CHAPTER 7

CEREMONIAL SONGS

These are songs connected with a happy event in the family like birth of a son, marriage and other ceremonies. Joyful events are by and large characterised by mirth, joyous out-burst, quick beat of a melodious song representing a thrilling feeling. However, a stretched beat expressing poignancy, is seen in the song related to the event when a bride is given a send off by her parents and near relations soon after marriage. A restrained painting is characteristic of such a song, because the emotions are most touching.

These ceremonial songs are sung by ladies and young girls and it is definitely their preserve, as it is they who fill the atmosphere with laughter, jubilation and even pathos. Sometimes in a spirit of mockery in certain songs, they maintain a joyful tinge and a quick rhythm.

The songs chosen here for illustration give an idea of musical pattern and rhythm followed by the singer or the singers. Some prominent songs of the following groups are given below for illustration:—

(i) Songs related to the birth of a male child:—
   (a) Bihai   (b) Badhai   (c) Lullaby

(ii) Marriage songs:—
   (a) Badhawa   (b) Ghodi   (c) Suhag   (d) Doli   (e) Nardeīna
(i) Songs related to the birth of a male child:—

(a) BIIHAI  (A congratulatory song)

Bihai is a song sung by women, sometimes before a delivery is expected, but in general Bihai is sung at the birth of a male child and on every subsequent birth day. It is a congratulatory song and an expression of joy and pride for the mother. The women sing while a small idol is made of clay and cow-dung which, when dry is coated with white paint made out of soaked ground rice. This idol is covered with a piece of red cloth, usually worn by the women over the head and shoulders (a scarf). This idol is worshipped as the goddess of destiny and a long cord of cotton is wrapped around it. On every next birthday knots are tied on it for each successive birthday indicating the age of the child. At the time of worshipping this idol special food is cooked and offered to it which is subsequently given to the mid-wife, who had helped at the delivery of the child. According to another version from Kathua, the grandmother of the child prepares ‘Bidh Bidhai’ (a lump of clay mixed with cow-dung as a representation of goddess of destiny and distributes molasses (gur) in token of jubilation in the family. Women sing a song of greetings and express joy. Such a song is called ‘Bihai’. Bihai and Badhai may be termed as greetings. The difference between the two is that ‘Bihai’ is restricted to the birth of a male child and ‘Bidhai’ is a general term of greetings on a happy occasion like wedding, celebration of victory or rise to honour and riches.
This is a specimen of an extant greetings song showing that a lady expects some gifts and ornaments in token of joy at the birth of a son. While the man is away in the king’s service his sister pays a visit expecting gifts called Phulsarian,* which is given at the birth of a male child. The sister-in-law in no position to make such a present says that only rich and wealthy can afford ‘Phulsarian’. The woman returns to her husband’s home and her mother-in-law asks whether any good news has come. To save the situation she puts an excuse that a female child is born to her brother.

On the other hand, her sister-in-law narrates the incident to her husband who has now come on leave. To please his angry sister, he sends for her and presents a beautiful gift called ‘Phulsarian’.

The specimen of the ‘Bihai’ sung by Smt Maya Devi (about 80 years old woman) from Bhaddoo, District Kathua is given below for purpose of illustration.

\[
\text{नन्द भर्जाई कतन बैठियाँ, पिया करदियाँ कोल करार}
\]

\[
\text{nand pehrjai katan bethian, pia kardian koul karar}
\]

The sister and the wife of king’s man, chatter while they sit spinning

\[
\text{जे तेरी जरंगे दा बेटा नि भावे मेरींै, तैनियाँ पुलसारियाँ}
\]

\[
\text{je tere jarmé da beta ni pahbo merei, lenian phulsariyan}
\]

If a son is born to you O sister-in-law, a floral designed ornament shall I take

\[
\text{पुलसारियाँ राजे राखें दे बेड़े, नन्दे साहें ना पुलसारियाँ}
\]

\[
\text{phulsarain raje rañen dē bere, nandē sahē nān phulsarian}
\]

The wealthy persons give such ornaments, we have none of these.

