of Baba Jitto' sung by Sh. Beli Ram are given below:

The musical scale pattern:

**Indian:**  Sa, Sa Re Ga, Re, Ga Re Sa, Sa.

**Western:**  C, C D E, D, E D C, C.

The base note of the song is fixed on first black key of the harmonium used. This comes to be 'Sa' of the second (middle) black octave.

**Melodic range:**  'Sa to Ga'.

Three musical notes 'Sa, Re, Ga' are being involved.

**Set to tala**: Keharwah

**NOTATION**

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and so on as above.
Analytical view-points:

The singer picks up each verse line by calling the word 'Oae' as a prefix in the base note 'Sa'. The closing note of the each verse line is also 'Sa' which is elongated, before the next line is picked up.

Simple notes 'Sa, Re Ga, Ga Re Sa are being employed in whole of the rendition. The arrangement of these notes in such that it assigns a tonal character like that of Raga Bhopali, though the notes 'Pa' and 'Dha' are missing.

The tempo of the song is set to tala Keharwah. The accompanying instrument is drum to keep rhythm.
Kark of Baba Jitto (ii)

(Likh chithian bābā jittomal pānda.....)

The specimen of the Kark of Baba Jitto has been rendered by Sh. Tarachand of Panthal, district Udhampur, for comparative study w.r. to musicology.

The Mehta got made new sacks.

New leather straps for packsaddle.

Eight such measures made one whole.

Was right in Balol

Brought him to Sama chak.

Spread a sheet to sit on.

To the visiting Mehta did respectfully

The first stage that Mehta reached

At second stage that Mehta reached.

Same de chak aai

At the visiting Mehta did respectfully

The Mehta got made new sacks.

New leather straps for packsaddle.

Eight such measures made one whole.

Was right in Balol

Brought him to Sama chak.

Spread a sheet to sit on.
Aen vē tohidi poindī ae vē chali ae vē buā wē
Limping sauntering went his daughter Bua

Aen vē tohti bāpu di o tāhri par roundi ae
Jitto left his waist cloth lying on the ground and even the tumbler was thrown a down.

Bidhi Singh aaēā vē chhat pahrnē gi o
Bidhi Singh came to pack the sacks

Aen vē tāīē ja mehtēyā vē tāīē ja mehtēyā vē
Tāīē ja vē sātrū bharaī

Aen vē lei ja mehtēa vē lei ja mehtēa vē
Take, O Mehta! your share of the crop.

As already settled with you.

Aen vē jede sāmnē vē saṭth ae dītī ae vē
O daseāīī gowāhī

Said Mehta, "in whose presence the terms were settled. Go get the witness."

In the river Chandō does Jitto go to bathe

Rubs and washes his soiled feet.

Aen vē das chachi ae vē kānak vē mērī vē
Do show me the wheat; O it is mine.

I identify the wheat.

The rustie brahmin has been robbed of his crop! O robbed of his crop!
Chitti kanak chameli O dānā vē
Whitish wheat, each grain like a chameli.

Aen vē kusnē kāhli ae kūs nē kamāi ae vē
It is one who sows, another goes to reap.

Aen vē rukhi kanak nein o khaeāṁmehteā vē
Eat not dry wheat, this wheat, O Mehta

Aen vē pehlā katara khadā jitto nē vē
The first blow of dagger did Jitto receive

Aen vē duja katara vē khādā jitto nē vē
The second blow did Jitto get

Aen vē trijā katara khādā jitto nē vē
The third blow that did Jitto got

Dhāḍ bāpū dā tāhri par tarpē vē
his (bust) headless body fell on the ground

Aen vē kehr kamaāe vē jammu dē rajai nē
Wrath of God Raja of Jammu earn
The musical notes involved in the kark of Baba jitto sung by Tara Chand are given below:—

The musical scale pattern:
Indian:  Sa, Re Re Sa, Sa - Sa -
Western:  C, D D C, C - C -

The base note is fixed on sixth white key of harmonium used. This comes to be Shudh ‘Dha’ of the first (lower) white octave.

Melodic range: 'Sa to Re'

Two notes ‘Sa’ and ‘Re’ are being involved in the composition.

Set to tala: Dadra (a cycle of six beat)

NOTATION

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<td>O</td>
<td>Aēn vē</td>
<td>likh chī thi, yān bā bā</td>
<td>jitto ma l, paṇ dā vē</td>
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</tbody>
</table>

The melodic range is 'Sa to Re'.

Two notes ‘Sa’ and ‘Re’ are being involved in the composition.

Set to tala: Dadra (a cycle of six beat)
The singer elongates ‘Sa’ and then makes use of Prefix ‘Aen ve’ in the note ‘Re’ before it starts with the each verse line.

Only the two notes ‘Sa’ and ‘Re’ are being involved in the composition.

The closing note of each verse line is ‘Sa’ which is also elongated before the next line is picked up. The tempo of the song is set to Tala Dadra, a cycle of six beats having two sections of three beats each, with deep stress on first beat and a light passing stress on fourth beat.

1 2 3 4 5 6
Dha dhi na dha ti na
x o
deep stress light passing stress
(tali) (khali)

and so on as above

Analytical view-points:

The singer elongates ‘Sa’ and then makes use of Prefix ‘Aen ve’ in the note ‘Re’ before it starts with the each verse line.

Only the two notes ‘Sa’ and ‘Re’ are being involved in the composition.

The closing note of each verse line is ‘Sa’ which is also elongated before the next line is picked up. The tempo of the song is set to Tala Dadra, a cycle of six beats having two sections of three beats each, with deep stress on first beat and a light passing stress on fourth beat.

1 2 3 4 5 6
Dha dhi na dha ti na
x o
deep stress light passing stress
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and so on as above

Analytical view-points:

The singer elongates ‘Sa’ and then makes use of Prefix ‘Aen ve’ in the note ‘Re’ before it starts with the each verse line.

Only the two notes ‘Sa’ and ‘Re’ are being involved in the composition.

The closing note of each verse line is ‘Sa’ which is also elongated before the next line is picked up. The tempo of the song is set to Tala Dadra, a cycle of six beats having two sections of three beats each, with deep stress on first beat and a light passing stress on fourth beat.

1 2 3 4 5 6
Dha dhi na dha ti na
x o
Deep stress Light passing stress
(tali) (khali)
The following are the selected lines of the Karak of Baba Jitto got from Jogi Gori Nath of district Udhampur, Jammu for the purpose of comparison with respect to musical pattern.

आख्दे चारकोटे दा जितमल ब्राह्मण
Aakhdē gharkotae ājitmal brahmīn
So it is that in Gharkote lived Jitmal brahmin. Devotee he was of mata vaishno

ए ब्राह्मण एक ड़ैंग लेंदा भूष्ण भोंदा
Ae brahmīn ēk dāṅg lēnda pūṣṭēn boṇdā.
The simple brahmin ate one meal and slept on the ground

तेले घेयोबे दी बाबा ज्योत जगादा
telē kahāvē di bābā jōte jagādā
The sacred lamp (flame) of Ghee (butter) Thus worshipped Vaishnno goddess and oil he would lit.

मन्नी बैल्यू माई
Manni bālīyū māi
Thus he believed was true 'bhagti' devotion.

सत्यी सेवा लाई
This he believed was true 'bhagti' devotion.

बिच दरबारे जाई
Bich dARBāre jāi
before (inside) the shrine divine.'

वरफू दा अन्त नाई
Barfū dā aṁt nāīn
No end to the lashing snow.
काहले पै दे जितोमल ब्राह्मण
Khālae pae de jittomal brahmin
Got impatient poor jitto mal.

सिमरी वैष्णू माई
simri vaishnoo mai
Invoked goddess vaishno thus.

ए माता समुख होठै मैनू
ae mata sanmukhi hoiae maenu
"O mother holy! appear before me.

dर्शन देवें में मनन वैष्णू माई
darshan devēn maiṁ mannā vaishnoo mai
with in my sight O mother! bless me and strengthen my faith.

ए शेरे दी सवारी माता कण्जके वें रूपे आई
ae sherae di sawāri mātā Kaṇjakē wae rupae aai
Riding her chosen mount the lion, she appeared as a Virgin Divine
The musical notes involved in the Kark of Baba Jitto rendered by Sh. Gori Nath are given below:

The musical scale pattern:

**Indian:** Sa, Dha Re Re Sa, Sa Dha- $^8$Dha- Re Re Sa

**Western:** C, A D D C, C $^\zeta$A $^\zeta$A D D C

The base note of the song is fixed on the first white key of the harmonium used. This comes to be ‘Sa’ of the second (middle) white octave.

The melodic range: 'Dha to Ga'.

Four notes— ‘Dha, Sa, Re, Ga’ are being involved in the composition.

Set to tala: Keharwa.

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<td>$^\times$ $^0$ $^\times$ $^0$ $^\times$ $^0$ $^\times$ $^0$</td>
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<td>D- R- R- -R R R S- S- S- $^5$D-</td>
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<tr>
<td>A- D- D- -D D D C- C- C- $^\zeta$A-</td>
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<td>G- G- S- S- S- -S S- SG -</td>
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<tr>
<td>ए ब्राह्मण इं क हाँ झंदा वे पूर्ण वे, सौंदा -</td>
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<td>Ae brahmin ik dang khanda ve puhian ve sonda -</td>
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<tr>
<td>E- E- C- C- -C C- -C CE -</td>
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<tr>
<td>DR -R R- R- S- -S S- $^\zeta$D-</td>
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<tr>
<td>तैले घो, वे बी बाबा जो तज, गाँ दा</td>
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<tr>
<td>tele kaho, vedi baba jo teja, gan da</td>
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<tr>
<td>AD -D D- D- C- -C C- $^\zeta$A-</td>
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</tbody>
</table>

and so on as above.

Analytical view-points:

The arrangement of musical notes involved in the composition are such as to assign a tonal character like that of raga Bhopali, though the note ‘Pa’ is missing in the composition.
The singer has employed a 'flight' from 'Dha to Re' and also meend from 'Sa To Dha'.

The following verse line is illustrative of this:

\[
\begin{align*}
D & - R- | R R, R R- | S S, S S-^* & Dha- | R R, R R- | S, \ldots \\
A & - D- | D D-, D D- | C C, C C- \ldots & C-^c A- | ^*D D, D D- | C, \ldots \\
\end{align*}
\]

The closing note of each verse line is 'Sa' and is elongated before the next line is picked up. The tempo of the song is set to tala— Dadra. The accompanying instrument to keep rhythm as well as to maintain tonal effect is 'Saranga'.

\[
\text{flight (Dha to Re)} \quad \text{meend (Sa to Dha)} \quad \text{flight (Dha to Re)}
\]
The Kark of Data Ranpat is an anciant thrilling narrative of deadly conflict between good and evil, describing his boldness and integrity in delivering judgement. He was a dedicated devotee of Bawa ‘Surgal’ and was a priest of Charak clan too. He was called to settle a dispute between two Charak brothers over a piece of land. His mother Almān had a premonition of something to happen and so tried to restrain him from going there. The bold Ranpat did not heed her advice and rode away to settle the dispute. The judgement went against the Bangi Charaks, who out of resentment, and for the satisfaction of retributary powers of the fate lay in ambush near ‘Ballo’, and while Ranpat was returning on the horse back, they closed up the sides and slew him. The headless body still on the horse back reached Birpur and was noticed by the few girls getting water from the well. Soon after, the headless body fell right at that place with a thud, making a deep pit under its wight, which in course of time turned into a pond, Beside that in honour to Data Ranpat a beautiful temple too was erected.

This kark depicts the generosity and fearlessness of Data Ranpat, who placed God’s love above everything. He would give his judgement without caring for wrath of the oppressor, who ultimately put him to the sword in a treacherous fashion. The kark is a story of martyrdom of Data Ranpat for the cause of justice. His sacrifice adds to the glory of the brave and generous persons.

The specimen of the Kark of Data Ranpat has been rendered by sh. Gori Nath of Udhampur.

ऐ बीरपुरे दा रणपत चाला  
A Bee-(rpore) dā Ranpat data

युरग्ल दा पुजारी  
Surgalae dā pujārī

Of Birpur, The generous Ranpat.  
A priest of Surgal was he.
Charkaeni da prohet bi hoavae
Of Charak clan, was he a priest too.

Thhakae aalmān bāchan karae
Aalman tried to restrain him from going there.

Thakae da Ranpat aakhae neīn lagdā
despite her advice ranpat had his way.

Aakhade lainda vi ghora Ranpat dātā
It is said, ranpat mounted his horse.

Data ghora charī adālat kardā
he rode the horse to settle the dispute.

Agae data ranpat chali pea
Went ahead data ranpat.

Charkēn di sāndā jandā Ranpat
To Charaka’s platform went ranpat.
The two brothers were involved in a dispute. Land was the issue of dispute. It is said, while returning, the Data Ranpat. Passed through the ravines of Ballol.

No sooner did he reach Ballol. Charaks lay in ambush therein all around. And Ranpat Datae was trapped.

Aiming at Ranu's neck. Right on the neck of Ranpat.
गठ वे रणु दा घड़े दे उपर
Dhar vee 'Ranu' da ghorae de upar
Headless body of Ranu still on horse back.

उलंे पंज सल कुड़िया खानी भरे दिया
Uthen patai sat kuriain pani pahraen dian
There five or seven girls were filling pitchers with water.

दिस्को वे भैलौ दिस्को सहेलियो
Dikho vee pehno dikho sahelio
Look, thee my sisters, look my friends!

ए रणपत दला घड़े दे उपर
Ae Ranpat Data ghorae de upar
"How Ranpat on the horse back.

चर्चा पाई उन्हें कुड़िए बी
Charcha paae unhein kuriain bi
Spoke the girls excitedly.

ए जिले रणु दा घड़ दो घाय
Ae jithae Ranu da tahar bi paa
The place where the Ranu,s body fell.

बीरपूरे विच आई
Birpurae bich aai
Reached right into Birpur.

चर्चा कुड़िये पाई
Charcha kuriain paae
Got curious to know of it.

रणु दी मुंदी नाई
Ranu di mundi naain
Ranu's body is without head.

बीरपूरे च आई
Birpure che aai
Has reached right to Birpur?"

धार दी चल्ले पेए
Dhar bi thalae pei
As the headless body fell on the ground.

लला गया समाई
Talaa gaya samai
Sank to form a pond.
The musical notes involved in the Kark of Data Ranpat rendered by Gori Nath are given below:

The musical scale pattern:

**Indian**: Sa, Dha Re Re Sa; Sa Dha Re Re Sa; Sa Dha Sa; Ga Re, Dha Re Re Sa

**Western**: C, A D D C; C A D D C; C A C; E D, A D D C

The base note of the song is fixed on first white key of the harmonium used. This comes to be ‘Sa’ of the second (middle) octave.

**Melodic range**: 'Dha to Ga'

Mode with simple notes appear to be like Raga Bhopali. The note ‘Pa’ is missing in the composition.

**Set to Tala**: Keharwa

**NOTATION**

\[
\begin{array}{cccccccc}
\text{D} & - & \text{R} - \text{RR, RS} - & \text{S} - \text{S} - \text{S} - \text{SD} & \text{DR} & \text{R} - \text{R} & \text{SS} & - & - \\
, \text{रे} & - & \text{वी} \text{सु} \text{, रे} \text{सा} - & \text{रण} \text{ पत, दा} \text{ ता-} & \text{सुर गल, घ-} \text{सु} \text{ जारी} & - & - \\
, \text{अे} - & \text{bee rpu, reda} - & \text{Ran pat, da ta-} & \text{Sur gal, da-} \text{pu jari} & - & - \\
\text{A} - & \text{D} - \text{DD, DC} - & \text{C} - \text{C} - \text{C} - \text{CA} & \text{AD} & \text{D} - \text{D} - \text{D} & \text{CC} & - & - \\
\text{DR} & -, \text{RR} & - & \text{S} - \text{S} - \text{S} - \text{SD} & \text{RR} & -, \text{S} - \text{S} - \text{SS} & - & - \\
\text{चाँड} & -, \text{केंद्र} - & \text{प्रोह तभी, हो} \text{ वे-} & \text{करदा} & -, \text{फैस ला} & \text{जाई} & - & - \\
\text{Char} & -, \text{kenda} - & \text{proho tbhi, ho ve-} & \text{Karda} & -, \text{Fais la} & \text{Jai} & - & - \\
\text{AD} & -, \text{DD} - & \text{C} - \text{C} - \text{C} - \text{CA} & \text{AD} & -, \text{C} - \text{C} - \text{CC} & - & - \\
\text{SD} & -, \text{S} - \text{S} - & \text{S} - \text{S}, \text{G} - \text{G} - & \text{GG} & -, \text{R} - \text{R} - \text{DR} & - & - \\
\text{दाळा} & -, \text{चाँड केंद्रा} & \text{प्रोह तभी, हो} \text{ वे-} & \text{कर्रा} & -, \text{फैस ला-} & \text{जाई} & - & - \\
\text{Data} & -, \text{char kendra} & \text{proha tbhi, ho-} \text{ve-} & \text{Karda} & -, \text{fais la-} & \text{jai} & - & - \\
\text{CA} & -, \text{C} - \text{C} - & \text{C} - \text{C}, \text{E} - \text{E} - & \text{EE} & -, \text{D} - \text{D} - \text{AD} & - & - \\
\text{DR} & -, \text{RR S} - & \text{S} - \text{S}, \text{SD} - \text{D} - & \text{R} - \text{R} - \text{S} - \text{S} & \text{SS} & - & - \\
\text{ढाके} & -, \text{辗转 मा} & \text{वब नक, रे} \text{ रपु} & \text{ए गी, रल जी} \text{पु नाई} & - & - \\
\text{thake} & -, \text{aal man} & \text{bach nk, re- ranu} & \text{ae gi gal visu} & \text{nai} & - & - \\
\text{AD} & -, \text{DD C} - & \text{C} - \text{C} - \text{CA} - \text{A} - & \text{D} - \text{D} - \text{C} - \text{C} - \text{CC} & - & - \\
\end{array}
\]

and so on as above.
Analytic views-points:

The singer starts the composition with the note 'Dha' of the lower octave. He has also introduced flight (khatka) and 'meend' in the rendition. The first verse line is illustrative of this—

\[\begin{align*}
  D & - R - RR, RS \quad S - S - S - SD \quad DR & - R - - R \quad SS \quad - , - - \\
  , & \text{ Ae - bee rpu, reda - Ran pat, da ta- Sur gal, da- -pu jari - , - -} \\
  A & - D - DD, DC - C - C - CA \quad AD & - D - - D \quad CC \quad - , - - \\
\end{align*}\]

The closing note of each verse line is picked up. The singer has used chakara as the accompanying instrument which serves both to maintain rhythm and the tone of the song set in the beginning.

The tempo of song is set to tala Keharwah.
Kark of Data Ranpat (ii)

(Dhan dhan Dātā tē devi shukrāīi...)

This specimen of the Kark of Data Ranpat has been obtained from a famous Jogi Sh. Inder Nath, in parts, for the purpose of comparison in so far as musicology is concerned. The above mentioned Jogi belongs to the village Sidh Sowānkhā, Tehsil Samba, Jammu.

“धन धन दाता ते देवी शुक्राई ते ओ धन आलमा माई”
Dhan dhan Data te devi shukran te o dhan aalman mai
Blessed be ranpat, praise to devi Shukran and praise to mother Alma mai.

जिनें सिमरेगा ओं रणपत दाता नैचौं दे फल पाई
Jinhen simreaga o Ranpat Data neschan de phal pai
Those who remembered Ranpat with sincerity get reward.

वा- वा लादे देवा ताउलेया, धन जनेया आलमा माई
Wa wa laddē deā laddleā, tēhn jameā aalmaē māi
You are the beloved child of Ladda, and greater your mother, who gave you birth.

लिखि परवाने बांगी चाँके ते रणपत की देवे पहजाई
Likhi parwanē bāngī charkē tē Ranpat ke deē pahjāi
To Ranpat was sent a missive by Bangi Charak.

ओ तू ऐं साह्रा गुरु परोहत ते जां रोल मकाई
O tū aēn sahrā gūrū prohit tē jāēn roul makāi
"O you are our family priest and guide, come settle our dispute."

बाल बरेसे रणपत दाता अन्दर मेहलें आई
Bāl bresē Ranpat Dātā ainder mehleēn āiē
Like the excited child, Ranpat dashed into the palace.
In front was sitting the mother Alman, to her he bowed his head.

He took a full round, touched her feet and bowed with respect.

"Permit me, O the mother virtuous, to right now go to settle the dispute."

So said the mother speaking aloud, "Go ahead, my son! my blessing for you."

"The Charaks of Darahl are wicked, resolve not to any thing, care not for any one."

A thick heavy brocade he spread over the horse back.

Holding the saddle tree, he put his feet on the stirrups tightly.
While mounting the horse, Ranpat prayed God for success do right justice.

The mother stopped Data to go, but turned away heeding no advice.

Alas! Data heeded not; death was sure to deal a blow.

The shadow of death fell on him, worse had to happen.

Right then Data out took his stout horse and harnessed it.

With sone he scrubbed its body, and cleaned well with a cloth.

A beautiful bridle and trappings pretty he threw over.
The saddle too with stars studded sparkled bright.

Heavy cloth of seers twelve, the servant spreads it over horses.

Holding the saddle tree, he put his feet on his stirrups tightly.

While mounting the horse Ranpat prayed God for success.

Spurred the mighty horse Data moved ahead and then. Soon did he reach Darahil.

He took no time to deliver the judgement over the dispute.

O delivered the judgement right.  
Alas! the Bangi Charak/ Rajputs flew into rage.
दराहले ने नै जोना......
Darahle nein jānā-------
Don’t go to Darahl.

ओ उससी ठाके आलमां माई दराहले ओ ने नै जोना
O ussee lākē aalmān māi dārahle o nein jānā
Mother Alma forbids him; “Go not to Darahl.”

ओ अंगल, मांगल छज्जू ऐ मेंगा ओ चारे धर्में दे ओ पाहुई
O aṅgal, mānγal, chhajju ae mēṅgā o Chāṛedharmē dē o pāhī†
Angal, Mangal, Chajju and Meṅgā. All the four were oath bound allies.

बिचल लड़ें दे किर उन्हें किर बाईले ने छले जाई
Vich khāṛāde dē phir unehīn phir beithē nein chhappe jai
They hid securely in a nearby ravine.

पिस बेले बाला ते लेंगा फोला ते दिसा पट लाई
Jis vele Data te laṅgā kola te ditā phat lāi
The moment data passed by the bloody steel they hit hard.

सीस धरी पर हिगा उस बेले किर दले दा ओ जाई
Sees dhari par diggā ūs veḷē phir datē dā o jai
Quickly fell the head down on the ground.

खुँपे परा पानी ओ भरिरियौं कुड़ियें ते चर्चा दी गत सनाई
Khue parā pani o pahrdiān kūḍiēn te charcha di gal sunāi
A panic spread among the girls at the well.

ओ धड़ बागरा आउचा नै केहन्दे
O dhaḍ bagerā aauṇḍā gē kehṇdē
t Headless body moves riding a horse.

ओ कुड़ियौं वी चर्चा पाई
O kūḍiēn vi charcā pāi
Was a great surprise to the girls.
"Go not to Darhal— you are forbidden by mother Almān."

"Go not to Darhal!"

The girls were busy in talking of it, when the body of Data fell down.

At that very place a pond was dug in honour of Ranpat.

Besides that in honour of īlāta. A beautiful temple too was erected.
The musical notes involved in the Kark of Data Ranpat rendered by Sh. Inder Nath are given below:

The musical scale pattern:

**Indian**: Pa Pa Ga Re Ga Re Sa Dha; Dha, Pa Ga, Pa Ga Re Sa Dha Re Re Sa.

**Western**: G G E D E D C A A, G E G E D C A D D C.

The base note of the song is fixed on the sixth white key of the harmonium used. This comes to be Shudh ‘Dha’ of the first lower white octave.

**Melodic range**: 'Dha to Dha'. Mode with simple notes like that of Raga Bhopali.

**Set to tala**: Keharwah.

### NOTATION

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<tr>
<td>Dhan</td>
<td>Dhan</td>
<td>दाता तें देवी शुक, रान तें धन आल, माँ - माई - - -</td>
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<td>Dhan dhan, data -tē</td>
<td>devi shuk, rān te-</td>
<td>dhan aal, māṁ - māī - - -</td>
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</table>
Analytic view-points:

The arrangement of the musical notes involved in the composition assigns it a tonal character like that of Raga Bhopali.

The melodic range stretches from 'Dha' (of lower octave) to 'Dha' (of middle octave)

The singer begins the verse line with the note Pa of the middle octave. He has employed glides and meends in the treatment of the notes as 'Re Ga' and 'Sa Dha'

The following verse line is illustrative of this:

\[
\begin{align*}
P & \quad P \quad PP \quad G \quad R_1 \quad R_1 \quad G \quad R_1 \quad R \quad SS \quad SD \\
\text{Dhan dhan, datea-te devi shuk, ran te- dhan aal, man - mai - - - - -}
\end{align*}
\]

The closing note of each verse line is 'Dha' by way of 'meend' from Sa and is elongated. The focal note of the song is 'Ga'. The tempo of the song is set to tala Keharwah in a medium pace. The singer has made use of king (one string musical instrument) set to the base note which serves both as to manage the rhythm and maintain the tone throughout the rendition.
Kark of Data Ranpat (iii)

(Ae puja bedhe da Data Ranpat......)

The specimen of the Kark in parts have been rendered by Sh. Shiv Ram Gardi of village Sehli Dansal block, Udhampur.

ए पूजा बैठे दा दाता रणपत दहराले दा चिट्टी ए आई
Ae puja beithe da Dātā Ranpat dahrālē dā chīthī ae aai
As Data Ranpat sat down for prayer from Darahl came a message.

ए पूजा मेरी ले होई मुक्ती तेरी सुनना गल्ला खड़ोई
Ae puja meri lae hoi mukdi teri sunnā gal kharoi
Let me complete my prayer, then shall I hear you.

ए पूजा दा राजा उठी खड़ोता ते आन खड़ोता रसोई
Ae puja dā raja uthi kharota tē aan kharota rasoi
After saying prayers, Data went to kitchen.

ए जी बोले माता ले बचन करे गल्ल दाते गी समझाई
Ae ji bole Mata le bachan karē gāll dāte gī samjhāi
Said to him his mother, "What was the message?"

ओ जी बिच दहराले रोल पेया जेड़ा आवाण रोल चुकाई
O ji bich dahrale role pēa jēḍā aaveān role chūkāi
"In Dahral has a feud arisen, I am called to settle it".

ओ बने बने ले फिरवा दाता ले वी दिन्दा ई रोल चुकाई
O bane bane lae phirdā Dāta lae vi dīndā e role chūkāi
Data inspected all the borders, and settled the dispute by demarcation.
In the large Darahal adjacent to Birpur, he fixed the line of demarcation.

Merrily merrily did Data go, reached dangae* soon.

The ambushed Bangi Charaks, drew the dagger and severed Data's head.

Data's head was severed, he who settled the dispute.

* Raised platform.
The musical notes involved in the Kark of Data Ranpat rendered by Shiv Ram (Dansal) are given below for illustration:

The musical scale pattern:

**Indian**: Sa, Ga, Sa Ga Pa Ga, Ga Re Sa.

**Western**: C, E, C E G E, E D C.

The base note of song is fixed on the fourth black key of the harmonium used. This comes to be ‘Pa’ of the first (lower) black octave.

**The melodic range**: ‘Sa to Pa’

The arrangement of musical notes involved appears to be like that of Raga Bhopali.

**Set to tala**: Keharwa.

The singer starts with the typical folk-tune as:

S, G - - , R G - - , R - S -
C, E - - , D E - - , D - C - which is 'alap' like technique.

### NOTATION

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Ae - puja be, the da data ra, n pat dahra leda, chit thiae aai - - -
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Ae - puja bei, the da ran pat, data dah rale da, chit thiae aai - - -
E - E - .D C C - C - EE - E EE A - DD - D, C - CC CC - - -

and as

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Ae - puja me, ri- le- hoi mu-k, di teri sun na, gal kha roi - - -
E - E - .E, G - E - C - C-C, G 6E- 6E- E-, CC -C CC - - -
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character similar to Raga Bhopali having Ga as the focal note.

The lead singer sets the folk-tune by way of 'Alap' before he picks up verse line to start the song, during which his companion keeps on elongating the base note. The melodic phrases employed are 'Sa, Ga.... Re, Ga...., Re....Sa.....'

The singer then picks up the verse line through a flight (khatka) from 'Sa to Ga'.

The following verse line is worth note where in the singer has introduced flight and meend both beautifully.

(Sa to Ga)

Herein the singer has shown a sudden drop from 'Ga to Dha' of the lower octave, followed by a flight to 'Re'. The closing note of each verse line is 'Sa' and is elongated. The tempo of the song is set to tala Keharwa. Drum is the accompanying instrument to keep rhythm.
The great peer who went into the depths of the sea on the back of a giant fish did his meditation and came out with the holy Quran, a Muslim sacred book under his armpit and a rosary round his neck. In his sojourn he established numerous holy seats or dargahas which attract devotees in large numbers. The first venerated seat was at Amritsar, the second at Nagi Bohri, the third at Soudara (in Sialkot) and the fourth at Trounkala. Fifth dera (seat) and all others mentioned here are located in the Jammu region prominent ones being the shrine of Buddahn shah (at Satwari airport) Naugaza of Shah Roshan wali (at Gumat), of Peermitha and Panj peer shrine.

The Jogies or Gardies move from one dargaha to another and sing the kark of yaran peer (eleven priests) with all reverence and vibrant emotions keeping the rhythm of drum (dhol). The atmosphere is charged with a divine glow, which creates a devout feeling in the people, who visit the dargah to seek the blessings for the fulfilment of their wishes.

The following Kark of Yaran peer has been rendered by Sh. Beli Ram of Sunjwan, Tehsil Jammu. He is known for beautiful presentation of the Karkan on special occasions related to Dargaha’s (a seats of saint). The Kark goes as:—

オ machh sawāra yarān peer jeṛa khas samundre jāi
Hail thee, yaran peer, who rode the giant fish to distant sea.

オ kachhi haeth kurān peerā gal birch tāsbī pāi
It is he who carries Quaran in the armpit and rosary round the neck.
The peer (priest) says prayers five and invokes Ali's name.

Call out Sher Ali and read psalms divine.

O first venerated tomb lies at Amritsar, the next at Nagi Bohari.

Southra comes at number three, and fourth is at Tarounkal.

Fifth venerated tomb lies near Jammu aero drome.

By the air-strip there lies Budhan shah’s shrine divine.

The sixth venerated tomb is located at Gummat.

Known Shah Roushan wali, the Naugaza peer divine.
Satwan dera yaran peerae da peermithae gi jai
Seventh shrine of yaran peer lies below Peer Mitha.

O ae panj dhoonân panjeîn peerên da chhewan Rodâ laî
Panj Dhuna, a common shrine for five peers and sixth of Roda.

O peera peera hazrat peera
How great peer is the Hazrat peer?

O jera dharea nam khawaja o lala ji wo raja...... han.
Well known by the name of khawaja.... O lala.... ! O raja !
The musical notes involved in the Kark of Yaran Peer (called naat) rendered by Sh. Beli Ram are given below:

**The musical scale pattern:**

- **Indian:** Sa, Sa Re Ga Re Sa; Ga, Ga Re Re Sa
- **Western:** C, C D E D C; E, E D D C.

The base of the song is fixed on the first black key of the harmonium used. This comes to be ‘Sa’ of the second (middle) black octave.

**Melodic range:** Sa to Ga.

Only three shudh notes are employed viz: Sa, Re, Ga.

**Set To tala:** Keharwah.

### NOTATION

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<td>लाल स संदूं</td>
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<td>khas sa mundra</td>
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and so on as above.
Analytical view-points:

The singer elongates the note 'Sa' using a syllable 'Oe' before he picks up the verse line. The singer employs a glide through the notes 'Sa, Re, Ga' and then dropping to 'Sa', again glides to 'Ga'. The following verse line is illustrative of this.

\[ S \quad SS \quad -S \quad RG \quad -GR \quad -S \quad RG \quad GR \quad -R \quad SS \quad -SS \quad , \quad - \quad - \]

\[ ओ मंच स वारा - यारों भी -र जेड़ा खास स गंध्रा - जाई, - - \]

\[ O \quad machh s \quad wara - \quad yaran pi -r \quad jeda \quad khas sa \quad mundra \quad jai \quad - \quad - \]

\[ \underline{\text{glide}} \quad \underline{\text{meeñd}} \quad \underline{\text{glide}} \]

(with a twist)

The closing notes of the song is 'Sa' and is elongated. The tempo is maintained in tala Keharwah. Drum is the accompanying instrument to keep rhythm.
The prayer to Yaran peer (Hazrat peer) is an ancient traditional hymn popularly sung with veneration by bards and trabadours at the celebrated shrines. The Pir of Pirs is generous and merciful, who will never disappoint a sincere and earnest devotee. His great powers have been described variously. For example, an old woman cooked a ‘yarmii’ (delicious dish) to appease the pir. Her son accompanied by the selected members of the marriage party, got into trouble, when the ship/yatch in which they sailed capsized in the deep ocean. The great pir rescued them in the twelth year and not even one of them was wet, though having fallen in to deep ocean. The great pir ‘Gaus Azam’ is known to have raised the lowly to heights of riches and fame.

The following famous verse has been rendered by Mohd. Shafi (Marasi) S/o Sh. Lal Din of Mohalla Kamsar, Poonch.

