A devotional song is not essentially aesthetic in nature, but is spiritual in effect which sets the human mind in communion with God. The function of a devotional song is to build a devotional atmosphere suited for the worship, by way of mentioning the virtues and the supernatural powers of gods and goddesses or even family deities.

The popular devotional songs collected for the purpose of the study are—
(a) Bhaints
(b) Bishan Patte / Vaishnav Pada and
(c) Kirtan

(a) BHAIMTS

The devotional song of Duggar called Bhaint literally means an offering. These songs help the devotees to concentrate their mind on the worship of the deity, as they stand hand folded before the statue of the deity (goddess Durga) or Her incarnations like— kali, Vaishno, Saraswati etc in particular. These devotional songs build a powerful atmosphere suitable for the worship, often taking the form of ‘Kirtan’ (collective singing).
Mother goddess 'Jwalla'
(Tū Mātā Jwālā Shēhr Dī....)

The specimen of the Dogri Bhaint has been sung by Smt. Kodi Devi of Bhaddo (Billawar), Kathua is given for illustration.

The devotee goes as a worshipper at the shrine of Mother goddess of the city Jawala ji and with offerings like; pure water of Ganges, flowers, incense etc. worships and prays for blessings.

Tu mata æ jawala shehr di
You are mother goddess of city Jawala.

Main pužāri tere dar dā
I am worshipper at your shrine

Hath bich gadba mata ganga jal pāni
In hand a roundish pot full of water of Ganges

Chhanan kraea mala lakh wari
I gave you bath, a hundred thousand of times.

—Refrain
Worshipper am I at your shrine.

Hath che karnuñ phulen kannë bhareë
In my hand is a basket full of flowers.

Har chadaheë meià lakh wàri
Wreatheë I offered to you a hundred thousand of times.
मैं पूजारी तेरे दर दा  
Main pujari tere dar dà —Refrain
Worshipper am I at your shrine.

हथ च घुपेड़ी, घूफ़ै कन्ने भरी ऐ  
Hath che dhuphedì dhoophe kanne bhari ae
In my hand is a censer full of incense.

घूफ घुपाया मैंलया लख वारी  
Dhooop dhukhae meiì lakhir wari
Smoked incense a hundred thousand of times.

मैं पूजारी तेरे दर दा  
Mein pujari tere dar da —Refrain

हथ च रकेबी वीच जैलेबी  
hath che rakebi vich jalebi
In my hand is a plate full of ‘Jalebi’ sweets.

भोग लगायो मैंलया लख वारी  
bhog lagao meiì lakh wari
These I offered you, a hundred thousand of times.

मैं पूजारी तेरे दर दा  
Mein pujari tere dar dà —Refrain

लेई ऐ परकर्मा पिरता चौबक्षी  
leì ae parkarma phernà chaubakhi
Taking several rounds of the shrine.

मैं पूजारी तेरे दर दा  
Mein Pujari tere dar da —Refrain

चर्चीं सीस नवाया भक्तां  
Charnì sees nawaeä bhagtiän
Bow their heads, all devotees.
The musical notes involved in the Bhaint sung by Smt. Kodi Devi and party of Bhaddo, Kathua are given below:

The Musical scale pattern:

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

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

The base note is fixed at eighth white key of harmonium. This comes to be tonic 'Sa' of (lower) white octave.

**Melodic range:** 'S to G'.

**Mode:** Bhopali.

**Set to tala:** Keharwah.

**NOTATION**

\[
\begin{array}{cccccccc}
\times & \circ & \times & \circ & \times & \circ \\
S - G - & R - - R & S & S & R & R & G - - G & G \\
\text{तू - गा -} & \text{ला - ऐ ज} & \text{वा ला शह} & \text{र} & \text{दी - मै पू} & \\
tu - ma - & ta - ae ja & wa la sheh r & di - mein pu \\
C - E - & D - - D & C & C & D & E - - E \\
\end{array}
\]

\[
\begin{array}{cccccccc}
R & R & G & G & R & R & R \\
Jarī te re & D & r & d & a - & h - th che & gad & wa ma ta \\
Ja ri te re & da & r & da - & ha - th che & gad & wa ma ta \\
D & D & E & E & D & D & D & D \\
\end{array}
\]

\[
\begin{array}{cccccccc}
S & S G & - G & G & R & R & S \\
\text{गंगा जल} & \text{प - नी श} & \text{ना - न क} & \text{रा या मा} & \\
Ganga & ja & l & pa - ni sha & na - n ka & ra & ya ma ta \\
C & CE & - E & E & D & D & C \\
\end{array}
\]

\[
\begin{array}{cccccccc}
S & S & R & - & G & G & G & R \ & R & G \ & G & R \ & R & R & R \\
\text{ल ल वा} & \text{री - मै पू} & \text{जा री ते रे} & \text{द} & \text{र दा} - \\
La & kh & wa - & ri - mein pu & ja & ri & te & re & da & r & da - \\
C & C & D & - & E & - - E & E & D & D & D \\
\end{array}
\]

and so on with the subsequent lines.
Analytical view-points:

The arrangement of the melodic phrases involved in the compositions lends it a tonal character like that of Raga Bhopali. The singer has employed 'flight' at various places in the notes viz: from 'Sa to Ga'. The tempo of the song is regulated in medium pace tala Keharwah, helping to build a devotional atmosphere.
Mother goddess 'kali'

(Jai Kangra Kali Dwara.....)

The specimen of the 'Bhaint' sung by Smt. Kanta Devi and party of Patti (Dhar Mahanpur) Kathua are given below for illustration.

The devotee expresses the Lordly sight of the Temple of Mother goddess 'Kali' of Kangra and mentions all those high dignitaries who had shared to build the beautiful shrine. There is a mention of 'Akbar' the great, who came bare footed and offered a golden canopy.

Worthy of worship is Kali’s temple.

How many have built thy shrine beautiful!

How many have fanned you with 'chanwar'?

Worthy of worship is Kali’s temple.

The five Pandawas built the shrine beautiful

Arjun used chanwar to fan
Jay Kangra Kali Dwara

Worthy of worship is Kali's temple.

Nangi Nangi Pari Mat Akbar Aa Sone da Chhatar Chadhaa
Barefoot came Akbar to your shrine. Offered he a golden canopy.

Jay Kangra Kali Dwara

Worship I at Kali temple.

Chara Parakmaa Leiaa Chohere Charni Sis Nawaa
Times four he went round the shrine. Bowed his head at thy feet.

Jay Kangra Kali Dwara

Worship I at Kali temple.

Panch Sapari Mata Taje Ne Narele Pehladi Bhaint Chadhaa
Five betel nuts and fresh (green) are coconuts to make the first offering to thee.
The musical notes involved in the Bhaint sung by Smt. Kanta Devi of Patti (Dhar Mahanpur) are given below for illustration:

The Musical scale pattern:

**Indian**: S, P N, S, R G S R \( \tilde{N} \) Pa, R M P M G R \( \tilde{N} \) P

**Western**: C, G B, C, D E C D CB G, D F G F E D CB G

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

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

**Mode**: Tilak Kamode.

**Set to tala**: Keharwah.

The arrangement of the melodic phrases involved in the composition lends it a tonal character nearing to Raga Tilak kamode. The singer has introduced 'rneetid' from the note 'N to P' of the first (lower) octave and a glide from the note 'Re to Ma' of the middle octave. The tempo of the song is regulated in a medium pace tala Keharwah, that assists in creating devotional atmosphere.
Mother goddess Vaishno Devi (i)

*(Jotān Jagadānī...)*

This is a popular devotional song, couched in very simple words and without stretching an account of miracles, sung in praise of Mother goddess Vaishno Devi, whose shrine has become a place of pilgrimage. Even the mightiest and greatest Kings go barefoot to the divine seat and bow before it praying for happiness and prosperity.

The specimen of the 'Bhaint' of Mata Vaishno (Katra) sung by Sh. Ghulam Mohd of Janakhān (Dansal) is submitted for illustration.

जोताँ जागदियाँ... जोताँ जागदियाँ दरबार
Jotān jagadānī... jotān jagadānī dārār
Flames brighten in the durbar of mother divine

भवनां वाली दे दरबार, मेईया रानी दे दरबार
Bhawanāṁ vālī dē durbār, meiā rānī dē durbār
In the durbar (sanctum sanctorium) of mother divine.

जोताँ जागदियाँ...-
jotān jagadānī... —Refrain
Flames brighten...-

पेहला दर्शन कौड़ कांडोली, ओ दूजा देवाँ माई
Pehlā darshan kauḍ kāndoli, O dujā devāṁ māī
The first glimpse is at Kauḍ kāndoli, the second at mother Devā.

माता दे दरबार, जोताँ जागदियाँ...
Matā dē durbār, jotān jagadānī... —Refrain
तीजा दर्शन चर्चा पावें, चौथा अध कवारी
Teejā darshan charan padē, choutha adh kawari
The third darshan at charan padika and fourth at Aad kumari.

जोताँ जागरियाँ.....
Jotān jagdian..... —Refrain

पंजवां दर्शन भैरों बली वा, छेवां वैष्णो माई
Panjvan darshan bhairon bali dā, chhevaī vaishno mai
The fifth darshan is of mighty Bhairon’s memorial and sixth is of mother vaishno’s shrine.

के दिन दिन जोत सवाई.....
Kē din din jote sawāi.....
The lights of flames glimmer stronger and stronger.

दूरा दूरा संग अवंदेब बाल गंगा बिच न्यावन्दें
Dūra dūra sang avande bāl ganga bich nhàanvdeṃ
The pilgrims come from afar, and take a holy dip in Banganga.

ओ मुंह चू बोलन जय जय कारां,
O mūnh chū bolan jai jai kārā,
Give a shout; cry— 'victory to Mother Divine'.

पंजेवे पाघुवे भवन बनाया, नंगे नंगे पेरी अकबर आया
panjēn panduvē bhawan banaēa, nāṅge nāṅge perēi Akbar āaeā
The five Pandavas erected a temple, barefooted came king Akbar.

सोने दा तेरे छत्र चढाया, न्यो न्यो करें अलां वे
Sone da tērē chhatar chadāhe neon neon kare alāṁ vē
A golden canopy he offered with all humility.
Sūa cholā tērē aṅg virāje
Bright red be thy cloak.

Tenūn simardē Jammu dē rāje
Tributes are paid to thee, by the kings of Jammu.

utar ghoḍē peiṛ peāḍē, bolan jāi gāi kār....
Dismount they from horses, journey on foot to thy shrine, shouting 'victory to Mother Divine.'
The musical notes involved in the Bhaint of Mata Vaishno Devi sung by Sh. Gulam Mohd S/o Baba Charag Din are given below:

The musical scale pattern:

**Indian:**  P, P D, S, R G, G R S, P D S

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

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

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

**Mode** with simple notes are like that of Raga Bhopali.

**Set to tala:** Keharwah.

**NOTATION**

```
<table>
<thead>
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<th>P</th>
<th>D</th>
<th>D</th>
<th>5S</th>
<th>5G-R</th>
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<th>R</th>
<th>Sa</th>
<th>P</th>
<th>D</th>
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<td>jag di an -</td>
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<td>aan -</td>
<td>aan -</td>
<td>jo tan</td>
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</tr>
<tr>
<td>Refrain</td>
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</tbody>
</table>
```

The arrangements of melodic phrases involved in the compositions lend it a tonal character like that of Raga Bhopali. Towards the close of each verse line, the singer introduces melodic phrases as .......

The singer also applies 'meend' and 'glide' as shown in the verse line :-

The tempo of the song is set to tala Keharwah. The Saranga (four stringed bow instrument) used as accompanying instrument serves both as to keep rhythm and to maintain the tone through out the rendition.
Mother goddess Vaishno (ii)

(Garh yudeyá dā chali....)

This is a specimen of eulogy pointing out numerous virtues and powers of mother goddess ‘Vaishno’ and is often used as a prayer, called Bhaint. This has been presented by Sh. Ram Bhaj and Sh. Isher Dass of Bhaddoo (Kathua) and is given below for purpose of illustration.

From Ayudeya started mother goddess astride the lion.

Settled in the mountains, and the forests have blossomed.

In katra little girls play, among them is Adh kumari (mother goddess).

Red gown wears she, that is studded with golden laces.

Katra town is built beautiful, with stalls on both sides.