* A flower shaped pendant worn on special occasion on the forehead.
अ गेई ननद, अ गेई ननद ऐ ‘पिया’ लंग गेई ऐ दरया
O ghai nanad, o gei nand, ae piā lang gei Ae dariā
Went back my sister -in-law, O dear! she crossed the river.

अ जन्नी सस पुछना लगी ‘पिया’ के किश आंदिए बढाई
Agē jaandi ‘sas’ puchhā lagi ‘piā’ ke kish Aandie badāī
On reaching asked her mother-in-law, O dear! what gifts you have brought with you?

बीर जे मेरा राजे दा नीकर समू भावो ने लड़की जाई
Bir jē mēra Rajē dā nouker saśū pabbo nē laḍkhi jāī
My brother is a king’s man, O mother! sister-in-law has given birth to a female child.

बारें जे बरसं लटी पर आया, खसी दी पैटन सबाई
Baren je Barsēn khati kahr Aaeā, rusi di pehn sadāī
After twelve years came he with earnings saved, and sends for her annoyed sister.

सुचेई भोलियाँ शाल भावो, उपर पुलसरियाँ
Sūcheāṁ motiāṁ thāl pahlo, āpar phulsariāṁ
Real pearls his wife brought in a plate with flower shaped pendant.

ले मेरी पैटन मैं तेरा भाई, वे ईया भराई जाई
Lē mēri pehn méiṁ terā bāhi, vē eiā, pahrāī jāī
Take it my sister, I am your brother, born to mother same.
The musical notes involved in the ‘Bihai’ folk song is given for illustration:

The musical scale pattern:
Indian : S R S D S R G; S R M G R, G R S
Western : C D C A C D E; C D F E D, E D C

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

The melodic range: ‘Dha to Ma’.

Set to tala: Keharwah.

Analytical view-points:

The melodic arrangement of the composition lends it a tonal character like that of Raga Bilawal. The melodic range extends from ‘Dha to Ma’ The singer has also made use of flourishes like ‘meend’ from ‘Sa’ to ‘Dha’ and also a glide from ‘Dha to Sa’ at certain places. The rhythm is regulated in eight beats cycle like that of Keharwah.
This is a specimen of Bihai song, that is usually sung a few weeks before the mother expects a child. The friends and relations, who come to offer blessings and prayers for the mother, create a pleasant atmosphere (that would psychologically give the mother to think of a handsome, brave and virtuous baby). The narration often takes the form of a dialogue, which means a singer being followed by a group or party. The substance of the song is that a baby like ‘Lord Krishna’ is implored to appear. The obstacles discouraging the birth are injustice, oppression and practical difficulties, and in the context of the song these are explained as locks put on the prison house (where Devki gave birth to Krishna); oppression of Kansa (who was arrogant and conceited and created fear all around); the rising waters of the Yamuna (during monsoon rains July - August when Krishna was born); but a miracle had happened, the locks and chains had broken down, Kansa could not get the baby Krishna to thrash on the stones, as he did with babies born earlier to Devaki; the level of water in Yamuna had receded with the touch of Krishna’s feet, when Vasudeva went wading across the river to take the baby to a place of safety in Mathura.

The specimen of the Bihai sung by Miss Krishna Devi and party of Phinther (Bhaddo) District Kathua is given below for illustration.

ए मेरे बाल कृष्ण (छेति घर वाल आओ, मैं वारी जावा)
Ae mere bal krishna (chheti ghar wal aao, mein vari jawan)
Come, my infant Krishna (do come soon home let me your ills take).

तेरी माता यशोदा केंद्री ऐ
meri mata yashode kehndi ae
Your mother Yashoda implores you.

ऐ मेरी माता यशोदा (किया आवा घर तेरे मैं वारी जावा)
Ae meri mata yashoda (kia aavan ghar tere mein vari jawan)
O my mother Yashodha, how can I came to your home (let me take your ills).
अगे कन्स ने जन्दे लाये नं—२
Agge kans nēn jaandē laec nañ—2
Kansa has put locks everywhere—2.