O my revered saint, the saint of saints.
Drive not away a cursed man without blessings.
Drifted by the tides of sin and hatred.
Tossed am I from side to side.
My heart has come to my mouth.
Why has such a delay been made?
Dukhān dardān nē jiīnd meri
Pains and sufferings to me

mai budhi nein yarmi pakāi.
The elderly woman has cooked yarmi,
(a delicious dish as an offering to pir).

barahve nātā beţā keṛēyā
bārāhve sāl-ā beḍā kaḍēā.
In the twelfth year is the ship salvaged.

Sir mērē pāhr ae pāhrā
Heavy load is on my head.

tussān agē hūn kām nein pāhrā
For you, nothing is hard and tough.

Hazrat gausā merē tu pirā
Hazrat Gaos, O my greatest priest!

Hazrat nazar kāṛān di pavae
When Hazrat pir is kind and merciful.

Okhā keyon karlāndā.
Why need I be impatient and cry!
The musical notes involved in the Kark of Hazrat Peer (Nat) sung by Mohd. Shafi (Poonch) are given below:

The musical scale pattern:
**Indian**: Sa, Re Re ga, Re; Sa Re Ma, Pa, (Dha) Pa Ma, ga Re, Sa.

**Western**: C, D D e, D; C D F, G, (A) F, e D, C.

The base note of the song is fixed on the sixth white key of the harmonium used. This comes to be Shudh 'Dha' of the first (lower) white octave.

**Melodic range**: 'Sa to Dha'

Mode with simple notes are like that of Raga Kafi; but komal (ni) is missing.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccccccccc}
\times & o & x & o \\
SS & S- R- RR & & g- g- R- \\
हजे-पी-रपी & & रा देखा पी रा &
Haz rats pi-rpi & & ran dea pi ra &
CC & C- D- DD & & e- e- D- \\
SS & - R - M & & P- (D)PM & g & R &
ख़ख़ली-मो इना & & (क)र--नु &
Kkhali mo dena & & rud de-- nuin &
CC & - D - F & & G- (A)GF & e & D &
S- SS & R- M- & & P- 7(M) & P & P &
के-रघु नाहिं विच & & (क)ध दा जी दा &
bei rgu nahan vich & & rud da jan da &
C- CC & D- F- & & G- 7(F) & G & G &
S- S- R- M & & P- (D)PM & g & R &
दर दर दे में & & (ले)ला दा &
dar dar de mein & & the (le)-- khan da &
C- C- D- F & & G- (A)GF & e & D &
S- SS & R- R- & & g- -g & R- R &
में शहर मि दा & & अर्ज़ सु, नारं दा &
Mein shar min da & & araz su, nan da &
C- CC & D- D- & & e- -e D- D &
\end{array}
\]
Analytical view-points:

The arrangement of musical notes involved in the composition lends it to a tonal character similar to raga Kafi, but singer has not applied komal (ni) anywhere in the rendition. The closing note of each verse line is ‘Re’, by way of meend from ‘ga’ (komal).

The singer has also introduced glides from ‘Re to Ma’ and twist in the notes D P M, followed by meend from ‘ga (komal) to Re’. The following verse line is illustrated of this.

The tempo of the song is set to tala: Keharwah. Saranga (four stringed bow instrument) is the accompanying instrument which solves the purpose both to keep rhythm and maintain tone throughout the rendition.
KARK RECITATION, in the process of Jadoo-Jadian:

By Sh. CHHAJJU RAM (EXORCIST), sitting right accompanied by Sh. GREEB DASS on 'THALI-GHARA' pair SUTAD AIR, Mark block, Jammu.

Sh. BELI RAM (EXORCIST) in the centre accompanied by Sh. PURAN CHAND on 'THALI-GHARA' of Sunjwan, Jammu.
Kark of Shiva-Parvati

(O jotān jāṛdiāṇ......)

This Kark in particular is usually rendered in the process of Jadu-Jadian. There are some traditional musical compositions of ‘Kārkāṇ’, which are credited to be sung by the benevolent Jogis to counter the effect of magical spell or evil effect caused through administration of magical potion or herbal powder etc popularly known as Jadoo-Jadian in Dogra Parlence. Some Jogies keep some sort of magical herbal powder collected from hilly areas of Assam, Bengal or from any other source. The wicked persons especially women get it from these Jogies, and administer it to their victim, usually mixed in a sweet dish. This causes affliction or torment to the Subject, who then looks possessed. The person who is bedevilled by some evil spirit and complains of persistent trouble or has been possessed by administering a potion or herb, is brought to a benevolent Jogi (exorcist) who has the power to relieve the victim of his sufferings.

The Jogi begins with creating a musical atmosphere with the artistic beating of drum (dhole) and tinkling of plate (thali) placed over the dome of pitcher (ghara) and reciting certain verses called ‘Kārkāṇ’, invoking the blessings of god or goddess. Devotional hymn—‘Kark’, is a powerful medium to invoke a god or goddess for divine help for the purpose of relieving any cause which has been tormenting an afflicted person. The jogi starts with the incantation and proceeds to narrate miracles or episodes from the life of a saint or god. As he sings, the charm is introduced into the song and the victim looks enchanted till his body begins to sway over. Gradually he spins in a spell-bound mood till his head begins to roll. Infact the body swings rhythmically as the incantation works in consonance with the beats of the drum and tinkling of a plate, gradually reaching to crescendo. It is at this stage, that the creation of the harmonious ringing notes at a faster rate produce hypnotic effect which makes the body of the

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* George Thomson. “Studies in Ancient Greek Society”— ‘Herbal magic’ Pub. Lawrence and Wishrat. The Camelot press ltd. London 1949 Ref. P. 218 (Herbal magic is every where the province of women. In her study of the Valenge Miss Earthy writes : Nearly all trees and plants have a magical value. If the women saw one gathering biological specimens, their curiosity was at once aroused,because plants are associated in their minds with recipes for magic or medicine).
subject to spin. As the rhythm slows down, the texture of the victim’s physical self is lost temporarily in a weird world.

He is unaware of all that is taking place. The myth is that the Jogies know what is beyond the physical, and un-canny power, can excite the spirit which has been tormenting the victim, to respond to their questions as to why and for how long had it been there and what would it suggest to bring relief to him. As a part of remedy certain sacrifices and offerings are observed to propitiate the disturbed spirit; and in some cases, the process is repeated a few times more—yearly or half yearly, as suggested. Ultimately the spirit releases the victim. The process of casting the magic spells through rhythmic notes is called ‘chouki’ in Duggar land.

People believe in the existence of evil spirits and in the power of Jogis (like witch doctors) to identify the spirit tormenting the subject. There are numerous cases of such possessed persons being relieved by the jogies. Tradition has it that even in the remote past spells were cast on the people and through an intricate process relief was sought. With an invocation to mother goddess Vaishnoo, the Jogi narrates the mythical episode of lord Shiva entranced by a special charm and there by, creates an atmosphere helpful in addressing to the spirit with which a subject is possessed.

The magical application as of administering a magical herbal powder is attributed to goddess Parvati’s strategy to bring lord Shiva under her control. Lord Shiva, being an ascetic, remains in meditation, indifferent towards Parvati. Narda, known for inciting one god against another and carrying tales across the heaven, creates doubt in Parvati’s mind about, Shiva’s negligence of her and suggests that some magical herb should be used to cast a spell, but the problem is that lord Shiva neither eats nor drinks anything. At this Narda, the prominent disciple of Shiva, suggests that the tooth stick of Shiva should be smeared with the magical powder to show the effect. Parvati does the same, and the effect is sure and sudden. Shiva’s mattly hair wound into a bun get loose and down rolls the sacred Ganges so far arrested there in the bun. Lord Shiva is seen falling in a trance because the spell has worked well.
The myth attributed to the episode given above has created a faith in the people in the role of the Jogies who have the power to free the tormented subject of the malaise. Where normal drugs fail people seek the help of the Jogies, who in most cases suggest the remedies to benefit the afflicted person.

The myth continues to influence the people’s mind to find divine help in un-natural ailment, misfortune and sufferings. Even today there are the Jogies much sought after by those who have gone desperate due to some mental or physical affliction.

Myths deal with doing of gods, or other super natural beings. They are an important part of rituals, being told ceremoniously on special occasions. They may give the traditional reason for worshiping a particular god in a particular way. Myths can be found in Greek and other Western people also.

Such mythological traditional stories have existed even in the age of Ramayana (myth relating to ‘Ahelaya’* being brought to life from a rock by the simple touch of Rama’s feet) and Mahabharata— (myth of Yamalarjun** episode related to two Arjun trees being transformed into two beautiful princes by the touch of child ‘Krishna' tied to a big pestal). Like-wise, the popular myths of religious characters can be enumerated eg. The story of ‘Savitri’*** about her power bring back the soul of her dead husband ‘Satayavan’ by her utmost devotion with which she impressed ‘Yama-Raja’, the god of Death. This myth strengthens the faith of married woman in the power of fidelity and devotion.

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* During his exile Rama happened to pass by a barren rocky place while in search of Sita. A big rock which he happened to touch with his feet suddenly got transformed into a beautiful woman named ‘Ahelaya’, who had been once cursed by the god to turn into a rock and had been waiting since long for being touched by the Rama’s feet for re-transformation. This is a popular myth related to Rama's period.

** The myth of Yamalarjun relates to the period of Mahabharta. It is believed that ‘Krishna’ as a child was naughty and there were complaints about his pranks. Mother Yashoda tied krishna with a rope to a big pestal thinking that he would not be able to move away. Krishna dragged the pestal easily away and came out of the courtyard. As he passed through the two Arjun trees, the long pestal touched the two trees at the two ends and soon the two trees got transformed into young princes, who stood before Krishna with folded hands.

*** It is said that princess ‘Savitri’ herself chose to marry ‘Satyavan’, inspite of being told that he had a short life. He had been cursed to live a poor life and not live long. Savitri experienced the shock, when one day she saw the God of death taking away satayavan’s soul. Savitri followed the God of death and impressed him with her fidelity and devotion to her husband and got his soul back.
There is a reference in a book on myth written by R.C. Mehta, Department of music, Baroda University. It is really safer to turn to the Greeks at this point. Any traditional narrative is likely to turn to present some kind of mixture of actuality and fantasy. Even 'sacred' myth in Hesiod's Theogony about the birth and development of a god, will contain some elements drawn from life. This has close similarity to the Indian myth of the birth of Lord Vishnoo (the protector) from the navel of Brahma (the creator). In Greek literature, there is also a reference to Oracles, which shows how the priests foretold events by observing certain rituals on public demand to know their fate. Similarly, Christian literature has a reference to burning of an effigy of wax to destroy some one who is disliked. Such accounts are carried in popular folk-tales as well. These things cannot be explained scientifically but form a part of the myth. Ruth-Benedict, an American writer, in her article on 'myth' in the 'Encyclopedia of Social Sciences' (xi-1933-79) has written, that “for the purpose of study mythology can never be divorced from folk-lore; and that myth and folk-tales are to be distinguished only by the fact that myths are tales of supernatural world”.

To illustrate further one of the episode from Greek mythology, reference may be made to Greek “Orestes myth”. A curse fell on the house of Atreus, because of sin of Clytemnestra, who murdered her husband, Agememnon. After eight years, his son, Orestes, returned to Argos, and avenged his father’s murder by killing his mother. Ever since he was pursued and haunted by the Furies—the three sisters goddess of revenge. However at the intervention of the goddess Athena, the Furies were transformed into Eumenides, the gracious one, or benevolent angels, who helped Orestes to achieve salvation. He had suffered and so had sufficiently atoned and expiated for his own sin, and the sin of his mother in killing his father. So the family was redeemed and the curse came to an end.

The illustrations from the Greek mythology closely resemble our own myths and the reference to god and goddesses, evil and good forces directly connect the descriptions of such happenings as curse, transformation, spirits and redemption etc. in mythical examples found in our own literature, folk-songs and beliefs. For example, goddess
Vaishnoo Devi transforms Bheiron into a rock at the mouth of the shrine; Maldevi accepted human sacrifice, and later on sheep as a means to expiate for the sins; and Baba Jitto, the presiding deity of farmers is remembered annually, where the Rakwal family has to atone for the sins of their ancestor, Mehta Bir Singh.

A specimen of the Kark, a musical ballad which forms a part of benediction to the deity, is ably sung by Mr. Beli Ram of Sunjawan, Tehsil Jammu, known for exorcising the evil spirit through the process of “Chowki” in Jadoo Jarian is given below:

O jotān jagdiān
O sacred flames glow.

O jotān jagdiān

Bāwae aali dē darbār
In the court celestial of Bawae Wali glow sacred flames.

Terā dhan terā darbār
Praised be thy sanctum sanctorum, lit with flames divine.

Ae rama parwati, brahmani lakshmi ae rama
O Rama the great Godess Parwati, Brahmani and Laxshmi O Rama.

O jērā jou r vē jou r joureā chaṅgā rama... haan......
How well matched all the three!..... O my lord......

Ae rama teeno ral kē nohwan chaliān ae shiv ji
O Rama, all the three went off to bathe.
O jera jamna vē, jamna neer bagenda gorjae..... haan....
O to the river Jamuna, the Jamuna that flows down.

Ae gourae kholi kaprae nohwan lagian...... haan.
O Gouri, they undressed themselves and bathed well.

Jeri rati nā vae rati nā kardi sānga gourae..... haan...
That not the least, Gouraj shying not at all.

O shivji bael chēdē,  ē bhola nāth bael chēdē
Lord Shiva mounted the bull, Shiv bholla rode the bull.

O hath nāran dhamru sajaē shiv ji bael chēdē
Holding aloft the naran damru, lord Shiva rode the bull

Hae rama nāhai dhoi kē banae aīān  hae rama
O Rama! well bathed, the goddesses came ashore

O jeri narad nē,  narad nē chūgli lai shivaen par
Alas, Narad, the muni, back-bited against Lord Shiva

Hae goure tere kolā terei nār sawai...... 2
"O Gorae, a woman of the mortal world is better than you."
भगवान नरदे, नागा मेरा भोला जोगी.... हैं।
"O Narada! my lord Shiva is a simple jogi (ascetic)."

माझा किस बिच्च वे, किस बिच्च नार सवाई नारदे.... हैं।
"How say you, the mortal woman is better than I?"

गौरधे सिर वा जुड़ा बहुत प्यारा.... 2.... हैं।
"O Gourjae! the bun of hair on Shivas head is so lovely"

उस बिच्च वे, उस बिच्च गंगा माई.... गौरधे...... हैं।
"In that is lying the sacred ganges........O......Gourjae."

गौरधे सत्तै समुंद्र सवाई जोगी दा-- ए गौरधे-- 2।
"Grant seven seas to me for what I say, O Gorae!"

ओ तुमी दिंगा वे, दिंगा जासू बनाई... गौरधे...... हैं।
"And you shall get a magical charm.

गौरधे जिस जोगी दी तुम जग的心情-- 2।
"O Gouri! the ascetic whose consort thou art"

मैं उस दा वे, उस दा ऐ मैं चेला गौरधे.......... हैं।
"Disciple I am of the same, O Gouri....."
अंत नेई लेंदा, पानी नेई पींदा—2
O Gouri! Shiva takes neither food nor water—2

हाँ
O Gouri! the simple jogi uses a tooth stick.

हाँ....
The tooth stick smeared with charm Gauri gave to Shiva.

हाँ....
The bun of matted hair on Shiva head got un-wound.

हाँ....
Adown rolled the Ganges most surprisingly.

हाँ....
O Lord Shiva mounted the bull, Bhola Nath rode the bull.

हाँ.
Holding aloft the naran darmu lord Shiva rode the bull
The musical notes involved in the Kark of Shiva-Parvati during this process of Jadu-Jarian are given below:

The musical scale pattern:

**Indian:** Sa, Ni, Sa, Re Re Sa, Dha Re, Sa | Re Ga Re, Sa, Dha Sa.

**Western:** C, B, C, D D C, A D, C | D E D, C, A C.

The base note of the song is fixed on first white key of the harmonium used. This comes to be ‘Sa’ of the second (Middle) white octave.

**Melodic range:** 'Dha to Ga'

The arrangement of the notes employed appear to be that of Bilawal mode.

**Set to tala:** Keharwa.

**NOTATION**

```
S  N- N- -N- NN S  - -S R- R- G-RR S  - D- R-, S  -
ओ  जो  तौँ- -जा- गादी याँ - - -ओ जो तौँ- जा गादी याँ - - -
O  Ja- gdi an- - -O Jo tan- Ja gdi an - - -
C  B- B- -B- BB C  - -C D- D- E- DD C  - A- D-, C -
R- G- G- R- S- SS S- -S R- R- S- RR G  - R- S-, D S
बा- वे- वा ती दे दर वा- र जो- तौँ जा गादी याँ - - -
Ba- ve- Ba- ve de dar Ba- r Jo tan Ja gdi an - - -
D- E- E- D- C- CC C- -C D- D- E- DD E  - D- C-, A C-
R- R- RS -S S- SS S- -S, R- R- S- RR G  - R- S-, D S-
ते- रा- धन ते रा दर बा- र जो- जा गादी याँ - - -
Te-ra- tahn te ra dar ba- r, jo tan Ja- gdi an - - -
D- D- DC -C C- CC C- -C, D- D- C- DD E  - D- C-, A C-
N- N- S  - S- SS S- S- -S- S- -S- N- N- S  -
ए रा मा - पा रव ति पर वा नी लछ मी ऐ रा मा -
Ae ra ma - pa rva ti par va ni lacha mi Ae ra ma -
B- B- C  - C- CC C- CC C- -C- C- D- B- C -
S- SS R- G- R- R- SS -- D- R- S  -
पा- रव ति पर वा नी लछ मी - - -
pa rva ti par va ni lachhami - - -
C- CC D E- D- D- CC -- A- D- C -
```
Analytic view-points:

The base note of the song is fixed on first white key of the harmonium used. This comes to be ‘Sa’ of the second (middle) octave. In rendition of the kark under “Jadoo-Jadian”, the singer begins with artistic display of beats of drum, accompanied by a lovely tinkling of thali (metal plate) placed on the inverted pitcher by his companion and creates the required tempo. The artistic variation of beats is also applied within the set rhythm to create a lively atmosphere, that helps to build eagerness of the listeners as well as to help the singer to start the activity.

It is important to note that a fine blending of beats of the drum with the tinkling sound of the metal plate produces a hypnotic effect like that of the bass and male reeds of the harmonium. It is also seen that the playing on metal plate produces continuous vibrations, which also get sympathetic resonance, from the pitcher that acts as a resonator, thus giving it a pleasant melodious effect.

The age old skill of the artist has a reference to the use of particular type of musical instruments played before introducing a play (natak) as explained by Bharat Muni in his book ‘Natya Shastra’.

The process of ‘Jadoo Jadian’ begins with an invocation to Mother goddess Vaishno Devi, in the few melodious lines, whose blessings are of help. This is followed by the mention of the mythological episode of Lord Shiva and Parvati in particular with reference to magic dust smeared on tooth stick to hypnotise Shiva on the advice of Narada. This lends strength for warding off evil with which the victim is possessed. The important thing in the process is the swinging tune of the song that reaches a high tempo and

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“Playing of stringed instruments before the Preliminaries. The twelve kinds of Bahirgita or musical performances held before the actual beginning of the play included playing of stringed instruments.”
counters the hypnotic effect of the magic and finally unspells the victim. This is process of exorcising*, adopted by witch-doctors.

In the rendition of the song, the leader drops the base note at the end of each line, provided by the tinkling sound of metal plate, while his companion introduces 'Hān' as a syllable to supply 'ga' as the consonant note, which has a drone effect like that of Tanpura. The singers produce this effect themselves, with out the support of instruments, which are normally needed to keep the song in tune.

The most important thing about the play of tunes is that the companion after applying the note 'Ga' descends to 'Dha' of lower octave from where he swings up artistically to 'Re', thus producing a 'meend' in either of the cases, and finally comes down to the base note 'Sa'. This is a sort of emotional expression by way of 'Alap' that the companion simultaneously creates.

The closing note of each verse line is 'Sa', either in the form of meend from 'Dha to Sa' directly or through a flight from 'Dha to Re' and then dropping 'sa' by way of meend viz.

\[
\begin{align*}
\text{Dha to Sa'; } & \quad \text{Dha to Re to Sa'} \\
\text{\quad } & \quad \text{\quad } \\
\text{meend} & \quad \text{flight} \quad \text{meend}
\end{align*}
\]

The tonal character of the song appears to be of Billawal mode with a glimpse of Shudh-Kalyan in the simple form based on the musical notes arranged such as:

'Sa Ni Sa, Re Re Sa; Ga Re Sa; Dha Re Sa and Sa Re Ga, Re Re, Dha Sa.'

The song starts at a medium pace falling in eight-beat-cycle as of tala keharwah. As the activity proceeds the tempo of the song assumes a faster rhythm. With the help of drum beats, rhythm is controlled and the tinkling sound of the metal plate provides, both tonal effect and rhythm appropriate to the song.

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*Exorcising*: 'to expell evil spirits from the victim.'
Kark of Maha Deva
*(Jal jalo that jalo kamal phül.....)*

The Kark of Maha Deva is of special significance to us in so far as it justifies the choice of Lord Shiva to complete renunciation of glamour and luxury, and his taste for a desolate place for his abode. As per the contents of the kark it is enough to say that Parvati—Lord Shiva's consort was once impressed by the golden Lanka built by the ten headed 'Ravana' and insisted on getting the Lanka of the same type. Lord Shiva agreed and summoned the gods to execute the project. When the project was completed, He invited people from Mahesh Puri to perform the house purifying ceremony (Yagyana). The invitees were given a feast at the end of the yageana ceremony, Lord Shiva found a priest, who was sitting aside and not joining others. When asked for the reason of his indifference; he insisted on getting ownership of the same golden palace (lanka) in token of 'Dakshana'— a priestly right to demand anything of his choice. There was no option and Lanka was transferred to the priest. Lord Shiva told Parvati, that he had already made her realise that His abode had to be a desolate place and not a palace.

The specimen of the kark has been rendered by Sh. Tara chand of Panthal District-Udhampur, Jammu. The kark is usually sung after introducing a verse called 'baloni'. It is assumed that baloni is sung in a typical manner to attract more and more listeners and create an atmosphere with curiosity and suspense of what is going to be presented. It includes some couplets in praise of deities and gods.

**Baloni:-**

जल जलो धल जलो कमल फुल
Jal jalo thal jalo kamal phül.
It was all over water, where stood the lotus high.

कमल फुल उपर शेश नाग
Kamal phul upar sheish nāg.
Over lotus stood sheish nag.
शेश नाग उपर नैन चला
Sheis nag upar nein chala.
On the Sheish nag's forehead were be-witching eyes.

नैनचला उपर कैनचना
Neinchala upar kenchana.
Over the eyes shines diamond (mani).

कैनचना उपर बज्जर सील
Kenchna upar bajjar seel.
Over the diamond rests the crest.

बज्जर सील उपर नागन
Bajjar seel upar nagin.
Over the crest stands the nagin.
The musical notes involved in the Baloni sung by Sh. Tara Chand are given below:—

The musical scale pattern:

**Indian:** Sa, Sa Ni Ni Sa, Sa, Sa, Ni Dha Pa;

**Western:** C, C B B C, C, C, B A G

The base note of the song is fixed on the fourth black key of the harmonium used. This comes to be 'Pa' of the first lower black octave.

**Melodic range:** 'Pa to Sa'.

Only four shudh (sharp) notes of the first (lower) octave are being involved as Sa, Ni Dha Pa,

Set to regular free beats.

**NOTATION**

\[
\begin{align*}
S - S - S - S - S & , \quad SD - D - \\
\text{Jal jalo thal jalo, kamal phool} & \\
C - C - C & , \quad CA - A - \\
S - S - S & , \quad S - S - S - \\
\text{Kamal phool upar shees nag} & \\
C - C - C & , \quad C - C - C - C - \\
S - S - S - S & , \quad S - S - S - S - \\
\text{neincha lo upar keinch na} & \\
C - C & , \quad C - C - C - \\
S - S - S - S & , \quad S - S - S - \\
\text{bajjal seel par na gi n-} & \\
C - C - C - C & , \quad C - \text{-} A - G - \\
\end{align*}
\]
Analytical view-points:

The arrangement of musical notes involved in the composition is simple and are from the first (lower) octave. Mostly throughout the rendition, the tonic 'Sa' is employed using grace note 'Ni' (of the lower octave) at few places. At the close of verse, the singer has introduced a drop of notes from 'Sa' to 'Pa' (of the lower octave) by way of 'meeňd' from 'Sa to ḍha' applying grace note 'Ni' on it and then to 'Pa'.

The drum is the accompanying instrument to keep rhythm in medium pace regular free beats.
KARK:

आ.... वे पैंहला नाम वे वे शिवजी वे तेरा वे
O.... ve pehla nam je ve shivji da laena ve
To begin take lord Shiva’s name.

डूजा नाम तेरे माता पिता दा वे
Duja nam tere mata pita da vē
Next remember the name of parents.

त्रीजा नाम तेरे चन्दन सूरज दा वे
Trija nam tere channe suraje da vē
Thirdly look at the sun and the moon.

चौथा नाम तेरे गुरूए दा तेरा वे
Choutha nam tere guruein da laena vē
Fourthly remember your guides and tutors.

अं वे खेजा नाम वे जों यों दा तेरा अयुजया पूरी दे ने साई
Aan ve panjwan nam panjen pandvein da laena Ayudya puri de nē saīn
Next remember the five priests the great.

ओ भें नाम शिव शिवजी दा तेरा वे
O chhevan nam shiv shivji da laena vē
Next invoke the blessings of Shiva.

एं....वे.... सत्ताओ नाम तेरे दियावति दा वे
Aen...ve..... satwan nam tere diaebati da vē
Remember next the candles and flames.
At the eight round remember eight Nagas.

Who govern this beautiful earth.

At nineth call the nine disciples of Gorakhnath.

Whose abode is identified by carved words.

Allotted nine seats to nine Naths.

And from all sides combine into one.

The tenth name be of Ravana.

Who is the lord of Lanka.

Godess Parvati accosted Shiva thus

Build for me a Lanka too.

On Shiva’s command the gods set to work.

With lime, mortar and material all.

Chiselled stones of shapes proper.

Marble and all to make a palace peerless.
The musical notes involved in the kark of Maha deva rendered by Tara chand are illustrated below:

The musical scale pattern:

**Indian**: Sa, Re Re Sa, Sa Sa Sa Sa,

**Western**: C, D D C, C C C C,

The base note of the song is fixed on fifth black key of the harmonium. This comes to be Shudh 'Dha' of the first (lower) black octave.

**Melodic range**: 'Sa to Re'.

Only two notes viz: 'Sa and Re' are involved.

**Set to Tala**: Keharwah.

**NOTATION**

```
R R RS- -S -SS S- SS S- -S
पहला ना -म जवे शिव जीदा लै नावे
Aen ve pehla na -m jeve shiv jida lei nave
D D DC -C -CC C- CC C- -C

S- -S S- SS S - , - -
गुल गं गा जल पाई - , - -
gupt gan ga jal pai -, - -
C- -C C- CC C - , - -

R R RS- -S -SS S- -S S- SS
दूसरा ना म तेरे माता निता- ढावे
aen ve duja na m tere mata pi ta- dave
D D DC -C -CC C- CC C- -C

S- S- -S S - , - -
जम्मी सारी सा- रदि खा ई , - -
jammi sari sa- rdi kha i , - -
C- C- C- -C C - , - -

R R RS -S S- SS S- S- S- SS
पार न ति कैंहि मुनो शिव जी औवे
aen ve par wa ti kehndi suno shiv ji ove
D D DC -C C- CC C- C- C- CC
```
Analytical view-points:

The singer has involved only two note 'Sa' and 'Re' in the composition. Each verse starts with the note 'Re' and ends with note 'Sa' which is elongated before the next line is picked up.

The tempo of the song is set to the tala Keharwah. The drum is the accompanying instrument to keep rhythm.
Given below is a specimen of Baloni, sung by Sh. Paras Ram Magotra S/o Sh Bindroo Ram of the village Patta, Udhampur, Jammu. According to him every Kark is preceded by a 'Baloni' or 'Barnoli, which is in fact an invocation to the deity or goddess, who is the subject of that particular Kark.

Kalsara, Balsasra, jodhara, kangara
Kalsara, Balsara, jodhara, kangra (brothers four).

'Kankara' ka Devra, devre ka Raja Mandleek
Kangra's son Devra, Devras son, Raja Mandleek.

Sao Mandal Ke dhani, Sheelvanti ke jae
Rular of villages hundred, son of Sheel Vanti.

Gunch ke piare, Avadh Nath ke chele
Loved of Rishi Gunchh, disciple of Avadh Nath.

Mata Vashla ke Gopi, Dūdh nehrē kē sāin
To mother Vashla, he is known as Gopi, and Head of Dūdh Nehrā.

Chains down witches and hecate, brother to sister Gojdi.
माता नासता का बेटा, गढ़ दुध नहरे का साई
Mata Vashla ka Beita, Gadh Dudh nehre ka sain
Proud son of Mata Vashla, the chief of fort 'Dudh Nehra'.

बणी मण्डी का बलकार, बाईं मण्डीएं का सरदार
Baghi Mandi kā balkār, Bāien mandiēn dā sardār
Strongest man Mandi Baghi (Royal seat), chieftain of tehsils twenty.

नीले राखी दा स्वार, उस को भी नमस्कार
Neelē Rākhi dā Sawār, ous ko bhi namaskār
Rider of bluish white horse (neela Rakhi), bow unto him.
Kark of Shiva Marriage (Anchali song)

(Brahmā vo bi aeā, swāmi vishnu bi aeā...)

The following is a specimen of Anchali song (named after the king Anchal of Chinehni) sung by Sh. Kashi Ram, gaddi of Duggan (Bani) district Udhampur. Infact this is a marriage song relating to sacred wedding of Parvati with Lord Shiva and is adapted to the marriage of king Anchal’s daughter on which occasion Brahma, Vishnu and other gods are respectfully received and the priest explains that the place is the same where wedding is to be performed. Such songs are also sung on the occasion of marriage of a daughter and is believed that the groom and the members of the party are manifestations of Lord Shiva, and other gods accompanying him.

ब्रह्मा वो बी आया, स्वामी विश्वनू बी आया
Brahma vo bi aeā, swami vishnu bi aeā
Brahma came and lord Vishnu has also come.

बोले स्वामी आद क्यारे आं
Bole swami Aad kuare Aān
‘Shiva’, the half-wed lord has come to marry.

हुकम करां वो मेरे जुग बट्वाला
Hukam karān vo mere jūg batualā
It is my order, they are greater than even my ancestors.

साईं राजे मण्डी जो शदाया हो
Sāīn raje maṇḍī jo shadaeā ho
The king summoned at the mandi (court).

मत्थे पर वो ब्राहुमें तिलक चढ़ाया
Mathe par vo bahmane tilak chadāheā
The priest, who came with tilak on his fore-head.
गिट गिट धोती सुटाए हो
and a dhoti (long cloth) worn down to the ankles.

हस्ते वो तै अते ब्राह्मणें बर्मणै सोटा
Hathe vo lae atë bahmane bharmaṇḍ sotā
In hand, the brahmin carried a big cane with curved handle.

कछु हेठे पोषी रे बारे हो
Kachu hethē pothī re bare ho
Under his armpit he brought sacred book to perform marriage.

आउदे ब्राह्मणे वो सिल बात किया
Aaonide bahmane vo sil bāt kiā
The brahmin was received with honour due

साईं राजा चैरियं पैदे आं
Sain raja periāṁ poudē Aāṃ
The king touched his feet

इयो पत वो देसे गजपति राजे
He is Gajpati, the ruler of this land.

जिस दिया कन्या कुआरी ऐ
Whose daughter is to be married.

जिथे वो जाना रवारी
Where have you to go?

इयो पत देसे जो जाना ऐ
"To this place you have to go." (said the priest)
The musical notes involved in the Anchali (song) sung by Sh. Kanshi Ram Gaddi of Duggan (Bani) district-Udhampur are given below for illustration.

The musical scale pattern:

**Indian:** Sa, Ni, Pa, Ni Sa Re ga Re Sa Ni Sa

**Western:** C, B, G, B, C, D, e, D, C, B, C

The base note is fixed on the sixth black key of the harmonium used, this comes to be 'Sa' of the second (middle) black octave.

**Melodic range:** 'Pa to ga'

Mode with simple notes like that of 'peelu'.

**Set to tala:** Keharwa—

\[Dha - ge ge \quad na \quad k \quad dhi \quad na\]

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
SN - P - P - & N - SR g - & R R & gR S - & RS - & P - \\
ब्रह्मा - बी - भी - & आ - या - स्वा - मी - & वि - श्य - नु - & भी - & आ - & या - \\
Brahma vo- bhi- & ae a swa mi- & vi sh nu- & bhi- & ae & a - \\
CB - G - G - & B - CD e- & D D & eD C- & DC - & G - \\
PP - N - S - & R - R - R - R - S S gR S - S - & niD - \\
हुक - कान - & रो - लो - रे - & जु - बु - दु - & आ - & ला - \\
Huka - m - ka- & ran vo me- re- & ju goo ba tu a - & la- - \\
GG - B - C - & D - D - D - D - C C eD - C - & C - & bA - \\
^5N - P - P - & N N S - g- & R - gR SN S - & - - \\
साई - रा - जे - & गा - जी - जे - & या - & आ - & या - - \\
Sain - ra- je- & man di- jo- sh- & da - ea- - & ya - - \\
^6B - G - G - & B B C - e- & D - eD CB C - & - - \\
\end{array}
\]

and so on with the subsequent lines of the verse.