Divines have established firmly there, singers too have set up their stands.
Pchla darshan bharōn ghatī, duja adkuari
Goddess's first darshan is at Charnpadkā, and second is at Adh-kuari.

Trijā darshan bharōn ghatī, Chowthā māṁ balkāri
Third is at Bhairon ghati, and the fourth is the shrine of mother celestial.

Bhown anḍer jāi khalotā mun bich manshā dhārī
Stood I inside the temple with wishes in my mind.

O tērā darshan pāi ē matā, mit nēi ē trishnā sārī
With one glimpse of you, O mother, all desires are fulfilled.
The specimen of the Bhaint of Mother — goddess sung by Sh. Ram Bhaj and Sh. Ishar Dass of Bhaddoo is given below for illustration:

The Musical pattern:

**Indian**: S, D D P, D S R G G R S D S.

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

The base note of the song is fixed at the fifth white key of the harmonium. This comes to be 'Pa' of the first (lower) white octave.

Melodic range: 'Pa to Ga'

Mode with simple notes like that of Raga Bhopali.

Set to tala: Keharwah.

### NOTATION

```
0 0 0 0 0 0 0 0 0
DD DD P P D D S R G G R S D S

0 0 0 0 0 0 0 0 0
G G D D G G D D G G D D G G

chali -ae- mata sin ghe- di -sa war -i , Oss -

AA AA G G AA -C DE - E ER - C -E DD - E E -

RGR -R SD - GG GG R- RR SS - -

DE -E E ED- DED -D CA - EE EE D- DD CC - -
```

and so on with subsequent lines.

### Analytical view-points:

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

Melodic range stretches from 'Pa to Ga'. The use of 'meend' from 'Sa to Dha' and a flight from 'Sa to Ga' and from 'Dha to Ga'. is clearly noticed in the song rendition.

The following verse line is worth note.

```
- बिच- पहाड़े- लेया ब सेरा - बन पुली ऐ पुल बारी - -

- Bich- paharen leya -ba sera - ban phuli ae phul war i - -
```

The rhythm of the song is set to tala Keharwah in medium pace, enhancing the devotional atmosphere.
Mother goddess Durga (iii)
(Chaar Yug teri Jote Sawai)

The specimen of the ancient popular Bhaint of mother goddess Durga in the form of eulogy, sung by Sh. Isher Dass of Bhaddoo, Kathua is given for illustration.

Chaar yug teri jote suai, nagar kote pindi banwai
From aeons four, your flame divine shines; platform is built at Nagar-kot.

darshan karan ham aaye, hath jode darbar khadota
To see you came we, with folded hands, standing in your darbar.

sohne palang samagri chheja, sadh sant teri karde sewa
You sit on a heavenly couch and divines stand in attendance.

har chameli gal gund pae, shobha suni aae kameshkar
Devi wears wreaths of jasmin, god Kameshwar came to see her sight divine.

Sanen gourjēn shiv aae
Along with Gouri came lord Shiva.

pūjā lende krishna muṭari, ləing lachian pān sapāri
Worships Lord Krishna with offerings of clove, cardmum and betelnut.
Humble devotees of Jammu remain celibate.

Take not even water before bath; bow heads before you.

Golden canopy looks pleasing on your head, woods cover your shrine.

Mother goddess resides in rugged valley with throne visible from all sides.

All over are speard twinkling stars.

I remember the goddess in times hard.

Do sit in my house, O mother!!
The musical notes involved in the Bhaint sung by Sh. Isher Dass of Bhaddoo (Kathua) are given below:

The Musical scale pattern:

**Indian**: S D S, R M- R S D S

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

The base note of the song is fixed on fifth white key of harmonium used. It is pancham 'Pa' of the first (lower) white octave.

**Melodic range**: 'Dha to Ma'

**Mode** with simple notes like that of Raga Durga.

**Set to tala**: Keharwah.

**NOTATION**

```
\begin{array}{cccccccc}
\text{D} & \text{S} & \text{SD} & \text{S} & \text{S} & \text{D} & \text{D} & \text{S} & \text{S} & \text{R} & \text{RR} & \text{S} & \text{SD} \\
\text{Char} & \text{Yug} & \text{Teri} & \text{Jote} & \text{Su} & \text{A} & \text{A} & \text{D} & \text{Jot} & \text{Gobar} & \text{Ko} & \text{T} & \text{Harm}
\end{array}
```

```
\begin{array}{cccccccc}
\text{D} & \text{S} & \text{SS} & \text{SD} & \text{S} & \text{SRM} & \text{R} & \text{RR} & \text{R} & \text{MM} & \text{MR} & \text{M} & \text{RR} & \text{SD}
\end{array}
```

```
\begin{array}{cccccccc}
\text{Set to tala}: \text{Keharwah}.
\end{array}
```

```
\begin{array}{cccccccc}
\text{RR} & \text{RR} & \text{SS} & \text{M} & \text{R} & \text{S} & \text{-}
\end{array}
```

```
\begin{array}{cccccccc}
\text{Ap Na} & \text{-}, \text{Dar} & \text{Shan} & \text{De} & \text{-} & \text{Ma} & \text{-}, \text{Ye} & \text{-}
\end{array}
```

```
\begin{array}{cccccccc}
\text{DD} & \text{D} & \text{DD} & \text{CC} & \text{F} & \text{-} & \text{D} & \text{-} & \text{C} & \text{-}
\end{array}
```

and so on with subsequent lines.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Durga. The singer has made use of 'meend' from 'Sa to Dha' and glide from 'Dha to Sa'. The following verse line is worth note:

\[
\text{D- SS, SS SD- } | \text{-SS S - SRM- R-}
\]

\[
\text{dar shan, kar an } | \text{hum aae-, ae--- -}
\]

\[
\text{glide meend} \quad \text{glide meend}
\]

The rhythm of song is set in medium pace Keharwah tala, assisting in creating an atmosphere devotional in spirit.
This is 'Bhaint' sung in praise of mother goddess Vaishno jee, incarnation of 'Durga'.

The goddess has her abode in dense forests on the mountains. Her mount, the lion with mane, sends a reverberating roar that terrifies sinners. The goddess has left plains for the hills, where the rows of lamps shine in brightness divine. The scenes are charming indeed.

The specimen of the Bhaint song in praise of Mother goddess Vaishno jee, incarnation of Durga, sung by Smt. Seema Anil Sehgal (Jammu) is given for illustration.

In forests dense lives goddess mother, O mother lives there!

To look at, how charming is the scene.

Inside the temple you sit in glory, O mother divine!

The lights and lamps brighten and shine.

Near about the temple sings koel (Indian cuckoo)
The lion growls and roars.

**Refrain**

Plain and fields you left behind, O you Mother mine!

Chose to settle in the mountains deep

Chose to live in the mountains, O my Mother divine!

To view at, how charming are the scenes!
The musical notes involved in the Bhaint sung by Smt. Seema Anil Sehgal is given for illustration.

The musical scale pattern:

**Indian:** P D, P M R S, R S D S, M R M, D S, R S D, P M R M R S

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

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

**Melodic range:** 'Dha to Re'

**Mode** with simple note like that of Raga Durga.

**Set to tala:** Chanchar / Deepchandi

"Dha ge na dha ge dhi n | ta ge na dha ge dhi n"

\[ \times \begin{array}{ccc}
0 & 2 & 0 \\
3 & 0 & 3
\end{array} \]

**NOTATION**

<table>
<thead>
<tr>
<th>( ^{MP} D ) - D - PM</th>
<th>( ^{MP} - ^{PM} R - )</th>
<th>( ^{MM} - R - S - )</th>
<th>( R - R, ^{PS} - D - )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{Ghan} - \text{Gha} - \text{Ne} - )</td>
<td>( \text{Janga} - \text{Len} - \text{Ch} )</td>
<td>( \text{Roundi} - \text{Ma} - \text{Te} - )</td>
<td>( \text{Merei}, \text{Ac} - )</td>
</tr>
<tr>
<td>( \text{A} - \text{A} - \text{GF} )</td>
<td>( \text{G} - \text{FF} - \text{D} - \text{C} - )</td>
<td>( \text{D} - \text{D}, \text{D} - \text{C} - )</td>
<td>( \text{A} - )</td>
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</tbody>
</table>

| \( \text{D S} - \text{M} - \text{D} - \) | \( \text{P} - \text{D}, \text{M} - \text{P} - \text{D} - \) | \( \text{PD} - \text{M} - \text{R} - \) | \( \text{M} - \text{M}, \text{M} - \text{M} - \) |
| \( \text{Roundi} - \text{Ma} - \text{Ta} - \) | \( \text{Me} - \text{Ri}, \text{Ac} - \text{O} - \) | \( \text{Roundi} - \text{Ma} - \text{Te} - \) | \( \text{Merei}, \text{Ac} - \) |
| \( \text{A C} - \text{F} - \text{A} - \) | \( \text{G} - \text{A}, \text{F} - \text{G} - \text{A} - \) | \( \text{F} - \text{D} - \text{C} - \) | \( \text{F} - \text{F}, \text{F} - \text{F} - \) |

| \( \text{RR} - \text{P} - \text{P} - \) | \( \text{RR} - \text{M} - \text{M} - \) | \( \text{MD} - \text{P} - \text{MR} - \text{RM} - \) | \( \text{P} - \text{P} - \text{P} - \) |
| \( \text{Dikhe} - \text{Ne} - \text{Da} - \) | \( \text{Sund} - \text{Ra} - \text{Na} - \) | \( \text{Ja} - \text{Ra} - \text{Ho} - \) | \( \text{Sund} - \text{Ra} - \text{Ho} - \) |
| \( \text{DD} - \text{G} - \text{G} - \) | \( \text{DD} - \text{F} - \text{F} - \) | \( \text{A} - \text{G} - \text{F} - \text{D} - \) | \( \text{DD} - \text{F} - \text{F} - \) |

| \( \text{PPD} - \text{D} - \text{PM} \) | \( \text{M} - \text{P}, \text{P} - \text{MR} - \) | \( \text{MM} - \text{S} - \text{S} - \text{RR} - \text{D} - \) | \( \text{P} - \text{P} - \text{P} - \text{P} - \) |
| \( \text{Mund} - \text{Ren} - \text{Che} - \) | \( \text{Sa} - \text{Je} - \text{Tu} - \) | \( \text{Mata} - \text{Ra} - \text{Ni} - \text{Meri} - \) | \( \text{Sa} - \text{Je} - \text{Tu} - \text{Meri} - \) |
| \( \text{GGA} - \text{A} - \text{GF} \) | \( \text{F} - \text{G}, \text{G} - \text{FD} - \) | \( \text{FF} - \text{C} - \text{DD} - \text{A} - \) | \( \text{GGA} - \text{A} - \text{GF} - \) |
Refrain ———>
Antra is picked up now ——

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Durga. The singer has introduced embellishments like 'flights', 'meend' and 'grace notes' in the rendition. The singer has kept in the Dogri folk-tune in tact, but she has employed her own text for the rendition of the 'Bhaint'. Most of our Dogri folk-songs have the pattern similar to Raga Durga.

In an already set tune the new words are set by the singer and made the presentation more appreciable by virtue of her talented voice. For illustration note the second line of the verse:

DS - M D PD - M PD PD - M R RM - M -
रैंकी - गा ला मेरी - ऐ ओ रैंकी - गा ला मेरी -, ऐ -
roundi -, ma- ta- meri -, ae- o- roundi - ma- te meri -, ae-
\_/ \_/ ↓ \_/ grace note
a leap a leap Pa is meend

The rhythm of the song is set to fast pace Deepchandi / teevra (7 beats cycle).
The specimen of 'Bhainf' sung by Sh. Ram Bhaj Maski of Bhaddoo, Tehsil Billawar, Kathua is given for illustration. In this song the devotees sing to express the impression of the lordly sight of Mother goddess 'Bala Sundari.'

बाला सुंदरी बैठी ऐ सास मुरेहलेया
बाला सुंदरी बैठी आे क्षास मुरेहलीण
Bala sundari does rest in Moralia proper.

ते भौन बनेया माता ते छात्र झुल्दे
ते भौन बनेया माता ते छातर झुल्दे
Your temple is built, O mother goddess! with canopies waving.

जात्रू आवड़े माता ते दक्षान देवसा दे
Jatroo aavade matā te dakhan desā de
Pilgrims come to visit, O mother, from southern lands.