आॅ मेरे बाल कृष्णा (तेरे आओ खुली जंदे मे बारी जावा)—२
Ac mere bāl krishana (tere aando khūli jaridē mēin vāri jawañ)—2
Krishna! the moment you come, these will get unlocked. Let your ills be mine.

तेरी माता यशोदे कैंहदी ऐ—२
Teri mātā yashodā kēndī ac—2
So says your mother Yashoda.

मेरी माता यशोदे (कियाँ आवाघ पर तेरे मे बारी जावा)
Meri mātā yashodē (kīān āvān ghar tēre mēin vāri jawañ)
O my dear mother Yashoda! how may I come to your home. (Let your ills be mine.)

अगे जमुना डाढ़ा मार्दी ऐ—२
Agge jumuna thāndā mārdī ac—2
The Yamuna lies before me in full spate.

आॅ मेरे बाल कृष्णा (तेरे आउदे सुक जांदे मे बारी जावा)—२
Ac mere bāl krishana (tere aourdē sūk jānđē mēin vāri jawañ)—2
O my little Krishana! (the moment you cross, it dries up).

तेरी माता यशोदे कैंहदी ऐ—२
Teri mātā yashode kēndī ac—2
So says your mother Yashoda.

आॅ मेरे बाल कृष्णा (छांती पर बल आओ मे बारी जावा)—२
Ac mere bāl krishana (chhēti pār bal āo mēin vāri jawan)—2 —Refrain
O my little Krishana (do come soon to your home).

तेरी माता यशोदा कैंहदी ऐ
Teri mātā yashodā kēndī ac
So says your mother Yashoda.
The musical notes involved in the Bihai song sung by Mrs Krishna Devi and party of PhinthCT (Bhaddoo), District Kathua, Jammu are given below for illustration.

The musical scale pattern:
**Indian**: S M-, P M d d P, M P M G P M D; P M G R, M G R S
**Western**: C F-, G F a a G, F G F E G F A; G F E D, F E D C

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

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

**Set to tala**: Keharwah

**NOTATION**

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M P M G M M P P - - - PP P D P M
आ ओ - मैं बारी जा वाँ - - - तेरी मा - ता य
Aa vo - mein va ri ja van - - - teri ma - ta ya
F G F E F F G G - - - GG G A G F

G R M - G - R - S - - PP P D P M
शो - रे - कैं ह दी - ऐ - - तेरी मा - ता य
sho - de - kehn di - ae - - teri ma - ta ya
E D F - E - D - C - - GG G A G F

and so on as above.

**Analytical view-points**: 

The arrangement of the melodic phrases in the composition is such that both the forms of the note Dha (Shudh and komal) are being applied by the singer. The melodic phrases employed are as :- Sa, Ma, Ma Pa Ma dha dha Pa, Pa; Pa Ma Pa Ga, Ma Pa, Dha Pa Ma Ga Re Ma Ga Ra Sa.

In a very gentle and slow rhythm, the expression of text is conveyed. The tempo of the song is maintained in a slow pace keharwah. The singer has introduced an elide on the main stress points at certain places, and thus creates a gentle swing in the rendition.
Bihai (iii)

(Ghar nand ji dé bajan badhaíān......)

The specimen of Bihai song sung by Krishna Devi and party of Phinther (Bhaddoo), district Kathua is given for illustration.

The traditional way of explaining the birth etc is to relate it with the legend of Krishna, whose birth gave immense joy to 'Nand' and 'Yashoda' (mother). The substance of the song is that in Nand’s house, trumpets of joy are sounded, the new born baby is wrapped in soft rags, and the mid wife gives it a bath and then hands over the baby wrapped in very soft linen to the mother while pieces of sandalwood are sawn and made into a cradle which is equipped with silken braids or straps to hang. It is natural that attention is centered on such things, as small bells ringing as the cradle is rocked, and trinkets and toys allowed to hang there above.

The joyful atmosphere so created is suggestive of virtue, nobility, valour and love which go with the ‘Krishna’ legend in the Mahabharata.

In Nand’s house greetings are offered; yes in Nand’s house.

The baby is born, and is wrapped in soft rags.