**Analytical view-points:**

The rendition of song is more or less is recitation describing shiva-Parvati marriage ceremony. At the close of each verse line the singer drops from 'Sa to Pa' (of the lower
applying a slight touch (kan) of 'Ni' of the lower octave before 'Sa' and 'Pa'. Sometimes the singer first rests on 'Ni' of the lower octave and then elongates the base note 'Sa', before the next line is picked up. For illustration note the position in the application of notes discussed above in the line:

Brahma vo bhi aaya swami vishnu bhi
C'Sa- Ni Pa)

There is a note drop from 'Sa to Pa'. Secondly in the line:— 'Bole swami aad kuwa

The base note has been fixed on first black key of the harmonium used. This comes to be 'Sa' (tonic) of the middle octave. The melodic range stretches from 'Pa' of the lower octave to 'ga' (komal) of the middle octave, involving five notes of the lower and middle octave, as shown in the musical phrase— 'Pa Ni Sa, Re ga Re Sa Pa.' The arrangement of the musical notes applied in the compositions lends it a tonal character like that of Raga Peelu. The other important notes of the Raga are missing.

The song seems to be set to the tala ‘Keharwa’ (a cycle of eight beats) having two sections of four matra (beats) each, with complete stress on first beat (sum) and light passing stress (khali) on fifth beat. The tempo of the song is regulated in medium pace.
Kark of Lord Shiva
(Shri Ganesh Kāte Kalēsh....)

This 'Jangam' song classified under 'Kark' of Shiva is an age old folk-song preserved by the 'Chelas' of Lord Shiva, popularly known as Jangams. They move about in groups of two or more, tinkling small bells rhythmically, while they sing the song mostly about Lord Shiva's marriage with Parvati. As legend has it, Himalaya's daughter, Parvati, was able to seek Shiva's hand in marriage after long penance over aeons. She assumed many divine forms of the goddess. In 'Cheneni' principality of Jammu, she rose as 'Gauri' and was able to make Shiva agree to marry her. This is said to be her 108th marriage. On the marriage 'dakshana' was to be given to the priest in the name of Lord Shiva, but such an offering is not accepted by any body. Hence a particular class of 'Jangams' was created by Shiva Himself to accept such offerings. Jangams, sing in praise of Lord Shiva, this marriage song as a token of their obeisance. Since then the Jangams go about singing songs only in praise of Lord Shiva.

The specimen of the Lord Shiva's sung by Mahant Bal Krishan Jangam, of Shiva Mandir Khakhe Nāban Road, Tehsil Haweli, District Poonch is given below:

This 'Jangam song' narrates the progress of wedding march of Lord Shiva along with 'Ruderas' and gods to 'Chanehni' town. Lord Shiva is described as a dreadful being, His body smeared in holy ash, and poisonous snakes curling around His neck and tiger skin tied round His waist.

श्री गणेश काटे कलेश
Shri Ganesh Kāte Kalesh
Lord Ganesh, sufferings breaker!

रेव दल दाला अविनाशी
Dev Dutt Datā avinashi
Great Lord, the Giver and the Immortal.

काटे काल जनम दी फान्शी
Kāṭē kāl janam di phānshī
Saviour from death and birth.
Smasher of obstacles, O darling son of Gauri!

Lord Shiva, the giver of peace surprises with wonders.

To marry Gauri, Lord Mahadev set forth.

To Chanehni, the town so developed.

At Sudh— Mahadev was established a temple.

Maha Dev proceeded to marry Gauri.

Close around the town roamed Lord Shiva.

The Holy Bull was made to speak.

My Lord! pitch tents four.

Gauri Kund, became a holy place to bathe.

At once marched to the king's house.
Ik tamboo bich minu ban deo
Tether me to a peg in one tent

Duae tamboo bich dhūnā lagao
In another tent do please sit in meditation
[by a sacred smoke]

Bole sada Shiv buchan karen—2
Said the Lord Shia thus....

Aesi jagar par derā lagao.
Settle down at such a place

Nān nagri dā loke Satāvē
Where not a single towns-man shall disturb.

Kedī jagar khus kari nāth neīn
What a place had the Lord select.

O dānt bhūt, dāneān dā bāsā
The abode of ghosts and spirits.

Chun Chun lakdi dhūnā lagēā
Picked fire wood and lit the holy fire.
फली जंग धूने दी चढ़ाईँ– २
Pehli janj dhooni di chadhvein—2
First marches the marriage party with
flame and smoke.

सत सक्षि गौरां दी आए़ि
Sat sakhi Gaurian di Aaen
Seven friends of 'Gauri' did come.

बम्ब' बम बम, बम, बम बम, बम तहरी ओ
Bum; Bum Bum, Bum, Bum Bum, Bum Lehri O
Loud, went the words, 'Bum, Bum, Bum, Bubum O Mum Bum Lehri O

चलो जंग दा दिखें तमाशा
Chalo janj dā dikheñ tamasha
Let us enjoy the scene of marriage party

किन्ना घोड़ा किन्ना ज़ोड़ा
Kinna ghoda kina jaura.
How many horses and how many yokes.

किन्ना हाथी जंडा बाग में
Kinna hathi jhandā bag में
How many elephants and flags are waving?

इक लड़की दे नजर प्या
Ik ladīki dē nazar peā
One girl chanced to see.

का जाने कोई देख भूत ऐ
Keā jānē koi deint bhoot ae.
Who knows he be a giant ghost.

क्या जाने कच्चा मसान ऐ
Keā jānē kachā masān ae
Who knows he may be a lost soul.

...
उठ के 'कमला' चिमड़ जाएगा

उठ के 'कमला' चिमड़ जाएगा
''Dear me! he might possess one of us.''

चलो शहर गी भज चलो

चलो शहर गी भज चलो
'Get away fast on to the town.'

बोले ते कुड़ियाँ बचन करें

बोले ते कुड़ियाँ बचन करें
'So said the girls to one another.'

बम्स' बम बम, बम, बम बम, बम लहरी औ

बम्स' बम बम, बम, बम बम, बम लहरी औ

—Refrain

Loud, went the words, 'Bum, Bum, Bum, Bubum O Mum Bum Lehri O'

अ चलि चलि, भोल पर आएं

अ चलि चलि, भोल पर आएं

O chali chali, bhole par aaen

Matha teik ke koul beith ke

moved all un to 'Bhola's (Lord).

Bowed their head and sat close by.

कौल बैठि के करें पुछना

कौल बैठि के करें पुछना

Kaul beith ke karein puchnā

Sitting close by, they put questions few

Guru, kidrā dā aae kudraiā jāna

O Sage Divine! Where from you come

and where wish to go.

के मलवल बैठि मसान में

के मलवल बैठि मसान में

ke matval beithe massan mein

What makes you sit in the cremation ground.

कुड़ियो, किन्न ने जनमी, धुआँड़े गोरजां

कुड़ियो, किन्न ने जनमी, धुआँड़े गोरजां

kudio, kini ke janmi, thūaḍē Gorjān

O girls! how many 'Gaurjan', have been born in your house.

किन्ने सदा शिव व्हाने ई आए

किन्ने सदा शिव व्हाने ई आए

Kinne Sada Shiv veānein i aae

How many Shiva's have come to marry.
Phir bolein tē Kudiān bachan karein
Then said the girls...

Iko i jammi sahē ghar Gourjān
Only one Gauri, that was born

Iko i Raja, iko i Rani
Only one king and just one Queen.

Iko Sada Shiv veaneini aae
Only one Shiva has to come to wed her

Said Shiva—
Mahadev tē mera nam ā ā ā
I am known as Maha Dev.

Bhole Nath bi meri nam ā ā ā
Bhola Nath is also my name

Main i Gourjan gi vēahnein, ā ā ā
I have come to wed Gauri.

Mere Kola sohna hore kaun aae
Who can come, more handsome than I.

बम् बम बम, बम, बबम बम, बम लहरी ओ
Bum; Bum Bum, Bum, Babum bum, Bum Lehri O

—Refrain
Loud, went the words, ‘Bum, Bum, Bum, Bubum O Mum Bum Lehri O
The musical notes involved in the kark of 'Siva marriage sung by Sh Bal Krishan jangam of Siva Mandir Khakhe Naban, Teh. Haveli Poonch are given below:

The musical scale pattern:

**Indian**: S RM, P M R S; n n R R S

**Western**: C, D F, G F D C; b b D D C

The base note of the song has been fixed on seventh white key of the harmonium used: This comes to be Shudh 'Ni' of the first (lower) white octave.

**Melodic range**: 'ni to Pa'

Mode with simple notes appears to be like that of Raga Megha.

**Set to Tala**: Keharawa.

### NOTATION

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**NOTATION**

- S- SS S- SR M- -M, M- MM
- शि वगा, ने- शका टे- -क, ले- शाओ
- Shiv gva, ne- shka te- -ka, le- sho
- C- CC C- CD
- M- MP, शि | RR
- शि वगा, ने- शका
- Shiv gva, ne- shka te- -ka, le- sho
- F- FG, शि | DD
- P- PP P- P-
- दे- वद ता दा
- de- vd ta da
g- GG G

- MM M- MM
- काटे- का- तज
cat - ka- lja
- FF F- FF

**NOTATION**

- र- र- S S
- RR
g- GG G
- नम दी- , फां शी
nam di phan si
- DD D- C C
Analytical view-points:

The arrangement of the musical notes involved in the rendition of the song lends it a tonal character like that of Raga Megha. The singer has introduced embellishments like that of leaps— from 'ni' to Re', and grace notes— 'Sa on ni' or 'ni on Re'.

The rhythm of the song is set to fast kharwa with the natural beats (binary units).
Music like laughter (expressing joy) or cry, painful or ecstatic came naturally to man and the pattern of sounds, generally governed by the mood and environment with an innate sense of music, is identified as musical system. To invoke God for blessings as are essential for keeping him healthy and happy, the man must have cried out for help, mercy, support and for (warding) off evil. His utterances (sages representing man in general) must have flowed out in a pattern of musical notes in perfect rhythm which created the first musical verse. The VEDAS present a logical arrangement of words and sounds denoting a set musical pattern.

While we trace the origin of music to the ancient scriptions like the “VEDAS” and related hymns to the traditional and ceremonial utterances in observances of rites and rituals, a definite relation is established in primitive folk-lore and religious rites which sanctify 'Saṃskāras' or customs appropriate to certain stages of human life like birth, marriage and death. The priests who specialize in conducting worships and rites etc. are supposed to be well versed in reciting holy hymns and ‘Richās’, ‘Shalokās’ etc. They occupy a high position in conducting the ceremonial observances as we may also notice in ‘Carols’ in Christian churches.

The ‘Richas’ are addressed to the god and goddesses and were created by the Rishis for propitiation of the gods and goddesses. These were sung by the worshippers with devotion and humility. Rig Veda is a compendium of “Richas” as dedicated to different gods and goddesses. Further more, there were ‘mantrās’ associated with each god and goddess and these are recited or counted on beads for definite number of times as part of the ritual; a given direction of worship is also followed strictly. The ‘mantras’ of the Vedic origin have a definite sound pattern of beats and pauses.

The 'Vedas' (scripture) are believed to have sprung from inner realization (Aagam or revelation) by the Rishis who seem to have received the divine knowledge, which was to be heard (shruti) further till the knowledge (Veda) disseminated. What is the
significance in pronouncing these divine ‘Shalokās’ and ‘Richās’ is the essential sound system with a determined accent and elongation of certain syllables required for balancing the sound in such a way that a musical pattern is formed. The pattern commonly known is ‘udat’, ‘anudat’ and ‘swarit’ which explains musical sound taken to a pitch (lower or higher), controlled over for a moment and then dropped in a fixed pattern of notes (swaras). It is believed that these divine ‘Shalokās’ should be read in a correct musical way as per the guidance of a priest (Guru), as to have the desired effect, other-wise the whole thing will recoil and bring harm to the worshipper.

The following lines of the Shalokas are notable:

“दुष्ट: शब्द: स्वरलो वर्णतो वा
दुष्टाह Shabdāh Swarto Warnto Va
“wrong word, defective accent or letters,

मिथ्या प्रयुक्तो न तमर्कमाह।”
mitheā Prayūkto Nā Tamarthā
when ill placed, overturn the meaning and intonation

सा वाच्यो यज्ञान प्रजुति
Sā Vagvajro Yajmānam Hinasti
Such spoken words become steel like and cause death to person concerned

यथेन्द्र शान्तु स्वरलोपराधाल।
Yatheiṇḍr Shatrū Swartoaprādhat.
As Vitasur, Indra’s enemy was killed through mispronounced words.”*

The Vedas are the oldest sacred scriptures to which is attributed divine knowledge of mind, body, spirit and invocation revealed to the sages of India. Hence division in to four Vedas—

(a) **Rig Veda**— Verses or Richas as hymns addressed to gods.

(b) **Yajur Veda**— Prose composition dealing with a system of performing yagayna for propitiation of gods.

(c) **Sam Veda**— Verses constituting musical pattern governing recitation of hymns. Gandharva Veda, a part of it contains detailed directions in singing.

(d) **Athurva Veda**— Prose compositions dealing with medical science. Ayurveda, part of it provides direction for treatment of diseases.

The composition of religious verses and hymns exerted a deep effect on the worshipper who joined the congregation being led by the scholar-priest. The entire utterance had a marvellous effect on the mind of the worshipper as we note in the present-day ‘Kirtans’. What happened in course of time is this that when people composed religious songs in their own dialects they borrowed the rhythm and intonation from the ‘Vedic music systems’. In course of time these systems were perfected to fit in the dance-rhythms in which ‘Krishan leela’ and devotional music of Mira, Haridas, Eknath, Namdev and others are known to have been identified.

The basic thing notable in the ancient musical system of devotional verses and songs is that two or three notes are arranged such as we find in our folk-songs of the devotional type. The human emotions which govern the expressions of prayer, thanks giving, rituals and usual celebrations are basically bound in short and long sounds in a particular rhythm. All folk-songs are characterized by the iambic and anapaestic metres and this being simple is most convenient for those also who are unknown to the intricate music pattern of ragas.

The folk-singers, who either sang songs of a deity or created verses in praise of a saint or saintly hero, based the music on the traditional Vedic music system to which their ears were trained. In course of time some variations were introduced by the singers of different places on their personal choice of rhythm or accent keeping the basic notes
unchanged. The variation was mostly at the refrain or at the beginning of a line to please the ears of the listeners. Some of the songs are sung by two singers together and present these songs as usual to the accompaniment of stringed instrument {king} or a drum (dhol), introduce a style characterized by elongation of a couple of notes either in the beginning or at the end of a verse {line/couplet} called ‘Gehal’ or ‘Ikrāhānt’ in the Dogri dialect. It is based on the production of consonant notes like ‘S - M’; ‘S - P’, that is 1:4; 1:5 as a ‘bhava’ system or mode to help in maintaining the basic note and the musical atmosphere, till the next verse line is picked up. However, the total musical pattern did not show much of variation. This has come down in the same mould of folk-music in its diction, rhythm or intonation.

There are various representative verses (Richas) from the Vedas to exemplify traditional Vedic metrical pattern.

The following Richa has been taken from Rig Veda Samita (10–12 line) for purpose of illustration. This represents the praise and worship of Goddess ‘Saraswati’ by Rishi Vishwa Mitra.

"पा व का न: सरस्वती वाजै भिन्न जी नी वती  
"Pā Vā Kā Nāh Saraswati Vājē Bhīrvā Jī Ni Vatī (10)

Yagam Vash-dū Dhiyā Vasū  

Cho da Yitri Sunrītanām Chetanti Sumati nām yageānī dadhē Saraswati. (11)

Maho Aranhā Saraswati Pracheteyati Ketunā Dhio Vishvā Virājati." *(12)

The musical notes involved in the above said (Richa) verse rendered by Achariya Mul Raj Shastri (Royal Priest) are given below:

The musical scale pattern:

**Indian:** Sa Re Sa, Sa Dha Sa; Re Dha Re Sa.

**Western:** C D C, C Â C; D Â D C

The base note of the verse is fixed on fifth white key of the harmonium used. This comes to be 'Ma' of the first (lower) white octave.

**Melodic range:** Stretches from 'Dha to Re'.

**Musical notes involved:** 'Sa Re Dha Sa'

---

NOTATION

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<th>S</th>
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<th>RS</th>
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<th>S</th>
<th>S</th>
<th>S</th>
<th>S</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
</table>

**Yagegam Vasdū Dhiā Va suhā**

C- C- D- C- D- C-

**Choud i tri - Sunrita, Nā-m Che tan ti Sumati Na m**

C - C DC- C CD C, C - C Â AC A D A D C- C

**Yageam Dadhē Saraswa ti**

C C- C C C D- C-

**Ma ho A rnhaha, Saraswati Parcheta ti Ketu Na Dhi o- Vi shwa Vi ra Ja ti**

A C- Â C-, C D C C- C C C D D- C- Â C- Â C- C C D C-
Analytical view-points:

The singer starts rendition by supplying the base note 'Sa'. The arrangement of the notes in the composition involve three notes 'Sa Re Ḍha Sa'.

This recitation is more than a melody, Rhythm is natural set to natural breath beat of the singer.
The Vedic ‘Mantras’ are also similarly regulated and have been taken from all the four Vedas for purpose of illustration with respect to musicology.

The following Mantra rendered by Dr. Vishwa Murti has been taken from Rigveda.

उद गा तेव शकुने साम गायसि
“Ūd Gā Tev Shakūnē Sāṃ Gaesi

ब्रह्मपुत्र ईव सवनेशु शंशिसि
Brahamputra Eev Savneshu Shaṁshisi

वृश्चिक या भी सिपुरमती रेपीतया सर्वतोऽन
Vrishev Vā Ji Shishūmati Repiteā Sarvtonāḥ

शकुने भद्रमवद्, भिष्यते न:
Shakūne Bhadarmāvde Vishvto Nah

शकुने पुण्यं गायदे।”
Shakūne Puneae Māvde
Musical notation of the above mantra is submitted below:

The musical scale pattern:

**Indian**: Sa, S ni Sa Re Sa

**Western**: C, C b C D C

The base note of the Mantra is fixed on the first black key of the harmonium used. This comes to be 'Sa' of the second (middle) black octave.

**Melodic range**: 'ni to Re'.

**Musical notes involved**: 'ni Sa Re'

**NOTATION**

```
S- S S S - S  S - S - S - R  S S - R S -
\text{Om } Ud \text{ Ga Te -ve } Shaku ne - Sa m \text{ Ga e Si -}
C- C C - C - C - C - C - C - C - C - C - C -
```

Analytic view-points:

The singer supplies the note 'Sa' before he picks up the mantra for chant. The arrangement of the musical notes in the composition involves only three notes 'ni Sa Re'. Rhythm is set to the singers breath beat.
The example from ‘Yajar Veda’ is given below and has been rendered by Dr. Vishwa Murti.

ॐ पुनन्तु मा देव जनाः
Om Pūnāntu Mā Dev Janāḥ

पुनन्तु मनसा धिये: दुनन्तु विस्वा।
Punantu Mansā Theahā Punantu Vishvā

भूलानि जातवः पूनिहिमा।
Bhūtāni Jatvadāh Pūnihimā

According to Mataseai Purāṇ there was only one ‘Yajar Veda’ in Treta Yuga and as such performance of yagaya (sacrificial fire) was of importance in all the vedas.
Consider the musical notes involved in the above said Yajara mantra—

The musical scale pattern:
Indian: Sa, Sa Re Sa Sa.
Western: C, C D C C

The base note of the mantra for recitation is fixed on first black key of harmonium. This comes to be 'Sa' of the second (middle) black octave.

Melodic range: 'Sa' to 'Re'

Musical notes involved: 'Sa' and 'Re'.

NOTATION

S- -S S S S - S S S S -S S S S

Om Punantu Mā Di v Jana Ḥā
C- -C C C C- C C C C C C

S S - R S S S - S S S - S S - R S S S -

Punan tu Man sa - Thiae ha, Pu na n tu Vi sh va -
C C - D C C C - C C C - C C - D C C C C -

S S - R S - -R S S - SSR- -R S -

Bhuta ni Ja te Va dha Puni - -Hi Ma -
C C - D C - -D C C - CCD - -D C -

Analytic view-points:

The singer has supplied the note 'Sa' throughout in the first line of the Mantra and in the subsequent line has applied 'Re' at few places. The arrangement of the musical notes in the composition involves only two note viz:— 'Sa' and 'Re'. The chant of mantra is just like a recitation rather than melody as usual.
Sam Veda is an elaborate poetic creation and Gundharva being a part is primarily a science of music and each verse is based on a definite musical pattern and metre, and are followed in rituals and other observances. Lord Krishana in Bhagvat Gita testifies to the fact that Sam Veda is given a prestigious place among the Vedas as is revealed in the following Shalokas:

"Veda Nam SamVedo asmi
Among the holy vedas I am as supreme as the Sam Veda.

Devā Namasmī Vasvāh"
and among the gods I am the chief of gods, ‘Indra’.*

In Sam Veda, the representative gods and goddesses are Agni, Indra, Marut, Vishwa devi, Saraswati, Vishno etc.

The following is an example from Sam Veda for purpose of illustration, with respect to musicology rendered by Acharia Mul Raj Shastri (Royal Priest).

In the rendering of Vedas other than Sam Veda, some symbols are used for indicating ‘Udatt’, ‘Anudatt’ and ‘Sawarit’. But here in Sam Veda, according to Gandharva’s instructions, time and beats are indicated by way of numbers like 1, 2, 3, .......

---

Shloka No. 22, first line. 10th canto.
The musical notes involved in the Sam Veda mantra sung by Sh. Mul Raj Shastri are given below:

The musical scale pattern:

**Indian:** Sa re Sa ni, ni re Sa, re Sa ni

**Western:** C d C b, b d C, d C b

The base note of the song is fixed on third black key of the harmonium used. This comes to be 'Ma' of the first (lower) black octave.

**Melodic range:** 'ni to re' (Three notes are being involved).

**Set to tala:** Keharwah (simple regular beats).

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<thead>
<tr>
<th>NOTATION</th>
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<tbody>
<tr>
<td>S- S Sr r S- r S ni ni r r rS - n- rS, rS n</td>
</tr>
<tr>
<td>ओं- र व र टा- - - - नी- , देबिय मू- - बा- चा- , हा-</td>
</tr>
<tr>
<td>Om twash ta- - - no-, deviya man- va cha, ha-</td>
</tr>
<tr>
<td>C- C C d C- d C b b- d d- dC- b- d C, dS b</td>
</tr>
</tbody>
</table>

| S- r S- (S) - n- r - S - , - - S - , rS n |
| पार्जी न्यो- , (्) - ब्रह्म नासपा- , - - ती - , हा - |
| Parja neo-, (-) - braham naspa-, - - ti -, ha - |
| b-d - C- (C) - b- d- C - , - - C - , dC b |

| न- r- S- S S Sr - , - - न- rS-, r- S न- |
| पूजे- प्रातिभ दि तिनु- - , - - पा- दु- , ना- हा- |
| Pujo-, prati bha di tinu-, - - pa tu-, na ha- |
| ब- d- C C- C C Cd - , - - ब- dC-, d - C b- |

| न- rS-, rS n- n- r S- , r S rS - , rS n |
| हुं टा-, रा- जी- मे- भा- , - - चा- , हा- |
| Hun ta-, Ran tri- mena mba-, - - cha-, ha- |
| b- dC-, dC b- b- d C-, d C dC-, dC b |

| SS - rS n- ओई - -- हा- |
| au - -- da- |
| CC - , dC b- |

and so on as above.
Analytical view-points:

The arrangement of the musical notes involved in the compositions are limited to three viz: ‘ni’ (komal), ‘Sa’, ‘re’ (komal). The closing note in each of the line comes to be ‘ni’ of lower octave. The base note is fixed to third black key of the harmonium used. This comes to be ‘Ma’ of the first (lower) black octave. The composition seems to be like that of simple regular beats of keharwah cycle, set by the natural breath beat of the singer himself.

Consider the following example from Atturau Veda for illustration, rendered by Dr. Vishava Murti.

ॐ धा ता रूति स वि ते द जुशातां, ।
Om dhā tā rā ti: sa vi te daṁ Jushantān, ।

प्रजापति नि धि पति नो अग्नि: ।
Prajapati ni dhi pati no agni ।

त्वस्ता विष्णु: प्रज्ञा - संर राणो- ।
Tawasṭa vishnoo: prajya- saṁvar rāno- ।

यज्ञ म नाम द्रविनाद धातु- ।
Yajmā nāae dravinaṁt dhātu- ।
The musical notes involved in the above said mantra (Athurva Veda) rendered by
Dr. Vishwa Murti are given below:

The musical scale pattern:

**Indian:** Sa, s'nj, s'ni, Sa Re Re Sa

**Western:** C, cb, cb, C D DC

The base note of the mantra is fixed on first black key of harmonium used. This comes to be 'Sa' of the second (middle) black octave.

**Melodic range:** 'ni to Re'.

**Musical notes employed:** 'ni, Sa and Re'.

**NOTATION**

\[
\begin{align*}
{-S} & \quad s'n \quad S \quad s'n \quad S \quad S \quad R \quad S \quad S \quad R \quad R \quad R \quad R \quad -S \\
\text{Om dha ta ra ti: sa vi te danv ju shan ta -n} \\
{-C} & \quad cb \quad C \quad cb \quad C \quad C \quad D \quad C \quad C \quad D \quad D \quad D \quad D \quad -C
\end{align*}
\]

\[
\begin{align*}
\text{praja- pati ni dhi pa ti, no - a gni-} \\
cb \quad C \quad CC \quad - \quad C \quad C \quad C \quad C \quad \text{-}, \quad D \quad D \quad DC- \\
twash ta vi sh no - praj, ya- sanvar rano -, \\
CC \quad C \quad C \quad C \quad C \quad C \quad C \quad C \quad \text{-}, \quad CD \quad D-D \quad cb \quad C \quad D-
\end{align*}
\]

\[
\begin{align*}
yaj ma naa e \quad dhar vi na nd dha tu \\
CC \quad C \quad C \quad C \quad C \quad C \quad D- \quad D \quad DC-
\end{align*}
\]
Analytical view-points:

The arrangement of the musical notes in the composition involve only three notes:—
'ṇi' (komal), 'Sa' and 'Re'. It has also been noticed that the singer has employed grace
note 'Sa on ṇi' and a khatka (flight) followed by a drop to 'ṇi'.

The following line worth note

S S S - S S S - ṣṇ- SR  R-R  ṣṇ S R-

त्वस्था विष्णुः, प्रज्ञा, संर राणो-

grace flight a sudden drop to ṇi
note (Sa) (Sa to Re)

In between the rendition deep distress have also been observed the rhythm being set by
the breath beat of the singer himself.
THE VEDIC METRIC VERSE FORMS (CHHANDAS)

The Vedic verse forms are different from the existing verses written by Sanskrit poets, who used mantras like Shikharni, Panch-chamar etc in their 'shalokas'.

I. The poetic metre “Shikarni” rendered by Achariya Mul Raj Shastri (Royal priest) is submitted below for illustration:

```
Ya  Ma  Na  Sa  Bha  La  Gu
```

```
Ro Ro To Ro Ro cTo, TJo
```

"R sae ru drae shi nna Ya ga n Sa bha la gah shi kha ri  ni "

A metrical pattern which contains Yagan, Magan, Nagan, Sagan, Bhagan followed by one un-accented (lagu) and other accented (guru) syllable at the end is called 'shikhami'.

The musical notes involved in the poetic metre Shikarni are given below:

The musical scale pattern:

**Indian**: S S R G, R G R S

**Western**: C C D E, D E D C

The base note of the chhanda is fixed on fourth white key of the harmonium used. This comes to be 'Ma' of the first (lower) white octave.

**Melodic range**: 'Sa to Ga'

**Musical notes** involved are: D Sa, Re and Ga'

The rhythm seems to be set like that of Dadra (a cycle of six beats).

**NOTATION**

```
D S - S R - RG-G, G - R G R S- SR RG G - R S R S -
```

```
A C - C D - DE-E, E - D E D C- CD DE E- D C D C -
```

The following Shaloka composed in ‘Shikharni’ metre is taken from Vairagye Shatak of Bhartri Hari and has been rendered by Achariya Mul Raj, Jammu.

"अहीवा हारे वा तत्वचति रिपी वा सुहृदिवा
(सर्प हो या हार या फिर स बल शातु या मित्र प्रिय वर)
Be it a snake or a garland, a powerful enemy or a sincere friend.

मणीत्वा लोभ्ये वा कुम्भ शयने वा दृष्टि वा।
(रत्न मणी बेला या हो पुष्प शैया या कि पत्थर)
Be it a diamond or a lump of clay; a bed of roses or hard pebbles.

हुँगे वा स्त्रेणे वा मम समस्तो ययां दिनसा:
(पास का तिनका हो या स्त्री समृत, सब में मेरी सम दृष्टि हो जाये)
Be it a straw or a company of women, may my days of life pass in equanimity.

कवित्वनुषाय्रण्ये शिव शिव शिवेति प्रतीतुः।
(किसी पत्त्र बन में शिवशिव शिव जूझते हुए, मेरे दिन व्यतीत हो)।
In some sacred forest, may my days pass in prayers to God Shiva.*

The scanning of the verse in ‘Shikharni’ metre sung by Sh. Mul Raj Shastri is given below for illustration:

The musical scale pattern:
**Indian:** Sa Dha Sa, Sa Re Ga Re Sa.
**Western:** C A C, C D E D C.

The base note of the chhanda is fixed on the fourth white key of the harmonium used. This comes to be 'Ma' of the first (lower) octave.

**Melodic range:** 'Dha to Ga'.

Musical notes involved are only four 'Dha Sa Re Ga'.

**St to tala:** Dadra.

**NOTATION**

\[
\begin{align*}
&\times \circ \times \circ \times \circ \\
&\text{SD} S S \text{SR G GR, RG R S S R G R S R S-} \\
&\text{A hou va, hare va- bal va ti Ri pour va, Su hari di va-} \\
&\text{CA C C CD E ED, DE D C D E D C D C-} \\
&\text{SD S S- SR G GR-, RG R S S- R G- R S R S-} \\
&\text{Ma noi va losh thi va - ku su m, shae ne- va- dri sha di va:} \\
&\text{CA C C- CD E ER-, D E D C C-D E- D C D C-} \\
&\text{SD S- SR- G GR, RG R S S R - G- R S R S-} \\
&\text{Trine va, sitrei ne va- mam sa m drisho - yan tu di va sa-} \\
&\text{CA C C- CD- E- ED, DE D C C-D - E- D- C D C-} \\
&\text{SD S S R - G GR- RG R S S RG R S R S-} \\
&\text{Kavchit punae a rainae Shiv Shi v Shi veti- Pr ela p ta:} \\
&\text{CA C C C C D - E- ED- DE D C C DE D C D C-} \\
\end{align*}
\]

**Analytical view-points:**

The singer starts the rendition through the note 'Dha' of the (lower) octave. The arrangement of the musical notes in the composition involves four notes "Dha Sa Re Ga" which seems to be like that of Raga Bhopali, wherein the notes 'Pa' is missing.
II. The poetic metre ‘Panch-chamar’ Panch-chamar metre rendered by Achariya Mul Raj Shastri is submitted below for illustration:—

A metre ical pattern which contains Jagan, Ragan, Jagan, Ragan, Jagan followed by accented syllable in the end is called “Panch-chamer” Illustration w.r to musical notes is submitted.

The musical notes involved in the 'Panch-chamar chhanda' are submitted below:

Musical scale pattern:
Indian: S D S R G R G R
Western: C A C D E D E D

The base note of the chhanda is fixed on the second black key. This comes to be 'Re' of the second middle black octave.

Musical scale pattern:

Melodic range: 'Dha to Ga'

Musical notes involved are 'Dha Sa Re' and 'Ga'.

Set to tala: Dadra.

NOTATION

For the sake of illustration the second Sholaka of S. No:14" Shiv Tandav Satotram (composed by Ravana) in Panch-Chamar metre has been rendered by Acharya Mul Raj which is given below:—

"जटा कटाह सम्भ्रम भ्रमनि तिमि निर्हरी
Jata Katak Sambhram bhramni Limp Nirjahri
In the couldron of matted locks rush the waves and stream of Ganges.

बिलोल वि चिवल्लरी विराजमान मूर्झिनि
Vilol vi chivallari virajman murdhani
Meandering over the forehead with mighty waves adorn His forehead.

धागड़ धागड़ धागज जवल्ल लाटपट्ट पावके
Dhagad dhagad dhtagaj jawallal laipatî pâvkê
The blazing fire burnishing his forehead.

किशोर चन्द्र शेखरे रतिप्रति क्षण मम ।।
Kishore chander shekhare rathiprati kheynam mama
Cooled by the crescent moon to such Lord Shiva may my love grow steadily.* 2

---

The musical notes involved in the Shlokas composed in panch chamerechhañda rendered in Sh. Mul Raj Shastri are given below for illustration.

The musical scale pattern:

**Indian**: Sa Dha Sa Re Ga Re Sa, Sa Re Ga Pa Ga Re Sa.

**Western**: C A C D E D C, C D E G E D C

The base note of the shloka is fixed on the second black key of harmonium used. This comes to be 'Re' of second (middle) black octave.

**Melodic Range**: 'Dha to Pa'

**Musical note involved are five**: Dha Sa Re Ga Pa.

**Set to tala**: Dadra.

**NOTATION**

<table>
<thead>
<tr>
<th>S</th>
<th>S D</th>
<th>D S</th>
<th>R</th>
<th>G - G, G - -</th>
<th>RG - R, S - S</th>
<th>R R - 0R - -</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>A C</td>
<td>C D</td>
<td>E</td>
<td>E - E, E - -</td>
<td>DE - D, C - C</td>
<td>D D - 0D - -</td>
</tr>
<tr>
<td>R</td>
<td>R - G, R - S</td>
<td>S - R, G - P</td>
<td>G - G, R - R</td>
<td>S - S, S - -</td>
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<td></td>
</tr>
<tr>
<td>V</td>
<td>Lo-le, vi - chi</td>
<td>va - ll ri - vi</td>
<td>Ra - j, ma - n</td>
<td>mur dhi ni - -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>D - E, D - C</td>
<td>C - D, E - G</td>
<td>E - E, D - D</td>
<td>C - C, C - -</td>
<td></td>
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</table>

The musical notes involved in the Shlokas composed in panch chamerechhañda rendered in Sh. Mul Raj Shastri are given below for illustration.