ओ पल पल खेड़सा माता ते भैन्ट चढ़ामदे
O pal pal khedaṇa matā te bhaint chadhāmde
All moments shall I play, O mother! and place offerings.

मंदिर बनेया शिव जी ओ शेहर बलोरावां
Mandir banea shiv ji O shehr baloreān
Temple was built for lord Shiva in the town of Billawar.

ते अंदर भौन दे बैठी ते अरदास ऐ सां
Tē ander bhown de beithi te ardas āe hān
Sitting inside the temple offered prayers.
To the right rests Gorjan and to the left stands Kartik.

Cheifitans, the Jamwals of Jammu, bow their heads before you.

Mother is seated at Sukral, Mal by name are you known.

To the king of Chamba, appeared in dream.

With brick and lime, O king! from your territory.

With feet bare come and build the temple.

The foundation was laid, O mother, in your name.
भाई ते इट रखाई ऐ माता ते भीन संपूरने
bhai te it rakhi ae mata te bhown sampurne
Bricks were laid O mother! to complete the temple.

अंदर भीने दे बैडी ऐ ते सिंह स्वारी ऐ
Ander bhone de beithi ae te singh swari ae
Inside the temple rests she, on the lion’s back.

ओ मूंत तेरा सामने रखेया ते मझ पंजाब होले
o much tera samne rakhe a te guh panjhab houve
O, your face is kept towards fortress of punjab.

ऐ छन्द गाँवडा यारो ओ (मसू) छैल चरहटड़ा
æ chhaarid gãivdã yaro O (massu) chhãl chrehûtã
Such psalms sings youthful chhur boy.

शेहर बलौरे वा यारो ओ गाई ओ गुनांवदा
Shehr blore da yaro O, gai o suanwda
At the town of Billawar does he sing.

नित परभात्दे उट्ठी के ते मनिरी आमदा
nit parbhãtde ãhti ke te manteri aamdã
Daily in the morning does he come to the temple.

ओ तू मेरी लल रखेयां माता ते मैं सुगी सारंगा
o tu mëri laâl rakheàn máta te mein tugi saur nga
Keep my honour O mother! I pray unto thee.
The musical notes involved in the 'Bhaint' sung by Ram Bhaj Maski (Bhaddoo) are given below:

The musical scale pattern:


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

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

**The melodic range**: 'Dha to Pa.'

**Mode** with simple notes like that of Raga Bhopali.

**Set to tala**: Keharwah

<table>
<thead>
<tr>
<th>NOTATION</th>
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<tbody>
<tr>
<td>D - G -</td>
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<tr>
<td>S - G - R - GR</td>
</tr>
<tr>
<td>D - D, DD G</td>
</tr>
<tr>
<td>बा - ला -</td>
</tr>
<tr>
<td>ठी - त -</td>
</tr>
<tr>
<td>रहने - या -</td>
</tr>
<tr>
<td>ba - la -</td>
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<tr>
<td>thi - te kha smu</td>
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<tr>
<td>rehle an -</td>
</tr>
<tr>
<td>aan - te bhawan -</td>
</tr>
<tr>
<td>A - E -</td>
</tr>
<tr>
<td>C - E, D - ED</td>
</tr>
<tr>
<td>CC - C, C -</td>
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<tr>
<td>आ - आ, आ - E</td>
</tr>
</tbody>
</table>

R - G S S | ला - त, छ त |
| लू - ल, दे - |
| ऐ - ते, जा तू |
| आ - व, दे - ना |
| ba ne, ya ma |
| ta - te, chhatar |
| jhu - l, de - |
| ae - te, ja tru |
| aan v, de ma - |
| D - E, C, C |
| C - E, D, E |
| C - C, C - |
| आ - आ, आ - E |
| द - E, C - C |

S - G, D, D G |
| S - S, S - |
| D - D, P - P |
| PP PP G - R |
| S - S, S - |
| G |
| ता - ते, दस न |
| दे - स, दे - |
| ऐ - , ओ - |
| पल पल, ले - ड |
| साँ - गा, ता - ते |
| ta - te, dakhana |
| de - s, de - |
| ae - , o - |
| pal pal, khe - d |
| san - ma, ta - te |
| C - E, A, A |
| E - C, C - |
| A - , G - G |
| GG GG E - D |
| C - C, C - E |

R - G RS |
| S - S, |
| D - |
| भेन्टच, ठाँ |
| - दे - , ऐ - |
| bhaint, chadavan |
| de - , ae - |
| D - E, DC - C |
| C - , A - |

and so on as above with subsequent lines
The arrangement of the melodic phrases involved in the composition lend it a donal character like that of Raga Bhopali. The singer has employed 'flight' as— From 'Dha to Ga' from 'Sa to Ga' and from 'Dha to Pa'. The following verse line is worth note:—

\[
\begin{align*}
S - G, & \quad Dl \quad G - | S - S, \quad S - | D - , \quad P \quad P \quad | PP \quad PP \quad G \quad - R \quad | S \quad - S \quad S - G \\
\text{ta- te, } & \text{kal } \quad n - | \quad d - \quad t e, \quad d e - | \quad \text{ae } - , \quad \text{dhe} - | \quad \text{pal} \quad \text{pal \, ye} \quad - t \quad | \quad \text{san } - \text{g, } \text{ta- } \ \text{ta- } \\
\text{flight} \quad \text{flight} & \quad \text{flight}
\end{align*}
\]

The melodic range stretches from 'Dha to Pa'. The rhythm of the song is regulated in Keharwah tala in a medium pace.
Mother goddess ‘Chandi’ of Paddar (i)

(Thanda pani, nala thandi thandi dhara.....)

This is a popular devotional song of the hilly regions of District Doda, where people go yearly on 'Machail Yatra' in August for paying obeisance to goddess ‘Chandi’. Sung in ‘Bhaderwahi’ and ‘Padari’ dialect, the collective singing goes on till the festival is over. Primitive instruments like ‘Flute’, ‘Drum’ and ‘Kail’ are used. The song is most simple as can be expected of rustic—illiterate hilly people. The divine seat exists high on the mountains and stream lets spray water all the way. The impressive lordly sight of the temple imbues deep religious emotions, which sway the devotees.

The specimen of the 'bhaint' of mother goddess ‘Chandi’ seated at Padar Teh. Kistwar, District Doda sung by Sh Shadi Lal and party R/o Massu (Paddar)—a group singing during Macheil yatra, is submitted for illustration.

ठंडा पानी नाले ठंडी ठंडी धारा
thanda pani nali thandi thandi dhara
Cold streams run downhill-spraying cold water.

अज तुम में चंडी रे दरबारा
Aj tuss man chandi re durbarā
All along we have come to-day the holy shrine of Chandi.

शेरान वाली बस गेई मचेल री ठारा
Shērān wali bus gei machel ri thara
The tiger mounted goddess chose ‘Machail’ for rest

शेरान वाली बस गेई मचेल ठारा
Shērān wali bus gei machel thara
Yes the goddess lent grace and divinity to ‘Machail’
अज तुम माँ चंदी रे दरबारा
Aj tūs mān chāndī re durbārā —Refrain

पादर रे मशूर भोना इक त्योहारा
Pāder re mashoor bhonā ik tyoḥāra
The temple famed in Padder, festival is going on.

नाघुई ना तसं खुला दरबारा
Naghuī nā tussē khulā durbarā
Known as Naghui, open is the sanctum sanctorium. To world enjoys the auspicious sight.

दरशन पाना, शुभ सनसारा
Darshan pāna, shūbh sansāra

यात्रु की भोना तुझा रश बड़ा भारा
Yātrū ki bhonā tūjha rash bada bhāra
To pilgrims, this temple of yours has attraction deep.

अज तुस माँ चंदी......
Az tūs mān chaṇḍī..... —Refrain
All along to-day have we, come to the holy shrine of ‘Chandi’.

मैहाव माता हि ने शेर सवारी
meināṅ matā hi ni shēr sawārī
Mother divine is mounted on the lion. To all thy devotees you grant protection.

भतों की करनी माता रखवाली
Bhagton ki karnī matā rakhwāli

दरबार आ जैसे मा नान खाली
Darbar aa zei gā nān khāli
No place is left uncovered by devotees.

पूरी करनी माता सुभ ने ते मुरादा
Puri karnī matā sūbh nēn kē murādā
O mother divine! let my wishes be fulfilled.
अज तुसें माँ चढ़ी.....
Az tussēn māṁ chaṇḍī..... —Refrain

छोटे बड़े सुभ माता रे सनताना
Chhoṭe baḍe subh māṭā rē sannānā
All big and small are children of you, O mother!

निरधन भोल चाहे भोल धनवानां
Nīrḍhan bhōle chāha bhōle dhanvānāṁ
Be he poor or be he rich.

माता रे लेई सुभ यक समाना
Māṭā rē leṁī suṁbh yak samānā
All are equal in the eyes of mother divine.

माता रे बोले तुस सब जय जय कारा
Māṭā rē bolē tuss saṁ kāra
Say to you all— "Victory to thee! O mother!".

अज तुस माँ चढ़ी......
Az tūs māṁ chaṇḍī...... —Refrain

दुखरे घर हना ईं सनसारा
Dukhṛē ghar hanā Eṁ saṁsāra
This world is full of sufferings.

असें ते माता यक तेना सहारा
Assēṁ tē māṭā Yak tēnā saḥārā
You O mother! are our hope.

हसमुख कान तुजे अरवाया
Husmukh kān tūjē ardāsāṁ
Husmukh is sending his appeal to you.

तू ऐ तरी असे इड़ले पारा
Tū ae tarō asē îḍālē pārā
Do help us go across the ocean of sufferings.
The musical scale pattern:

**Indian:**  S R S °D, P D S, R G R S, S G P D, D P G, G P G R G R S.

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

The base note of the Bhaint song has been fixed on third black key of harmonium used. This comes to be ‘Ma’ of the second (Middle) black octave.

**Melodic range:**  ‘Pa to Sa’.

The Musical notes involved are like that of Raga Bhopali.

**Set to tala:**  Keharwah (fast).

### NOTATION

\[
\begin{array}{cccccccc}
S & S & S & -R & °D & PP & DD & SS & R- G- \\
S & S & S & -R & °D & PP & DD & SS & R- G- \\
DR & DR & DR & DR & DR & DR & DR & DR & DR \\
\end{array}
\]

At

\[
\begin{array}{cccccccc}
SS & SRS, °D- PP & DD & SS & R- G- \\
SS & SRS, °D- PP & DD & SS & R- G- \\
DR & DR & DR & DR & DR & DR & DR & DR & DR \\
\end{array}
\]

Az tus man chandi re- dar, ba-ra- ..........Refrain ..........first line.

EE EE- G E- G D °C- D E, D- C-

and so on with subsequent lines.
Analytic view-points:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhopali. Melodic range stretches from 'Pa' of lower octave to 'Sa' of the higher octave. The singer has introduced flourishes like twists, meend, flights and glides to beautify the rendition.

\[
\text{SS- } G \ G \ | \ P \ P \ P \ | \ D \ - \ D \ - \ |PD \ SD \ PG - \\
padar \ rema \ | \ shur \ bhona \ | \ i \ k \ teo \ - \ |had- \ ra -
\text{glide flight twist (meend)}
\]

The rhythm is regulated by 'Dholki', and clapping by mass participation fully lost in the devotional atmosphere. The harmonium is employed as the accompanying instrument to maintain the tone of the song throughout the performance.
Mother goddess chañḍī (ii)
(Uchē pahāḍān bich busi chañḍī mātā...)

This is an alternate devotional song with prayer to goddess Chañḍī for alleviating sufferings and granting prosperity. The specimen of the Bhaint of Mother goddess Chañḍī sung by Miss Saraswati and party of Paddar tehsil kishtwar, District Doda is given below:

उच्चे फिलां बिच बसी चण्डी माता
Uche pahāḍān bich busi chañḍī mātā
Atop the mountain high lives mother Chañḍī.

भग्ना दरशन पाई तेना हो
Bhagtā darshan pāī lēnā ho
The devotees are keen to see thee! mother.

पाड़रे मचेल बिच बसी चण्डी माता
Padderē machel bich busi chañḍī mātā
—Refrain
In Machail, the hill side of Paddar lives chandi mother.

नाघूई लंगो हारा भोना हर साला
Naghūi lēngō hārā bhonā har sālā
The naghūi festival attracts pilgrims every year.