The mid wife took him in her lap with care, in Nand’s house.
घर नन्द जी दे......
ghar Nand ji de...... —Refrain

न्हाता धोता पद्ट मलेटेया
nhātā dhotā pātt mālētaī
The baby given a bath, and put in soft linen.

कुछः मिलेया दाईयाँ
Kuchhād mileā dāīā
Into the lap of the mother is the baby given, in Nand’s house.

घर नन्द जी दे......
ghar nand ji de...... —Refrain

चंदन कटालियां, पंगुडा बनालियां
Chaṇḍan katraṇiāṇ, pāṅgūḍā banāṇiāṇ
Sandalwood is sawn, and cradle is made.

रेशमी दोरां लाईयां, घर नन्दी जी दे
Reshiṇi dorāṇ lāiāṇ, ghar Naind ji de
It was provided with silken straps, in Nand’s house.
The musical notes involved in the Bihai, sung by Smt. Krishana Devi of Phinther, (Billawar), district Kathua, are as:

The musical scale pattern:

**Indian**: S, S R S, n S R, g - R, M g R, S

**Western**: C, C D C, b C D, e - D, F e D, C

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

**The melodic range**: 'ni to Ma'

**Set to tala**: Keharwa.

The melodic notes involved in the composition are like that of Raga kafi.

**NOTATION**

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**Notation**: g - - - R - S - M M g g R R S - 

\[\text{ja me a - ja - ya - gu d d a d pa le te ya -} \]

\[\text{e - - - D - C - F F e e D D C -} \]

\[\text{S - R R S S n S R - g - R R R, S -} \]

\[\text{g - R - S - - -} \]

\[\text{n a n d j i - d e - - - and so on as above.} \]

\[\text{e - D - C - - -} \]
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal structure like that of raga kafi.

The text is simple and the tempo of the song is maintained in a slow pace in eight beats cycle (keharwah). The melodic range stretches from komal 'ni' of the lower octave to shudh 'Ma' of the middle octave.
The example of Bihai chosen for illustration as given below centres round the birth of a male child and the joyous singing on the occasion. The song tells the details of the activities, that go with such an event. As the male child is born the family priest is sent for, who sanctifies the home, performs the ceremony, consults the Almanac and casts the horoscope. The elders and the relatives join on getting information and make the occasion cheerful and colourful.

The singer has called the birth of a male child a blessing and a rare favour of God. As the rain-god when pleased, sends favourable rains and people get joy and prosperity; the king or even a richman, who rarely begets a child, spends lavishly to express his immense joy.

The specimen of the 'bihai' song sung by Smt. Bua Ditti and party of Pathwal (Kahdla) is given below for illustration:

बे राजा पुहेंदा
ve raja puchheinda
Raja! the family chief asks his wife,

रानी सुन मेरी बल
rani sun meri bat
O listen, Rani! what I say.

सूचना भरी गागर रानी किस को देई ऐ
suchean bhari gagar rani kis ko dei aei
To whom, the pitcher full of jewels is to be given?

जी आ वे राजा
je aan ve raja
The priest shall we call, O Raja, almanac will he study.

सूचना भरी गागर राजा उस को देई ऐ
suchean bhari gagar rajaa us ko dei aei
The pitcher full of jewels shall we present him.
पुत्राँ दे जर्म राजा, नूःः दे आओः
पुत्राँ दे जर्म राजा, नूःः दे आओः
With the birth of a son, O Raja, arrival of daughter-in-law is assured.

इंद्र दी बर्षा राजा नित नेई ओ
inder di varṣa raja nit nein o
as Inder, the rain god, may not favour always.

सागर दी बर्षा राजा नित नेई ओ
sagar di varṣa raja nit nein o
The oceans do not brim with water always.

वे राजा पुलंदर रानी........
ve raja pulḥendra rani........

परोहत सदागे राजा द्रुब* रशागे
prohata sadage raja drub* rakhage
the priest shall we call, O Raja ‘drub* shall he present.

सुस्चाँभरी गामर राजा उस को देइ ऐ
suchcaṁ bharī gāmar raja us ko deī ē
the pitcher full of jewels, O Raja, shall we give him.