The musical scale pattern:

**Indian**: Sa Dha Sa Re Ga Re Sa, Sa Re Ga Pa Ga Re Sa.

**Western**: C A C D E D C, C D E G E D C

The base note of the shloka is fixed on the second black key of harmonium used. This comes to be 'Re' of second (middle) black octave.

**Melodic Range**: 'Dha to Pa'

**Musical note involved are five**: Dha Sa Re Ga Pa.

**Set to tala**: Dadra.
Analytical view-points:

The arrangement of musical notes involved in the composition lends it a tonal character like that of Raga Bhopali. The singer has introduced flourishes like glides, meend, twists etc. The following line of the chaanda is worth note:

\[
\begin{align*}
S & S D S - S \quad ^bR \; G \; G \; G \; G \; G \; R - G, \; R - S \quad R - RG, \; R - - \\
\text{dhaga} & \text{d} \quad \text{dhaga} \; d \quad \text{dha ga} \; j \quad \text{jwal lal} \quad \text{la - t, pa - t} \quad \text{pa - v, ke - } \\
\text{meend} & \quad \text{glide} \quad \text{gentle twists}
\end{align*}
\]

The grace note 'Sa' and 'Re' and 'Re' on 'Ga' are clearly noticeable.
Carols: The carols are included in the Christian religious songs. The Church hymns are basically divided into three parts. The opening one, at the time of invocation is called worship hymn, where the congregation join the choir, prepare the heart and adore the Lord; for example No: 2. “All Hail The Power of Jesus Name”— 'Edward perronet'. The second part is of offertory hymn, associated with submitting the self and offering of gifts and money to God; for example no. 32, “Sweet Hours Of Prayers”— W.W. Walford. The third part is of the conclusion, which is associated with dedication, observing altar calls and full commitment to Lord, where a selected number of the hymn is sung; for example No:35, "My Hope is Built”— Edward Mote.

At the Christmas season called advent season, four weeks before Christmas day, that is 25th of December, the special hymns called ‘Carols’ are sung, which are particularly concerned with the nativity (birth of Christ). The Carols are songs of joy and rejoicing at the birth of Lord Christ.

The specimen of the Latin hymn (Carol) No. 22. entitled "O Come All Ye Faithful" translated by Federick Oskeley 1941, has been provided by Rev. C.M. Khanna of Diocese of Amritsar, who is currently posted in St.Paul Church, Jammu. It is a rendering of Psalm Luke 2:15 "Let Us now Go Even Unto Bethlehem".

O come all ye faithful and triumphant
O come ye, O come ye to Bethlehem!
Come and behold Him, born the king of angels;

Refrain
O come, let us adore Him, O come, let us adore Him,
O come, let us adore Him, Christ the Lord. Amen
Sing, choirs of angels, sing in exultation!  
O sing, all ye citizens of heav'n above;  
Glory to God, all glory in the highest

Refrain  
O come, let us adore Him, O come, let us adore Him,  
O come, let us adore Him, Christ the Lord.  A-men

Yea, Lord, we greet Thee, born this happy morning  
Jesus, to Thee be all glory given;  
Word of the Father, now in flesh appearing

Refrain  
O come, let us adore Him, O come, let us adore Him,  
O come, let us adore Him, Christ the Lord.  A-men
The musical notes involved in the 'Carols' sung by Rev. C.M. Khanna are given illustration:—

The musical scale pattern:

**Indian:** S P S R, P; G R G M G R S; N P N S; N D P, P M G M G R S

**Western:** C G C D, G; E D E F E D C; B G B C; B A G, G F E F E D C

The base note of the composition is fixed on the second black key of the harmonium used. This comes to be 'Re' of the second middle black octave.

**Melodic range:** 'Pa to Pa'

Musical notes involved are like that of 'Raga Bilawal'

Set to rhythm like that of beats of 'Keharwah'.

**NOTATION**

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Come ye faith ful, all ye faithful: come ye to the king of an gels, born the king of an gels.
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character similar to Bi lawal raga.

Melodic phrases employed are—

Sa Pa Sa Re; Ga Re Ga Ma Ga Re Sa; Sa Ni Pa Ni Sa Re Ga;
Ni Dha Pa Re; Ma Ga Re Ma Ga Re Sa.

The singer has introduced flourish like meend, grace notes and flights etc.

The following line are worth note:—

\[
\begin{align*}
N - SN & \quad D - "D - P - , - , - , \\
& \quad be-, -- -- thli hem - - , - \\
& \quad \text{meend}
\end{align*}
\]

\[
\begin{align*}
----- & \quad P - M G M -- G - \\
----- & \quad \text{Come -} \quad \text{and be} \quad \text{ho -ld him -} \\
\end{align*}
\]

A flight (khatka) from P to P

The grace note 'Sa' is noticed on 'Ni' and 'Ni' on 'Dha'. The rhythm appears to be like that of keharwah beats.
Concluding view-points on the 'Karks' rendition

Function: To remind the people of the miraculous events of deities, saints and martyrs through memorial verses (Karks).

Application: Praise and worship of deities and the holy men or their deories (seats) and on public gathering to inculcate a sense of doing noble deeds.

The close examination of musical structure of the specimens of the popular Karks collected from various parts of the region and sung by the expert singers reveal the following peculiarities.

It has been observed in a few cases, that before the start of a Kark, the singer creates a musical atmosphere and develops concentration, by playing his instrument viz; “king” chakārā (string instruments) also called ‘sāraṅgā’ or dhol (drum)—a percussion instrument, tuned to the singer’s voice. He then holds base note ‘Sa’ or sometimes uses alliterative catch words or introduces flourish in a set of musical notes to be applied during the performance. In some cases a companion is also associated, who holds the base note in-between and sometimes adds the third note ‘Ga’ or fifth note ‘Pa’ etc. dictated by the innate sense of music demanded by the environment. The ballad singers are unaware of the theoretical background of music but they possess a natural instinct of ‘Swar samvād’ (production of consonant notes) like ‘Sa—Ga’; ‘Sa—Pa’ etc.

It is interesting to note that the singers possess an unconscious skill to produce such notes that maintain the melodic atmosphere and as such the melody.

At the end of each verse-line, the party leader elongates the base note, till his companion adds consonant note mostly ‘Ga’, and after stretching the possible notes of the mode used in the ballad, comes down to stay on the base note with a view to maintain the tone, as at the start. This helps the lead singer to remain in tone, while picking up subsequent verse line. The effect of ‘drone’ like ‘tanpura’ is created by the production of consonant notes called ‘gehal’, also termed as ‘ikrāhāit’ in Dogri dialect.
by the ‘Jodi’ (two participants), towards the close of the verse line finally holding of 'Sa'
by singer number two. The continued vibrations so obtained are similar to that of a
tuned strings, make the singers to remain in tone throughout the performance.

From the illustration of carols (Christian religious songs), it is evident that in western
music chords like, (Sa—Ga); (Sa—Pa) or (Sa—Dha) etc. are also used intuitively,
revealing that they have innate sense of music to produce notes of consonance for creating
a musical atmosphere suitable for the ideal performance.

In the composition of 'Karkan', two, three or some times upto five musical notes are
involved and are found to give glimpses of Rag Bhopali in most cases, and Bilawal,
Kafi, Shud Kalayan and Peelu in a few cases. It has also been observed after the analysis
of 'Ved Mantras', 'Richas' and 'Chhandas' compositions obtained from prominent scholars
namely Acharaya Mul Raj Shastri (a royal priest of Jammu) and Dr. Vishwa Murti
Shastri professor of Sahitya Ranbir Kendarya Vidya Peeth, Jammu, that two or three
musical notes are only involved in the rendering of these compositions, which establishes
the fact that the Dogri folk-songs follow the melodic pattern as that of Vedas.

Pt. Onkar Nath Thakur in his book 'Geetanjali' (VI volume), explain the facts that
Ragas like Bhopali, Durga, etc. have been derived from 'Audav' form of Ghandhari Jati
on the basis of Muchhana System. The structure of Murchhanas so obtained identifies the
above mentioned Ragas; and since the musical pattern in most of the Dogri folk-songs
also gives some semblance / reflection of the musical notes of these Ragas, it my be
construed that these folk-songs are sung in the notes of those Ragas which have the
resemblance of Audav form of Gandhari Jatt.

The artistes have been found to introduce tonal embellishments like flights (leaps)—
'Dha to Sa', 'Dha to Re', or 'Sa to Ma', 'Sa to Pa' etc., glides — 'Dha to Sa', Slides—
'Re to Dha', Ga to Dha', 'Dha to Pa', by way of meend from 'Pa to Re' and artistic
twists— 'Sa Re Ga Ma', 'Sa Re Ga Pa' in their rendition. Drum (The Dhole) has been
employed as an accompanying instrument for keeping rhythm. In a typical process of
'Jado Jarian', episode of 'Shiva Parwati' is narrated, where 'Thali' - 'Ghada' has been
employed for keeping rhythm. A fine blend of the beats of drum with the tinkling sound of the metal plate produces a hypnotic effect on the mind of the listeners. 'King' and 'Chakara' are the string instruments which serve both for keeping rhythm and to maintain the tone of the song. The rhythm employed to regulate the tempo of the song is set to 'Keharwa' in most of the songs, and 'Dadra' in few cases. The choice of presenting a Kark set to a particular Tala (a beat cycle) plays a role in providing a style to the rendition. In most of the compositions, the Dogri singers are noticed to elide (omit, skip or show a slight break) the note or syllable falling on the main stresses of the Tala; as such to remain within the same section of set beats of the Tala, a swing is introduced due to the shift that occurs in the accent which gives a peculiar form to the rendition.
(b) BAA RAN— Epic poems

Bar is a distorted form of Hindi word ‘Bir’ which means the brave or chivalrous. Since they treat the theme of prowess and adventure, they are called ‘Bars’. These weave a halo of undaunted valour round the characters, which grips the heart and arouses a feeling of hero-worship. The stirring lines of the Dogri ‘Bar’ describe sacrifice, valour, courage and skill of renowned heroes in the battle. Unlike the heroic ballads of English, the characters of Dogri ‘Bar’ are not fabled but men of historical repute. The reality of these characters gives the Dogri ‘Baran’ a superiority over the English Ballads, wherein the characters like ‘Robin Hood’, ‘Rob Roy’ and ‘Invon Hoe’ are only shadows of imagination. The heroes of Dogri ‘Bar’ are not formed of airy nothing but are the true sons of the soil, who lived and died at one time in the human history, though differently from others. It is their compelling realism which has grafted them inextricably in the memory of the people. To listen to a ‘Bar’ in Duggar is like performing a ritual, as the sound realism and historical authenticity of characters move the listeners to a strange emotional experience. ‘Baran’ are more stirring because they appeal to the feelings of mystery and wonder. The distinct features of ‘Baran’ is that they create a spirit of war like feeling called ‘Bir Rasa’. The description and narrative are direct, the language is simple, but the way of presentation is such that on hearing a Dogri ‘Bar’ one cannot help arousing the sentiments of courage and valour.

Unlike the fine love ballads like ‘Heer Ranjha’ and ‘Soni Mahewal’ of the neighbouring Punjab, the ‘Baran’ of the Duggar land are without much romance because the emphasis has always been on sacrifice, renunciation and bravery in the battle field or gallantry etc. There is a great respect for established social values and norms of social behaviour in Dogra culture. The story enshrining the love of Raja Sansar Chand of Nagarkot for a ‘Gaddi’ woman is an example of extant love lyric and as such has not been taken up as a subject of a Bar.
Dogri ‘Baran’ are sung on occasions of fairs and festivals by professional hereditary minstrels/mendicants locally known as ‘Dares’, ‘Gardi’ and ‘Jogies’. The primitive musical instruments continue to be used are ‘dhol’ (drum) and string instruments like ‘King’ and ‘Chakārā’. The manner of rendering creates an atmosphere charged with emotion by the rise and fall of tones, variation in rhythm and change of stress.

The ‘Baran’ as a distinct form of folk-music is kept alive by the ‘Jogies’ and there are numerous 'Barān' which have come down by oral tradition such as :—

1. Bar of Raja Mandleek/Gugga Chauhan— known for valour, sacrifice and virtue.
2. Bar of General Baj Singh — heroic adventures during his expedition to Galgit.
7. Bar of Gopi Chand— story of a prince who renounced the world to became an ascetic.
8. Bar of Bhartrihari — the story of a King who sacrificed kingly pleasures.
9. Bar of Ram Singh — a native of District Kangra, preferred honourable death in resisting the rebels (English) to a tame surrender.
12. Bar of Shamas Khan — a brave chieftain who showed exceptional bravery in fighting the rebels.

13. Bar of Noora-Kushal — a story of Tribal feud which is an account of fiery fights of Kushal.


16. Bar of Kehar Singh— A Punjabi bar that covers a range of youthful emotions and restraints of mother of the bride who demands some surety of ornaments to hold against misery and want. Kehar singh believes in destiny and says that the factor of destiny is un-predictable.

The prominent representative Bars are illustrated for purpose of study.
The Bar of Raja Mandleek/Dev Gugga

(Aakhde mandi beithe da Mandleek Raja ve)

This 'Bar' is a fine example of glorification of chivalry and noble deeds of the king Mańdleek. He is known for valour, sacrifice and virtues. Raja Dev was the father of Raja Mandleek. Raja Dev married both Vāshlā and Kāshlā— the real sisters. Vashala did penance for twelve years to appease Gorakh Nath in order to get a boon, so that she could provide a heir to the royal family. Her devotion to Sh. Gorakh Nath went in vain, because at the time of receiving a boon, her sister Kashala out of jealousy reached first and got 'prasad' (a fruit sanctified by 'mantaras) with the result thereof gave birth to two sons, Arjan and Surjan. Vashala had to do penance for twelve years more and then could beget a son 'Gugga' and a daughter 'Gogri', by the blessing of Sh. Gorakh Nath, who gave her a 'charm'— a fruit sanctified by Mantra.

'Basuki'— the Naga king was warned by a priest that 'Gugga' has born, who would be responsible for his death. So, 'Kali Naga'— a venomous snake was sent, who stung the child Gugga while he was in the cradle. The poison showed its effect, and the child became un-conscious. Vashala urged Sh. Gorakh Nath ji, whose healing touch could restore the life to the baby. Since the baby was placed on a 'platform' (Maridli in Dogri dialect), the name Mańdleek was given to him, by which he is known better.

Raja Mandleek married a Bangali girl, who compelled him to live in her parental home for many years. During this time, the Mughals raided the state and among the things of loot, took away a beautiful cow, 'Kapla', which Raja Dev had given in charity to the old Brahamin lady, named 'Tūl'. When Raja Mańdleek returned home from his in-laws, he gave himself to many noble deeds, which earned him a good name. On learning about the king's fame, the old Brahmim lady came to him with the complaint that her sacred cow, 'Kapla' had been snatched by bandits of Mughal king. The lady was restless as she imagined savage treatment of the tyrant Mughals to the sacred cow and it would amount to untractable harm to the state and the royal family. Raja Mandleek, offered her
many valuable things in place of the cow, but she insisted on restoration of the same cow. When the king just sat for his meals and hardly had kept apart five morsals of food for offerings (as per Vedic custom), his sister 'Gogri' who was in know of all that had happened, made a mention of the old Brahmin lady's sentiments and remarked:

"Here you are enjoying a delicious meal and the sacred cow is bound in Gazni. If the cow is not restored, how can Hindu rule last!"

It touched the sentiments of the king who gave precedence to the appeal of sister Gogri over his personal interests, and left his food un-touched and swore to eat only after he had restored the cow. (The reference to five offerings before taking meals is an old Vedic tradition.) So the king got up, and with head bowed, said to 'Ann Devta'—the food god—"Pardon me, for leaving thou thus, my duty bids me to help the Brahmin lady." This is quite consistent with Vedic tradition of showing due respect to food, which is the sustenance of life.

He atonce set out on armed expedition to Gazni along with his Minister Kali Bir. After breaking several cells, he retrieved the 'Kapla' from the inner most cell of the fortress. He gave the cow to the care of his Minister Kali Bir with directions to restore it to the old woman with the words, "your impatience for the cow must be over, and the restoration of Kapla must have made you happy indeed!" This proves of Dev Gugga's prowess, dashing deeds and concern for the subjects even at the cost of grave danger to his life.

The 'Bar' is significant in two respects, one— the power of the divine, and second—military prowess of a virtuous hero, who followed traditional Vedic custom. The account of chivalry of Raja Mandleek makes the popular balled a 'Bar'. Viewed from another stand point, that is, his nobility and sacrifice for upholding public good and concern for others makes it a 'Kark' and presents the king Mandleek as a saintly person. He is also commonly known as Gugga, whose actions are commemorated in the Dogra land on the day following 'Janam Ashatami' and is known as 'Gugga Novami'.
The specimen of the popular Bar sung by Sh. Gouri Nath of Udhampur, has been submitted below for illustration.

आलदे मंडी बैठा दा मंडलीक राजा वे चौपड बाजी ऐ लाई  
Aakhde mardi betha da Mandleek Raja ve Choupad baji ae lāi

It is said, in the royal court sat Mandleek, the king. Chose to play a game of chess.

चौपड सेहेदा मंडलीक राजे ने फुल्ले दी बरखाल लाई  
Chompad kheddēān Mandleek Raje nein phullēn di barkha lai

While the king Mandleek was playing chess. The flowers rained down from the skies.

राजा वे निकियं बूढां पौर दी फुहारां अंग वे मल गल नाहई  
Raja ve nikkiān boondān poun vi phuharān Aṅg ve mali mali nāhī

It began to drizzle, so pleasing a spray it was. Every one bathed to heart's content.

आलदे नीला प्यारा ऐ किता बालान ने फुत प्यार ऐ नाई  
Aakhde neelā peyarā ae kitta Baḷa nein Putar piyarā ae nāin

So it is said, Vashla, the mother, loved the horse (Neela). But not so her dear son......

सतबेन पोहरें वे रथ नीला बधा दा तोहल खोराके लाई  
Satvein pohrein wae rath neelā badhā dā tohal khōarakē lāi

In the seventh room the stallian stood by the chariot. Fed heartily with fodder and all.

आलदे पहला सेहरा मालन दिंदी ऐ पुल्ला वे हार परोई  
Aakhde phalā sehra mālān dinde ae phullan de hār proī

The flower-woman comes first to bless. With flower garlands.

दुजा सेहरा श्री गोरख दिंदे  अंग वे भृत मलाई  
duja sehra shri Gorakh dinde Ang wae bhārāt malāi

The saint Gorakh comes next to her there after. Himself standing anointed with ashes.
tisra sehara mata Vashala diridi ae Sunne dian larza lai
Mother Vashala follows next to tie the crown with gold threaded tassels.

Aakhede Savá lakh Janí Dev Gugge di
So said, Dev Gugga’s marriage party numbered a lac and a quarter.

Sakka nei labda koi
None near and dear was among them.

Charhi pei ae jani dev Gugga di pehnoo nei boli lai
Set out the marriage party of Dev Gugga. Sang the sister satirically from behind.

Raja Arjan, Surjan sakke ne bhai Wae masér parāh bhi ae jāī
Arjan and Surjan, the real brothers. the cousins too, with you are going.

badhiān ne paggān lishkan jore Dev Gugga kanne jāī With Dev Gugga marching all.
Wearing turbans that sparkled nice.

Lētā wae ‘Neelā’ Raje mandleeke nei Charih pai ae jani jāī
Rode the king Mandleek on the horse (Neela). So proceeded the marriage party.

Aguān mili ae tān pehn gogri Raje gi boli lai
From across came the sister, Gogri accosted the king thus......
राजा अनी दे मेरी कपल बख़िया
Raja aani de meri kaplat bakhia
O Raja! Get me my 'Kaplan' cow

मुगळें बंदिया पाई मंड़लीक
Mughalein bandiya pai Mandleekā
The Mughals have taken awya my
cow O Mandleek.

राजे ने माला कालका की याद किया
Raje neini Mata Kalkā ki yād kītā
The first message the king sent.

आखदे अगे अगे राजा मंडलीक चली पेषा
Aakhdē agē agē Raja Mándlik chali peṣa
Mandleek so led the men.

गढ़ गजनी बिच बंदा ऐ राजा
garh gajni bich bandā ē raja
The king invaded, the fort of Gazni.

राजा आनी दे मेरी कपल बख़िया
Raja aani de meri kaplat bakhia
O Raja! Get me my 'Kaplan' cow

मुगळें बंदिया पाई मंड़लीक
Mughalein bandiya pai Mandleekā
The Mughals have taken awya my
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Aakhdē agē agē Raja Mándlik chali peṣa
Mandleek so led the men.

गढ़ गजनी बिच बंदा ऐ राजा
garh gajni bich bandā ē raja
The king invaded, the fort of Gazni.

फिर काली बीर कोल आई
Fir Kali Bir kole aai
Kali Bir was summoned thereafter.

पिछा काली बीर जाई
Pichhē Kali Bir jāīollowed by Kali Bir.

वेँ हे मुगल कसाई
bei jandē mughal kasāī
Where lay sleeping the savage Mughals.

बेठे हे रस्ता मलली
bei jandē rastā mallī
blocked every passage.

लौवा ताला तोड़ाई
leirida talā torāī
Broke open every lock that lay.
Thum thum chhāl chale rath neela
Majestically moved with jog trot the royal chariot like a ringing plate resting on a 'kumb'*

Satvein pohra aj kholea raje Nein
te kaplān andar ramāhi
From the seventh room 'Kaplan' acclaimed master and lowed as an expression of relief.

Satvein pohre bichā kholi kaplān
Ae lae Kali beerā jai
From the seventh room, he got the 'kaplan' free and gave over to 'Kali Bir'— his Minister.

Ae lae Kaplān Kali Birā migi
Take the Kaplan, O Kali Bir.

Kālē ghore par Rakhi lenda vi
Taking on the horse back

Aa gea Kali Bir apnēn mehlein bich
Returned Kali Bir to the palace

Ae lae Kaplān pehn gogri
Take your Kaplān, cow, sister Gogri
The musical notes involved in the 'Bar' of Raja Mandleek sung by Gori Nath are given below:

The musical scale pattern:

**Indian**: Sa, Ga, Re Ga, Re Sa, Dha Re Sa.

**Western**: C, E, D E, D C, C A, D, C

The base note of the song is fixed on the first white key of the harmonium used. This comes to be 'Sa' of the second (middle) white octave as per the choice of the singer.

**Melodic range**: 'Dha' to 'Ga'.

Mode with simple notes is like that of Raga Bhopali though the note 'Pa' is missing.

**Set to tala**: Keharwa

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<td>RR -R R- GG</td>
<td>RR R-, G- GG</td>
<td>RG GG, RR R-</td>
</tr>
<tr>
<td>आल दें</td>
<td>मंडी बैं, ठे दा-</td>
<td>मंडलीक, रा जावे</td>
<td>चौ पड़, बाजी ऐ</td>
</tr>
<tr>
<td>Aak de-</td>
<td>mandi bei, tha da -</td>
<td>mandlik, ra jave</td>
<td>cho pad, baji Ae</td>
</tr>
<tr>
<td>EE E-</td>
<td>DD -D D- EE</td>
<td>DD D-, E- EE</td>
<td>DE EE, DD D-</td>
</tr>
<tr>
<td>S R- G-</td>
<td>R- S, S- S-</td>
<td>SS S-, R- GG</td>
<td>RG GG, RR R-</td>
</tr>
<tr>
<td>ए ताबो जी</td>
<td>मंडी बैं, ठा दा-</td>
<td>मंडलीक, रा जावे</td>
<td>चौ पड़, बाजी ऐ</td>
</tr>
<tr>
<td>Ae lao ji</td>
<td>mandi bei, tha da -</td>
<td>mandleek, ra jave</td>
<td>cho pad, baji Ae</td>
</tr>
<tr>
<td>C D- E-</td>
<td>D- -C, C- C-</td>
<td>CC C-, D- EE</td>
<td>DE EE, DD D-</td>
</tr>
<tr>
<td>SR RR, R- R-</td>
<td>SS S-, SS SD</td>
<td>DR -R, RR R-</td>
<td></td>
</tr>
<tr>
<td>चौ पड़, लेख देंगा</td>
<td>मंडलीक, रा जावे</td>
<td>फुलने दी, बर का ताई -, - -</td>
<td></td>
</tr>
<tr>
<td>chom pad, khe ddean</td>
<td>man dilik, ra jave</td>
<td>phullen di, bar kha, lai -, - -</td>
<td></td>
</tr>
<tr>
<td>CC DD, D- D-</td>
<td>CC C-, CC CA</td>
<td>AD -D, DD D-</td>
<td></td>
</tr>
</tbody>
</table>

and so on as above.
Analytical view-points:

The arrangement of the musical notes in the composition is such that a tonal character like that a Raga Bhopali can been assigned to it, though the note 'Pa' is missing.

The singer supplies the note 'Ga' in calling a phrase "आखले (It is said)" before the verse line is picked up for rendition. The closing note of each verse line is 'Sa' and is elongated.

The following verse line is worth mention.

SR RR, R- R- SS S-, SS SD DR -R, RR R- S- - -

chom pad, khe ddean man dlik, ra jave phullen di, bar kha, lai - -

Herein the singer has introduced flourishes like 'meend' and flight (khatka) in the rendition to beautify it. The closing note in each of the verse line is 'Sa' and is elongated. The tempo of the song is set to medium pace tala 'Keharwa'. 'Chakara'— four stringed bow instrument) is the accompanying instrument, which serves both to keep rhythm and maintain tone throughout the rendition.
Bar of Raja Mandleek (ii)
(Sewa kardi ae mata vashla ve......)

The specimen of the 'Bar' of Raja Mandleek sung by Sh. Shiv Ram S/o Sh. Santu of village Sehli Dansal (block Udhampur) is submitted for illustration.

The singer starts with 'Alap' with his companion to produce musical atmosphere with consonant notes like 'Sa' — 'Ma' or 'Sa' — 'Pa' technically called as 'Sharaja'—'Madhayma' or 'Sharaja'—'Panchama' Bhava and 'gehl' in Dogri dialect.

Sewa kardi ae Mata vashla ve ek man ram tehai
Worships mata Vashla with mind concentrate

Baran sala te sewa kiti ae lae nisphal gai ae kamai
Twelve long years have I devoted, nothing did I gain

Sathre Saheliyen mata vashala khe do Bharam pahrai
Trusted friends suggested to Vashala to see the cave dwellers

Gari wae chhawara dakh manakka te lae thali Ae thali pahrai
Coconut and dates, pomegranate and grapes she filled the plate

O khalla deshe de purab deshe birth brahmani Aai
From the plains in the east did come a lady old.
Finding her way asked every one, "Where is king Gugga’s court?"

Asked even the keeper weighing on scales “Where be the king Gugga’s mandi?”

Your elders to me did give kaplan cow in charity.

The same kaplan have the tyrant Mughals taken away from me.

The moment the king reached Gazni, the horse neighed aloud.

From the seventh room, the kaplan acclaimed her master with lowing.

With crash and clang, the locks be broke, and got out the cow safe.

That the cow kaplan was got out and set free, O Raja the great king!
The musical notes involved in the Bar of Raja Mandleek sung by Sh Shiv Ram are given below:

The musical scale pattern:


**Western**: C D C, D, A, C; C G E, G E D C, A D C.

The base note of the song is fixed on the sixth white key of the harmonium used. This comes to be sudh ‘Dha’ of the first (lower) white octave to the singers choice.

**Melodic range**: 'Dha to Pa'.

**Mode** with simple notes employed is similar to Raga Bhopali.

**Set to tala**: Keharwah.
The singer supplies the base note 'Sa' before he picks up the verse line. The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali.

The singer introduces nuances while presenting same verse line.

The first line is taken as an illustration:

```
RR, S- S- SS-, R- R- R-, R- D-D S- --
```

Sewa, kar diae mata-, vash lave ik man, ra mte hai-, -

```
drop glide
```

This verse line has been picked up by supplying the note 'Re' and then towards the close of the line the singer shows a sudden drop from 'Re' to 'Dha' followed by a gentle glide. Then as per his skill he has employed varied melodic arrangements in conveying the contents of the same verse line.

The second verse line is illustrative of:

```
S- S- S- SP P- G- P- -G G- G- R- -R S- --
```

Sewa kar di ae mata va, shla ve ik man, ra mte hai-, -

```
flight meend flight
```
Herein addition to varied melodic arrangement the singer has introduced alternate 'flight' and a 'meend' as shown above which creates variety in the rendition.

In the third verse line the style of presentation is also different:

```
S- -S,  D- R-  S- -G G- GR  R- G- R- R-  S- - , - -
bara sa, l te-
sewa ki, tti acele nish phal gci aeke mai - -
```

The singer picks up this line with the note 'Sa' and progresses by way of meend and inflexion of the notes as shown above. The closing note of the song is 'Sa' and is elongated.

The tempo of the song is set to tala Keharwah in medium pace. The singer has only used drum as an accompanying instrument to keep rhythm.
Bar of Raja Mandleek (iii)
(Ho sewa lagi mata vashala.....)

The following portions of the Bar of Raja Mandleek / Dev Gugga have been selected for the purpose of comparison w.r.t. musicology, sung by Sh. Janak Raj Nath of Village Kariara, Tehsil Hiranagar, District Kathua, Jammu.

Ho sewa lagi mata Vashala Gorakh Sewa lāī
With full devotion and single mind lady Vashala worshipped Nath Gorakh.

hirdē nāl jēri kardi ḍe sewa gurueīṁ ā dā nāṁ tehāī.
With mind sincere served she and invoked guru’s blessings.

Aakhde ik dāṅg khandī puhieīṁ wi sondī roḏē je sathreīn pāī....
So it is said she ate only once, slept on the ground rough and hard.

Au kadun hōgi putar saputrei mein kadūṅ o khaṭānēṅ jāī
When shall I a mother be and when shall I take my child to play.

Aā o chuhṭē Guruēīṁ di kiti sewa, merī nishphal geī kamāī
Served I the impostors, all my labour was lost indeed.

Han Birdh jei ae tal brahamani jēri tāṅ dahkanā dā āāi
An aged brahman lady 'Tul', had come from the south.
हथ वे हमेर गले विच माला ठींडी डिगडी आई
Hath wae damṛū galē bich mālā tohdī digdi Aai.
Damru in hand rosary around the neck, limping, ambling did she come.

ठींडी डिगडी आई ब्राह्मणी हरि-हरि नाम तिहाई
Tohdī digdi aai brāhāminī hari-hari nām tihāi
Ambling, walking did she move, Hari's name on her lips.

आलदी जगन नाथें दे मैं दर्शन किते आईयां गंगा नाहई
Akhdi Jagan nātheṇ dē maṁ darshan kītē aīyan gaṅgā nāhaē
Said she “visted Jagan nath temple—bathed in Ganges……”

ऐ पूर्व हृदया, पच्छ दृष्ट भूढ़या बी धर्मी नेई त्वमदा कोई
Ae pūrav tūṁēdēa pashcham tūṁēdēa bī dharmi nēiī tāmada koī
da ri “Searched I in East and West, none religious saw I”.

ओ जी..... वे.... धर्मी राजा सुनेरा मंडलीका, मैं सोभा सुनी तेरी आई
O Ji..... Wae... dharmī rajā sūnēra Māndleēkā, mēīī sōbhā sūnī tēri aai
You the just king Mangleek much heard of you have come—to appeal.

ओ सोभा सुनी तेरी आई राजेया, ओ मेरी दे हों कप्लां छताई
O sōbhā sūnī tērī aai rājēā, O mēri dē hāṁ Kaplāṇ chẖarāī
dh “Have heard your holyness, Oh king! I appeal, get my kapla cow restored”.

पंज वे ग्रासी करदे राजा गी भैनू ने बोली लाई
panj wae grāssi kardē rajā gi phenoo nēī bōli lāī
Five morsals (in offerings) hardly he put, when his sister remarked.

ओ कप्लां बनिध बिच सत्तां दे राजा तूं पतकरें रसोई
O Kaplāṇ bandhī bich Gazni dē rajā tūṁ patkāreī rasōī
dh “Kaplan cow lies bound in Gazni, and here your meals you enjoy” (in kitchen).
O ji Kaplān mari jāg bich gazni dē, rāj hinduē dā rēnā o nāi
“kaplan my cow, I fear, will die in Gazni; then curse will fall on Hindu kings”

ऐ लोको बोली लगी गेरे देव गुगे मी, फिर गेरे वे कलेज खाई
Ae loko boli lagi gaei dev Gugge gi, fir gaei wae kaleja khai
Such words hurt the sentiments of Dev Gugga, that indeed touched his heart.

O nājē uperā uthi kalotā o nāje gi sees niwai
Stood up at once from the meals, bowing before it (food)

Aakhā sou gunāha parmeshar bhāshī, bhāshāyā nājē pāi
Aakhda sou gunāha parmeshar bakhshae, bakhshean naje pai
Said he, "A hundred sins does God. Forgive, forgive me, O god (of food) this only one."

Aakhā mēn tēnōo ākālō ē kāali bīrā tu sadean fōge jāi
Aakhā mēn tēnōo aakkhaā ae kali Birā tu sadeān fōge jai
Summoned he Kali Bir, the minister “Go make ready your troops”, he ordered.