यात्रा बज नै तुद बे शुभाः
yātrā az nē tūd bē shumārā
Even to-day pilgrims flock there-to numberless.

जाई कर बोने सुभ जय चाॅंडी माताः
jāi kar bonē sūbh jāi chañḍī mātā
To the station holy they go saying; "victory to Mother Chañḍī".
भगत दर्शन पाई लेना हो.....
Bhagatā darshan pāī lēnā ho..... —Refrain
The pilgrims are keen to have a darshan (sight).

आसे पासे छेढ़ी छेढ़ी धारा
Aasē pāse chhed chhed dhara
All about are streamlets rolling fast.

सामने दर्शन शिव जी पहारा
Sāmnē darshan shiv āji pahārā
In front see, stands Lord Shiva on the mountain.

हेरड़ काबल छेड़ नजारा
Hēraā kābal chhed nazārā
The place is worth, all this sight pleasant.

भगत दर्शन पाई लेना हो.....
Bhagatā darshan pāī lēnā ho... —Refrain
The devotees have a single aim to get a sight.

निरधान से दीनि माता धनधाना
Nirdhan sē dini matā dhandhānā
The poor are made rich, by Mother Divine.

बांधन से दीनि माता सनताना
Bānjan sē dini matā santānā
The women barren are blessed with a child.

मातः रि महम्मः बढ़ी अपारा
Māti rī mehamān bāhī āparā
O mother! Beyond praise is your glory.
Bhagta darshan pae lena ho
We too, O mother, have come to your divine seat.

Sukhi rakh mata tu hid parivara
Keep my family happy and blessed.

Husmukh ma tin charan re dasa
'Husmukh' is a servant falling at your feet

Bhagta darshan pae lena ho
The devotees have all come for a sight divine.
The musical scale pattern:

**Indian**: S, M g r S; n d M; M d n S M, g r S; n S g M P P M g

**Western**: C, F e d C; b a F; F a b C F, e d C; b C e F G G F e

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

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

The musical notes involved are like that of 'Bhairvi'.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccc}
\times & \text{o} & \times & \text{o} & \times & \text{o} \\
\text{-MM-M} & \text{g- rr} & \text{SS} & \text{rr} & \text{nii} & \text{-dM} \\
\text{MM} & \text{d} & \text{nini} & \text{SM} & \text{Mg- r-} & \text{S-} \\
\text{-Uche pa hadan bich} & \text{basi chaand ma} & \text{ta} & \text{-bhaag ta dar} & \text{shan} & \text{pai lena ho-} \\
\text{-FF -F, e- dd} & \text{CC} & \text{dC} & \text{b- aF} & \text{-FF a bb CF} & \text{r-e- d-} & \text{C-} \\
\text{M- MM} & \text{g- g rr} & \text{SS} & \text{r S} & \text{nii} & \text{-dM} \\
\text{MM} & \text{d} & \text{nini} & \text{SM} & \text{Mg- r-} & \text{S-} \\
\text{Pada rem, achel bich} & \text{basi chaand ma} & \text{ta} & \text{-bhaag ta, dur} & \text{shan} & \text{pai lena, ho} \\
\text{F- FF e- e dd} & \text{CC} & \text{de} & \text{b- aF} & \text{-FF a bb CF} & \text{r-e- d-} & \text{C-} \\
\text{MMg- g M-M} & \text{g g Mg r-} & \text{Sni} & \text{nii} & \text{- SS} & \text{gM PP} \\
\text{Pada rem, achel bich} & \text{basi chaand ma} & \text{ta} & \text{-bhaag ta, dur} & \text{shan} & \text{pai lena, ho} \\
\text{F- FF e- e dd} & \text{CC} & \text{de} & \text{b- aF} & \text{-FF a bb CF} & \text{r-e- d-} & \text{C-} \\
\end{array}
\]

and so on with subsequent stanzas.
Analytical view-point:

The arrangement of melodic phrases involved in the composition lends it a tonal character like that of Raga 'Bhairvi'. The singer has made use of embellishments like elide, leap 'Sa to ma', grace notes and 'meend' in the rendition. The text is devotional narration of kind deeds and miracles is very much noticed in the song.

The following verse line is worth note:

- MM -M g- rr | SS rS ni- dm | -MM d nini SM | M- g- r-, S- -
- Uche pa hadan bich | busi chandi ma ta- | - bhag ta dar shan | pai lena ho- -
↓ elide (a skip)  \( \underline{\text{meend}} \)  \( \underline{\text{a leap}} \)  grace note is
(Sa to Ma) 'Ma' on 'g'

The rhythm of the song has been set in tala Keharwah in medium pace. This enhances the creation of devotional atmosphere.

Due to elide (skip of beat), there is a shift in the accents in the main stress points. So in order to maintain the interval between the concerned beats, some adjustment of the syllables are to be made, which cause sway in the rendition, and hence a style is developed.
Among the Dogra people 'Bishan Patte' are verses in praise of Lord Krishna and Lord Rama. These songs cover almost all devotional songs representing Trimurti—Brahma, Vishnu and Mahesh. These verses are popular and have come down by oral tradition, keeping the faith of the devout people strong and unshaken. These verses are sung in lilting tone and the refrain is repeated to charge the atmosphere with pious thinking. The devout persons like Mira Bai, Bhil woman, Narsee, are referred to as the blessed and favoured persons of the Lord. In many incarnations over aeons have the Avtārs strengthened the enlightened and faith tempered minds of the devotees, who entered the world celestial.
The specimen of the Bishan Patta sung by Smt. Maya Devi of Bhaddoo, Tehsil Billawar, District Kathua is given below for illustration.

Bishan pattē
(Taari ae meerān bāi nālē...)

The specimen of the Bishan Patta sung by Smt. Maya Devi of Bhaddoo, Tehsil Billawar, District Kathua is given below for illustration.

Favoured thou Mira bai and blessed Dhanna jat too.

Our turn has come, O lord mine! where are you hiding?

Better than us was meeran, whom you made a part of thine.

Shared love true with her and blessed her with life immortal.

Favoured Meera Bai......

Better than us was Bhil woman on whom you showered favour.
नाले उठे बैर खादे, नाले उन्हों तारेा
nālē ūdē bēir khādē, nālē unhon tāreā
Ate her berries and blessed her too.

तारी ऐ मीरा बाई.....
tāriē ae meerān bāi..... —Refrain

नाले चूठे बैर खादे, नाले उन्हों तारेा
Nālē joothē bēir khadē, nālē unhon tāreā
Contaminated berries you ate, and then blessed too.

नाले ऑदे चीर बढ़ाए, नाले उन्हों तारेा
Nālē audē cheer badāhē, nālē unhon tāreā
Protected her by extending sāri and blessed her too.

तारी ऐ मीरा बाई.....
tāriē ae mirā bāi..... —Refrain

साहदेकोलो नरसिंह चंगी, जेदा जा के बनेया संगी
Sahdē kolō narsingh changi, jēdā jā ke baneśa saṃgi
Better than us was Narsee, on whom you showered favour.
The musical notes involved in the Bishan pattē (Vaishnav Padā) sung by Smt. Maya devi of Bhaddoo, Teh. Billawar, district Kathua are given for illustration.

The musical scale pattern:

Indian : R R S-, n- P n R- S- M M P- M M R- S- n R-

Western : D D C-, b- G b D- C- F F G- F F D- C- b D

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

Melodic range : 'Pa to Pa'.

Mode with simple notes are like that of Raga Megh / Sarang Ang.

Set to tala : Keharwah.

\[
\begin{align*}
&\text{NOTATION} \\
&\begin{array}{cccccccccccc}
\times & 0 & \times & 0 & \times & 0 & \times & 0 \\
RR & -R & S & \eta & - & P & n & R & R & S & S & SR & -R & R & - \\
\text{tārī} & -\text{ā} & \text{gi} & \text{rā} & \text{\'a} & \text{\'i} & \text{\'a} & \text{le} & \text{\'u} & \text{\'n} & \text{\'a} & \text{\'u} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{\'a} & \text{
Analytical view-points :

The arrangement of the melodic phrases involved in the composition lends it a tonal character nearing to Raga Megha.

The singer makes use of embellishments like that of 'meend' from 'Sa to ni' and then to 'Pa', following a flight to 'Re'. In expressing the resentment that Meera was better to get favour, the singer has provided varied higher musical notes, with a view to highlight the context referred. The following line is worth note:

\[
\begin{align*}
    & M M M M | M P M M | R R S n | S R R- R R \\
    & sa- de- ko- loon | meera changi | je da ja ke | banea- sangi
\end{align*}
\]

(picks up the line with varied higher tone)

The theme of the song is devotional showing a complete faith on the Almighty, referring to the blessings showered by Him on ‘Meera Bai’ and ‘Dhana jat’. The singer appeals for similar treatment in her helplessness. The rhythm of the song is set to medium pace tala Keharwah and the way of presentation is appealing.
This is a popular folk-song based on strong spiritual interpretation of man and life. Man is endowed with a powerful spiritual perception and his self realisation grants him redemption from the cycle of birth and death, which is the aim of life, otherwise he is like an animal who meets his body's needs and dies without attaining self-realisation and enlightenment. The body made up of five elements of earth, sky, water, fire and air disintegrates after death and soul is tormented, if a good and noble life is not lived. This is a simple explanation easy to be understood by the most dull headed person.

The song is sung most rhythmically as if to arouse the sleeping soul of the person, who needs to know what is essence of vedānta. This is beautifully incorporated in this simple song and it forms the basis of our thought and culture.

The specimen of the Bhajan (Bishan Pattē) sung by Smt. Maya Devi of Bhaddoo (Kathua) is given for illustration:

अंखियां खोल राम वल देख, तेरे मिट जान कहट कलेश
Arkhian khole ram wal dekh, tere mit jane kahht kalesh
Open your eyes and see Rama before you; All your sufferings will melt away.

ऐ पिंजरा तेरा जिस ने बनाया, जिस ने लिये तेरे खोल
Ae pinjra tera his ne banaya, his ne liye tere khool
Who has given you your bone-cage, who has determined you desnity?

अंखियां खोल राम वल देख........
Arkhian khole ram wal dekh...... —Refrain
Who lives in this body (bone cage)? Brahma, Vishnu and Mahesh.

The body cage breaks and ribs are left behind, everything is turned into dust.

---Refrain---
The musical notes involved in the ‘Bishan Pattā’ (Vaishanav pad) sung by Smt. Maya Devi are given below:—

The Musical scale pattern:

**Indian**: S n, R, S ni, M M P, M R, S

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

The base note of the song is fixed on 4th black key of the harmonium. This is pancham of the first (lower) black octave.

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

**Mode** is like that of Raga Megh / Sarang ang.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{align*}
\text{Sn} & : R -R RS-S SS n -n M M MM PP M- MM R -R \\
\text{Akhian} & : \text{le -} \text{ra-} \text{m} \text{ wal de -} \text{kh tere re} \text{ mit} \text{ kasha le -} \text{sh} \\
\text{Ch} & : \text{D -D DC-C CC b} -b -F F FF GG F- FF D -D
\end{align*}
\]
Analytic view-points:

The arrangement of the melodic phrases involved in the song lends it a tonal character like that of Raga Megha. The singer has introduced 'flights' from 'ni to Ma' and 'meeñd' from 'Sa to ni' and 'Ma to Re'.

The first verse line is worth note:

\[
\begin{align*}
\text{Akhian} & \quad \text{ko} \quad \text{-le ra-m wal} \quad \text{de kh te re} \quad \text{mit jan kashat ka} \quad \text{le -sh,}
\end{align*}
\]

The devotee appeals for keeping blind faith on Lord Rama, who is sure to help His creation.

The rhythm is set to the tala Keharwah in medium pace.
Bishan patta— "Lord Rama" (ii)
(Jai bolo Rām.....)

The specimen of the Bishan patta sung by Smt. Kanta Devi (Bhaddoo) is given for illustration. The devotee narrates the birth of Sri Krishna in Kansa’s prison and the escape through Vasudeva’s scheme. Using the prefix "Jai bolo Ram" with each couplet of the song, the devotee feels that Sri Krishna has been born incarnate and the griefs of ages will perish now. The song ends with a sigh of relief finding Sri Krishna in Yashoda’s lap. Lord Krishna is an incarnation of Rama.