दादी सदागे राजा गुढ़ गनसागे
dadi sadage raja gūḍh gnasage
The grand mother shall we inform, O Raja, sweets (molasses) she distributes in alms.

* ‘Drub’ or ‘Kusha’ is a sharp bladed grass (runner) considered sacred and the priest, as a custom offers five blades of this grass in token of congratulation. These blades of grass given by the priest are preserved and tied to a post in the home as a mark of good omen.
suchean bhari gagar o raja us ko dei ē
With pitcher full of jewels, O Raja! shall we honour her.

nai sadage raja kehal bajage
The barber shall we call, O Raja! ‘Kehl’* shall he blow.

suchean bhari gagar raja us ko dei ae
With a pitcher full of jewels, O Raja! shall we reward him.

*Kehl— a long funnel shaped fife as a custom in token of auspicious occasion.
The musical notes involved in the ‘Bihai’ sung by Smt. Bua Ditti and party of Pathwal District Kathua are given below:—

The musical scale pattern:

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

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

The base note is fixed at seventh white key of the harmonium used. This is shudh ‘Ni’ of first (lower) white octave.

**Melodic range**: ‘Pa to Ga’

Mode with simple notes like that of Raga Bhopali.

**Function**: Social.

**Set to tala**: Keharwah

**NOTATION**

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and so on with other verse lines.

**Analytical view-point**: 

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhopali.
The main stress point is omitted before the verse line is picked up. The singer has also made use of minor twist and 'meendid' at certain places in the song rendition. The closing note of each verse line is 'Sa' and Dha. The melodic range extends between uttrang (latter half) of the lower octave and Purvang (of middle octave).

The singer introduces embellishments like meendid 'Sa to Dha' and elides (omits) the main stress point before he picks up the verse line. This causes shift in the accent and thus to maintain the interval between the concerned beats, syllables are adjusted, which create swing in the rendition.

The tempo of the song is regulated within the rhythmic frame work of tala keharwah—

\[
1\ 2\ 1\ 2\ |\ 1\ 2\ 1\ 2\ (\text{Binary pattern}).
\]
Bihai (v)
(Raja je puchhdā rānī......)

The specimen of the Bihai sung by Smt. Kodi Devi (Bhaddu) and party is given for illustration :–

राजा जे पुछ्हदा रानी सुन मेरी बात
Raja je puchhdā rānī sūn mēri bāt
Raja (the family chief) asks his wife (rani) to listen him.

गामर भर सुंचे रानी किस को देहीए
gāgar bhar sūche rānī kis ko dēī
to whom, the pitcher full of jewels be given ?

पंद्र सदायां वे राजा पत्नी दलां
pant sadāyān vē rājā patri dakhāyān
The priest shall you call, O Raja ! almanac shall you get examined.

गामर भर सुंचे वे राजा उस को देहीए
gāgar bhar sūche vē rājā ās ko dēī
the pitcher full of jewels shall we present him.

दादी सदायां बिहाई पथायां
dādī sadāyān bihāi pathāyān
Call the grandma, let her prepare ‘bihai’

गामर भर सुंचे वे राजा उस को देहीए
gāgar bhar sūche vē rājā ās ko dēī —Refrain
The pitcher full of jewels shall we present him.

बुआ सदायां वे राजा नाई रखायां
Bua sadāyān vē rājā nāī rakhāyān
Call the aunt, O Raja! have the baby be named.
The musical notes involved in the Bihai song sung by Smt. Kodi Devi and party of Bhaddoo are given for illustration.

The musical scale pattern:-

**Indian**: SRGPG, RSDS

**Western**: CDEG, DEGC

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

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

Mode of the song is like that of Raga Bhopali.