O ji sadean fōge jāi, bīrā mēn leavān kapla chhrai
"The troops I intend, O Kali Bir; for the sacred cow to retrieve"

Ho fir charī ghorē par chalā dē rājā, o jēḍā gād gazni bich āiē... jē......
Then riding the horse, the King dashed right into the fortress of Gazni.
The musical notes involved in the ‘Bar of RAja Mandleek’ sung by Janak nath are given below:

The musical scale pattern:

**Indian:** S, D R, S, S R G R S, D R, S, R G P D P G R G R S, D S

**Western:** C, A D, C, C D E D C, A D, C, D E G A G E D E D C, A C

The base note of the song is fixed on the third black key of the harmonium. This comes to be ‘Ma’ of the first (lower) black octave.

**Melodic range:** 'Dha to Dha'

**Mode** with the simple notes is like that of **Raga Bhopali.**

**Set to tala:** Fast Keharwah.

![Notation Image]
Analytical view-points:

The arrangement of the musical notes involved in the composition is such as to assign a tonal character like that of Raga Bhopali. The closing note of each verse line is ‘Sa’ and is elongated.

The singer supplies the note 'Dha' (lower octave) before he picks up verse line by way of introducing glide to the note 'Ga'. He also applies 'meend' in the note 'Sa to Dha'.

The tempo of song is set to medium pace tala Keharwah. The 'King' used as an accompanying instrument by the singer himself serves both to keep rhythm and maintain tone throughout the performance.
Sh. Ghulam Mohammad (Dogri Ballad Singer) of Janakh, Dansal, Jammu.

Sh. Bawa Singh (Punjabi Bar Singer) of Purana Pind, R.S. Pura, Jammu.
Bar of Baj Singh
(Jammu de Rajae hukam sanæa)

The Bar of Baj Singh is an account of the military exploits of a Dogra General who took his chosen men from Jammu, right up to the Gilgit to regain the territory and the fort occupied by the rebel Bahutas. He fought a fierce battle creating an awe in the minds of sturdy and tough Bahutas. He seemed to be unsurmountable as he struck with his sword the tall Bahutas left and right. The enemy adopted a stratagem. A soldier hid himself and lay in ambush. He took an aim at the king and shot an arrow right into his leg, which got severed from the thigh. This did not deter Baj singh and his spirits could not be cowed down. He became more fierce and issued deadly blows, which put the enemy out of wits. But alas! one more arrow was shot by the enemy which pierced his heart. Baj sing died a hero’s death. He kept up the spirit of his men. They were able to hoist the royal flag on the fortress and the territory was captured in a dramatic manner, unheard of in the annals of battles.

The following portions of 'Bar' have been got from the popular verses sung by a radio artist Sh. Gulam Mohd. of village Janâkhân, Block Dansal, Dist. Jammu.

Jammu de raja hukam sanaa
The king of Jammu issued an order.

Baj singh Jarnaile gi maridi sadvaa
General Baj singh was summoned into the court.

Surely thou march to Gilgit
The Buhatas have risen to revolt.

You have to give a fierce tight to the bahutas. The fort they have occupied firmly.
Assein kila je tornà pak yaro
We have to destroy the fort

Meri gal ae samjheo sach yaro
Take my words seriously, carefully!

Uthē daseo Dograe hath yaro
You show them your Dogra might, spirit, valour.

Baj singh naā jarnālē da
Baj singh was the name of the general.

Baj singh garnaile nē kiti teaiari
General Baj singh prepared himself fully well.

Regiments seven he took with him

Fojan turdian, chhapo chhap yaro
The Regiments went marching, thumping bravely.

Udhampur di rakhi ae tak yaro
The eyes now they set on Udhampur.

Fojan charahn Baruti dā Tahk yaro
The regiment now marched up the ascent of Barûî.

Fojān chordiān nī chhō chhān yaro
Regiments looked rising wave by wave.

Udhampur ē dī ṛāhī ē tak yaro

Enehin rakhi Chanehni di tak Yāro
Their eyes cast on Chinehni now.

Fojān chordiān nī chhō chhān yaro
The regiments so marched on and on
पीर बनाहले दी रली ए तक यारो
peer banahlae di rakhi ae tak yaro
With eyes now set on the high
Banihal pass.

बाज सिंह जरनैले ने किति तैयारी
Baj singh Jarnailae ne kiti teari
galmitte de rali de tak yaro
Baj Singh, the general prepared fully well. His gaze was next set at Galget for sure.

तराघवाल जे टेरेखा पक यारो
Taraghwae je tapae pak yaro
Hathoo pir je langea pak yaro
Traghwal did they cross now well. Soon they crossed the high Hathoo Peer too.

बुर्ज पीर जे टेरेखा पक यारो
Bhurj pir je tapea pak yaro
Well into the high lands over Bhurj Peer too.

बाज सिंह नां जरनैले दा
Baj singh nan Gernailae da
Baj singh was the name of Dogra chief

बाज सिंह जरनैले ने हुकम सनाया
Baj singh Gernailae ne hukum sanaea
General Baj singh so gave the command.

बुहॅठी कन्ने लड़ा पक यारो
Bhutëïn kanne ladänë pak yâro
Engage the Bhutas in battle fierce

फौज दुर्दियां नी छपो छप यारो
Fojan turdian ni chhapo chapp yaro
The troops went by rising wave by wave.

फौज दुर्दियां नी छपो छप यारो
Fojan turdian ni chhapo chapp yaro
The forces went on rising wave by wave.

फौज दुर्दियां नी छपो छप यारो
Fojan turdian ni chhapo chapp yaro
for they have occupied our fort.
अचरत जे मल्ले दा फक यारो
O chatral jē Malle dā pak yāro
as they have occupied Chatral

हसें जरनाले ने किती तड़ाई
Hathein Jarnaile ne kiti ladāi
Hand to Hand the brave chief fought.

असें किला जे तरोड़ना फक यारो
Asein kilā jē tarodna pak yāro
for we surely have to regain the fort

तलवार फकड़ो दी ऐ सजे हल्ब यारो
talwar pakdi di ae sajie hath yaro
With the sword held in his right hand.

हो जेड़ा बैरिने गी मारदा फट यारो
O jera baerien gi mārdā phut yaro
Struck hard on the enemy with good aim.

हो जेड़ा दुश्मनें गी मारदा फक यारो
O jēdā dushmanein gi mardā pak yarō
A valient soldiers of the enemies he killed

सिर घड़ जे करदा बल यारो
Sir dhad je karda bakh yaro
Many bodies lay with heads severed.

ततै तबे जे चड़ा तक यारो
tatē tabē jē chaida tak yaro
He branded the captives with hot plates

बैरी जे मारे ने फक यारो
Beri je mare ne pak yāro
Slew the enemies one by one.

जेड़ा बैरिएं रखी तेई तक यारो
jēdā bairien reshi tei tak yaro
The enemy lay in ambush

तीर बैरिएं मारता फक यारो
Tir berie maria pak yaro
Released a deadly arrow with aim perfect.

जेड़ा लगा जरनाले दे पट यारो
jēdā laga jarnaile de pat yaro.
Which struck hard in the chief's thigh.

जेड़ी पट्टा दा तकटी गेई लत यारो
Jedi patta da taruti gei lat yaro
The leg was hanging without life.

जेडी बैरी बदह गुटटे सल अटठ यारो
O- jis bhi bi nein kiti ae bus yaro
O- even then the chief stood up to strike and cut.

बैरी बदह गुटटे सल अटठ यारो
Beri badh sutte sat ath yaro
not seven but eight Bohutas were despached to death.
दुआ तीर जरनैले मी बैरिएं मारया
Dua tir jernail gi bérie māreā ——2
Another arrow came from the enemy’s side

जेड़ा लगा कलेजे तक यारो
Jeḍā lagā kaleje pak yāro.
And it struck him right in the heart.

आन देिे दी रखी गया फक यारो
Aan dese de rakhi gae pak yaro.
Held high the honour of the Dogras.

लाक फेिह जे करी तेया फक यारो
Lākā fateh jē kari lea pak yaro.
The territory of Gilgit was conquered thus.

बाज सिंह ना जरनैले दा........
Baj singh nā n jernailē dā......
Baj singh was the name of the General.
The musical notes involved in the Bar of Baj Singh sung by Sh. Gulam Mohd are given below:

The musical scale pattern:

**Indian:** Sa, Dha, Dha, Pa, Dha, Pa, Dha, Sa, Re, Ga, Re, Sa.

**Western:** C, A, A, G, A, G, A, C, D, E, D, C.

The base note of the song is fixed on seventh white key of the harmonium used. This comes to be Shudh ‘Ni’ of first (lower) white octave.

**Melodic range:** Stretch from ‘Pa’ to ‘Ga’

**Mode** with simple notes is like that of Raga Bhopali.

**Set to tala:** Fast Keharwah.

**NOTATION**

\[
\begin{array}{cccc}
\times & 0 & \times & 0 \\
DD & P & D & P \\
\text{Jammu de ra je} & \text{huka msa, naea oe} \\
AA & G & A & G \\
RR & S & R & G \\
\text{Jammu de, ra je} & \text{huka msa, na ea} \\
DD & C & D & E \\
\text{D} & -D & \text{S} & -S \\
\text{ba} & \text{j} & \text{singh jar} & \text{nai legi} \\
\text{A} & -A & \text{C} & \text{CC} \\
\text{SR} & \text{SD} & \text{DS} & \text{SS} \\
\text{CD} & \text{CA} & \text{AC} & \text{CC} \\
\end{array}
\]
Analytical view-points:

The arrangement of the musical notes involved is such as to assign it a tonal character like that of Raja Bhopali. The closing note in each verse line is ‘Sa’ and is held by the partners till the lead singer picks up next line. This helps to maintain the tone of the song during the rendition.

It has been noticed that while the lead singer picks up the verse line with the note 'Dha' (lower octave) and develops it to ‘Sa’ by way of the notes 'Pa Dha', the companion picks up the verse phrase towards the close of the line through the notes "Re Sa Sa Re Sa" and finally holds the closing note ‘Sa’ till the lead singer picks up the new line.

The singer introduces nuances for expressing the emotions as per the context. Because of his powerful masculine voice and the style of rendition like that of marching soldier in a fast rhythm of beating trumpets, he is able to arouse heroic emotions in the mind of the listeners.

The following verse line is worth note:

```
DD -P D- P- DS SS SR G- RR -S R- G- RS SS R- S-
Jammu de ra je huka msa, naea oe jammu de, ra je huka msa, na ea
AA -G A- G- AC CC CD E- DD -C D- E- DC CC D- C-
```

meend glides inflection of the note (Ga)
Herein starting from the 'Dha' (the note of lower octave), the singer proceeds to 'Ga' by way of inflection in the notes 'Ga' calling the syllable 'O' As such he is able to produce nuances (combination of low and higher pitch).

The tempo of song is set to fast Keharwah tala 'Chakara'. (Four stringed bow instrument) used as an accompanying instrument serves both as to keep rhythm and maintain the tone throughout the rendition. The tinkling sound of the anklet bells (ghungroo) attached to one end of the bow of 'Chakārā' also gives an effect of rhythm that beautifies the performance.
Bar of Jaimal - Fateh Singh (i)

(Bolae rājā Fateh Singh sūn Jaimal pāhi...)

The Bar of Jaimal - Fateh Singh is popular ballad narrating the un-daunted fight of the brave Rajputs whose manliness was touched by Akbar’s sinister demand for the hand of beautiful princess ‘Sandal’. Jaimal and Fateh Singh were the two chieftains of Chitore. They were known for bravery and self respect. Their uncle Maldev, in his efforts to gain royal favour instigated emperor Akbar to make demand for four things to Jaimal; one— the elegant elephant, second— the rare horse; third— the battle drum of Chittore; and fourth— the hand of his beautiful daughter ‘Sandal’ in marriage. Jaimal heard the Emperor but did not make any commitment. He looked sad and down hearted. On seeing him depressed, his brother, Fateh Singh solaced him and decided to give a valiant fight before Akbar could lay his hands on ‘Sandal’. The fight between the kingsmen and the Rajput chieftains was fierce, the like of which is no-where heard.

The portions of the Bar referred to below, were taken from the popular verses sung by Sh. Ghulam Mohd. of Village Janakha Block Dansal (Jammu).

बोले राजा फतेह सिंह, सुन जैमल भाई
Bolae rājā fateh singh, sūn jaimal pāhi
King Fateh Singh said to Jaimal.

ओ तेरा लाल कसुम्भी रंग सा मुख ज़रदी होई
O tērā lāl kāsūmbhī raṅg sā mūkḥ (zārdī) hoi
“Why is your radiant face, so wan?”

ओ तरुटा फुल गलाब दा काँचा कल्माई
O tārūṭā ful Gulah dā kāncā kalmai
The rose on your cheek has withered, I see.
क्या कुज दूझा बर्तेया क्या होनी आई
Kea kuj doodha barteeya kea honi aai
What may have befallen you, O my brother!

बोलेया राजा जैमल जिन बात सनाई
Bolae raja jaimal jin bat sanai
King Jaimal thus accosted Fateh Singh.

आखड़े बोरेया चाचा माल देव जिन चुगली लाई
Aakhde boreeya chaacha Mal dev jin chugli lai
How wicked is uncle Maldev who ill advised.

अकबर दे दरबार विच गया चुगली लाई
Akbar de darbar bech gaya chugli lai
Incited King Akbar in the royal court.

सारी आगत घरे दी सारी बतलाई
Sari aagat kahrae di sari batlai
All secrets of the family he has divulged

बादशाह दिलबर हाथी मोहरा, घोड़ा दरथाई
Badshah dilbar hathi mangea, khoira dareaai
Emperor wishes to get my pet elephant and horse rare.

रणजीत नगर बाँगा गढ़ पलेह कराई
Ranjeet nagara bangaa ghard palah karaai
War-drum that ensures victory!

संदल बेटी पदमनी हमारी घर जाई
Sandal beti padmanii hamraa ghar jai
and my daughter ‘Sandal, who compare’s well with Padmani*!
The four demands of Akbar have made me depressed.

O boleà raja fateh singh sün jaimal pahi
So said Raja Fateh Singh, "O listen brother Jaimal!"

If you have committed, then nothing can be done.

We are Hindu Rajputs; cannot back out!!

"I have committed nothing; I leave unto you to decide"

Well done, Raja Jaimal; bravo, O my brother!

If not committed, Then we will fight it out.

Said Akbar the king, "O listen Jaimal!"
लड़की किस नूं देवीगा फौन मेरे धी भल्ला
ladki kis nun deingā koun merē thin pahlā
To whom will you marry your daughter, who can be better than I?

मै भारां तेरा गढ़ चिलोड़ कुप्पी द भल्ला
Main mārāṇ terā garh Chittore kuppi dā thalā
eRavage will I your puny ChittoRE fortress

चारे जे चीजं दे देओ मन लोड़ै भल्ला
charae je cheejān de deo man lorae pahllā
"Submit unto me all the four things, if thou want thine safety".

संदल बेंटी दे देओ मन लोड़ै भल्ला
Sandal beti de deo man lorae pahllā
eRarry to me your daughter, Sandal, if your safety you need !

बोलेया राजा फतेह सिंह चुं अफवर काजी
bolea raja fateh singh sun akbar kāji
Said Raja Fateh Singh— listen Akbar the just !

संदल संदल आखनाए साहज सिर दी बाजी
sandal sandal aakhnāēn sāreh cir di bājī
eDon't cry "Sandal Sandal" we stake our lives for her!

मैदन ने पर रख ले कोई ओलकी ताजी
mēdān pē par rakh lae koi ṭurki tazi
Send any brave Turk and try our strength and guts.

दो हथ्य हमारे देख तै दिल हो जा राजी
do hath hamaraē dekh lae dil ho ja raji
eTest our prowess and satisfy your heart.
लहू दा चिमचा हाजर ऐ कोई दस्त दराजी
lahou dā chimcha hajar ae koi dast darazi
A scoop of blood will he get who extends the hand!

पहला दो सिर धरां मे फिर संदल बाजी
pehlan do cir tahran ge fir sandal bāji
listen! we slay our heads before sandal falls in four hands!!

बादशाह कन्ने राजपूतें दी फिर लगी लड़ाई
badshah kamne rajae di fir lagi laṛāī
The two Rajput warriors locked in fight the king.

अकबर ते राजा जैमल दी फिर लगी लड़ाई
akbar tē rajā Jammal di fir lagi laṛāī
Then Akbar stood against Jaimal with sword in hand.

ओ राजपूतें हुन दीने सलाह बनाई
o rajputaēn hun dounēn salāha banāī
O both the Rajput brothers were fully determined.

सिमरी माता कालका लै दस्त उठाई
sumri mata kalaka laē dast uthāī
Prayed to goddess Kalka, and raised their arms.

ओ छहो छप शामाेरीं मारदे तनसार मचाई
o chhapo chhap shamaheerāī marde tansar machāī
Came the clang of the swords and shouts of battle cry.

धरां दे उम्पर धड़ लगे लहू बेहल बगाई
tahran dē uper tārī lagae lahood behal bagāī
Rolled many heads, blood spouted fast.
lakkhan te marae surman koi ant na aai
Lacs of bravemen fell fighting, keeping no count of them.

te shaba raja jaimala... o......
bravo, Raja Jaimal, blest be thou !!

o tahn jandi mai
Great is your mother, who gave birth to you !
The musical notes involved in the Bar of 'Jaimal-Fateh' sung by Sh. Gulam Mohd and his son are given below:

The musical scale pattern:

**Indian**: Sa, PtaPa Dha, Sa, Re Ga Re Sa; Ga Re Dha, Sa, Re Ga Ga (Re) Sa.

**Western**: C, A, D E D C; E D A, C, E D (D) C.

The base note of the song is fixed on seventh white key of the harmonium used. This comes to be Shudh 'Ni' of the first (lower) white octave.

**Melodic range** stretches from 'Pa' to 'Ga'.

**Mode** with the simple notes is like that of Raga Bhopali.

**Set to tala**: Keharwah.

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And so on as above.
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali.

The singer supplies notes 'Pa' and 'Dha' of the lower octave to begin with the verse rendition, while the companion picks up the verse phrase towards the close of the line applying notes in the order of 'Ga, (Re) Sa' and then keeps holding the closing note 'Sa' till the lead singer picks up the next line.

The lead singer exclaims the syllable ‘O’ through the note ‘Ga’, thus introduces inflexion in the voice from ‘Sa to Ga’ before he picks up the new line of the verse. He also employs flourishes in rendition, like meend, graces and flights etc.

The following verse line is worth note:

\[
\text{G - R - R - } \overset{\text{D}}{\text{-D -S -S S - G -}} \quad \text{G - G - , R -G - R - , S -}}
\]

\[
\overset{\text{ो - तर टा पुल गु ला -ब, दा- का}}{\text{an kal, ma i - - , - -}}
\]

\[
\text{inflexion} \quad \text{drop} \quad \text{glide} \quad \text{flight}
\]

Herein the singer introduces nuances for expressing emotions suitable to the context, thus creates an effect called ‘Kaku’ in Indian Music terminology. Because of his powerful voice and the style of the rendition applying notes like that of marching troops with the beat of trumpets, the singer is able to arouse heroic emotions in the mind of listeners.

The tempo of the song is set to fast pace Keharwah. 'Chakāra' (four stringed bow instrument) used as an accompanying instrument serves both to keep rhythm and maintain tone during rendition. The tinkling sound of the anklet bells attached to one end of the bow of ‘Chakara’ also gives an effect of rhythm that beautifies the performance.
Bar of Jaimal-Fatah (ii)

(Simro sehab apnā vē parjā dā ae datā...)

The specimen of the ‘Bar’ of Jaimal Fatah in parts has been rendered by Sh. Janak Raj Nath (jogi) of Pathwal, District Kathua, is given below.

Simro sehab apnā vē parjā dā ae datā
Remember your God, he who is the bene-factor of man-kind.

Bankā si garh Kangra jithē Durga ae mātā
Charming is the fort of Kangra, where rests goddess Durga.

Pohn vē matā dā sobhdā cir te laṭhā ae khasil
The temple is lustrous fine cotton cloth bedecks the top.

O sajno jedē sewā karn gē pūri kardi Aashā
Those who serve her and pray, get all wishes fulfilled.

O rāni ghar chitor dē jaimal tē fatah
Jaimal and Fatah were warriors of Chittor garh.

O dilli O beithā mal kē Akbar shāh jagantā
In Delhi ruled Akbar, the great.
भागे शापर ने आलेया वे नां दुर्गा दा अच्छा
Pahge shear nē akheā ve nān Durga dā achha
The poet Bhaga believes that goddess Durga is the greatest.

उन्हें संचल दा होटा मंगेया वी घोड़ा दर्शराई”
Unehn sandal dā dolā maingeā vi kohṛa dariai
Akbar asked for the hand of Sandal and a war-horse (who could cross mighty river).

रीज नगाड़ा मंगेया वे मंगना जे हाथी
Reejh nagārā maingea vē många je hāthī
An exciting (reejh nagara) large drum and a mighty elephant.

हां विदियू हैमल चलेया वे विच गढ़ दे आई
hā n dilion Jaimal chalea vē vich garh de aai
Hearing this, Jaimal returned from Delhi.

बोले फतेह चंद जी जैमल पुछने लाई— २
Bole Fateh chand ji Jaimal puchhe lai— 2
Fateh Chand got curious and asked Jaimal,

"फ्रॅकल्यू स दह वीर ऐ मेरेया चेहरा फ़ूं कमलाई"
"Frankly say, O my brother, why you look so sad?"

ओ लोको बोले जैमल बचन करे जिन वीर गी समझाई”
O loko bole jaimal bachan kare jin vīre gī samjhāī
Jaimal explained in detail to his brother
दिल्ली दरबार विच गया सी राजा मंगदा ऐ जाई
I had been to capital Delhi, Akbar has made the demand.

उन्हें ऐ चारे चीज़ें मंगीयां वे मैं मन्नी नाई
He insisted on four things, I did not commit any.

बोल फतेह चंद जी वे कि आँख सुनाई
Bole fateh chand ji ve ki aakh sunai

Asked Fateh Chand, what have you said?

वीरा जे तूं आया ऐ मन्न के ते तां देने आई
veera ge tun aaean ae mann ke te tan dene aai

O my brother, if you have committed, then nothing can be done.

बोले जैमल बचन करैं जिन वीरे की फरमाई
bolle Jaimal bachan kare jin veere ki farmai

Said Jaimal, to let his brother know.

ऐ वीरा नेई ओ आया मन्न के गल तेरे ते पाई
Ae veera nein o aae mann ke gal tere te pai

"Nothing have I committed, left for you to decide."

हां जैमल- फतेह चंद जी वे चढ़ाईयां करदे
Han Jaimal Fateh Chand ji ve charahian karde

Jaimal and Fateh chand went to launch an assault.
उन्हें ताल पोशाकां पेहनियां सुची मक्खल गड़दे  
Unehn lal poshakān pehnīān suchchī makhmal jaddē  
Wearing red dresses made of velvet fine.

हाँ हो चले उदास पैंछी इस सर दे  
Hāṅ ho chale udas peṃchī iss sar dē  
Like worried birds made to flee the lake.

सूर्में जा बड़े विच लशकरा मौती नेई ओ दरदे  
Sūrmēn já vaḍē vich lashkārān morti nei o dardē  
The warriors intruded the ranks, fearing not death.

ओ बड़ बड़ सुरूँ दे समं जेंडे अगे चढ़दे  
o bud bud sutde surmē jedē agge chaṛhdē  
They put to sword all those who stood before them.

लशकर कई खूलियां दे बड़ के वे चित गड़ वल धरदे  
lashkār kei khuniān dē vad ke vē chit gaṛh wal tahrde  
Slashed and struck the forces, keeping in mind the fort of Chittor.

उत्ते भागे शायर ने आलेया, होनी धूं रेईए दरदे  
Utthe bhage shaer ne aakheya, honi thūn reiaē darde  
Bhage the poet says— "Destiny is all powerful."

साधु बनी ऐ अकबर बादशाह उसे ताल दे जाए  
Sadhu bani ae Akbar badsha utte tāl de jāe  
In the guise of a sadhu, Akbar reached the lake.
अाखड़े रखे ताल के जा के पानी अंग वे लगाए
Aakhde utte tal ke ja ke pani ang ve lagae
Dipped he his body in the water of the lake.

उन्हों दे मन्दारं जे नरसे देवते धूर दूर जे जाए
Unahin de maandrën je nasse devte tuhr dür je jae
The gods left the temples and went farther off.

उन्हां दा भोज बी कीड़े हो गया उस नूं केड़ा साय
Unahin đa pohj vi keeçe ho gea ussunùn kerà khae
Their food got filled with worms, not worth eating was it.

उन्हां दा दुधू लंडू भी होया पानी रंग बटाय
Unahan dā dudh lahoo bhi hoea pani rāng batae
Even the milk became blood, and water changed colour.

औ मी मरी गधे जैमाल- फतेह बनद भुक्के तहरे याए
O ji mari ge Jaimal Fateh Chand pukhe tehreäe
Suffered Jaimal and Fateh from hunger and thirst.

दिग्गा फतेह बोलदा वे मारे लघियां हाई
Digga Fateh bolda ve mare lambian hain
Falling Fateh spoke, making wails.

आखड़ा नेई औ जैमाल वीर जे औ अज दिसदा नाई
Aakhda nei o Jaimal veera je o Aj diagnosed nain
"My dear brother Jaimal, hardly can I see today.
O nein o Jaimal veer je, aj pahj geiān ae bāiān
I see not Jaimal today, my arms seem severed.

Jaimal ā wadēn vich lashkaran ve ja kāre lādaī
Jaimal go deep into the enemy's forces and fight valiantly.

Jaimal uthe ja ke mareīna mūr āssāi jāmnā nāiān
Go fight unto death —warriors take no next birth.

Sādiān jāg vich gallān āhongiān bērtī diśti nāiān
People will talk high of us, that we surrendered not our daughter.

Bhage shaer ne batan jodian taern bar jai
Bhage the poet gathered these virses and made a 'Bar' of it.
The musical notes involved in the Bar of Jaimal-Fateh sung by Sh. Janak Raj Nath are given below:

The musical scale pattern:

**Indian**: Sa, Re Re Sa, Dha, Sa Re Ga, Re Sa Dha, Sa Re Ga Pa, Dha Pa Ga Re Ga Re Sa

**Western**: C, D D C; A, C D E, D C A, C D E G, A G E D E D C

The base note of the song is fixed on the fifth white key of the harmonium used.

This comes to be 'Pa' of the first (lower) white octave.

**Melodic range**: 'Dha to Dha'.

**Mode**: Like that of Raga Bhopali

**Set to tala**: Keharwah.

**NOTATION**

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Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali. The prominent note being 'Ga'. The closing note of each verse line is 'Sa' and is elongated.

The singer invokes the name of God using few notes before he picks up the verse line for rendition as:

\[ \text{N-D SS - N- S -} \]
\[ \text{O an Ohari - ra- m -} \]

The first line of the verse starts with the note 'SaRe' whereas in the subsequent stanzas the singer has employed artistic twist with the notes 'Dha Sa Re Ga' or 'Sa Re Ga Pa Dha' as suited him.

The following verse lines are worth note:

\[ \text{SDS RRG-} \]
\[ \text{R R ^R S-} \]
\[ , \text{aan---} \]
\[ \text{banka si garh kan g ra jithe dur ga ae - ma ta, - -} \]
\[ \text{/} \]
\[ \text{artistic twist} \]
\[ \text{grace note} \]
\[ \text{(Re)} \]

The tempo of the song is set to tala Keharwah. 'King' is used as an accompanying instrument, which serves both for keeping rhythm to maintain the tone throughout the rendition.
Sh. Paras Ram of Patta, Udhampur. 'Ballad Singer'

Sh. Inder Nath & family members of Sikh Sowankha Jammu. 'Ballad Singer'
Bar of Gopi Chand  
(Chetar chinta kis nun kanh....)

This ‘Ballad’ does not portray adventurism or military exploits of a prince or chief, yet it assumes the form of a ‘Bar’ because of the element of sacrifice of worldly pleasures, ambitions and romance of a Prince.

Gopi chand was a handsome prince who renounced the pleasures of the material world and became a disciple of Sh. Gorakh Nath ji on the advice of his mother. The sacrifice and renunciation at a very tender age speaks of the highest virtues of the Prince, who did not wait even to ascend the throne and rule for sometime before deciding to adopt the hard life of an ascetic.

The peculiarity of the verse is that the queen shudders with the apprehension that the charming body of the handsome Prince would perish under the spell of an old family curse that gave to the king, Mauj Gobind leprosy, and eventually death. His mother makes no mention of an approaching misfortune (because of the family curse) but exhorts the young prince to get into the fold of ascetics who are the disciples of Gorakh nath. She insists upon the prince to achieve a high place in the meta-physical life, which is much more thrilling than ordinary pleasures of the life of a ruling Prince.

Gopi Chand’s mother, Maina Wanti removes his hesitation to become an ascetic by reference to her brother ‘Bhartrihari’s experience of infidelity of his loyal queen, ‘Pingla’, which prompted him to renounce the world. The gradual evolution of mind and psyche of the Prince is described as an inner process of change, which finally reaches the stage of total transformation.

The 'Bar' of Gopi Chand is an excellent example, which reminds people to take up the path of spiritual achievement and abandon the ways of luxury, material pride and attachment, because, inspite of glamour and attraction for all worldly things, riches, power, prove illusory.
As an ancient form of folk-narrative, the verse is also called Gopi Chand’s twelve month's evolution (Barah maha) from material to spiritual transformation, and for this reason it is a representative ‘Bar’ and enjoys a distinct place in the Dogra folk-literature.

The specimen of this 'Bar' in parts has been obtained from Sh. Inder Nath S/o Sh. Bashi Ram, who is an aged man of about eighty years and belongs to village Sidh Sowankha— the seat of Sidh Goria. The rendering is both emotional and pathetic and a strand of detachment is maintained in an artistic manner.

Chetar chinta kis nun kanh
sharan jan rām di pān
comes Cheitra, my worries to whom I shall tell. I must seek Rama’s shelter.

ganpat aad ganesh manān
tē laṭān valī nein phār lēi bān
I shall worship the first of gods, Ganpati, then shall goddess of Flames lend me support.

gopi chande de barah māha
ō pahjo sīa rām jē
Mention of twelve months for Gopi Chand let us pray to Sita Ram.

æ dohārā basakh mahēnā aaea
gopi chande gī mata balācē
The second month of Baisakh followed. Gopi chand was called by the mother.

dei dalasa kole bāhūiā
chodēi oōr shūhī rū vīlāt māmā
She gave him cheer and made him sit by. Give up, your love of fleeting wealth.
ओ जागी हो जा ते फरमाया
"Go become a mendicant," said she.

ओ माता आपानी
Look! said the mother

ओ माता आक्ष्दी
Look! said the mother

ओ बेठ बेठ चंदन दी चौकी
comes Jeith (third-month) on seat of sandal wood.

ओ बेठ बेठ बे चंदन दी चौकी
comes Jeith (third-month) on seat of sandal wood.

Did Gopichand bathe himself.
Queen Krishna fetched water.

Gave a golden mug in his hand.
She paced up like a swan or a peahen.

Standing before him all the time.
In the month of Har, that started.

Gopi chand took up a tooth stick.
His teeth sparkling like a row of pearls.

On seeing his pretty figure, she got worried.
Tears went rolling down.

In the next month Savan,
it was cool and shady.
Renounce the throne, go become an ascetic.

Kanni kath diān muidarān pā
Wear wooden rings in your ears.

Te mata ākhdi
Thus mother says

Gopi chand kare pukār
Gopi chand loudly appeals for alms.

Nein māin kitiān raj baharan
Not yet have I seen many springs.

Mahā ga mein phir rāja
And I, the king will beg for pennies.

O jīm jāmēṣa rajya rāj utrē
No doubt you are born in a kings family.

Sada rāj nein nibhē saṅg pūtā
No reign will last for ever, my son.

Sada rāniāh fouj nā saṅg pūtā
Even the queen and armies will accompany you not.
With the royal throne, the time may not pass for ever.

O Ganga Ram, pukardi maina wanti
O Ganga Ram, says so maina wanti.

Raj chhad tu le Jog Na saing puta Ji
leave the throne and renounce in full, feel not shy, O my son!

O te takht te bainda si pitai tera
Your father used to sit on the throne and was enjoying the royal status.

O dehi Nun male Jo Atar te Abhir chamba
Used to apply scent and powder fragrant.

Jede raj tyaga ke hone jogi
Those who renounce the crown and became ascetic.

O se samajh mata tu te bheli ese ni
Listen, O mother, you are too simple.

I shall let you know what is renunciation.
Enehn kanni pawan mein te suche moti
I have real pearls for my ears to wear.

Kanh kath diain munderiai pavsanmeiin
Why should I replace them with wooden rings.

Dehi nuu matan mein aat te amrīr chamba te kannu saak de bich malavsan mein
Dehi nuun malān meini atar te abhir chamb Te kannu khāk de vich malavsaān meiin
I apply scent and fragrant powder to my body. Why should I smear it with ashes

Gangaeram; bārāha brahe rāj kar kē
After enjoying royal powers for twelve years. I shall think of mendicancy.

Charhde pahdro lei lea joge
In the coming month of Bhadron
he became an ascetic.

Ud gei lali te rei geā phog
Pink colour of the face has faded away.

O teri kahre palai di loāde
I need you, prince a while

Ek pal bieijā saāreh kole au rāni akhdī
Sit by me for a while, said the queen.
असु देख बने मजबूर
O assu dekh ban de majboor
Comes now Asuj, the people became desperate.

इक दिन लेखा देिे ऐं जफर
Ek din lekha dei ae jaroor
One day, one has to give an account of life.

पैना विच कलेजे सूल
Ponā bich kaleji sool
Will have to feel the agony of heart. Like a faded flower, will not regain your life.

जाना बाज पुल्ले कलबूल मुढी नैं आवना
Jana baj phule kalboot mūḍī neiṇ aawana
One day, one has to give an account of life.