Jai bolo ram, bhādro mhāhenē di ashtami
Victory to Ram, on eighth of bhadron (August 24th).

Sri krishn nēḥ leā awtār
Sri Krishna has born incarnate.

Bansari wāleā, bansari chhōḍiē sahde aa
O Flutest great ! leave your flute and come to us.

Vārnā lēridi ae mān tūgi dikh sahde pāp jānīdē
Mother takes on herself your ills ! seeing you all our sins go away.

Jenmē de dūkh nāvar
And griefs of ages many perish.
जय बोले राम, अधि राति जरैया ईं लो होई सनसार
Jai bolo rām, adhi rāti jamea - i - lo hoi sansār
Victory to Ram, at mid night the lord was born, the universe got brightened with light.

बनसरी वालेया,
Bansari walea —Refrain

जय बोले राम, जागो दे पह्रू सब सोई गे उगड़े ने सनस द्वार
Jai bolo rām, jāgē dē pehroo sab sēi gae ugdē neiṁ sans duār
Victory to Ram all the waking guards fell asleep, the iron doors opened suddenly.

बनसरी वालेया,
Bansari walea —Refrain

जय बोले राम, कुछड़ लेया वसुवेव ने ईं लांगना-ईं जमना दे पार
Jai bolo ram, Kuchhaḍ lēa vasudev neiṁ-i- Laṁgna-i- jāmnā dē pār
Victory to Ram, took him in lap Vasudev began wading across Yamuna (river).

बनसरी वालेया,
Bansari walea —Refrain

जय बोले राम, अगे दे जमना उच्छवी ऐ
Jai bolo Ram, aṅgē dē jamnā uchhvī ai
Victory to Ram, in front the yamuna sprang to rise.

सिंहें दे भेरे बनबास
Singheṇ dē bherē banbās
And the wood land teemed with lions.

बनसरी वालेया,
Bansari walea —Refrain
जय बोलो राम, चर्ण बंधि जमना थले गई ए

Jāi bolo Ram, charn baṇḍi Jamnā thallē gēi ae

Victory to Ram, After touching Krishna's feet Jamuna receded.

सिंहें ने सीस नवाले

Singhēn nē sees navaē
The lions bowed their heads.

जय बोलो राम, अग्रे यशोदा सुरी ऐ नी

Jai bolo Ram, āgē yashodā sūtī aē ni

Victory to Ram, sleeping guards at once woke up. The iron door at once got barred.

कृष्ण खड़े दरबार

Krishnā khaḍē darbār

Saw Krishna reaching close.

वनसरी वालेया

Bansari walea —Refrain

जय बोलो राम, शलवलाडी उठी ऐ नी

Jai bolo Ram, jhalaḥāṇḍī uthī aē ni

Gloy to Rama, started, got up she

कृष्ण लेया गोदी पा

Krishana lēyā gōdei pā

Took Krishna in her lap.

वनसरी वालेया,

Bansari walea —Refrain

जय बोलो राम, फूटी लेई ऐ वसुदेव आए

Jai bolo Ram, fūtī leī aē vasudev aae

Victory to Ram, carried the basket back Vasudev. And crossed the jamuna vasudev.

टप्पे जमना पार

Tappē jamnā pār

जय बोलो राम, सुते दे पेहक सब जामी गे

Jai bolo Rama, sūtē de pehroo sub jāmī gae

Victory to Ram, sleeping guards at once woke up. The iron door at once got barred.

वनसरी वालेया,

Bansari walea —Refrain
The musical notes involved in the Bishan Patta sung by Smt. Kanta devi is given for illustration.

The musical scale pattern:

**Indian**: P N N S, R, S, N, P N S

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

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

**The melodic range**: 'Pa to Re'.

The musical notes involved are like that of Tilak kamode.

**Set to tala**: Keharwah

**NOTATION**

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<td>C- -C,</td>
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so on with other lines of the song.
Analytical view-points:

The arrangement of the melodic phrases involves in the composition appears to be designed like that of Raga Tilak ka-mode in tonal character. At few places a 'meend' from 'Ni' to 'Pa' is clearly noticed.

The rhythm of the song is set to a slow pace tala Keharwa, giving a pleasant swaying pattern to the rendition.
Bishan Patta— "Lord krishana"
(Hari ji Aao mērē....)

The specimen of the ‘Bishan patta’ sung by Smt. Kanta Devi of Bhaddoo is given below for illustration:

The devotee with tears in her eyes and holding ‘Kūmbhā’ as a token of honour, prays the lord to step into her house and shower blessings.

हरि जी आओ मेरे अंगना मैं कुम्भ करन लगियां
Hari ji aao mērē aṅgnāṅi mēni kūmbh* karn lagiaāṅ

Oh Hari! (lord Krishana) step into my house I welcome you holding ‘Kūmbh’*

चरण बंदि पुछ रेईयां
Charn baṇdi pūchh reiāṅ

प्रभु जी आओ मेरे अंगना....... Prabhoo ji aao mērē aṅgnāṅ.......—Refrain

प्रभु जी रो रो अंखियां, मैं किस नू दरवां
Prabhoo ji ro ro akhiāṅ, mēni kis noohn āravāṅ

Oh lord! eyes mine swell with tears, to whom may I show.

शर्माई दी मारी चुप रेईयां
Sharmāṅi di māri chūp reiāṅ

Feeling shy I kept quiet.

* Kūmbh : Traditionally, a pot filled with water is held before any guest of honour as he steps in. The water is sprinkled on the door way as a token of ceremony.
हरि  जी  बिंद्राबन  बिच  जग  रचाया
Hari ji bindrāban bich jag rachāeā
O Hari (Krishna) yagya was performed in Vrindaban.

सगले  पिछे  छप  रेयां
Saglē pichhē chhāp reyāni
You kept hiding behind the cooking pot.

हरि  जी  बिंद्राबन  बिच  गाईयां  चरायो
Hari ji bindraban bich gaiān charaeo
O lord ! (krishna) in Vrindavan cows were set to graze.

बछढ़े  पिछे  छप  रेयां
Bachhāre pichhe chhāp reyāni
And you kept hiding behind the calves.

प्रभु  जी  आओ  मेरे  अंगनां......
Prabhoo ji aao mēre āṅganān.... —Refrain

हरि  जी  बिंद्राबन  बिच  रास  रचाओ
Hari ji bindraban bich rās rachāo
Hari ji! (lord) in Vrindaban a ras (group dance) was arranged.

सखांने  पिछे  छप  रेयां
Sakhāñē pichhē chhāp reyāni
And you kept hiding among the dancers.
The musical notes involved in the ‘Bishan Patta’ sung by Smt. Kanta Devi (Bhaddoo) are given below for illustration:—

The musical scale pattern:

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

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

The base note is fixed on fifth white of the harmonium used. This is ‘Pa’ of the first (lower) white octave.

**Melodic range**: ‘Pa to Ma’.

**Mode** with simple notes like that of Raga Bilawal.

**Set to tala**: Chanchal / Teevra.

**NOTATION**

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and so on with the subsequent lines.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of raga Bilawal. The singer has made use of flourish in the notes 'R G M' by way of vibrations while picking up the verse line; 'meend' is noticed from 'Ni to Pa' and a 'flight' from 'Re to Ma'. The rhythm of the song seems to be maintained in a cycle of eight beats (Keharwa) or in a cycle of fourteen beats (Deep chandi) or a cycle of seven beats (Teevra). It provides a sway in the rendition.
Bishan patta— "Lord Shiva"

(Jatā Dhārī Shiv Shambhū.....)

The specimen of the popular devotional song (Bishan Patta) in praise of Lord Shiva has been sung by Smt. Kanta Devi of Bhaddoo (Kathua). In this song the devotee sings to express the impression of the lordly sight of Lord Shiva.

जटा धारी शिव शम्भु ओ
Jatā dhārī shiv shambhū O
O matted locked shiv shambhoo, the Lord!

gal sarpooṅ ki mala hath bich damroo saje
Around your neck is a garland of serpents, and in your hand adorns damroo.

जटा धारी...........
Jata dhari....... — Refrain

गणपत तेरी गोदी, बामें तेरे गोरां सजे
Ganpat teri godi, bāmēṁ terē gōrāṁ saje
Ganesh rests in your lap and to the left adorns Gauran.

जटा धारी...........
Jata dhari....... — Refrain

अंग भबूत रमाई जय हो
Ang bhaboot ramāi jai ho
Ash smeared is your body, I hail thee.
ते जातं में गंग बने
Te jaton mein gang banे
From the locks flows down the Ganga

जाता धारी........
Jata dhāri........  Refrain

नन्दी गण तेरे द्वारे
Naṇdi gāṇ tere duāre
The Nundi bull stands at your door.

ते बामे तेरे शेर सजे
Te bāmē tere sher sajaē
To your left adors the lion stands glorified!

जाता धारी........
Jata dhāri........  —Refrain

परवत तेरा बासा,
Parbat tērā bāsā,
Mountain is your haunt,
ते संत तेरी शरणी लगे
tē sant tērī sharnī lagē
and the devotees seek your blessings.
The musical notes involved in the devotional song of 'Shiva praise' sung by Smt. Kanta Devi of Bhaddoo are given below:

The musical scale pattern:

**Indian:** S, D P D S R G R S D S

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

The base note of the song is fixed on fifth black key of harmonium used. This is shudh (Dha) of first (lower) black octave.

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

**Mode** with simple notes is like that of Raga Bhopali.

**Set to tala:** Keharwah

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<td>Jatu -gha ri- shiv sham bhu- o - o , - o-</td>
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<td>AG -G, A- GG</td>
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Artistic twist in the notes as-
GRS, RG in the ending syllables of the first line.

RR RR R- `^GR-` S- D- `^S-` RG-
Gul sar, pa- kii- ma la-, jai- ho
DD DD, D- `^ED-` C- A- `^C-` DE-

RR RR R- `^GR-` S- DD, SS RG RR RS S -
Gul sar, pon- ki- ma- late, luth bich dam rusa, jae - And so on with
gal sar, pon- ki-
DD DD D- `^ED-` C- AA, CC DE DD DC C -

Analytical view-points:

The arrangement of the musical notes lends it a tonal character like that of Raga Bhopali. The singer introduces flourishes like, artistic twist as 'G R S, R G R', graces as 'Re' on 'Ga', 'meend' from 'Sa to Dha' and 'Dha to Pa'; glide as 'Dha to Sa, Re to Ga' in the song rendition. The rhythm of the song is set to tala Keharwah in medium pace.
Bishan Patta — "Lord Krishana"

(*Milan sùdama yàr ni ghar shyam dè Aae*)

This is a popular folk-song included in "Vaisnav pad" (Bishan patta in common parlance). This is an example of Leela (astonishing works) of Lord Krishana, which forms theme of devotional folk-songs. It has a parallel in Kashmiri also, popularly called 'leela' and is sung generally during marriage festivities and on the birthday of Lord Krishana. The song has a beautiful refrain which touches upon the munificence and greatness of lord Krishana.

Sudàmâ, Krishana’s school mate goes hesitantly to seek Lord Krishana’s help during the days of utmost penury. He has no guts to say directly and just remains timid and quiet. His wife had given him some roasted grains of rice to keep up his spirit during journey. Krishana, who knows every thing that goes in mind of his devotee, snatched the small bundle of rice grains. He had taken a mouth-ful of it, and then was about to take another mouth-ful, when his consort, Rukmini holds off. Sudama knows nothing of the blessings of Krishana; He felt disappointed. On his return he found a palatial building standing in place of his hut. Every thing looked regal and full of wealth and diamonds. Krishana had blessed Sudama.

The specimen of Bishan Pata sung by Smt. Kanta Devi of Patti, Dhar Mahanpur Tehsil Basoli (Kathua) is given for illustration.

मिलन सुदामा यार नी, पर श्याम दे आऐँ
Milan Sùdama yàr ni, ghar shyam dè Aae
To meet his friend, Sudama came to the mansion of Shyam (lord krishana).

नंगी नंगी पैरीं अंग लीर ना कोई
Nangi nangi pairiāṅg leer nā koi.
Bare foot was he, not even a rag to cover his body.
देख सुदामा दी हालत होई
Deikh sūdāmā di halat hoi
Pitiable was it to look at Sudāma’s condition.