कते कर्म लिले मेरी माई गोपी बंदे गी कैंहड़ी माई
katte karm likhe meri mai gopi chande gi kāhbāḍī mai
In the month of Kartik was written the fate of Gopi Chand, says his mother.

तुमी बिनाँ राम दुःखाईं बच्चेया भैं दे शहर नां जाई
tugi diniān maini ram duḥhai, bachchē brehān dē shēhrānā jāi
I advise you in the name of god, O my child, not to go to your sister's city.

ताने देन सहलियाँ जाईं, जिसदा वीर मंगदा आई
tānē dēn saheliān jāi, jisdā vir māṅgda aāi
Her friends will taunt her, and call her brother a beggar.

भैं भैं तेरी माई जाग भोराह लाई, ओ माता आखदी
bhān bhān terī māri jāg mōrāh khāi, o matā aakhdi
your sister will die of shame and shock.
Advice by Sh. Guru Gorakh Nath ji, after Gopi chand became his disciple —

Eat dry bread, and be contented,

Suck the juice of what you take,

Make a bed of rough pebbles,

Renounce the pleasures soothing bed,

Call all women as sisters and mothers,

When the jat (farmer) is overtaken by a mood, he dances trampling the corn field too.
When sin accumulate in the world, people suffer as flock with anthrax.

When the man's sin pile up, his prosperous days end in gloom.

Says Kalidas, whom in the world, the death has spared at all.
The musical notes involved in the Bar of Gopi chand sung by Inder nath has been given below:—

The musical scale pattern:
Indian: Pa Pa Re Ga Re Sa; Re Ga Pa Re Sa Dha Sa.
Western: G G D E D C; D E G D C \( \Delta \) A C.

The base note of the is fixed on sixth white key of the harmonium used. This comes to be sudh 'Dha' of first (lower) white octave.

Melodic range: Stretches from 'Dha' to 'Pa'.

Mode with simple notes is like that of Raga Bhopali.

Set to tala: Keharwah.

NOTATION

\[
\begin{array}{cccc}
\times \ o & \times \ o \\
P -, P - GR G- & R- R- S -, \\
\text{अं} & \text{चेत चिन ता-} & \text{किस नूं त का है,} \\
o & \text{che tar chin ta-} & \text{kis nun kahn,} \\
G -, G - ED E- & D- D- C -, \\
S -, SR - RR G- & RS D- S -, \\
\text{अं} & \text{शार्णा जाय ऐं} & \text{राम दी पां ऐं,} \\
o & \text{sharna jae ऐं} & \text{ram di pan ऐं,} \\
C -, CD - DD- E- & DC A - C - \\
S -, RR - RG - & R-S D- S -, \\
\text{अं} & \text{गण पत आ दं,} & \text{नए शम नां ऐं,} \\
o & \text{gan pat aa dga,} & \text{ne shma nan ऐं,} \\
C -, DD - DE - & D-C A - C - \\
R- R- R- GG & R- RS S - \\
\text{गण पत आ दं,} & \text{नए शम नां ऐं,} \\
gan pat aa dga, & ne shma nan ऐं, \\
D- D- D- EE & D- DC C - \\
\text{रा दी पां ऐं,} & \text{रा दी पां ऐं,} \\
gan pat aa dga, & ne shma nan ऐं, \\
D- EG D- EE & D- DC C - \\
\end{array}
\]
and so on as above.
Analytical view-points:

The singer is a feeble old man of about eighty years of age, and has a sweet shrill voice. He supplies the note 'Pa' of the middle (octave) to begin with the verse rendition.

The musical notes involved in the composition are like that of Raga Bhopali mode, but the arrangement of the melodic phrases employed— 'Pa—R, Ga, Re, Sa' is as in Shudh Kalayan.

The first line is illustrated of this:

```
S------ P-, P - GR G- R- R- S -,
\ | /
O che tar chin ta- kis nun kahn,
```

Herein the singer supplies the note 'Pa' drops it to 'Re' by the way of meend 'Pa to Re' as in Sudh Kalayan. Similarly while picking up the second verse line the singer has clearly given a peculiar style of employing notes— 'Re Ga Pa Re, Ga Re Sa' as in Sudh Kalayan.

The second verse is illustrated below:

```
S-, SR - RR- G- RS D- S -,
\ | /
O che tar chin ta, kis nun kahn,
```

The flourishes like 'meend' from 'Sa to Dha' and a glide from 'Dha to Sa' are also noticed as in the verse line:

```
S-, RR - RG - R-S D- S -, O, sharnâ jae -, ram di pâñ -, meend glide
```

The closing note of the song is 'Sa' and is elongated. The tempo of the song is set to medium pace tala 'Keharwah'. The 'King' used as an accompanying instrument, serves both to keep rhythm and maintain tone during rendition.
Another specimen of the ‘Bar’ of Gopi Chand in parts has been rendered by Sh. Bui Dass of Village Pathwal, District Kathua (Jammu).

Bar of Gopi Chand (ii)
(Maeā mohe nūn manūn vē teāg bāchhā...)

Maya mohe nūn manun vē teag bachhā
Turn away your mind from pleasures and joys.

Ithe koi ni mān tē pehn teri
There exists no relation like sister or mother.

This has been explained to you many a time.

Every tomorrow takes us nearer death

When the God of Death once shakes you off.

Says Kalidas pray to God with mind concentrate.

There could be a seat in the heaven for you
पावरी बक्ष ना पराईया जाईयां नू।
Pawâân bakhat nā paraîâīn jaiâî nûn
Why should I cause grief and distress to the queens?

दगा नाल करमवना नेइ प्यारियां दे
daga nal kamawna neen peariaî dê
Nor should I decieve the beloved ones.

दुख दितेअं किसे नेइ ओ सुल पाया
dukh ditteân kisnein o sukha paea
None has got happiness after tormenting others

कित्त्रू वेलसां मुल वे बचारियां दे
kithon vekhsâî mukh vê baçhariâî dê
How may I see their pretty faces?

जोग लेदीयां नेवे गा सोग मैौं
jog ledeîas nevâ gâ sog mûn
Becoming a recluse will bring grief very deep?

पेट पाडसन नाल वे बक्तारियां दे
pêt pârsân nal vê baktariâî dê
The queens will stab themselves with daggers sharp.

कालिदास के धारेरा योग नू मैौं
kalidas ji tahreâ yog nûn mûn
O Kalidas, if I adopt hermits ways.

सिर ते लेयां गा सून बचारियां दे
cir te leyâ gâ suun baçhariâî dê
I will be accused of such deaths.

बचचा कदे ना बसियां ओरतां ने
bachcha kade nâ basian aourtân nein
"Listen, never have women remained loyal and true."
Kings and chiefs have been disgraced by them.

Your uncle Bhartri Hari was brother mine. Tell what did he gain from his queen.

By remaining engrossed in life married? Such a perplexing illusion did grow.

Under stood when he no benefit comes of it, became a recluse; no interest in the world.

The mystery of a woman has remained unsolved.

Mother dear, tell me of Bhartri for which reason adopted he, life of a hermit.
शुरवीर सी तेज और तक्षकार वाला
shûrvir si tej o talwar wala
Warrior he was, a swordman too,

ऐसा कौन सी उस नूं दुल पेया
Aesa koun si us nen dukh paea
What it was that grieved him most?

कालिदास मुनांवदा गल्ल सारी
Kalidas sunanwda gal sari
Tells Kalidas the whole fact

नाथ आखादा समाज तै गल्ल सारी
Nath aakhada samajh le gal sari
Says Nath (Gorakh ji), "understand it well, Go among the queens in the palace."

दे कपड़े ला शरीर उत्तूर लाई
De kapde la shareer uttûn laen
Take off all your robes and clothes.

भसम भबूत नूं अंग बच्चा
pahsâm bhâboot nûn âng bachcha
Smear the body with ashes.

माता आखना रानियाँ सारियाँ नूं
Mata aakhana ranian sarian nûn
Address all the queens as mothers.

लैँह लैँह उन्हों कोलों मंग बच्चा
lein kher enahân kolon mang bachcha
Get alms from all of them.

ए ऐं जोंग फंकीरी दा ठंग बच्चा
ae ae jog phakiri da tahng bachcha
Such is the formality of becoming a hermit.

तारा पुरी ऊजान है मुलक मेरा
tara purî ujjain he mulak mera
Tara Puri in Ujjain is place where I live. Come and see for yourself that place.
My father Padam Sein died long back.

To me, gave my mother an advice

From within me came an approval.

Kalidas relates— 'T' (the king) sank in the world material

for god's sake, raise me from mire of gloom.
The musical notes involved in the Bar of ‘Gopi Chand’sung by Sh. Bui Dass are given below:—

The musical scale pattern:

**Indian** : Sa Re, Re ga Re Sa, Sa Re Sa, ga Re Sa

**Western** : C D, D e D C, C D C, e D C.

The base note of the song is fixed on the First black key of the harmonium used. This comes to be ‘Sa’ of the second (Middle) black octave.

**Melodic range** : stretches from ‘Sa to ga’ (Komal)

Three notes are only involved in the composition viz:— Sa, Re and ga (komal)

**Set to tala** : Keharwa.

### NOTATION

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and so on as above....
**Analytic view-points:**

The arrangement of the musical notes involved in the composition are limited to only three viz: 'Sa, Re and ga' (komal). The closing note of the song is 'Sa' and is elongated by the companion till the lead singer picks up the verse line. This also helps to maintain the tone throughout the performance.

The singer presents the composition with literary narrative quality more than the melody. Theme is spiritual and that is beautifully conveyed through the application of komal 'ga' followed by 'Re' and 'Sa' mostly towards the close of the line. The tune is set to medium pace 'Keharwah' in simple regular beats.
Bhartrihari was a wise and just king of Ujjain, who was loved by his subjects for compassion and generosity. He was deeply religious minded. In his kingdom lived an old brahmin who had achieved divine powers by hard penance. He happened to get an immortal fruit which would grant lasting youth. He thought that the King was the most deserving person to get it. Therefore, he offered the fruit to Bhartrihari. The king gave it to one of his dearest queens. The queen was enamoured of the virility and captivating personality of an elephant driver. She gave the fruit to him, and, he in turn, passed it on to a charming courtesan. This woman regarded it fit for the king and thus it reached the hands of the king again. The king asked the queen to explain how the same fruit had reached the other's hands. She made a confession which was sufficient to strengthen the tendency of the king's mind to renounce the world and exercise penances spiritual. The king realised that no body is trust worthy and sincere. Every thing in this world is false and transitory. His mystic vision gets the better of the mundane outlook.

The 'Bar' of Bhartrihari illustrates the spiritual aspects of the king's personality and his determination to abandon pleasures and luxury of the royal household as well as eminence and power of the kingly status, and exceptional will to embrace the faith of an ascetic and a hermit. The sacrifice of Bhartrihari makes the verse a beautiful representative 'Bar'.

The specimen of the 'Bar' in parts has been rendered by Sh. Bui Dass of Pathwal, district Kathua, Jammu.
उन्हें अपने आप दी लक्ष्य से।

Raje rāk ḍū tābhē nērē; o khanē bēta.

He had clear understanding of mind and soul, expecting never alms from rich or poor.

पहजन करदें जीत गए बरस बाराहं।

pahjan kardeān beet gae bars barāhṅn hoa sheetal shareer si aan bēta

Spent twelve long years in hard penance which made him calm and contented.

अमूर्त प्रति प्रियों दास होया।

amrit phal parsidhion dās hoea

As a reward of his penance, he got a fruit which would give one lasting youth.

ब्राह्मण सोचें अपने भल अन्दर।

brahman sochea apne dīl ānder

To himself did the Brahmin say Why eat such a fruit myself?

काम भोग्ने दी मेनू। कामना नेई।

kam pohganē di menun kamnā nein

I no more wish to enjoy the pleasures of life.

उमर भोग के अंत नू मरांगा में।

umar phog ke ant nun marāṅgā mein

Long lasting youth, will end in death!

राजे चाहनवेदे भोग कला ताई।

raje chahnvde phog valas tāiṅ

The Kings do crave for carnal pleasures. I may take this fruit into the king's court.

काली दास जहाँने ते पाप किते।

kali das jahāṅn te pāp kite

Says Kalidas, I have sinned a lot in this life.
dharm raj de dan pahran ga mein
I fear the wrath of the God of justice divine.

Amr ft lte ke surat brahman ja ke vich darbar takaya e
Amrit phal lae ke turant brahmin ja ke bich darbar takaya e
The Brahmin took the immortal fruit. and brought it in to the king’s court.

Ae lae rajea phal nun kha chhëti ae mein jan thun warea e
Take, My Majesty, this fruit and eat it. I present it to you, at the cost of my own good.

Phal lae ke bich darbar takaya e
This fruit will give you a lasting youth. Sincerely said so the Brahmin to the king.

Us phal nun raje nen lae ke te
The king accepted the fruit and

Jogi buri karde hath chhuri pharde
The jogis are rude enough to take the dagger and spare not punching your earlobes.

Sukke tukdean nal guzran karni
You will have to live on hard crusts of bread, not to enjoy sweet and tasty things.
कली दास भगवान धूं मंग तोया
कढ़ नक दे नात लकीर बच्चा
Say's Kalidas pray to God, seek forgiveness and apologise with heart sincere.

सारी आस जहाँ दी छड़ देनी
Ye will have to turn your mind away from world.

माया मोह दे बिच ना भटकना ई
maya moh de bich nā pahîkana ē
Luxurious and pleasures should tempt you no more.

पहलां समाज लै जोग दै गल सारी
Pichhoṅ pinjre de bich nā phadkanāē
Pehlān samajh lae joge di gal sārī
Pehlān samajh lae joge di gal sārī
Hear first the conditions mandatory to yoga, lest one should flutter like a caged bird

रख रब दी आस दरगाह तरना
Rakh rab di Aas dargāh tarnaā
Wâṅg kakh de kite nā âdkanā ē
The faith in God will give you bliss like a straw in stream, stick not to stop

कली दास ल्याण सब छड़ देने
Māyā moh de bich teṅī भटकना ई
Kali dās teṅī sab chhaṭ dēne
Say’s Kalidas renounce you must in full, and no more be lured by glamour and riches.
The musical notes involved in the Bar of Bhartrihari sung by Bui Dass are given below:

The musical scale pattern:

**Indian**: Sa Re ga Re Sa; Ma Ma, ga Re Sa.

**Western**: C D e D C; F F, e D C.

The base note of the song is fixed on the first black key of the harmonium used. This comes to be 'Sa' of the second (middle) black octave.

**Melodic range**: stretches from 'Sa to Pa'. Five notes are only involved in the rendition viz: 'Sa, Re ga Ma and Pa'.

**Set to tala**: Keharwah.

**NOTATION**

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sari aas ja, ha-n di chhad de, ni-
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and as

maya moh de-, bich na pahtka na, E - - - - -
maya moh de-, bich na pahtka na, E - - - - -
C- C- D- e- D- C- C- C-
C- C- D- e- D- C- C- C-

M - M- M- M-g R-
sari aas ja, ha-n di chhad de, ni-
sari aas ja, ha-n di chhad de, ni-
F- F- F- F- e DC- C- C- C-
F- F- F- F- e DC- C- C- C-

and as

S--------- M- M- M- M-g PM g-
S--------- M- M- M- M-g PM g-

pahle samajh lai jo-g di bat sa ri-
pahle samajh lai jo-g di bat sa ri-
F- F- F- F- e D-
F- F- F- F- e D-

and so on as above.

Analytic view-points:

The arrangement of the musical notes involved are limited to five viz: 'Sa Re ga Ma and Pa'. The note 'Pa' has sparingly been used as a grace note. The following verse line is worth note.

\[ S--------- \quad \text{M- M- M- M-g PM g- R- S-} \]
\[ \text{Oonhoo ap ne-, aap di lakh ta, si} \]

Herein the singer has employed a flight from 'Sa to Ma' to begin with the verse line as shown.

Towards the close of the verse line the singer introduces the notes 'ga Re Sa'. The closing note 'Sa' is elongated.

The tempo of the song is set to 'Keharwah' in simple regular beats.
The Bar of Ram Singh

(O kahr shyâmê dê râm singh jammeã....)

The Bar of Ram Singh has been obtained from Dhruv Singh of village 'Bagga' of tehsil Dharamsala, District Kangra (H.P.).

It presents an account of valour (vira rasa) and super human courage of a warrior chieftain Ram Singh Pathânia. He was a native of a small settlement called 'Wazirîn Dâ Bâsâ' situated on the banks of river 'Shaunsh'. His descendants live still there.

The event is related to the period when Sikh power was at its ebb and the greedy British were trying to annex Punjab and were in a mighty mood to subjugate Kangra. General Ram Singh put up a stiff resistance and died as a gallant hero. Since the people of Kangra and the natives of Jammu had matrimonial ties and their boundaries overlapped quite often, Ram Singh was considered a hero in both the lands.

The singer gives a thrilling account of the brave exploits of Ram Singh, his deep patriotic fervour and resistance to the British troops, whom he countered bravely even when fighting at a disadvantage of men and material.

He chose to die a heroic death in preference to living like a subjugated soldier and a disgraced warrior. The legendary hero lives in the memory of the people through the Bar and the singers recount the battles of Ram Singh in most inspiring tone and emotions charged with zeal and spirit.

The specimen of the Bar of General Ram Singh Pathânîn has been sung by Dhruv Singh of village 'Bagga' tehsil Dharamsala, District Kangra (H.P.). He has learnt the art of Bar singing from his Guru Sham Sundar:

O kahr shame dê rám singh jammeã

In the family of Shama was born Ram Singh
Jammea badi awtari raja ji  
Born he was like god powerful.

Who chose to wield a sword from childhood.

Koi aesa pathania khoob ladea  
Such was pathania who fought battles bloody.

Fought fiercely, Ram Singh Pathania

Khoob lađeā pahi rām singh pathāniā

Fought valiantly, lo!

O chuhđeān che bēi, salā hīn ji kitān
Hiding in the bushes, he consulted his advisers

O sūtī lēi talwār raja ji
With sword held high, Raja launched the attack

O lohū dē bagdē nāl raja ji
He made blood run in streams

Koi aesa pathāniā khoob lađeā
Such was Pathania who fought fiercely.
The musical notes involved in the 'Bar' of Ram Singh are given below for illustration:

The musical scale pattern:

**Indian**: Sa, Ga, Sa; Sa Ga Ga Re Sa, Sa Re Ga ।Sa Re Sa.

**Western**: C, E, C C E E D C, C D E ।E D C.

The base note of the song is fixed on the ninth black key of the harmonium used. As per the choice of the singer this comes to be 'Pa' of the second (middle) black octave.

**Melodic range**: 'Sa' to 'Pa'.

**Mode** with simple notes is like that of Raga Bhopali though the note 'Dha' is missing.

**Set to tala**: Keharwah (fast pace)

### NOTATION

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| jin | jamme a - , phadi ta l | - | wa - r ra, ja - ji | - | |
| G | - E | E | - D D D D | - | C C | C | CD | E | - |

| G | - S | - S S S S | - SR | G- | - | S - S S S S | - S |
| कोई | ऐ - सा प | ठा | नि | या | - | सू ब ल ड़े | आ - - - |
| koi | ae - sa pa, tha ni a - | - | khu b la de | aa | - - - |
| E | - C | - C C | C | - CD E | - | C | - C C C | C - C | -
Analytic view-points:

The singer has applied nasal sound in the rendition of the 'Bar'. He has created very exciting heroic expression appropriate to the context.

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali, though the note 'Dha' is missing. The closing note of each verse line is either 'Sa' or 'Ga' and is elongated. The tempo of the song is set to fast pace keharwah rhythm. The accents of the main stresses are shifted before picking the verse line. As such swing is created in the rendition. The rhythmic variation introduced by the use of cymbals add beauty to performance.
This is a pathetic song narrating the sacrifice of Rull, daughter-in-law of Rana Gugmal of Charhi (HP), for obtaining water in a revulet to assure successful agricultural operation and to avoid famine. The Chieftain of Charhi was anxious to provide water to the farmers, and in a dream he got the solution of how to strike water. The deity demanded any of the five sacrifices; that of a broom stick; the cat; the cow; the hoe or his daughter-in-law. He chose to take the daughter-in-law to be offered in sacrifice and as such sent a word to her to join a pilgrimage. She came prepared with the articles of worship and in a dubious action she was pushed into the pit already planned, and where bricks were laid to cover her from toe to top. The woman wished her feet to be spared so that she might go to meet her father, then her waist to be spared so that she could wear the skirt red, her eyes to be spared so that she could see her father's land; and as layers of bricks rose to full height, she wished her head to be spared to dress her hair into braids— but alas! her life ended.

This touching episode from Himachal Pradesh is classified as a 'Bar', that shows duty, courage and sacrifice of the daughter-in-law for the welfare of the subjects. Those who sing it in the style of a 'Dholru', count it as a 'Dholru'. The suffix 'na' is added to every verse line and the rhythm is maintained with the simple beats of 'dholki'— (a small drum).

The specimen of the Bar of 'Rulle-di-Kuhl' sung is given for illustration.

चढ्हिया दे राणे ले भाइयो सुपना हुन होया......ना
chadhia de Rane le bhaiyo Supna hun hoea... na
The chieftain of chadhi had a dream, yes a dream.

चढ्हिया दी कूळा ले रणा जी पंज बला हुन मंगदी......ना
Chadhia di Kuhl le Ranaji panj balaa hun mangdi... na
To strike water gushing into a Kuhl, make five sacrifices, O Rana!
Offering, O chieftain, is of the household broom-stick.

Baunkhari\n\nKi\n\ndi\n\ngh\n\nHi\n\nji\n
How may I spare a broom-stick, such a one that sweeps the palace?

Make an offering, O chieftain, then of the pet cat

How can I sacrifice a cat that assures wealth untold?

Well then, O Ranaj sacrifice your hoe.

How may I spare the hoe; The one for gathering maize grains of the year.

Offer you, then O Rana! your cow holy.
How may I offer such a holy cow; a sin be it through generations seven.

Make an offering O Rana! of the life of your daughter-in-law.

For the offer of daughter-in-law’s life, Rana agreed.

On Tuesday or Sunday he sent for daughter-in-law, on pretext of yatra.

Father-in-law’s order, daughter-in-law obeyed.

To Mother in law’s call daughter-in-law accepted at once.

Knowingly or unknowingly she collected all the necessary things.

On Tuesday or Monday, the daughter-in-law has to be at the place of offering.
पत्रों, जिन्हें भाईयों में, धर्म से हूँ विन्दु ना
सारियों हुन विन्दु भाईयो में लाक मत हुन विन्दु ना
लक मत, मत विन्दु भाईयो में लाना लाल हुन घगरा...नां
उत तै ऐ न्याना भाईयो, में लाल हुन ऐ केंठा...नां
Saria hun chinā bhaio mein, Akhīmut hūn chindē......nā
Bury me all around with bricks, but spare me my eyes.

Uthūnān je mein dikhā bapue ā des hūn, dikhānā......nā
With these I may see my father’s land.

Sari hun chinā bhaio mein sar mut hūn chindē......nā
Bury me all over, but spare me my head.

Uthūn ā mein sees mindē ae karānā......nā
As that have I to dress in braids fine.
The musical notes involved in the ‘Bar of Rulle-Di-Kuhl’ sung by Sh. Ravinder Singh and party of Dhramshala, Himachal Pradesh are given below for illustration:

The musical scale pattern:

**Indian:** Sa Dha Sa Re Ga Re, Dha Sa Re Ga Re Sa.

**Western:** C A C D E D, A C D E D C

The base note of the song has been fixed on fifth black key of the harmonium used. This comes to be Shudh ‘Dha’ of the first (lower) black octave.

**Melodic range:** 'Dha to Ga'

The **musical notes** involved in the composition are like that of Raga Bhupali.

**Set to tala:** Teevra/Rupak

Dholki (small drum) is used for keeping rhythm.

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<td>mangdi - , na - an -</td>
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<td>DC A - , C C D E</td>
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and so on with the subsequent lines.
Analytical view points:

The arrangement of the melodic phrases involved lends it a tonal character like that of Raga Bhopali. The singer has used embellishments like meend, glides, leaping, flights etc. in the rendition.

The first very line of the verse illustrative of this:

\[ S \quad D - D - \& R \quad G \quad R \quad G \quad G \quad S - R \quad G \quad R \quad D - S - R \quad G \quad R \quad S - \& DS - DS - \\
\text{cha di - ya - de - ra ne ne}, \quad \text{ba ri re - su pun - na - ho na ho - ya - na - o -} \\
\text{flight(leap)} \quad \text{a sudden drop} \quad \text{twist} \]

The singer has presented this 'Bar' of 'Rull' in the style of Dholru, using a small drum to keep rhythm in a medium pace tala Chanchar (a fourteenth beats cycle) or may be called tala 'Teevra' (acycle of seven beats) and also the suffix 'na' added at the close of each line. As such some scholars put this episode in the form of 'Dholru'.

The theme of the song is pathetic:— a 'Karuna Rasa' is created, as the narration goes to convey the sacrifice of Rull, the daughter-in-law of the Rana (King) 'Gugmal' of Chadhi (H.P.).
Rulle-di-Kuhl (ii)

(Sute je Rane vo rati supna je hoe a....)

The specimen of the 'Bar' of 'Rulle-di-Kuhl' rendered by Sh. Karnail Singh and party of Dharmsala (Kanga) with the accompaniment of Harmonium, Tabla and cymbals, is submitted for purpose of study.

पुने जे राणे जो राति सुपन जे हो- या
Sleeping Rana saw a dream.

रुला दिया कूहला जो बड़ू लेई जो भैने
The way to get water for the Kuhl next morning.

अधि अधि राति जे राणे हुकम जो फेरिया
During that midnight Rana got an announcement made.

रुला दिया कूहला जो जातर जाई जो भैने
To the Kuhl of Rull, shall the pilgrims proceed.

लिखिया परवाना जो सीरे, नूआं जो भेजिया
Rana sent an urgent message to his daughter-in-law.

रुला दिया कूहला जो जातरां जाई जो भैने
To join at the point of Kuhl fixed, the pilgrims shall proceed.

दिए दिया लोई गोरिया काण्ड पड़ेया
In the light of lamp the damsali read the message.

पड़ेया ते छम छम रोई जो भैने
Read the message and wept bitterly.
The musical notes involved in the composition of 'Rulle Di Kuhl' are given below:

The musical scale pattern:

**Indian**: Sa Re Ma Pa Dha Ma Pa, Ma Re-, Sa

**Western**: C D F G A F G, F D-, C

The base note of the song is fixed on sixth black key of the harmonium. This comes to be 'Sa' of the second (middle) black octave as per singer's choice.

**Melodic range**: 'Sa to Dha'.

**Mode** with simple notes is like that of Raga Durga.

**Set to tala**: Keharwah.

**NOTATION**

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<td>3-</td>
<td>S- R M-</td>
<td>P- ³DP</td>
<td>D- ³M-</td>
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<td>MP-</td>
<td>⁴DP</td>
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<td>रू- ले ति-</td>
<td>कू- पाला, यो बढ़</td>
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<td>तेरै, यो- भी ने</td>
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<tr>
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<td>Ru-, la dia</td>
<td>Ku hla, vo bad</td>
<td>-</td>
<td>lei, vo- bhe ne</td>
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<tr>
<td>3-</td>
<td>C- D F-</td>
<td>G- ⁰AG, A- ⁰F-</td>
<td>-</td>
<td>³G-</td>
<td>⁰AG</td>
<td>⁰A-</td>
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<tr>
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<td>SR S ⁸M</td>
<td>M- ³DP, ⁴DP M-</td>
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<td>P</td>
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<tr>
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<td>अधि, अ ति</td>
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<td>-</td>
<td>हुक, म जे फे- र, या-</td>
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<td>ra- ti o, Ra- ne</td>
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<tr>
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<td>जाहि, यो- गेरै ऐ</td>
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<td>3-</td>
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<td>Ku- lahvo, Jat ra</td>
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<td>3-</td>
<td>C- D- F-</td>
<td>G- AG</td>
<td>AG F-</td>
<td>-</td>
<td>F-</td>
<td>⁰AG</td>
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</tbody>
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and so on as above
Analytic views-points:

The arrangement of the melodic phrases involved in the composition, lends it a tonal character similar to Rag Durga. The singer has an art to pick up the verse line, just giving a gentle pause (elides the syllable) on the deep stress (sum), thus creates a swing there. Sometimes he also applies 'Meend' and introduces 'Grace notes'. The following verse line is illustrative of this:

```
- S- R M M- 'DP, D- 'M- - PP, P P M -, R S
- सु- ते जे रा नेओ, रा ति- - सुप, ना जे हो -, या -
- Su-te jo ra neo, ra ti- - sup, na jo ho -, ya -
↓ elide (pause)
↓ × sum meend
on deep stress pause (a skip)
```

Grace note 'Pa' has been introduced on 'Dha' and on 'Ma'. The closing notes of the song are 'Sa' and 'Ma'. The tempo of the song is set to tala Keharwah in medium pace. Cymbals are also used to introduce rhythmic embellishments. The singer has used nasal sound in the rendition of the song.
This is a simple narrative of 'Dūdh Badshah', whose childhood pranks have become the subject of ‘Bars’ and these are sung by the Jogies on festive occasions. Dūdh Bādshah was born to Hounsā and his father was Shah Jahan. He was quite impish and haughty even in the childhood. He would gather young boys and engage them in games. He would become a king and the boys played the roles of policemen and thieves. When a thief was arrested and taken to him for punishment, he would beat him so severely that blood would shoot out of his limbs and that would give Dūdhā, a lot of satisfaction.

The following lines of the ‘Bar’ of Dūdh Badshah has been obtained from Jogi Gori Nath of District Udhampur, Jammu.

Let us pray to prophet Nabi Rasool, who is the creator of this world

So it goes that Dūdh badshah was born, whose episodes are well-known

O, Doodha, the day you were born.
Your mother distributed sweets in thanks-giving.
It is said one day all the young boys got together and began to play a game.

वे दूधा भी बनेया बादशाह हौर बने वे सपाई
Wea doodha bhi banea badshah hore banae vē sapahi
Doodha assumed to become the king and others became the soldiers.

मिट्टी दा बनेया तलहत पोश पर दूधा ताई
Mitti dā baneā takhat posh par doodhā tāiṁ
A plat-form of clay was made for doodhā to sit on.

चौर भी फढ़ ले नोकरां ले जान कवाई
chore bhi phad lē nokarān lē jāī kawāī
The thief was arrested by the servants (sepoys) made frightened

ए तेेती दा पुत्र पकड़ के ते सन दूधी
Ae tēī ċāī putar pakār kē lē san doāī
O, the oil miller's son was compelled to break into the house.

ऐ दूधे ने ऐसा करके मारिया रल चौदी आई
Ae doodhāe neīī aesa karkae māra rut paēdī aai
So hard did Doodha hit him that blood spewed he.

माशन पुच्छफी तड़केया कुम मार दूधाई
Māshān puchhfi laḍkeē kūṁ mār duōāī
The 'mahasha' woman asked the boy, how got he beaten.
अिसा कर के मारेया रत पैंडी आई
So hard did he hit the boy that blood spewed he

मैं ते शाहजाने दा बेटड़ा, ओ होंसा मेरी माई
Main tē shahjanae dā bēṭā, o hounsa mēri māi
"I am Shah Jahan's son, and Hounsa is my mother."

मिसार शहर विच मंगेया, ज्यूँ किति कढ़माई
mishar shehr bich mangae jadōn kitī kārmāi
A proposal for marriage came from Egypt and I was betrothed.

आखदे ऐसा कर के मारेया ते रत पैंडी आई
Aakhdae aisa kar ke mareā tē rut paēndī aai
so it goes that so hard did he hit the boy that blood spewed he.

मेरे राजा जी...ओ.....जी
Marae raja ji.....o.....ji
O my Raja ji...O.....ji.
The musical notes involved in the 'Bar' of Doodh Bādshah sung by Gori Nath are given below:—

The musical scale pattern:

**Indian:** Sa, Ga, Ga Re, Ga Re Sa; Sa Dha, Dha Sa; Dha Re Re Sa, Re Ga Re Sa

**Western:** C, E, E D, E D C; C A, A, C; A D D C, D E D C

The base note of the song is fixed on the seventh white key of the harmonium. The comes to be shuddh 'Ni' of first (lower) white octave.

**Melodic range:** 'Dha to Ga'.

**Mode** with simple note is like that of Raga Bhopali though the note ‘Pa’ is missing.

**Set to Tala:** Keharwah.

**NOTATION**

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<tr>
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<td>लाजो जी- कल माँ, न बीर झूल दि, माँ जिन दृष्टी के रो, गाई - - - -</td>
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<td>lao ji - kal man, na bira sul di, an jin duni veda, gai - - - -</td>
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<td>E- E- E- E- E- E- DD D- E- E- DD DEE E - D -, S -</td>
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<td>5D- D R- R- R-, S -S R- -R, G- GG GR RR S - S -, - -</td>
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<td>आ-ले दे जर मेघ, दूर- ध बा- द, शह जिन ले डर, चाई - - - -</td>
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<td>aakh de jar mea, doo dh ba- d, shah jin khe dra chai - - - -</td>
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<td>6A-A D- D- D-, C -C D- -D, E- EE ED DD C - C -, - -</td>
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<td>GRG G- R- R- S- (R)- G- G-, R- RR SD DD SS - S -, - -</td>
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<td>ए두- धा- जिस दिन, तू- दे जर मेघ, माँ तौरी बड़े बेच झाई - - - -</td>
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<td>aedoo dha jis din, tu ve jar mea, mien teri vande veka dai - - - -</td>
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<td>EDE E- D- D- C- (D)- E- -E-, D- DD CA AA CC - C -, - -</td>
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<td>D-D D- R- S- S- SS S- R- R-, G- G- R- RR SS - S -, - -</td>
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<tr>
<td>आ-ले दे इक दिन, मुंडे यां र- ल, के तै- ले हम, चाई - - - -</td>
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<tr>
<td>aakha de ik din, mundean ra- l, ke le khe dma chai - - - -</td>
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<td>A-A D- C- C- CC C- D- D-, E- E- D- DD, CC - C -, - -</td>
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and so on as above.
Analytical view-points:

The singer supplies a note ‘Ga’, giving a call as— (लाओ जी) to make the people listen to the episode he begins to render before them, invoking the name of Al-mighty, who has created this Universe. At the close of this line the singer has introduced a glide to ‘Ga’ and then slides down to ‘Sa’ by way of meend as:

\[
\begin{align*}
&G- \quad G- \quad G- \quad G- \quad RR \quad R- \quad G- \quad G- \quad RR \quad RGG \quad G - \quad R - \quad S - \\
&लाओ जी- कल माँ, न बीर सूल दि, यो जिन दूरी वेड़, गाई - - - , - - \\
&lao- ji - kal man, na bira sul di, an jin duini veda, gai - - - , - - \\
&\underline{\text{glide}} \quad \underline{\text{meend}}
\end{align*}
\]

The singer then picks up the actual verse line introducing the phrase ‘कलदे’ (It is said) by way of ‘meend’ from the note ‘Sa’ to ‘Dha’ (lower octave) and then taking a flight (khatka) from ‘Dha to Re’— refer second line (notation).

A beautiful arrangement of the musical notes is also noticed in the following verse phrases.

\[
\begin{align*}
&GRG \quad G- \quad R- \quad R- \quad S- \quad (R)- \quad G- \quad G- , \quad R- \quad RR \quad SD \quad DD \quad SS - \quad S - , \quad - - \\
&एदू धा- जिस दिन, तू वे जर मेया, माँ तेरी वंडे वेक ढाई - - - , - - \\
aedoo dha jis din, tu ve jar mea, mien teri vande veka dai - - - , - - \\
&\underline{\text{a sudden drop}} \quad \underline{\text{glide}}
\end{align*}
\]

Herein this singer shows a sudden drop from ‘Re’ to ‘Dha’ (lower octave) and then glides to ‘Sa’.

The closing note of each verse line is ‘Sa’ and is elongated. The tempo of the song is set to medium pace tala keharwah. The accompanying instrument ‘Chakara’ serves both as to keep rhythm and to maintain the tone throughout the rendition.
'Ballad Singers'

Mohd. Shafi (sitting left) & Party of Poonch.
The Bar of Shamas Khan is an account of valour and dauntless courage, which earned him praise of Maharaja Gulab Singh and his personal homage for his loyalty and dashing spirit. The Maharaja had reported that the Maliks were bent upon uprising. He ordered Shamas Khan to suppress them, Shamas led the forces upto Gali Girjan and captured the territory in a swift operation. The Maliks ran away towards Rajori. While Shamas Khan was returning from his military exploits, he halted at Digwahr, where the allies of Maliks (tehrvein) had lived and they hatched the conspiracy to kill Shamas by poisoning his food. As he lay struggling for life, these traitors severed his head from the body. The death of Shamas cast a gloom over the royal court. Maharaja Gulab Singh came personally to offer his condolences and homage to the hero. He got the head joined to the body of Shamas, gave a wash with milk to his beard and dressed his moustache in a way to restore hero’s looks to Shamas. Maharaja cursed the traitors, who had slain the hero.

The famous Bar is an extant version of a primitive folk-ballad and is known for its artistic mould and beauty of presentation, which has come down by oral tradition. This has been procured from Mohd Shafi Mirasi S/o Sh. Lai Din of Poonch (Jammu).

Sacha vo rab sohna ve jin kāl ve kahmāi
Sachā vo rab sohnā ve jin kāl ve kahmāi
Praise be to God Almighty, who created this universe.

Sochno ve dastgir jis behdī bānū lai
sohna ve dastgir jis beri banne lai
Great is dastgeer (guide) who ferried us across.
Women knew the account and related to their friends.

Cursed be the vile, who talked nonsense.

Born was Shamas Khan Bahadur Ali, the warrior great.

Born in poonch was Shamas Khan, who took part in battle.

He was a radiant light that shone over Poonch bright.

From Maharaja Gulab Singh came a message.

When loyal men like Shamas are there, what need I fear!

Compliments Shamas paid direct to Raja at the royal court.
मुडेरा वे शमस खान दले बजन विदाई
Mu dea vi shamas khan davē bajan vidāi
Returned the brave Shamas amid trumpet-peal.

टुरेहा वे शमस खान पहली रात में आई
Turea vē shamas khan pehli rat mein jai
Set out brave Shamas in the first dark night.

पून्छे दे वे बिच पहली रात तैनू, आई
Poonchhe de ve bich pehli rat tenu aai
The first night fell, while he was in Poonch.

महाराजा दा वो नीकर छोड़ी रोटी वी बनवाई
mahrāja dā vo noukar chhoḍī rotī vē banwai
The king’s men prepared a nice meal for him.

कप्पे वे हन्दू बकरे रोटी शमस वी बनाई
Kappe ve handū bakrē rotī shamas vī banāī
Sheep and goats were slaughtered for Shama’s dinner.

टुरेहा वे शमस खान बिच बढ़के दे आई
turea vē shamas khan bich chandē dē aai
Marching there-from Shamas came to Chandak.

दूई जे वे रात कलाई करोपनी बिच आई
dui jē vē rāt kalāi kropnī bich aai
The second night fell at Karopni kalai.

चारीह राजे, मसरिद, छोड़े दर्श वे आई
carīh raje, masjid, chhoḍe darsh ve jai
At the mosque royal, he sought benediction.
रोटी शमस खाने दी कलाई विच बनवाई
roti shamas khan di kalai bich baivai
At kali (peripheri) rich food was got made.

तीजी वो जे रात बफ़्लेजेजे विच आई
tiji vē jē rāt bafleājē bich aai
It was at Buflias that the third night fell.

चौधरी नासर खाने वो रोटी शमस दी बनाई
chowdhary nasar khane vo roti shamas di banai
Headman Nassar Khan offered a banquet nicely prepared.

जित्ते वो हांडू बकरे वे रोटी शमस दी बनाई
jitte vo handū bakrē vē roti shamas di banāi
Many rams were counted for the meal of Shamas to make.

विच आलन, बैठा हर्थी दुल्हा सपाई
bich aakhāni behā hathi dulāha sapai
So say they, up stood the warrior brave.

गोरी दा वो मल खड़ोताई दुल्हा सपाई
gori dā vo mal khdoti dullāha sapai
Gori's beloved soldier stood proudly high.

गेली जे वो विच छोड़े यो फताह सपाई
geli je vo bich chhodeā fatah sapai
Through the lane narrow dashed the victor brave.

राजे भेती शमस विट्ठी गाली निरजन पल्लेया कराई
raje pehjee shamas chithi gali nirjan palleya karāi
Sent the king, a letter of appreciation to Shamas for conquest of Girjan pass.
पुजेय यो गति गिरजन बिच तम्भू ताय जाई
pujē vo gali girjan bich tamboo lae jai
Having reached girjan, set he the camps there.

चोधी जे यो रात यो नोश्हरे बिच आई
chowthi je vo rat vo noshere bich aai
On the fourth night, arrived he at Nowshehra.

दूौं जाम बुलेह छोडी रोटी बनाई
duji sham bûlleh chhoři roti banâi
The succeeding night Bulleh served him food.

पंजवीं जे यो रात पुजेय जाम्मू बादशाही
panjvin jê vo rat püjjeâ jammu bâdshahi
On the fifth night he reported in the royal court of Jammu.

बलाए वो सलाम राजे साहब की जाई
blaâ vo salâm raje sahab ki jai
and saluted the king as per the custom.

बख्सेय यो भारा जोड़ा रोटी शमस दी बनाई
bakhshsheâ vo pâhrâ joḍa roti shamas di banâi
Rewarded he was with costly brocade and held a feast royal.

शमस हेवें नौकर मेरा इतनी कर नेई वो भवराई
shamas hove noukar mêra itni kar neî vê kahbrai
so long as Shamas is my loyal soldier, what need? fear?

राजे बख्सेय यो पाहरा जोड़ा जोडीं कंगनां दी पाई
raje bakhshsheâ vo pâhrâ joḍa joḍi kangnân di pâi
The king honoured him with a brocante precious and a pair of bracelets.
Rewarded him with jewellery and other articles were sent to his residence (Poonch).

A turban, a bag of mohars, and a tittle of an estate as a reward.

In the heart of Digwahra a big banquet was arranged.

But alas! the food served to him was poisoned!!

By the dead of night, the poison had its effect total.

Alas! a brave man’s life in Digwahr was lost.

Slew his head, the treacherous tehrwan men.

Report of this was sent to the ruler of Jammu.
आया वो राजा साहब देखेया शमस सपाई
Aea vo raja sahab dēkhei shamas sapai
Came fast the king to see dear Shamas dead.

जोड़ाई वो राजे मुंडी ताजी शमस दी नवाई
jodai vo raje mūndī tājī shamas di nawai
The head with the body he got firmly joined.

मंगाया वे राजे दुध दाहौ शमस दी घवाई
mangaeā vē raje dudh dāhdī shamas di ghawāi
He asked for milk and got the grand beard of Shamas washed.

फेरेया वे राजे कंगा छोड़िया मुखा वे बनकाई
fēreā vē raje kāngā chhodeān mūkhā vē bankāi
With a comb the Raje dressed the moustaches of Shamas.

केहर किता दिगवहौरिया छोड़िया ताल मरवाई
kehkā kitā digwahriān chhodeān tal marvāi
Cursed be the native of Digwahr, who played the treacherous game.

ऐसा ना वो जोमेया शमस जैसा सपाई
aesa nā vo jameyā shamas jēisa sapai
Never has lived such a daunt-less soldier as Shamaswar.
The musical notes involved in the Bar of 'Shamas Khan' rendered by Mohd Shafi of Poonch are given below:—

The musical scale pattern:

**Indian**: Sa Re Ga Pa, Pa Pa Dha Dha Pa Ga Re Ga Re Sa.

**Western**: C D E G, G G A A G E D E D C.

The base note of the song is fixed on fifth black key of the harmonium used. This comes to be 'Dha' of first (lower) black octave.

**The melodic range**: 'Sa to Dha'.

The tonal character of the verse appears to be like that of Raga Bhopali.

**Set to tala**: Keharwah.
Analytical view-points :

The singer has a sweet flexible voice and skilfully applies mūrki (slight artistic twist) to the notes which beautifies the tonal quality of the song.

The following verse line is illustrative of this:—

One can also note very inspiring movements in the rendition at places, the singer makes use of two embellishments of khatka (flight) and meend (gentle slide) one after the other.

The following verse line is worth note in the treatment of such an art of applying notes.

Herein the singer has employed 'Khatka' on the note 'Pa' from 'Re' in the middle octave followed by a drop to 'Ga' as 'Pa Ga' by way of meend. The singer expresses heroic theme as per the text of the verse.
The tonal character of the verse appears to be like that of Raga Bhopali based on musical notes arranged as:

Pa Pa, Pa Dha Pa; Pa Ga, Ga Re Sa; Sa Re Ga Pa, Ga Re, Sa Re Ga, Re Re Sa.

The melodic range stretches from 'Sa' to 'Dha' of middle octave, where in five notes are involved.

The closing note of each verse line is 'Sa' and is elongated before next line is picked up. 'Ga' functions as the prominent note (Vadi Swara).

The tempo of the song is set to tala Keharwah in a medium pace. The singer has used 'Chakara' (a four stringed bow instrument) tuned to his base note to manage the rhythm and create suitable tonal effect appropriate to the song.
The Bar of 'Noora and Kushal' is a story of two chief tribesmen of Mendher. It gives an account of desperation of a simple and good hearted young man, Noora, who out of long standing family feud with the 'Rathees', is a victim of cold-blooded murder. His brother Kushal, was grazing his flocks far above the uplands. As he came up to a mound with his food after saying the prayers, he happened to hear a cry and wail. He shouted, "what noise is there"? Back came the words of 'Noora's daughter'— Alas! my father has been slain".

Kushal cannot bear the grief and gets violent and angry. So he takes revenge upon the murderers by killing two thousands and half men of their side thus settling old score. He then addresses the dead Noora in most pathetic words, "Rise O my brother! and speak to me. In the morning have I slain the enemies and have paid them back more than in the same coin".

The desperate condition of Noora, during the time he was held captive, is described in most touching words. His plea to his captors that he would perform all the duties assigned to him is lost, and is slain mercilessly. The pangs of grief of his daughter are most heart-rending. The spirit and venge-full ness of Kushal are boundless, and he does what only a supernatural being can do. Also the sentiments of compassion (karuna rasa) in the episode make it a representative Bar.

The ballad of Noora— Kaushal is a primitive bar preserved by oral tradition and presently sung by a mirasi, Mohd. Shafi R/o Kamsar, district Poonch (Jammu).
सोई जे गला होमन जैडिया रब ने इलेयार
soi je gallan hosan jedian rab ne ekhtear
Only those events will happen which god wills.

अहकर मर जाना छोड़ देनो चेहड़ी बात
Ashkar mar jana chhod deno chehdi bat
Sure is the death to all, why follow an evil course?

जमेया वो नूरो मुलखान् लगे ऐ पात
Jammea vo nooro mulkhan lagi ae pat
When Nooro was so born brave, the news spread all over.

सोई जे लत्ती दाही नूर भरेरो दीदार
Soni je lathi dahhi noor pahreo deedar
Sprouted the beard on Noora's face, and gave him a look beautiful

बैठा वे सोहना जेई -दा वे रल करें या मस लाद
betha ve sohna jee -da ve ral karen da mas lad
Such a lucky born was he sat to thrash out issues all.

दोहेरे मैल वे उनने मर्दी बाही ना बाढ़
Dohre gal ve danni mardii bahhi na baad
Open to two routes no thatched mart be made.

अंगे रे तेरे खवाजा ओ मिचहे डाही सरकार
Age re teri khawaja o pichhe daahi sarkar
In front of thee is khawaja banker, and behind are stern king's men.

बाजी खवाजा दियोगो बकरो, सद्दर पीरों की नेवाज़
baji khawaja diongo bakro, khandar peeran ko neaz
The elderly khawaja will offer a goat to Khandir pir at the shrine.
चाहि रे मरदान ने बांहड़ी, नां लड़ियां पसार
Charhi re mardan ne banhdi, nau lajiin pasar
our men have erected the thatched cabin nine logs long.

बिच 'फोजी कहरी' बिच हाट बजार
Bich fojain khatri bich hat bazar
Fojan-banker stood in midst the mart spread out.

रिढ्के-मेहरी दुध, आवे दुध को तसकार
Ridkê-mêhri dudh, Aave dudh ko taskâr
The milk maid would churn milk with a whisking sound.

लगा ढेर गलना को बड़ा जेहा शमार
Lagâ tehr makhna ko bada jeã shamanar
Soon did she prepare a lump of butter fresh.

बधेया रे तेरा गोड़ा हुन धम्मां कै बशकाहर
badhéâ re tera godâ hun thammân kâ bashkâh
Noora's legs mere tied firmly to the pillar.

कप्पी नूरा की जंगी रे नूरा ढाह जनमां भार
Kappi Noora ki jangi re noora thâthâ janman pahr
When Noora's leg was severed, fell he down on knees

बधे रे नूरो हल्थ दे ऐ रब का सवाल
Badhê re Nooro hath de ae rab kâ swâl
Hands did Nooro fold, and prayed to be spared for God's sake.

इतना ना रे गारे ओ तै चलो अपने नाल
itna na re maro o le chalo apne nal
Beat me not so hard, take me along with you.
I shall hold the tether of the cow, and take cattle to graze.

Shall hold the pot and get jets of milk for you.

Tie me not with rough rope, do so with the turban long.

Butter soft (delicate) is my body, the hairs of rope leave rashes.

Grabbed a dagger sharp and beheaded Noorā desperate.

Took food with him to Mandi, after prayers he had said.

From the high ridge above, did cry his brother, Kushal.

Why is there so much noise, why do the cattle low.
बोली रे मत खलां इस नै दिसो ऐ जवाब
Boli re mat khūtan es ne dito ae jawab
Returned back Mat-khatan with these words.

ऐईयों लिन्ना चाpा ते मेरो बाजी छोडेया मार
Ăeaun tinnū chachā te mēre bāji chhodeā mār
He who was your uncle, and father mine has been killed.

मंजाहड़ी कैहरे ठेड़े वे मरदो मांडी ऐ मार
Manjahādi kehrī āhde ve mardo machi ae mar
All over the plains of Manjahadi there is an out-cry.

निकका ते मोटा कप्पेयो ऐ कुल ढाई हजार
nikka te moṭā kappeo ae kūl ṭāhi hazar
Lean and fat all have I slain, numbering two thousand and a half.

उठ वीरा तेरा मारेया ओ गल कर मेरे नाल
Uth veerā tērā mārea o gal kar mēre nāl
Rise O my brother dear; and speak to me.

दुष्मन तेरा मारेया ऐ कुल ढाई हजार
dushman tērā māreā ae kūl ṭāhi hazar’
Thy foe has been slain, two thousand and half in all.

सरगी रे मारेया वीरा ते रस्मां कियो औधार
Sargi rē māreā veerā te rasmāṁ kio ūdhār
In the morning did I slay, and paid back in the same coin.
The musical notes involved in the Bar of Noora and Kaushal (Poonch) are given below:

The musical scale pattern:

**Indian**: Sa Ni Sa, Re Ga Re Sa Ni Sa; Ma Ma, Pa Ma Re, Sa Re Sa Ni Sa.

**Western**: C B C, D E D C B C; F F, G F D, C D C B C.

The base note of the song is fixed on the sixth white key of harmonium used. This comes to be 'Dha' of the first (lower) white octave.

**Melodic range**: 'Ni to Pa'.

The simple notes involved appear to be like that of Raga Biiwaal, though 'Dha' is missing in the composition.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{align*}
&SS - N- N- S- S- R- GR S- S- N- -N S- S- - S- N- N- S- S- - S- S- N- N- -N S- S- - S- S- \nonumber \\
&sach- , ve rab sohna da do p a r v a r - d ga -, r - \\
&CC - B- B- C- C- D- ED C- C- B- -B C - C- \\
&s- S- S- N- N- S- -- R- GR S- S- N- N- S- S- - S- S- \nonumber \\
s o i je gal lan- ho san, jedi an rah ne ikh te a -, r - \\
&C- -C 'B- B- C- -- D- ED C- C- B- B- C - C- \\
&s- N- N- -- S- -- RG -- R- -- S- N- N- S- S- - S- S- \nonumber \\
&ash kar, m r ja na kho d de ni, Bhe do ba -, t - \\
&C- B- B- -- C- -- DE -- D- -- C- B- B- C - C- \\
&s- S- S- S- - N- -- R- GR SN - N S - S- - S- S- \nonumber \\
&Jamme ai ve - noo ro, mul khen lagi - ae pa -, t - \\
&C- C- C- - B- -- D- ED CB - B- C - C- 
\end{align*}
\]
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character similar to Raga Bilawal, though the note 'Dha' is missing in the rendition. The closing note of each verse line is 'Sa' and is elongated before the next line is picked up. The singer has employed 'meend' and 'grace note' in his rendition the following verse line is worth mention.

 Grace note 'Sa' is noticed on 'Ni' (of lower octave) almost in each of the verse line.

The following verse line is also worth note:—

\[
| S\, S\, N\, N\, S\, S\, R\, R\, R\, GR\, S\, S\, N\, -N\, S\, S\, - |
\]

\[
\text{and soon as above.}
\]
Herein the singer takes flight (Khatka) from 'Sa' to 'Ma' followed by a twist with the notes 'Ma PaMa-'.

The tempo of the song is set to tala Keharwa. The Saranga (four stringed bow-instrument) used by the singer serves both as to keep rhythm and manage the rendition within tone throughout.
Bar of 'Heer-Ranjha'  
(Majhi aaean mērā Ranjha neīn jē aaeā.....)

Heer-Ranjha is a beautiful love ballad popular both in Punjab and Dogra land. The minstrels sing of the trepidations and troubles of the lovers and their depth of love is expressed almost in the same medium. The emotions stirred by blind love and the challenges offered to the lovers make the weft and the warp of the ballad, which leave the listeners spell-bound. Often the imaginative elements deepen the suggestive sadness and total forgetfulness of the lover for the beloved.

Ranjha is an orphan boy of eleven of Takhat Hazara, who had a glimpse of the beauty of a damsel in a dream, which makes him indifferent to the world and lost in her love. He is turned out of the house by his brothers, and this takes him to wander along the river Chinab, where he happens to meet a peer, who asks him the reason of his sadness and listlessness. Ranjha explains the sort of hallucination, and related it to his dream. The peer calls this a reality and not a dream, and suggests to him how going along the river bank he could discover the damsel named Heer. Ranjha takes himself to a spot slightly away, where a beautiful furnished boat is anchored. The boatman says that the boat is exclusively meant for the pleasure ride of Heer, who comes with her friends in the morning. Made impatient and curious with these words, Ranjha implores the boatman to allow him to rest on the couch. He spends the night singing a painful ditty of love and falls asleep in the early hours of the morning. Heer appears on the scene and chastises the boatman for allowing a stranger to rest in the boat. Ranjha is aroused with the noise and turns his face. When Heer looks at him, she is bewitched by his looks. She suggests to Ranjha to enter the service of her father and become a herdsman and for which she would recommend him. This is done and it helped both of them to meet frequently. The secret is soon out, when her uncle gets suspicious. Ranjha is forbidden to meet Heer and even to be seen in the neighbourhood. Ranjha keeps aloof and gloomy and does not even show his face. Heer cannot bear the separation from him and tries to look for him at the places where both used to meet, but fails to
Heer’s mother tries her best to turn Heer’s mind away from Ranjaha, but couldn’t prevail upon her. Realising that such a fast love is un-breakable, Heer is forced to marry Ajju Chowdhary of Khêdiai. Heer’s love sick heart makes her sad and frustrated. One day a woman from the neighbourhood comes to see Heer and asks her whether she has a message for Ranjaha, as she is going to Takht Hazara. Heer explains her pangs of separation in a message; on hearing of Heer’s plight, Ranjaha comes in the guise of a faquir to beg alms at Heer’s door. She recognises him but the repeated visits of the faquir make Heer’s sister-in-law suspicious. Ranjaha turns away from her door and moves to the well outside the village, where he sits down in a ‘Samadhi’. He lives on the alms brought by the women of the village.

In the mean time Heer becomes seriously ill and turns death pale. Her father-in-law takes Ranjaha (now a faquir) to cure her. With a simple touch of his hand she comes to her senses. Both decide to run-away but their plan fails. Ranjha is beaten and forbidden to see her any more.

In the way, Ranjha is caught by the policemen who take him for a thief. They take him to the chieftain (Raja). On hearing the plaintive story of Ranjha, he orders that Ranjha be let off to live with Heer as a husband and wife. Heer’s father-in-law agrees to this marriage and asks Ranjha to come with his relatives. While Ranjha is away in Takht Hazara to prepare his brothers and others to accompany him, Heer is administered a poison and she dies. Ranjha, on hearing this, also dies of the shock.

The elements of folk-ballad illustrated in this bar are a natural and spontaneous love, divine help (peer’s guidance) and boatman allowing him to stay with him, complete forgetfulness and impatience at the stage of climax and frustration caused by opposition, suspicion and sufferings, tragic end to the tale of love.

In this Bar the pangs of separation at the time, when their love-affair is disclosed, are over emphasized. Ranjha is rebuked and turned away with a stern warning by the parents of Heer. Ranjha goes away sad and humiliated. Heer is also disconsolate. She
cannot bear separation from him and tries to look for him at the usual haunts. Ranjha too becomes indifferent to the worldly life, but his heart is turbulent with his love for Heer.

The ballad is a gripping and heart throbbing account of eagerness for union and tragic separation caused by the forces of opposition. With its vibrant style and artistic rendering, this ballad of Heer-Ranjha has retained its melody, captivating lilt, naturalness, pathetic touches and fine emotional turns. The Punjabi musical rendition is more vibrant thrilling and graceful, suggestive and simple, balanced in harmony, fine in style and effective in appeal. The singer handles the song with a soft delicacy of tone and cadence and turns mild at places filled with fine emotions aroused by helplessness, plaintive mood and choked voices, illustrating the tragic turns given to the episode.

The specimen of the Bar rendered by Sh. Baba Singh of R.S. pura, District Jammu is submitted below for illustration.

मस्ती आईवां मेरा रंजो लेई जे आया
majhi Aaeān mēra rānjah nēi jī Aaeā
The buffaloes have returned, not my Ranjha.

मिनु बुनने लोको देसदे ने डोरे
minū sūnne loko dēṣde ne īährē
All the verandas and porches seem desolate.

पहली रात में मुहीम दी गुजरी तां फिर बाजू लाल जे प्यारे
pehli rāt mēin muheem dī gūzrī tāṁ phir bājōon lāl jē pārē
How painful was the first night? It was all without the company of my beloved.

दुखां वालिया हीर ने कई वालियां
dukhān wāliān heer nē kāi wāliān
Grieved Heer stood clasping the reeds and as in changed time.
and as in changed tune--------

ऐ दुखां वालियां हीर ने काफी वलियां राझे दोजखा नाले वहले ने खुलाड़े

ae dukhaan waliyan heer ne kai valiyan Ranjeh dozakh wale walla nein khulaare

The distressed Heer clasped the reeds Ranjah’s share of life proved to be hell-like

ओ रज के सेजे ना मै तत्क हीर ने सो लेया

o raj ke seje na mein tati heer ne so lea

Sad heer had no wink of sleep.

कठे रांजेरा हाय मैं तेरे वेलां वारे

kade ranjah hae, main tere welan ware

If I could see you once, O my Ranjah dear.

सिद्धां वाले बिन्हां ने तुले जना ते

sidkan wale binha nai tul le jana te

With faith and determination, those

who make a ferry of imagination.

सोई ओ नंग जान मे पारे

soi o naang jan ge pare

Safely will they go across.

ओ य की गुनाह में जुमे मापेयां दे बेजां

oe ki gunah mein jumme mapean de bejian

Why need I curse my parents for my sins?

कर्म आप ओ बे मैं तत्क हीर ने हारे

karm aap o be main tati heer ne hare

My own deeds have made me unfortunate.

karka kapaad te rauke feer wale

The clouds thundered and the wind made the rushes rustle.
नैं चंद्रें पेय ठाँठ लोको मैरे
nein chander pei thanhān loko mārē
Nein (the river) chandar rumbles down with a fiery flow.

ओ छप के वे रेयाएं तू
o chhap kē bē reâu tū
You have gone into hiding.

कियों छप के वे रेयाएं ओ विच राज्ञिया शल्ला ते
kion chhap kē bē reāēn o vich ranjaha chahlān tē
Why do you hide? O Ranjha, among the bushes thick.

चित चुक लेयाई तल्ल वे हाजारे
chit chuk leāi takht vē hazārē
You have taken your mind off Takht Hazara (the seat divine).

ओ नाम खुदा दे मिन्नु दे आवाज़ राज्ञिया
o nām khudā dē minnu dē aavazān ranjeha
For god sake, call back at me, O Ranjha.

मेरे मिल में नी लाल जे चारे
mere mil peiṅ ni lāl ji ārē
Come meet me, O my dear.

ओ मेले जियों देयाएं दे
o melē jion deān dē
Enjoy life, while you live.

ऐ ताली घूमी ते तारा जड़ू चढ़ेया
Aē lali dhumi te tara jadoon chadeha
The shades of night melted and rose the morning star..

ओ जडू हीर सी ओ पतन उज्जले आई
o ja đū heer sī o patan uttē aāi
The moment did Heer reach the pier.
From this very pier did my cattle go across. From this pier waded my cows across.

From this very point my Ranjaha crossed. He who was the lord of Heer Sayal.

Listen, O rivulet! you know so well.

What has made you so indifferent to-day?

You ever flowed with water only knee deep.

Your waters flowing on to-day with level rising high.

Today, you are rising with a fiery flow. You sweep away rushes and reeds of the banks.

You seem to outdo, even the mighty rivers.
तेरी मोहलत पेहड़या मीहने वेषां ढाई
teri mohlat pehdea meehne vekhan tahi
Your rising period is confined to months two and a half.

ऐ वगी आशकां दी—२ नी ओ मोड़ नी ओ नालेया
Ae vagi Aashkan di—2 ni o more ni o naleya
Rise of lovers, you check not, O rivulte.

ऐनी तुल्ली मुड़ के बगना बे तू नाई
Aeni tulli mud ke vagna ve tu nain
Will not you rise so any more?

ओ गल सुन के—२ नला हीर जे सयाल दी जल मिट्टे ते गोड़े हो जाई
o gal sūn kē—2 nālā heer ji seal di Jal gitti te godē ho jāi
Hearing the pliant of Heer syal, the stream. Sul-sided its waters below the knees

ओ गंग के पानी—२ दी उस वे तुंडे नाले दा जूू अगले लोको पतन उत्रो आई
o nang kē pānī—2 di us ve tūnde nālē da jūō āgale lokō patan utro āīi
So crossed Heer, the stream Lund.

ओ लोको पतन ते—२ हीर जे सयाल ने जट राँझे नू फूक वे चलाई
o loko patan te—2 heer jē seal nē jat rānjēh nū kūk ve chalāī
From high on the pier, the Heer of Syal.

शाक्कर खोरां नू रब शाक्कर प्या देश
Shakkar khorān nū rāb shakkar pya dēṣā
God gives sweets to those fond of sweets.

शाक्कर khorān nun rab shakkar peā dēṇā
e Nurse the lion till his death.

मास शेरां नू कयामत ताई
Mās shērān nū kāmat tāī
As the throne is dear to a king.

ओ तकिये दारां नू—२ तकिये मिट्टें ने
o takīyē darān nū—2 takīyē mīṭṭēn nē
The peers love the seat divine they hold.

जिवें तत्ल होंदा मिट्टाः ओ बादशाही
jīven takht hondā mīṭṭāḥ, o bādshāhī
नाम खुदा दे तू-२ मिनू दे आवजां रांजेहाँ
nám khúda dê tu-2 minno dê aawazan ranjehā
tuu-
In the name of God-2 call back, O Ranjah!

मैं ते राती अबेया बेले तेरे ते आई
mēṁ te rati adea vēle tērē te aai
Came I, at night to the pasture ground.

अधि राती मैं-२ विच बेले दे आईयां
adhi rati mēṁ-2 vīch bēle dē aaiyān
At mid night, did I come to look for you.

मेि सुंदेि आं दे.......
mēlē jiondeān dē.....
Life is fun, till we live.

दिल देही ते-२ समुद्रों दूहे
dīl dāreā tē-2 samudraṅ doongē
dil daare
t Bold and broad heart is deeper than the sea.

मेरा कपड़ रांजा विच दे बसेहाँ
mērā kapad rānjā vīch dē basērā
Into the eddies of distress O Ranjah, have I fallen.

ऐ माही ठाठ विच मैं जे पेई बाँधी
æ garhi thāth vīch mēṁ jē pēi vagdi
The river (Nein) flows with fast rising waters.

जिथे पानी वाला कुहिम हार केरा
jīthē pānī wālā kūhīm hār kehrā
In which is caused an awful whirl-pool.

मार जहोली मैं ओए विच मैं दे हाँर बड़ गेई
mār jahnjoli mēṁ oē vīch mēṁ dē heer vād̐ gēī
Heer, clasping her shawl, dived into the dreadful stream.

कर के माजी वाला रांजेहाँ मैं जेरा
kār kē majhi wālā ranjehā mēṁ jērā
With heart firm and brave, O Ranjah!
Neither a pole nor an oar was there to row the boat.

My heart goes numb and aching.

In every house of syal, daughters are born.

I, Heer born is butter like delicate fair and soft.

Like a love lorn in chains, helpless, the parent's home I feel.

With cursed chains I struggle.

My mind turns round, the beads turn not.

What worries the beads, O Ranjah? know not I.
The earnings of un-married go waste. Like the beans eaten away by the worms.

Wheat they sell, and grams they eat. Grieved they at last, like the peacock under curse.

Our love for each other is as old as it could be.

Like inalienable relation is of the key with the lock.

May our lustre last and joyful be the life.

Life is fine, while you live.
The musical notes involved in the Punjabi Bar of 'Heer Ranjha' are given below:—

The musical scale pattern:

**Indian:** Sa, ga, Re, ga Re Sa, **Dha,** Sa Re ga Re Sa; Ma Ma dha- **P Ma,** ga Re ga Re Sa.

**Western:** C, e D, e D C, e A, C D e D C; F F a- G F, e D e D C

The base note of the song is fixed on fourth black key of the harmonium used. This comes to be 'Pa' of the lower black octave.