त्रेई लोकी दे नाथ नी उन्हें गले लगाए
Trēi loki dē nāth ni onēhn galē lagāē
The lord of world’s three (krishana) stood up to hold him in arms.

सखियें सूब मलमल नोहाले
Sakhīān khoob malal nohaalē
The royal maids bathed him and rubbed off the dirt.

ऊँचे संभासन उपर बठाले
Ūnchē Sanghāsan ūpar bāṭaalē
He was taken to sit to a high seat (throne).

बोलो सुदामा बोलो सुदामी केहु कुछ भेजेया भेरी भाभी
Bolo Sūdamā bolo Sūdāmi Kē huḥ bhejeyā mēri bhābbī
Say, O sudama please! speak out now. What has your wife sent for me?

भेजे कच्चे चौल नी, ओ बी बगल छपाए
Bhejey kache chole ni, o bi bagal ehpāē
The raw rice had sent she, which he tried to hide under armpit.
Kachhē cholēn dā bhagwan bhoge lagāēā
Lord Krishana had a mouth-ful of it.

Phēlā fakkā maḍiāa Krishana nēn
For the first mouth-ful that lord Krishana took.

Dīṭā ēk lōkī rājī nī,
Ghar shaym dē aue
Sudama was given one world to rule over; To shayam's mansion had he come.

Dūjā fakkā māreēa Krishana nēn
The second mouth-ful that lord Krishana did take.

Pakde Rukman haath hai prabhoo jee Kalle na khao
Rukman (The Queen) held Him saying, O lord! Don't take all alone yourself; share it.

Sudama, Mandir deikh dare
Seeing palatail building Sudama stood perplexed.

Pehli poudi chadē Sudama, kālā gērī mērī būḍhī nārī
Just a step, he want up the stairs, he exclaimed where had gone his old dame?
लक्ष्मी आप खड़े
Laxmi aap khaḍā
Like Laxmi (goddess of wealth); she stood in front.

दूजी घोड़ी चढ़े सुदामा,
Dūji paudi chaḍeh Sudamā,
The second step that Sudama went up the stairs, cried, “where is my kapla cow?”

कहां गईं मेरी कप्ला गाईं
Kahāṅ āiṁ mēri kaplā gāinṅ

तीजी पौड़ी चढ़े सुदामा,
Teeji paudi chadeh Sudama,

कहां गईं मेरी कक्षे दी कुटिया
kahāṅ āiṁ mēri kakhē di kūṭīā

The third step that Sudama went up the stairs, cried, “where is my thatched hut?”
The musical notes involved in the Bishan patta is given for illustration:

The musical scale pattern:

**Indian:** SR M G R S R S, ni P D P M P ni S; SR M P M G R S.

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

The base note has been fixed on the sixth white key of the harmonium. This comes to be 'Dha' of the first (lower) white octave.

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

The melodic range involved in the composition resembling 'Desh' raga. 'Ni' is omitted.

**Set to tala:** Keharwah

```
×     o
- S -  R^n M M- GRS

- S -  SRM, M- M-
- nangi nangi, parian aang
- C-  CDF, F- EDC

- P  PM, PM GRS
- ha lat, ho- i- -
- G  GF, GF EDC

- Pn  n, S- S-
- gale la, ga- ae-
- Gb  b C- C-

```

and so on with subsequent lines......
Analytical view-points:

The arrangement of the musical notes involved in the composition gives a glimpse of Raga Desh. Komal 'ni' has also been used by the singer. Tonal embellishments like glide (from 'Sa to Ma' through 'Re'); and a 'meend' from 'ni to Pa' and an elide (omission) on the main stress point are much noticed in the song rendition. An elide shifts the accent, and as such the syllables are adjusted to maintain the interval, which create a swing in the style of singing.
Kirtan is the soul of worship when performed en-mass like meditation, which is done in isolation. Kirtan is a musical utterance primarily to create a sanctified atmosphere and converges to the simple object—the deity. Men, women and children all join and sing in one voice which makes it most effective and powerful medium to send prayers unto God or deity. Generally, kirtan covers a wide range of praise and glorification as well as benediction that comes down to remove unrest of mind. Kirtan is derived from the root word ‘Kirti’—fame that touches upon mercy and miracles, which have helped the suffering humanity.

To make a kirtan impressive, the lead singer provides the text and leaves the refrain to be caught up by the entire congregation, and it provides a scope for musical nuances and stylish expression of which makes the participants sway unconsciously in high spirit of devotion.
Kirtan (Bhakti song) — "Mass participation"
(Aaja Bansari Walea......)

The specimen of the ‘Bhakti song’ sung by Smt. Mitri Devi of Sunjwani is given below for illustration. Soaked in deep devotional spirit, this song is sung in the style of Kirtan and mass participation is encouraged in the process of singing this song:

आजा बनसरी वालेया चोला मेरा रंग दे......
Aajā bansari wāleā cholā mērā rang dē......
Come O flute player (krishna) dye me in colour of devotion.

ओ चोला मेरा रंग दे—२
O cholā mērā rang dē—2
O please dye me fast.

ओ शाम प्यारेया चोला मेरा रंग दे जिस रंग में तेरा मुक्त रंगा ऐ—२
O sham p̄yaṛēā cholā mērā rang dē jis rāng mēn tērā mūkta rāṅgā āe—2
O sham Dear! dye my body in the colour that your crown glistens.

मुक्त रंगा तेरे लिए भर पे सजा हे
Mūkta rāṅgā tērē līṛē bhār pē sajā hē
The crown that glistens and decks your head such a colour you dye me in.

ओईंघोई रंग रंग दे—२
Auioi rāṅg rāṅg dē—2

आजा पलवी वालेया चोला मेरा रंग दे
Aajā palvi wāleā cholā mērā rang dē
come O pitamber* wearer! dye me in colour divine

*Pitamber— a scarf that dresses well around the waist of lord krishna.
jis rang me teri bansi rangi hai
In the dye your flute is dipped.

bansi rangi aye tera mukh pe saji hai
flute is coloured that suits well on your mouth.

Aui yoi rang rang de
In that very colour you dye me too.

O sham haran walea, O sham piareya cholaa mera rang de
O Sham! the wearer of varmala, O Sham dear! dye me fast.

jis rang mein teri bhakt rangi hai
The very colour in which your devotees are dyed.

bhakt rangi hein tera sant rangi hein
Devotees are dyed, your followers are dyed.

Sham bansi waalea cholaa mera rang de
O Sham, the flute player! my body may you dye.
The musical notes involved in the Kirtan song sung by Smt Mitri Devi of Punjab and party are given below:

The musical scale pattern:

**Indian**: MMg, PMg, Mgr S; and PPM P d, P, M g, PM g, Mgr, S

**Western**: F Fe, GF e, Fe d C; and GG F G a, G, F e, GF e, F ed, C

The base note of the song is fixed on the eighth white key of the harmonium scale. This is 'Sa' tonic of the second (middle) white octave.

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

**Mode** with simple notes like that of Raga Bhairvi.

**Set to tala**: Keharwah

```
NOTATION

M M g | g- | P | -P | M | - | Mg | - | g | Mg |
     |     |   |   |   |   |   |   |   |   | r | r | S | -P

Aa ja, bansari
va | -le | ya | - | chola | me | ra |
    |     |   |   |     |    |    |

F F e | e- | e- | G | -G | F | - | Fe | - | e | Fe |

P P M P | d | d | P | -P | P | P | M P | d | d | P | -M

cho la me ra
ran g de | -O | cho | la | me | ra | ran | g | de | -O

G G F G | a | a | G | -G | G | G | F G | a | a | G | -F

M - Mg g
gP | -P | M | - | M | Mg | g | Mg |

sha , , me pe
a | re | a | - | cho | la- | me | ra |

F | - | Fe | e | eG | -G | F | - | F | Fe | e | Fe | d | d | C | -

S S S S
gM | - | M M | g | g | g- | Mg |

ji s ran g
mein | - | te | ra | mu ku t | ran | ga | - | ae | -

C C C C| eF | - | F F | e | e | e- | Fe | d | d | C | -

S S S S
gM | - | M M | g | g | g- | Mg |

Muka t ran
ga | - | te | re | si | r | pe | sa | ja | - | Ae | -

C C C C| eF | - | F F | e | e | e- | Fe | d | d | C | -
```
Analytical view-point:

As the song progresses, the lead singer repeats the emotive phrases a number of times often by inflecting the tone to 'Pa' of the middle octave, the verse phrase—

P P MP d d P P

"Chola mera rang de o" shows the tonal variation that creates rapturous atmosphere. The congregation is urged to follow the singer. They also clap so as to synchronise with the prominent beat stresses of the 'Dholki' (small drum).

The tonal variation woven by the singer and the active participation of the congregation provide a style peculiar to the song. The base note of the song has been fixed at the eighth white key of the harmonium used. This comes to be 'Sa' (tonic) of the second (middle) white octave. The melodic range stretches from 'Sa' to 'Pa' of the middle white octave involving five notes— 'Pa, Ma, ga, re, sa.'

The arrangement of the musical notes applied in the composition lends it a tonal character like that of raga 'Bhairvi'. The melodic phrases used are 'Ma Ma ga Pa Ma ga Ma ga re Sa', 'Ma ga, Ma ga re Sa'. The other important notes of the Raga viz dha and 'ni' are missing.
The song seems to be set to the tala ‘Keharwah’ (a cycle of eight beats), having two sections of four beats (matras) each, with a deep stress (sum) on the first beat and light passing stress (khali) on the fifth beat. The tempo of the song is regulated in a fast pace making scope for rhythmic embellishments on the ‘Dholki’ used in the song. The lead singer gracefully raises signal notes to higher pitch with artistic embellishments so as to create a powerful delirious effect which is also picked up by the followers. The singer has employed meend and flights (khatka). The first verse line is illustrative of this:

```
M M g- g- | P- P M - | Mg - g Mg- | r r S P
Aa ja bansari | wa le ay - | chola - me ra- | rang de aa
```

A leap meend flight a leap
(like khatka)

With-in the frame work of tala Keharwah, the accompanist takes the liberty to introduce rhythmic variations synchronizing with the swaying effect of the song. The mass participation is encouraging, which makes the atmosphere charged with devotional spirit, which is essential in a ‘Kirtan’.
Devotional Group song (Kirtan) of Orissa

(Keri Keri Sūna duba.....)

This is a popular devotional song of Orissa sung in praise of Lord Jagan nathan, Vishnu incarnate. His dark visage is resplendent with beauty and all pervading bliss which attracts the gaze of devotees, who came to kneel before his divine seat early in the morning. He is omniscient and anticipates the thoughts of every eager devotee, who has faith in Him and saves him from sorrow and sufferings.

The specimen of devotional group folk-song of Orissa sung by Kashi Nath and party is given for illustration Supporting singers with instruments are 'Propel' and 'chandan' on cymbals and 'Pandal' on 'Dholki'.

केरि केरि सूना दूबा लो सजनी-२
keri keri suna duba lo sajni-2
Come you all O friends! offer drub (sacred grass) to lord.

सी जागर नाथन कू फ़ले
see jagar nathan ku kale
Come and invoke the blessings of shri jagarnathan.

सबू आन कुड़ा हुए सुबह
saboo aan kuda hue subeh
All have come and kneel (bow) before him since morn.

बड़ा अनुभवि ठाकुर सिये लो
bada anubhavi thakur sī ē lo
Great and omniscient is thakur (Jagarnathan).
कथ पुछारी ले ऊजन देयो लो
Kath puchari le utar deo lo
The moment you express your wish, it is anticipated.

ताहा मोहिमा कथा जाने ऐ जगत
taha mohimā kathā jānē ae jagat
Your greatness is known all the world over.

से लामी बोलाए जगतनाथन
say lagi bolaē jagtarnathān
Repeatedly you call for Jagan Nathan.

देवी देवी बोड़े लोभी लो सजनी
dēkhi dēkhi bodē lobhi lo sajni
The more I see, the greater is the desire to see.

कोला श्री मुखो मो आधिर पलख
kola shri mukho mo akhar palakh
Your gracious dark visage makes my eyes not to bat.

त परि किमे से आऊँ हेन
te pari kim se aauin heib
None can match thy self divine.

नीलां चलो धामें दे उला तोरो लो
neelan chalō dhāmē dé oulā toro lo
In the foot hills of blue mountain stands your temple.
The devotees are tugging at your ropes divine.

In our miseries he comes to our help.