**Melodic range:** 'Dha to dha'.

**Mode** with simple notes like that of Raga 'Kafi' (komal) 'ni' is missing, 'dha' (komal) is also sparingly introduced.

**Set to tala:** Keharwah.

**NOTATION**

\[
\begin{array}{cccccccc}
  \times & o & &  \\ 
  g- & g- & R- & R- & S- & S- & R- & g- \\
  \text{मी} & \text{शी} & \text{आई} & \text{माँ} & \text{में} & \text{रा} & \text{री} & \text{आया} \\
  \text{मन} & \text{jhi} & \text{aai} & \text{an} & \text{me} & \text{ra} & \text{r-an} & \text{jha} \\
  \text{e-} & \text{e-} & \text{D-} & \text{A-} & \text{D-} & \text{A} & \text{A} & \text{D-} \\
  g- & g- & R- & R- & S- & S- & R- & g- \\
  \text{मिं} & \text{नु} & \text{सुन} & \text{ने} & \text{लो} & \text{को} & \text{दे} & \text{स} \\
  \text{मिन} & \text{नु} & \text{sun} & \text{ne} & \text{lo} & \text{ko} & \text{de} & \text{ne} \\
  \text{e-} & \text{e-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} \\
  g- & g- & R- & R- & R- & R- & R- & S- \\
  \text{घाल} & \text{ला} & \text{रा} & \text{त} & \text{चौ} & \text{हॉ} & \text{सु} & \text{ज़ा} \\
  \text{pehi} & \text{li} & \text{ra} & \text{t} & \text{main} & \text{s} & \text{de} & \text{ne} \\
  \text{e-} & \text{e-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} \\
  \end{array}
\]

**(---------Music of the 'Tumbi' fills this gap---------)**

\[
\begin{array}{cccccccc}
  \times & o & &  \\ 
  g- & g- & R- & R- & S- & S- & S- & R- & R- \\
  \text{फ़ाल} & \text{ली} & \text{रा} & \text{रा} & \text{रा} & \text{रा} & \text{रा} & \text{रा} & \text{रा} \\
  \text{pehi} & \text{li} & \text{ra} & \text{t} & \text{mai} & \text{mu} & \text{hee} & \text{m} & \text{di} \\
  \text{e-} & \text{e-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} & \text{D-} \\
  \end{array}
\]
Sardar Baba Singh, a native of Sialkot (Pakistan) was born in the year 1924 and had his early training under his uncle, father and elder brother. At an early age he gave public performances of ballads and other folk-songs in Panjabi. He sings with an open-throat to the accompaniment of a string instrument called ‘Toombi’. He belongs to the period, when stage performances were held in the open before a large crowd. Hence a loud and melodious voice was an essential quality demanded of a singer. However, Baba Singh has maintained that sonorous voice, which fits very well with the environment. Since 1947, after partition he has been living in R.S. Pura, Jammu and possesses a rich store of Panjabi folk songs, which he often presents at Radio concerts and other programmes.
His rendering of Heer-Ranjha's 'Bar' illustrates how ably he produces flourish and twang suitable to the emotions evoked in describing the episodes and creating an aesthetic sense suitable to the event.

**Analytical view-points:**

The base note of the song is fixed on fourth black key of Harmonium used. This comes to 'Pa' of the first (lower) black octave. The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of 'Kafi', but here komal nishad 'ni' is missing; instead, the singer has sparingly made use of komal 'dha' (a prohibited note).

The singer supplies (alap) with the notes “ga, Re, Sa” making use of 'gamak' on the note 'ga' in particular, before he picks up the verse line for rendition.

Towards the close of each verse line, the singer produces a deep drumming effect, through a frequent use of stressed oscillations in the note 'ga' in particular with his mouth closed and then drops down to 'sa' by way of 'meend'. This is illustrative of 'Humphita gamak', the mention of which has been made by Sharang Deva. Such tonal quality produces embellishment in the treatment of notes and hence lends it a masculine character. The singer has also employed grace note, glide, and flights in the rendition as per his style.

The following verse line is illustrative of such embellishments

\[ g - g - R - R - g - g - R - R - g - g - S - S - S - S - \]

Herein the singer applies 'meend' from 'Sa' to Dha' of the lower octave and then glides to 'Sa' in the verse phrase 'mera ranjha'. 'Sa' is the grace note on 'Re' and 'Re' on 'ga' (komal). Gamak is introduced at 'ga' on the syllable 'aeya'.
In the verse line......

"The singer has employed a flight from 'Sa to ga' (komal).'

The following verse line is also worth note.

Herein the singer produces tonal variation in the phrase— "O dukhan walian heer ne" by the inflexion of tone through the notes 'Re ga Ma'; glides to dha (komal) and by way of stressed oscillations on it, applies meend in sliding down to ga (komal). This the singer does with the purpose of producing emotional expressions (nuances) and so create a melody. Deep pathetic effect called 'Karuna rasa', provided by the chosen diction. One can discover how the singer impresses with his skill of managing pitch variations (the rise and fall in the notes) in an easy and natural way. Also, by introducing a combination of soft and loud tone, he is un-consciously making use of what is called 'Kaku'. Such an artistic treatment is often noted in Indian Music, mostly in 'Thumris'. Great musicians like late Abdul Karim Khan, Sh. Omkar Nath Thakur and Bade Ghulam Ali made effective use of 'Kaku' in their stylish rendition. The tempo of the song is quick and is set to eight-beats-cycle like that of 'Keharwa'.

\[ \begin{array}{cccccccc}
\text{Beats} & \rightarrow & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\text{(unit of measure)} & & & & & & & & & \\
\text{syllables} & \rightarrow & \text{Dha Ge Na ti} & | & \text{Na Ke Dhi na} \\
\text{tala symbols} & \rightarrow & \times & \text{tali (sum)} & | & \text{khali} \\
\text{of stress} & \rightarrow & \text{deep stress} & \text{light passing stress} \\
\end{array} \]

With the help of 'Tumbi', as an accompanying instrument, the singer is able to manage the rhythm and create a suitable tonal effect appropriate to the song. The skilful rendition reveals the rich aesthetic beauty that holds the audience spell-bound.
The interesting episode in brief is that Malki was a beautiful damsel of garh Maghlana. Her uncle ‘Daria’ was an influential man in the court of emperor Akbar. To gain royal favour, Daria praised the young girl's beauty before Akbar and said that she deserved well to be his consort. Malki’s father spurned the suggestion of his brother, Daria, for giving Malki's hand to Akbar; instead he married her to a Jat boy Keema, of Takhat Hazara. After some time, came a suitable moment, when as per custom, the girl was to be taken to her in-laws called (Muklawa). Keema, the bride-groom himself was to take her home. But he was reluctant to go, because he in a dream had found himself bound in shackles. The mother dismissed it as a false thing and Keema was persuaded to go. Malki’s father had all the time been feeling that Daria was annoyed. In order to restore respect to him, he sent a word to him and requested for his presence on the occasion.

Daria took it as a golden opportunity to take the revenge. He led his troops to the village and in a surprised move whisked away Keema and presented him as a captive in Akbar's court. Malki was sad to hear of the cruel strategem of her uncle and rushed to Akbar’s court to appeal for Keema’s release. Akbar left the matter to be decided by a maddened elephant saying that he would let off Keema, if the elephant spared his life. This was a strange judgement. However, the miracle happened, and it proved that God is on the side of the good and virtuous persons. The elephant, before whom Keema was thrown, gently stroked Keema with its trunk and hauled him atop his head. This was more than a miracle. Akbar set both Malki and Keema free and the wily and wicked Daria was humiliated and punished.

This beautiful love ballad is couched in appropriate language to create an atmosphere of thrill and suspense. It shows that evil does not go unpunished and that courage and patience are finally rewarded. The suspense becomes deeper, when Akbar declares that Keema’s release was related to the action on elephant and who does not trample him...
under foot but gives respect. It proves Keema’s innocence, purity of heart and Malki’s deep love and faith in God. These are the basic elements of the Panjabi love ballad—wickedness (as of Daria), innocence and purity of heart (of Keema), sincerity and faith, heroism and patience (of Malki), element of divine justice and suspense (of elephant's role).

The specimen of 'Bar' of 'Keema-Malki' in parts has been rendered by Sr. Bawa Singh Bawa of R.S. Pura, Shiv Nagar, Jammu.

From a long distance away, from Akbar’s court. Daria led a big troop of soldiers.

The first halt he made at Tehnesar.

The second one he made at Sandal wari.

Furling are seen trappings of Darias tents. Looking beautiful with laces red attached.

As if dark clouds are rolling on the skies.

With her face stuck out from the window.
जा कोई दिल्लीय सूबा चढ़ के आ गया
As if a soldier chief from Delhi has come advancing.

जा कोई चढ़ के आयाई गया धारी
Or that a rich personality seems approaching.

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,

जा मेरा चाचा दरिया आ गया की मेया
Either that my uncle Daria has come,
साह्नू देखो—२ ओ परजा जे सारी
sahnoon dekhēgi—२ o parjā jē sari
The splended sight of us will the public enjoy.

मेले जियोरियाँ दे-----------------
mēlē jiondeān dē-----------------
Only the living enjoy the fun of life.

किथे रेह गयाई तक्त हजारा
kithē rēh geāi takht hazāra
Where has gone Takht Hazara.

किथे रेह गए मेरे भाई ने बल्ले
kithē rēh gae mēre bhai ne bālle
Where are my noble brothers?

जुग जुग जीवि नी—२ उत्ते जग ते अपने
jug jug jeevē ni—२ ītte jāg tē āpne
Long may live all near and dear to us.

पाठ पैन उत्ते जगदे कले
pāṭh pān ītte jagdē kāle
Sad and helpless is one who is alone.

नी अज बाज में—२ भरावं दे में सकेंगा
nī āj baj mēn—२ pahrāvān dē mēn sakeṅga
As I feel, without the company of my brothers.

जट बते, गलती, दिलती नू चले
jat batē, 'Malki' dilli nu chāle
I, a hand-cuffed jat, O Malki, am taken to Delhi.

केदाह होवे जट कीमें वाला दर्दी
kēḍā hovē jat kēmēṁ vālā dardī
Who is there to sympathise with Keema jat?
धब्रान तबत नी—२ हजारे देन कहले
khabrān takht ni—२ hazare dēn kahlē
Who is there to take news of me to takht hazare.

धब्रान हो जान मेरे बाबल फेर जानी नूँ
khabrān ho jān mērē bābal pher jānī nūn
Who is there to inform my father dear?

धब्रान हो जान मेरे पाँजां भरवां नूँ
khabrān ho jān—२ mere pānjāṁ bharvān nūn
If my five brothers get the information.

होजकी मुग्हाल नूँ—२ जानूँ फेर मारने गे
khojki mughal nūn—२ jānūṁ pher māraṁ gē
Will they kill the Khojki Mughal.

मेले जीउं रेनां दे........
mēlē jēonī deānā dē........
Only the living, enjoy the fun of life.
The musical notes involved in the Panjabi Bar of ‘Keema-Malki’ are given below:—

The musical scale pattern:

Indian: Sagaga, Re Re Sa, Sa Saga, Ga Re Sa.
Western: C e e, D D C, C C e, e D C.

The base note of the song is fixed on the fourth black key of harmonium used. This comes to be ‘Pa’ of the first (lower) black octave.

Melodic range: ‘Sa to Ga’.

The three notes—‘Sa Re Ga’ (komal) are being involved.

Set to tala: Fast Keharwah.

<table>
<thead>
<tr>
<th>NOTATION</th>
<th>Sg g-</th>
<th>8R- R-</th>
<th>S- -</th>
<th>SS SS</th>
<th>8g- -g, R- (g)-</th>
<th>(g)- R- S- -</th>
</tr>
</thead>
<tbody>
<tr>
<td>-धर दर, गा हु</td>
<td>जी -</td>
<td>अक बर</td>
<td>दा- र, बा रु</td>
<td>दा- r, ba run-</td>
<td>un -</td>
<td>- -</td>
</tr>
<tr>
<td>-dhar dar, ga hun</td>
<td>gee -</td>
<td>ak bar</td>
<td>da- r, ba run-</td>
<td>un -</td>
<td>- -</td>
<td></td>
</tr>
<tr>
<td>-CC e-, 8D- D-</td>
<td>C- -</td>
<td>CC CC</td>
<td>8e- -e, D- (e)-</td>
<td>(e)- D- C- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-g g-, R- R-</td>
<td>S- -</td>
<td>S- SS</td>
<td>8g- -g, R- (g)-</td>
<td>(g)- R- S S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-दर र चा दही</td>
<td>ऐ- -</td>
<td>तो मल</td>
<td>जे -</td>
<td>भा दी-</td>
<td>ई -</td>
<td>- -</td>
</tr>
<tr>
<td>-dari a, cha dhi</td>
<td>ae- -</td>
<td>to mat</td>
<td>je -</td>
<td>bha ri-</td>
<td>i -</td>
<td>- -</td>
</tr>
<tr>
<td>-e e-, D- D-</td>
<td>C- -</td>
<td>C- CC</td>
<td>8e- -e, D- (e)-</td>
<td>(e)- D- C C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-S g-</td>
<td>R- S-</td>
<td>-</td>
<td>-</td>
<td>gg g-</td>
<td>R- R-</td>
<td>S- S-</td>
</tr>
<tr>
<td>-उ नेह, पेह ला</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>ऐह- -स, पह ला</td>
<td>जे रा,</td>
<td>शह र ल</td>
</tr>
<tr>
<td>-u nehi, peh la</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>aeo -s, peh la</td>
<td>de ra,</td>
<td>sheh rta</td>
</tr>
<tr>
<td>-C e- D- C-</td>
<td>-</td>
<td>-</td>
<td>ee -e, D- D-</td>
<td>C- C-</td>
<td>CC CC</td>
<td></td>
</tr>
</tbody>
</table>

(Tumbi music)

g- g-, Rg - | 8g- R-, S- - | g- g- | -R -R 8S- -S SS
| ने सर, लाईा | आ - | आ - | - दूजा, ला - | दे या, -सं दल |
| ne sar, laea | aa - | aa - | - duja, la - | le a su, -san dal |
| e- e-, De - | 8e- D-, C- - | e- e- - | -D -D 8C C-, -C CC |

and so on as above.
Analytic view-poits:

The singer has employed only three notes viz. 'Sa Re' and 'ga' (komal) in the rendition. Stressed oscillations (Humphite Gamak) has been introduced in the production of the note 'ga' (komal) with the mouth closed.

\[
\text{-Sg} \quad \text{g}-, \quad \text{R-} \quad \text{R-} \quad \text{S-} \quad \text{-}, \quad \text{SS} \quad \text{SS} \quad \text{g}-, \quad \text{g}-, \quad \text{R-} \quad (\text{g})- \quad (\text{g})- \quad \text{R-}, \quad \text{S-} \quad \text{-}
\]

\[
\text{-dhur} \quad \text{dar}, \quad \text{ga} \quad \text{hun} \quad \text{gee} \quad \text{-}, \quad \text{ak} \quad \text{bar} \quad \text{da-} \quad \text{r}, \quad \text{ba} \quad \text{run} \quad \text{-} \quad \text{un} \quad \text{-}, \quad \text{-} \quad \text{-}
\]

\[
\text{gamak} \quad \text{gamak meend}
\]

such a style of using gamak is very well noticed. The closing note of each verse line is 'Sa' by way of meend from 'Re'. The tempo of the song is set to tala Keharwah. The accompanying instrument is 'tumbi' which serves both to keep rhythm and maintain tone for the rendition.
Punjabi Bar of 'Kehar Singh'  
(Kehar Singh sus nūn kehnīdā......)

This is a specimen of Punjabi Bar, and covers a range of youthful emotions and restraints of mother of the bride, as she likes her daughter to be dressed in finery and suitably ornamented. This is the reality of youthful dreams, which stands shadowed by the material instincts.

Kehar Singh, a youthful guy can no more bear separation from his wedded belle, who is with her mother and the mother demands some surety of ornaments to hold against misery and want. Kehar Singh says that he would join king’s army and provide material comforts to his bride Ram Kour. Not satisfied with such uncertain prospects, the bride’s mother uses harsh words and Kehar Singh, who believes in destiny, says that the factor of destiny is unpredictable.

The specimen of Panjabi Bar of Kehar Singh sung by Sh. Janak Raj Nath is given below for illustration.

Kehar Singh sus nūn kehnīdā sahnūn kum bada hi rēnidā  
Kehar Singh says to the mother-in-law, "I am awfully busy".

Tere perēn budhiē mēin penda, sun tu gōre nūn  
I touch your feet madam, do listen to me.

Chheti nāl tore Amman Ram Kaur nūn  
At once you send, the bride Ram Kour.
ते अमूँ सस्ता जवाब सनावे, मेरी राम कौर नेंद्रे जावे
Tē aggūṁ sus jawāb sanāvē, mērī Ram Kour nein āvē
In return says the mother-in-law; "My darling Ram Kaur will not go at all."

जुटी पैर किंदि ना पावैं न्याली बाराब सल की
Jūṭi peṇr kadi nā pāvē neānī bārhā sāl ki
She will not put on the shoes, so young girl of years twelve.

हाँ झोब दिति मगर तेरे ला के बालकी
hāṁ ḍoṁ ḍitī magar tērē lā ke bālkī
Have I ruined her, by marrying her to you.

तेनू आलूं में हल्द जोड़, ना तू खाली साहनूं मोड़
Tēnū ākhān maṁ hau ḍōḍ, nā tu khālī sahnūṁ moḍ
tēnū āakhān maṁ hau ḍōḍ, nā tu khālī sahnūṁ moude
Says Kehar Singh, "I request you, send me not away empty-handed."

साहनूं नेंई ओ दाज दी लोड़, ऐवें बनक्के धीर नूँ
Sahnūṁ neī o dāj di loude, āevēn chakkē dhore nūn
I need not any dowry, be not stiff necked.

ओ चेति नाल टोर अम्ां ‘राम कौर’ नूँ
O chhētī nāl tore Ammaṁ Ram Kaur nūṁ
Do send quickly, O mother, with me my bride Ram Kaur.

धी मेरी हल्द तेरे नाल व्याई, ना कौई दूसर चत दी पाई
Dhī mērī hau ṭērē nāl vai, nā koi ḍhuṁ chaj di pāi
Since she wed you, wore not she any ornaments suitable.

ऐवें मगर नंगेूं दे लाई, टोर्स तेरे नाल की
Aevēn magar nāngeān de lai, torāṁ tērē nāl ki
Foolishly she was given to the naked, how may I send her with you?
वैदिक पाण्डव। नी तू मलक्ये, सारे बेच गिटाया ने खादे
Jede pae ni tū muktāde, sāre beech mapeān ne khāde
The few ornaments she had, were sold by your parents.

काजु, कारती ऐं खुदें भाले, टोर के बलरे नू ज
Kahnuñ karni Aē budhiē bate, tore kē balore nēn.
What rot you talk? O old lady! send the girl charming.

गहने जोने दे बनवा के, ले जा ‘राम कीर’ दे भागे
gehnaesone dē banwā kē, lē jā Ram Kaur dē bhāge
Get the ornaments of gold, and then take Ram Kaur with you.

नेई ता मुह जा शर्मू नू खाके, ऐवें करै सजाल नी
Nein tān mudh jā sharmānūn khākē, aevēn karēn sawāl ni
Or else go back in disgrace, and say no words any more.

होव विति......
Dobe diti...... —Refrain
Have I ruined.

मारी केहर सिह नू बोली, ओर्जी विच कलेजे गोली
Māri Kehar Singh nūn boli, Qbaji bich kalēje goli
Such piercing words went like a dart into his heart.

होनी खेले सिर पर होली, पता कि जनीर नू
Honi khēlē cir par holi, patā ki janore nēn
What is destined must happen, how may she understand?

छेती नाल टोर
Chheṭi nāl tore —Refrain
Send quickly.
तेनूं आलां सच कसमी टूपा बिना ना टूपी जानी
Tenun Aakhān such kāhani tūppa binā nā tuppi jānī
to tell you the truth, without auspicious cone ornament, the bride will not go.

मेरी धी ऐ अज व्यानी, सुरत सम्भाली अजे नेड़ू जानी
Meri dhi ae Ajē neōni surat sambhāli aji nēūjānī
tmy daughter is yet so young, and not grown enough mature.

केलरा केसर सिंह चबरा के, नौकर हो जूँ फोज विच जा के
Kēhndā Kehar Singh ghabrā kē, naukar ho juṅ fojē bich jā kē
tstartled, kehar singh says, i shall take service in army.

टूपा ले आलां में बनवा के, जावां गा बलीर नूँ
Tūppā lē āvān main banwā kē, jawān gā balore nūn
tgolden cone shall i get made for her, i take then damsel mine.

छेरि नाल दोर
Chēṭi nāl tore —Refrain
Send quickly.

साहनू ऐवें चिर डरावा, तेनूं कोन फोज विच लेंवा
Sahnū āveṇ veer darāvā, teṇūṃ kōn fojē vich lēṃvā
ty you frighten us uselessly, who will take you in the army?

सह्डे तिर ते साहन चड़ावाए, करके आलां लाल नी
Sahdē cir te sāhn chaḍāvādā, karke akhān lāl ni
ty you oblige us for nothing, and look with eyes red.

होज बिति धी में........
Doṭe diti dhee mēṅ..... —Refrain
have i ruined.
The musical notes involved in the Punjabi Bar of Kehar Singh are given below:—

The musical scale pattern:

**Indian**:  
Sa, ga, Sa Re, Sa, Re ga Re Sa; Sa, Dha, Sa, ga Re Sa

**Western**: C, e, C, D, C, D, e, D, C, B, A, C, e, D, C

The base note of the song is fixed on third black key of the harmonium used. This comes to be 'Ma' of the first (lower) black octave.

**Melodic range**: 'Dha to ga'.

The notes involved in the composition are—'ga, Re, Sa ni' and 'Dha' which are like that of 'Raga Kafi' though the notes 'Ma' and 'Pa' are missing.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{ccccccc}
\times & o & \times & o & \times & o & \times \\
S- & -S & Sg & - & g & R & -S \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
- & - & - & - & - & - & - \\
\end{array}
\]

And so on as above.
Analytical view points:

The arrangement of the musical notes involved are similar to 'Raga Kafi', though the notes 'Ma' and 'Pa' are missing. The singer has also employed flourish like 'meend' and 'flight' in the composition at few places. The verse line given below is illustrative of this:—

\[
\begin{align*}
S & \; \text{g}(R) \; \text{S} \\
\text{do} & \; \text{meend} \\
\text{fa} & \; \text{flight}
\end{align*}
\]

The tempo of the song is set to tala Keharwah. Accompanying instrument used is 'King' to keep rhythm and maintain the tone required.
'Geet' exists in two forms— 'Gandharva' (Marg)— 'Celestial'; and 'Gan' (Deshi)— 'terrestrial'. The 'Marg' sangeet which is better known as 'Gandharva' possesses female characteristics as in 'Veda', and is devoted to the music of the spheres (Deva Sangeet); whereas, the latter 'Gan' is dominated by male characteristics and is recognised as music of the people.

'Gan' is sub-divided into two types viz.: 'Nibadha'— that which is musically structured or composed and set to a tala; and 'Anibadha'— that which is un-composed and is a free exposition of the musical notes as in 'Alapti'. Three technical names of 'Nibadha' viz. 'Prabandha', 'Vastu' and 'Rupak', find a mention in Sangeet Ratnakar, Sangeet Raj and other texts. These names probably emphasize the three different aspects of the same melodic structure though practically, they are synonymous. It appears that 'Prabandha' musical form enjoyed a widely popular place in the field of music, probably up to 13th century A.D.

The 'Prabandha' musical form has six components/Constituents— 'Swaras', 'Virudha', 'Pada', 'Teinak', 'Pada' and 'Tala'. Of these, 'Swaras' (musical notes), 'Pada' (set of words in composition) and 'Tala' (measure of the time interval) are also vital rudiments of the 'Bandish' (musical composition) these days to make it sing worthy.

'Virudha' an element of 'Prabandha', is the name given to the qualities of excellence and was extensively included in the popular theatrical performances during ancient times in India. The songs described characters, situations, role of gods or goddesses and the outstanding qualities of the leading characters. According to "Sangeet Ratnakar", Virudha explains virtues of a character generally in a metaphorical way such as "bhuj-bal-bhim" giving the idea that 'Bhim'— a character in 'Mahabharata' epic is known for astonishing strength and power of arms. 'Virudha' describes virtues and qualities in full length giving an epic character to the person described.
In the 'Prabandha' form, it is 'Veer-Rasa' which is seen as a dominating factor, since, valour, super-human qualities etc., create a scope for the use of 'Viruda' as a special form of 'Pada' (set of words) chosen to describe virtues etc.

Coming to the Dogri folk-ballads under study, we find that in the 'Baran' in particular, there is a selective use of such terms that describe uncommon qualities of chivalry, sacrifice, renunciation, selflessness and devotion etc. which make the character so described as, prominently super-human, impressing us with great virtues in deed and thought. 'Viruda' an important constituent of Prabandha form of musical composition as explained in "Sangeet-Ratnakar" finds due application in our Dogri Ballads (Bars). This leads us to believe that the folk-ballads (Baran in particular) of Dogra land are as ancient as 'Prahandha' gan.
Conclusive viewpoints on the ‘Bar’s’ rendition

Function: Reminding of valour and sacrifice of the heroes through 'Bars' (memorial verses).

Application: Hero worship mostly on the ‘Deories’ (seats) of the heroes, and on public gathering to arouse heroic emotions.

On the basis of the musical structure of the Bar collected from various parts of the region and presented by the expert singers; it has been observed that two to three and even up to five musical notes are involved in the ‘Bars’ ranging mostly between second half (uttrang) of the lower octave and the first half (Purvang) of the middle octave. The melodic notes so involved in the compositions give glimpses of Ragas, mostly Bhopali, and in a few specimens ‘Kafi’ and ‘Bilawal’. The singers have been found to introduce embellishments like meend/drop/slides........ ‘Sa to Dha, Re to Dha, Dha to Pa, Ga to Sa’, flights (leaps).... “Dha to Re, Sa to Pa, Re to Pa, Sa to Ga”; glides..... “Dha to Sa, Re to Ga” and artistic twist (murki) etc........ “Sa Re Ga Pa, Dha Sa Re Ga”, in the notes and nuances giving an effect of ‘Kaku’. Some of the expert singers have sweet flexible voice, as such provide artistic twists in the notes, and some who have loud powerful masculine voice provide drum like effect, through stressed oscillations (Gamak) in the consonant notes like ‘Ga’ in particular, creating heroic emotions— ‘Veer-Rasa’.

Some of the singers use nasal sound in the rendition, the specimen of the Bar of 'Ram singh', presented by Dhruv singh of Himachal Pradesh is illustrative of this. The nasal sound used mostly by the people of the hilly tribal areas of Kinnaur, Pangri and Lahaul is probably due to the racial character and the geographical condition. In the words of Dr. Gautam Sharma ‘Vyathit’, “All these songs follow a specific style of singing and the geographical facts have a deep effect on these, for example the ‘Lahaul’ music is markedly nasal in tone, and so on”*.

The singer has been noticed to employ alliterative catch words as prefix viz. “Akhde; lao ji; oae” etc. or as suffix viz. ‘Un or aa’ in the tone of either tonic ‘Sa’ or third major note ‘Ga’ or as ‘Ga Re Sa’, before picking up the verse line for rendition. Similarly, towards the close of each verse line, in case the companion is associated, he joins and holds the tonic ‘Sa’ till the lead singer picks up the verse line in the set tone. This effect of providing and holding tonic ‘Sa’ or the consonant note ‘Ga’ is similar to the tuned tanpura (drone) employed as an essential accompaniment in Indian Music recital to maintain the tone of the song. In some of the compositions, literary narration has been noticed more than a melody. The theme of these compositions is spiritual or mostly heroic and exciting.

Upto 13th century AD, Prabandha musical form enjoyed a widely popular place in the field of music. ‘Virudha’ an essential element of prabandha, was extensively included in the popular theatrical performances during ancient times in India. The songs described characters, situations, role of gods or goddesses and the outstanding qualities of the leading characters.

In Dogri-folk Ballads, Baran in particular, there is a selective use of such terms as describe un-common qualities of valour, sacrifice, and devotion etc. which lends the characters a prominently superhuman, quality.

According to 'Sangeet Ratanakas', 'Viruda' describes virtues and qualities in full length giving an epic character to the person described. It is ‘veer-rasa’ which is seen as a dominating factor and finds due application in our Dogri folk-ballads (Bars).

Almost all the compositions collected for purpose of study, have been found to be set to tala Keharwa— a cycle of eight beats having two sections of four beats each. In some of the compositions, it has been observed that the singer elides (omits) the syllable of the main stress point, with the result, there is a shift of accent on the stress point; as such to adjust the interval between the concerned beats, a swing is created, which assigns a style to the rendition. In the few compositions, drum (dhol) has been employed
as the percussion instrument for keeping rhythm. Mostly the singers have employed 'King, Tumbi and Chakra', as the string accompanying instruments, which serve both to keep rhythm and to maintain tone throughout the performance. In ancient times 'Veena' had been employed as an accompaniment for keeping tone in the music recitals. In our Dogri folk-music the usage of 'King' can be called as the counter part of 'Veena'.
In ancient times 'Jati Gan' was in existence. Ragas like Bhopali, Durga and Bilawal etc. which characterize mostly our folk-songs have the history as old as 'Jati Gan'\(^1\) system that prevailed upto 13th century A.D., Pt. Onkar Nath Thakur in his book 'Geetanjali' (vol 6th) explains the fact that Ragas like Bhopali, Durga etc. have been derived from 'Audav' form of 'Gandhari Jati' on the basis of ‘Murchana’\(^2\) system.

The notes of the Shadaja gram are based on the basic assigned shruties. 'Sa' runs on fourth shruti ; 'Re' on seventh; 'Ga' on ninth; 'Ma' on thirteenth; 'Pa' on seventeenth; 'Dha' on twentieth; and 'Ni' on the twenty secondh shruti.

Keeping 'Ma' of the Shadja gram as the starting base notes 'Sa'; the madhyam gram is obtained.

### Indian scale with shruties:
- 2N 4S 3R 2G 4M 4P 3D 2N 4S 3R 2G 4M -Shardaja gram
- B C D E F G A B C D E F -Madhayam gram

### Western scale:
- 4M 4P 3D 2N 4S 3R 2G 4M -Madhayam gram

Keeping 'Ma' as base note 'Sa'.

This is the first murchana (Sauvery) of Madhyam gram. In the formation of Madhyam gram, the shruti interval between 'Ma' and 'Pa' will become three and between 'Pa' and 'Dha' it becomes four. Changing the starting point of the notes, different scales of 'Murchhanas' are obtained.

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1. **Veer Ram Avtar**: 'The Music of India', Pankaj Publications 3, Regal building New Delhi. First edition. 1986. Vol. Ist Ref. Page 170. *(In Jati gan there used to be a fourteen stringed Musical Instruments. On the basis of shruties, the strings of the instrument used to be tuned for each Jati).*

2. The word ‘Murchhana’ literally means to become un-conscious. In other words, it means ecstatic state of man on hearing a sweet and enchanting melody or tune, and these melodies are named as ‘Murchhanas’. *(Acharaya Brahaspati in his book entitled — ‘Bharat Ka Sangeet Sidhant’ (1959) provides the basic scale for the Jatis to be sung and detail explanation of Murchhana system.)*
In the Audav form of Gandhari jati, the murchana obtained is ‘Paurvi’ having five notes as ‘Sa Re Ga Pa Dha’. If these notes are utilised on the basis of ‘greh’ - ‘ansha’ in successive order, the various murchanas so obtained will take the following forms.

**Madhayam gram**

**First murchana:**

\[
\begin{align*}
F & \quad G & \quad A & \quad B & \quad C & \quad D & \quad E & \quad F & \quad G & \quad A & \quad B & \quad C & \quad D \\
4Ma & 3Pa & 4Dha & 2Ni & 4Sa & 3Re & 2Ga & 4Ma & 3Pa & 4Dha & 2Ni & 4Sa & 3Re \\
\end{align*}
\]

\[\downarrow\]

Taking 'Sa' as the starting note:

\[\downarrow\]

'Re' as the starting point:

\[\downarrow\]

'Ga' as the starting note:

\[\downarrow\]

'Pa' as the starting note:

\[\downarrow\]

'Dha' as the starting note:

It is evident that the structure of murchanas so obtained identify Ragas like Bhopali, Durga etc; and since the musical pattern in most of the Dogri folk-songs is also governed by these ragas, it may be construed that these folk-songs are as old as Jati Gan* that prevailed upto 13th century A.D.

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3. It is the starting note of 'Murchhana'.
4. It is the focal note of the Murchhana as well as the starting note of 'Jati Gan'.
Additional view points on the traditional ballads

An attempt has been made to understand the common features and peculiarities of traditional folk-songs of the Jammu region. Regarding the old folk-ballads—‘Karks and Bars’, same specimens have been collected from various sources as sung by prominent singers, only minor differences have been noticed, though the form, content or style remains the same.

One singer may sing a ballad (‘Kark’ or ‘Bar’) in a mode that gives it a tonal character of say Raga Bhopali, which is prominent. Another singer may sing in the same mode, or may choose to give it a shade of, say, Raga Durga. The tala used to keep the rhythm is almost the same, although there may be the difference caused by the pace chosen by an indiivdual singer.

Changes are also effected by singers coming from different pockets in the form of tonal embellishments, introduced by them through their voice culture. So far as the song goes, the way of picking up the song and the technique of presenting the notes towards the close of the verse line, gives rise to some minor differences depending upon the accompanying instrument chosen by different singers for presenting the same song. For example: some singers are in favour of using ‘King’ or ‘Chakara’ (both stringed instrument) to maintaine tone as well as rhythm. The singer builds up an atmosphere playing his instrument in the tune in which he is to present the song. This also provides him the base note ‘Sa’ to follow the tune for singing. Towards the close of the verse line, some singers supply humming notes, mostly elongating the tonic ‘Sa’ before picking up the verse line.

The same song sung by another expert singer, whose choice is for the drum (dhol) as an accompanying instrument to keep rhythm, plays artistically on the drum, to the rhythm of his choice, suitable to the song and then supplies a few ‘alap’ like notes to get at the tonic ‘Sa’ provided by the sound of the drum. Usually he is supported by the companion singer, who joins him towards the close of the verse line. The process is commonly known as ‘Gehal’ in Dogri dialect.
It has been observed that the singers, who are gifted with a rich resounding voice, coupled with the skill to provide tonal vibrations, make the rendition impressive. On the other hand, such singers who possess a feeble voice, low in volume, but capable of providing sweetness to the tone, may not be able to create a tonal effect to make the recital impressive enough.