Seated on jewel studded throne, he holds the hands to bless.

One after the other all sufferings are removed.

With a smiling face stands the Thakur.

On your devotees you ever shower kindness.
The musical notes involved in the devotional folk group song of Orrisa are given below for illustration:

The musical scale pattern:

**Indian**: Sa, Re ga Re Sa ni, Sa Pa Pa Dha Pa ni Dha Pa, Ma ga Re Sa

**Western**: C, De DC b, CG GA G b A G, F e D C

The base note is fixed on the fourth white key of the harmonium. This comes to be shudh ‘Ma’ of second (middle) white octave.

**Melodic range**: ‘ni to ni’

**Mode** with simple notes like that of Raga Kafi.

**Set to tala**: Fast Keharwah.

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<td>b b C D</td>
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<td>-si - ja gar</td>
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<td>PM - Mg g</td>
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<td>समु घ - आ न</td>
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<tr>
<td>sahu - aa n</td>
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<tr>
<td>GF - Fe e</td>
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</table>

and so on with subsequent lines
Analytical viewpoint:

The song is simple in diction and is a type of Kirtan in which the lead singer is followed by the party, who gives a resonant tone to it. The supporting instruments used are Dholki/mridang, cymbals and chop sticks.

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Kafi. The melodic phrases employed are as:

'ga Re Sa, Re Sa ni; Sa Re ga Re Sa; Pa Pa Dha Ma Pa, ni, Dha Pa, Ma ga, Re Sa'.

The tempo of the song is maintained in fast Keharwah tala syllables as:

"ध गे गे नक धिन, ता गे गे नक धिन"

The Dholki player introduces rhythmic embellishments also at places suited to his will. The resting notes of the first stanza is 'Sa'. The singer skips the stress point before picking words/phrases particularly at the start of the verse line of the Antara. He also takes flights from 'Sa' to 'Pa' of the middle octave to pick up the verse line

```
-P  -P  P | P  DP  M - | M P  - n | D  D  P  -
-मी - ज गर | ना धर को - | मु मि - र | न क ल -
- si - ja gar | na than ko - | si mee - r | na ka le -
| \ flight to Pa |
| ↓ (a leap) |
[skip on the point of stress]
(clide is introduced)
```

Due to the skip on the main stress point, shift in the accent occurs. In order to maintain the interval between the concerned beats, adjustment in the syllables has to be made, which causes swing in the rendition and hence a style is developed.
Towards the close of performance the song reaches the crescendo. The singers make successive use of verse phrase as:— "keri keri suna dūba lo sajni".

The singers are so much lost in the devotional song that they roll their heads swinging beautifully. The fine blend of clapping, play of chopsticks, artistic tinkling of cymbals and rhythmic embellishment through Dholki / mridang introduced by the instrumentalists, make the atmosphere absorbing and hence the musical beauty of the kirtan. This is the distinguishing characteristics of the Oriyas kirtan.
Chhakri— A traditional kashmiri group song

(Cheyãni bartal rāvyam rāchāi.....)

It is a style of singing of a kashmiri group folk-song generally romantic in subject and may cover devotional songs as well. Even metaphysical verses which have come down through oral tradition, the chief being those of socch Kral, Arani mal, Lal ishwari, Habba khatoon, Wahab khar etc. The pulsating notes of the song adopt a slow rhythm and may suddenly become fast till the crescendo is reached. At this stage the lead singer goes ahead to add a few lines which are repeated by the group in a swaying rhythm to the tune of a shahnai, long necked drum (tumbak nadi) and empty earthen pitcher and bronze cups used in the place of cymbals. The lilting tune creates an effective atmosphere and urges the supporting singers to follow up. Very often the ending notes are extended and rolled providing scope for artistic flourish.

The specimen of the Chhakri: A kashmiri folk-song sung by Miss Renu and party of Kashmir is given below for illustration :—

च्यानि बर्तल राज्यम राँचबू
Chayoni bartal rāvyum rāchāi
At your door, I spent nights together.

च्यान शुभ हाय बो क्वरमचय
Chownza shoobhai hei bo khach machai
Well deserved may I your maid be

आवाज बांचबू नो
Aawaz vāchāi no
My cries reached you not.

ग्रज साहिनो ह्यर्वथस न जाह
gruz sahīno hparencya na jah
you counted not me among them.

तवय नाव प्योम लल, मचह
tawai nāv pyaon lāla machai
That is why I am called lala shy.

बल्ले रनिंमय सार्वय न्यामच
bāli runimai sārai nyan chai
cooked for you several dishes.
Never came you to eat one.

That is why I am so heart broken.

Could find you no where.

Is it that we meet on dooms day

with a cup red and petals white.

I am the tulip (narcissus) of heaven

For just a bumble bee waiting I have withered.

Many have been wrecked by worldly cares.

Did you not hear the cry?

Best of lives go to ashes.
The musical notes involved in the Chhakri (Kashmiri group song) are given for illustration:

Musical scale pattern:

**Indian**: S r g, P P d- P M g- r- s

**Western**: C d e, G G a- G F e- d- c.

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

**Melodic range**: 'Sa to re'

**Mode**: Bhairvi.

**Set to tala**: Keharwah.

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<td>S- rg</td>
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<tr>
<td>Chaya ni</td>
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<tr>
<td>C- de</td>
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</table>

Rhythm is now doubled:

\[ \text{PP PP, \text{PP d- dbar tal, ra vya}} \]

| \( x \quad o \) | \( x \quad o \) | \( x \quad o \) | \( x \quad o \) |
| g M g, M M | g - r - | S - , - | S - , S rg |
| wa - - - j | va - chai - | no - - | - - - , chea ni |
| e F e, F F | e - d - | C - - | C - , C de |

\[ \text{PP PP, P- d- dbar tal, ravanriram} \]

| \( x \quad o \) | \( x \quad o \) | \( x \quad o \) | \( x \quad o \) |
| g P - , P- gr | gr - , S - | g M - , g- r - | S - , - Srg |
| wa - - - v | wa - z, va chai no - , - cheani |
| e F e, F F | e - d - | C - , - Cde |
Next stanza (Antra)

\[ \text{-P -P d S S S r - S S Sg - -r Sg n d - P P} \]
\[ \text{-Chownza shoobh ha ei bo - kha z ma - -ch ai - gra z} \]
\[ \text{-G -G a C C C d - C C C e - -d Cb b a - G G} \]

\[ \text{dS - Sn - dd P - -} \]
\[ \text{sahi bo - - thasni ja - -} \]
\[ \text{a C - Cb - aa G - -} \]

and so on as shown above.

**Analytical view-points**

The arrangement of melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhairvi. The singer has employed embellishments like leaps from 'ga to Pa'; a glide with the notes 'Sa re ga' and in Antra a leap from 'Sa to ga' followed by a 'meend' from 'Re to ni' and then to 'Pa'. The singers dominate the atmosphere with their own singing and the accompanying instruments are relegated to the second place, usually a 'tumbak nadi' (a flask like earthen ware with a skin diaphragm on the bottom) and sometimes a shahnai or flute, which are basic to the Kashmiri music, are used.

The lead singer begins the text in a slow pace and the companions join with the same tone and style. Towards the close of the stanza the rhythm picks up speed and reaches crescendo. The original tempo is maintained before the next stanza is picked up. It has been noticed that in Kashmiri Chhakri— group song, the literary content matters more than a melody. The rhythm of the song is set to Keharwah tala.
(d) Other extant devotional songs:

**Gojari Religious Song (A prayer)**

*(Seen sukhan di chhā sawād deindī...)*

This rustic song classified as a Gojri religious song (a prayer) explains the bitterness of sufferings and pleasures and joys of life, which confound a human being. A man having firm faith in God, chooses to mix the two together and go un-daunted across the wide stormy ocean of life hoping to rest in the hands of God.

The specimen of Gojri religious song, sung by Sh. Mohd.(137,302),(842,887) Asmail Choudhary of Banihal Jammu is given below for Illustration.

Seen sukhan gi chhā sawād deindī
In the days fortunate even the whey is tasty.

Nein dukhan gi dūdho malāi mithī
during days adverse, even milk and cream tastes not sweet.

Sukh hoe tan chadh kandēān soīē
If the period is of happiness, a bed of thorns pricks not.

Nein dukhān gi lēhph talāī changī
In adversity a soft quilt and matress feel no good.

Phi mān allāh hāphas āp allāh
God is great creator; God be with you.
Long is the journey and distant is my goal.

The billows rise high and storms over the ocean blows.

Take me across to the shore, O God!
The musical notes involved in the Pahari song sung by Mohd. Asmyl Chowdhary of Banihal are given below:

The musical scale pattern:

**Indian:** P P D P G P D S; R G R G P G R G R S; R G R G P R G P G R S

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

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

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

**Mode** with simple notes is like that of Raga Bhopali.

Set to natural normal breath beat cycle of the singer.

### NOTATION

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<tr>
<th>P</th>
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<th>P</th>
<th>G</th>
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<tr>
<td>G</td>
<td>G</td>
<td>A</td>
<td>G</td>
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<td>C</td>
<td>D</td>
<td>E</td>
<td>D</td>
<td>G</td>
<td>A</td>
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</table>

See n su - khan an - di e e chha- so- va- d , den -

G- G G - 0(A) (G) - G A G (A) G A-

R - *GR, R GP -GR - R G -R S S - S, S - - R (G) R

D- *ED, D E G -ED - D E -D C C - C, C - - D (E) D

RGP - , - R RGP GR SS - SS S- SS S- - - SR (G)R R GR -R -

hove - - te tan -, chadh kandean so ie - - , min - dukhan, -ki -

DEG - , - D DEG ED CC - CC C- CC C- - - CD (E)D D ED -D -

and so on as above.
Analytical view-points:

The arrangement of musical notes involved in the composition lends it a tonal character like that of Raga Bhopali. The note 'Sa' has been fixed on the sixth white key of the harmonium used. This comes to be shudh 'Dha' of the first lower white octave. As per the high pitched voice, the singer has chosen to keep the base note 'Dha' of the lower octave and rendered the song in the second (middle) octave. The melodic range of the singer stretches from 'Ga' of the lower octave to 'Pa' of the middle octave.

The singer supplies 'Pa' of the lower octave to begin with the rendition of the song. He applies frequent use of twists, 'meend' and gliding of the notes as is illustrated by the following verse lines:

\[
\begin{align*}
\text{RGP} \: - & \: - \: \text{R} \: | \: \text{RGP} \: \text{-GR S S} \: | \: \text{SS} \: \text{S- SS S-} \: | \: - \: - \: \text{SR (G)R} \: | \: \text{R (G)R R -} \\
\text{hov} & \: - \: - \: - \: \text{te} \: | \: \text{G} \: - \: - \text{ch} \: - \: | \: \text{G} \: \text{-GR S S} \: | \: - \: - \: - \: - \: \text{R} \\
\text{glide meend} & \: \text{(twist)} \\
\end{align*}
\]

The singer has kept the rhythm as demanded by the environment influencing him in his natural normal breath beats. No other instrument has been used for accompaniment.
Gojri devotional song— "Lord of Madeena"

(Meri kishti ma pawa chaar .......

This Gojri folk-song is a prayer invoking help of prophet Mohammad, the Lord of Madeena. The world is considered as a rough ocean which is to be crossed in a boat. The boat is a symbol of the human being, who needs spiritual ‘guidance’ and protection.

The specimen of the Gojri prayer song sung by Khalda Parveen and party (Jammu) is given for illustration.

मेरी किस्ती मा पावा चार, मदीना वाल्ड़िए—२
meri kishti ma pawa char, madeena valadi—*2
Four footed being am I like a boat, O lord of Madeena!

इस किस्ती ने जानो पार, मदीना वाल्ड़िए
es kishti ne jana par madeena valadi 
This boat has to sail to other shore, O lord of Madeena

मेरी किस्ती का पावा लाल, मदीना वाल्ड़िए
meri kishti ka pawa lal, madeena valadi
My body is like a red boat, O lord of Madeena !

मेरी किस्ती ने जाना जहर मदीने वाल्ड़िए
meri kishti ne jana jarur madeene valadi
My boat has to sail across, O lord of Madeena !

मेरी किस्ती ने जाना दुर, मदीने वाल्ड़िए
meri kishti ne jana dur, madeene valadi
My boat has to sail long way off, O lord of Madeena !
The boat has to sail daily; O lord of Madeena.

My boat has to sail daily; O lord of Madeena!

My being is like a four post boat; O lord of Madeena!
The musical notes involved in the composition are given below for illustration:

The musical scale pattern:

**Indian:** S, R S ni, S ni R, S

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

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

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

The singer has employed only three notes viz: 'ni Sa Re'.

**Set to tala:** Keharwah

**NOTATION**

```
\begin{array}{cccccc}
\times & x & o & x & o & x \\
S & S & S & S & S & R \\
S & \# & - & S & \# & - & S \\
S & \# & - & S & R & - & \# \\
S & R & - & S & \# & - & S \\
\end{array}
```

```
\begin{array}{cccccc}
\times & x & o & x & o & x \\
C & C & C & C & C & D \\
C & - & b & C & - & b \\
C & - & b & C & - & b \\
C & - & b & C & - & b \\
\end{array}
```

```
\begin{array}{cccccc}
\times & x & o & x & o & x \\
S & S & S & S & S & R \\
S & \# & - & S & \# & - & S \\
S & \# & - & S & R & - & \# \\
S & R & - & S & \# & - & S \\
\end{array}
```

```
\begin{array}{cccccc}
\times & x & o & x & o & x \\
C & C & C & C & C & D \\
C & - & b & C & - & b \\
C & - & b & C & - & b \\
C & - & b & C & - & b \\
\end{array}
```

and so on as above.

**Analytical view-points:**

Only three musical notes viz: 'ni Sa Re' leave has employed by the singer. The singer has also made use of meend 'Sa to ni' and then a flight (a leap) from 'ni to Re' through a grace note 'Sa' on 'Re'. The rhythm of the song is set to tala Keharwah.
Bakarwali devotional song

(Tē saif Malukā dēyā salukā....)

The specimen of the folk-song sung by Sh. Abdul Jalil of Brij kotla Sadhna Dhar Mahanpur, tehsil Basohli, kathua is popular among Bakarwals. This is a rich metaphysical verse couched in simple words expressing omnipotence of God and Man’s desire to act to please Him.

ते सैफ मलूका दिल देआ सालूका ते
ते सैफ मलूका दिल देआ सालूका ते
O you, Saif Maluk! you are the comforts of my heart. You are the lustre of my eyes.

सैफ मलूक मेरा बाशहद, ऐ बिकदा
Saif Malook (protector of people) is my King, If sold, I am like his water fowl.

मैं बाशहद दी मरगाईं
Main bashhe di margai

ते छूट करे तां चुक लै जावे
When chooses He to lift me away?

मेरा उजर ना कोए
I shall have no excuse.

ते मोर होवा रख्रा बाज सुनावां
If I be a peacock, O god I shall appeal for mercy.

कुंज होवा कर लवां
If I be a fowl, I shall cry aloud.

होए.... माछी मैं होवा दूसे सर दी
If I be a fish of deep lake.

तडफाँ ते मर जावां
Flutter shall I and die.
The musical notes involved in the Bakarwali song sung by Sh. Abdul Jalil of Dhar Mahanpur (Kathua) are given below for illustration:

**The musical scale pattern:**

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

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

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

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

**Mode** with simple notes like that of Raga Bhopali.

Rhythm is controlled by the beats like tala Keharwah.

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| Ae | G- | G- | G- | G- | AG | GG | GG | A- | C- | DE | DD | E- | ED | C- | CD | DE |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| ऐ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ- | ऐ+ | ऐ+ | ऐ+ | ऐ+ | ऐ+ |

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### Analytical view-points:

The arrangement of the melodic notes involved in the composition assigns it a tonal character like that of Raga Bhopali. The singer has employed embellishments like 'meend' from 'Dha to Pa' and flight (leap) from 'Dha to Sa', 'Sa to Ga'. The singer has a long
range of providing musical notes as per his voice culture; as such uses notes of higher octave with a view to get the effect of echo produced while singing over the hills by the reflection of sound, thus creating hypnotic effect on the minds of the listeners. The song is rich in thought content and melody both. The rhythm of the song seems to be controlled by the cycle of eight beats— Tala keharwah.
Concluding view points on Devotional songs

**Function**: Mentioning of the virtues and supernatural powers of family deities, gods and goddesses with complete faith to build a devotional atmosphere suited for the worship.

**Application**: In 'aartis' and 'kirtan' to concentrate the mind on the prayer or worship standing before the idol or statue of family deity, or in the temple or in the shrine of gods or goddesses or their incarnation.

(a) Bhaints:

On the basis of musical structure of 'Bhaints'— a sub-class of devotional songs, collected from various parts of region, the following conclusions have been drawn:

The melodic notes involved in the composition of bhaints are found to have greater affinity for Raga Bhopali and in a few specimens glimpse of Raga ‘Tilak kamode’, ‘Durga’ and ‘Bhairvi’ have also been noticed. The singers have been found to introduce embellishments like 'meend' 'Ni to Pa, Sa to Dha, Pa to Re', glide 'Re to Ma, Dha to Sa, Re to Pa'; and flights 'Sa to Ga, Dha to Ga, Dha to Pa, Ni to Ma' and twists 'Sa Re Ga Re, Sa Ga Pa Ga Re'. On the basis of close examination of the melodic range appearing in the rendition of these songs it has been observed that the Uttrang (second half) of the first (lower octave) and purvang (first half) of the second middle octave are only being involved. Sometimes the supporting singer introduces melodic phrases— "Ga Re, Ga Re Sa" like alap towards close of each verse line to create a peculiar style.

A few specimens of Gojari and Bakarwali devotional song have also been collected for the purpose of study, as these tribes are also residing in our Dogra land and contribute to our social life and culture. In these songs the singers have been found to shift the base note 'Sa' to one octave higher for rendition. For example, if the tonic 'Sa' has been fixed on 'Dha' of lower octave, the singer prefers to sing, keeping 'Dha' of the middle
octave as the base note. It is due to reason that the voice culture of these tribes living on higher altitudes, prefer to provide the notes of higher octave (in higher pitch) in the singing; may be with a view to enjoy the effect formed by the reflection of the sound from the hills, creating hypnotic effect on their mind and on the listeners.

These singers have been found to employ elongated notes with occasional artistic twist mostly in the notes resembling Raga Bhopali viz : ‘Re Ga Pa Ga Re’ and Sa Re Ga Re’. In some compositions the singers have also been found to set words of their choice in the old traditional folk-tunes. The bhaint— "Ghané ghané jungleñ che roundi maã néri ae....." sung by Smt Seema Anil Sehgal is illustrative of this, which has also been collected for reference.

Almost all the compositions of Bhaints collected have been found to be set to tala ‘kharwah’ except in a few examples which are set to fast deepchandi called ‘Chanchar / Teevra’. Mostly Dholki (small drum), and cymbals are used as an accompaniment to maintain rhythm. When mass participation is involved clapping is also used by the congregation to synchronize with the main stresses and as such a devotional atmosphere is created.

An important point worth note in some of the compositions is that the singer elides (skips) the syllable of the main stress points before picking up the verse line for singing, which causes shift of accent on the stress point as such to maintain the interval between the effected beats, the syllables are adjusted accordingly. A swing is thus created which develops a style in the singing.

(b) Bishanpatte (Vaishnav pada):

The following peculiarities have been revealed on the basis of melodic structures involved in these compositions.

The theme of these songs is devotional, showing a complete faith on the Almighty, referring to the blessings showered by Him on the devotees like Mira bai and Dhanna
Jat. The singer a devotee in essence, prays for a similar treatment in her helplessness from the Lord, and this is revealed almost in all the compositions of Bishan patte. e.g. "Tāri ae mirā hāi nālē dhannā jat tārē, sāhī bāri aai, kīthē chhipānī piārēa". In some specimens the devotee appeals for keeping faith on Lord Rama and a complete surrender to Him, who is sure to help His creation.

The melodic notes involved in the compositions of the 'Bishan Patte' show glimpses of Raga Madh-madh sarang, Tilak kamode, Bhopali and Bilawal.

On the basis of melodic ranges appearing in the rendition of these songs it is revealed that the uttrang (second half) of first (lower) octave and purvang (first half) of second (middle) octave are only being involved. The singers have been found to introduce tonal embellishments like 'meend', flights/leaps of notes, glides like ‘Dha Sa Re Ga’ and artistic twists like ‘Ga Re Sa’ Re Ga Re’. In some of the compositions the singer has employed prefix like ‘Jai bolo Ram’ to draw the attention of the devotees/congregation to concentrate on the idol before which they are standing or sitting for prayer.

Almost, all the compositions collected for purpose of study have been found to be set to tala keharwah, with the exception of one or two specimens, where swaying rhythm like that of fast Deepchandi called Chanchar or teevra has been employed. Usually dholki (small drum), cymbals, iron tongs are being used to accompany these songs to keep rhythm.

(c) Kirtan:

‘Kirtan’ as a form of music has crossed geographical boundaries. When analysed, ‘kirtan’ in Dogri with respect to melodic structure, we are impressed by some attributes like content and style of rendition. While comparing these aspects with Kashmiri ‘kirtan’ form such as ‘chhakri’ and kirtan in Oriya language, these very attributes come as striking resemblences. The few specimens we have chosen for our study, illustrate these clearly. The specimens of Kirtan in Oriya language have been collected and recorded on spot from the Oriya immigrants in the Jammu region.
This class of devotional songs is simple in diction, invoking particular divine power—Lord Rama, Lord Krishna, Lord Jagan Nathan or Mother goddess Vaishno Devi etc. These songs fill the mind of congregation with devotional spirit and a sense of surrender, as they praise the supreme powers, highlighting the points of greatness, magnanimity, mercy and so on. The surrender on the part of devotee is complete.

In all these songs, the point of similarity regarding rendition being that the lead singer picks up the verse line, repeats the emotive phrases and the congregation picks up the refrain. In each stanza the rhythm reaches the crescendo and the lead singer introduces higher notes (tonal variation) in repeating certain emotive phrases or ending words, which urge the congregation to follow accordingly. At this stage the devotees are so much lost in the sanctified atmosphere, that they begin to sway their bodies (or heads). Before the next stanza is picked up, the original pace is resumed. The vocal part of the music dominates the instrumental part, which is always subservient in role in the Dogri rendition of devotional songs in particular. This is also true of Kashmiri devotional group song, though to the lesser extent.

Points of difference:

Coming to the analysis of the Kashmiri devotional group song (chhakri) as compared to the Dogri kirtan, the style of rendition to some extent is similar with the exception that in Dogri kirtan, congregation is urged to clap hands in unison with the main stresses and introduce tonal embellishments as the song reaches the crescendo; where as in Kashmiri chhakri, the singers dominate the atmosphere with their own singing with less tonal variation, and the accompanying instruments are relegated to the second place.

Usually a tumbaknaadi (a long necked flask like earthen pitcher with skin diaphragm on the bottom), an empty earthen pitcher, and bronze cups as cymbals are used in the kashmiri chhakri rendition to keep rhythm. In Dogri rendition of kirtan, dholki (small drum) and cymbals help to maintain rhythm.

Not left behind in putting up a catching style of rendition in the Orissi kirtan, peculiarity is revealed at the stage when the pace of the song reaches the crescendo. The instrumentalists take the liberty to introduce rhythmic embellishments on their respective instruments viz: Dholki (small drum)/ mridang, cymbals and chopsticks etc as per their
artistic skill. A fine blend of clapping of hands, of rhythmic variation of mridang, an artistic display of the tinkling of the cymbals and rhythmic effect provided by chopsticks, create an atmosphere charged with devotional spirit and enhances the musical beauty of the ‘Kirtan’. This effect contributes to discipline the mind of devotees and activates them, who are seen to roll their heads, swaying beautifully as if they have completely surrendered to the divine power addressed. The instrumental music seems to dominate the vocal part and finds a scope for artistic rhythmic display more frequently.

It has been observed that the singer elides (skips) the main stress points, with the result, that the shift of accent occurs. As such in order to maintain the interval between the effected beats, the syllables are to be adjusted, which causes swing in the rendition. The singer has to synchronize accordingly by swaying his body and hence a style is developed.
Plate No: 11

Smt. Buaditti (2L) & Smt Sarishta (2R) and other party members presenting ceremonial songs.

Smt Maya Devi of Baddu, Kahua presenting Bihai/Badhai.