**Function**: Social belief (Ceremonial)

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<td>- Ra, ja jē puchhda rā ni - sūn mēri bā - t -</td>
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<tr>
<td>- C C D E GE - E ED D EE E E D - C A</td>
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<tr>
<td>- S SS R- G PG G GR R G G G R - - -</td>
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<tr>
<td>- ga, gar bhar suche ve ra ja - kis, ko dei ae - - -</td>
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<tr>
<td>- C CC D- E GE E ED D E E E D - - -</td>
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<tr>
<td>- S S R G PG G RG R GG G G R - S D</td>
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<tr>
<td>- paṁt sa day anve ra ja - pat, ri da kha - yan -</td>
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<td>- C C D E GE E DE D EE E E D - C A</td>
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<tr>
<td>- S SS R- G GG G RG R GG G G R - R -</td>
</tr>
<tr>
<td>- ga, gar bhar su cheve ra ja - uss kodei ae - - -</td>
</tr>
<tr>
<td>- C CC D- E EE E DE D EE E E D - D -</td>
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</table>

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

The arrangements of the melodic phrases involved in the composition lends it a tonal character like that of Raga Bhopali. The singer has introduced a gentle twist in the notes as 'PG' and 'meend' as 'Sa to Dha' at certain places. Each verse line is picked up not exactly at the first beat of the tala set, but with a slight pause (elide) causing swing in the rhythmic framework. The tempo of the song is maintained in tala keharwa in slow pace. The closing note of each line is 'Dha' by way of 'meend' from the tonic 'Sa'.
(b) BADHAI— A congratulatory song

Among the ancient customs there are certain events, which are celebrated and joy is shared with relatives and friends. The notable occasions are— birth of a child (particularly a male issue), shaving of child’s head, marriage etc. Hence a lot of ceremonial steps are adopted, mostly led by the family priest. To celebrate the occasion with joy and profound merriment, women, particularly young girls sing and dance. Parties of professional dancers and singers come up with songs, beating of drums and blowing of trumpets. Money and sweets are given in alms and distributed. As the male child is born, the family priest is sent for, who sanctifies the home, performs the ceremony, consults the almanac and casts the horoscope. The elders and relatives join on getting information and make the occasion cheerful and colourful. 'Bihai' is a congratulatory song and an expression of joy and pride for the mother. The example of Bihai chosen for illustration as given below centres around the birth of a male child and the joyous singing on the occasion. The song tells of details of the activities that go with such an event.

(Beli beli chhappar chaya.....)

This is a specimen of a popular folk-song sung on the occasion of the birth of a male child, when the mother is congratulated. The birth of a male child is considered a great fortune. Hence the song touches upon the cheerfulness of every body. The song covers such things as giving a nine-strand garland of flowers to the mother and wishes for such births in future too.

The specimen of the ‘Badhai’ song, sung by Smt. Krishana Devi and party of Phinther (Bilawar) Distt. Kathua is given below for illustration.

बेली - बेली (च्छपर- छाया) - २  (खिर रेइ ऐ नागर बेल भलाए) - २
बेली बेली (च्छप्पार च्छाइचा) - २  (खिर रेइ अ नागर बेल भलाए) - २

The creeper covered thatch, with ‘nagar’ flower over hanging.
I pick the lovely buds one by one, and store in a creel.

Of these I make a wreath of strands nine.

These garlands you wear, O mother! In your house, greeting you recieve on son’s birth.

Son’s greetings will you get on every such birth, if God may remain pleased with you.

The creeper covered portico has ‘nagar’ flowers over-hanging.

and so on the other relatives like maternal uncle and brother are also mentioned one after the other for the progress of the song.
The musical notes involved in the Badhai song are given below for illustration:

The musical scale pattern:

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

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

The base note of the song is fixed on the fourth black key of the harmonium. It is 'Pa' of the first (lower) black octave.

**Melodic range**: 'Ni to Ma'

Mode is like that of Raga Bilawal.

**Set to tala**: Keharwah.

**NOTATION**

```
  x   0   x   0   x   0
R- R- R- RSG- GG GR G- R- M- G-RS R- GR
be- li- be- li- chhapad- chhaea-
D- D- D- DCE EE ED E- D- khid rei ae na- gar
  F- E-DC D- ED
```

and so on as above.
Analytical view-points:

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Bilawal. The singer has employed embellishments like 'meend' from 'Ga to Re', 'Re to Sa'; a glide from 'Ni to Re', slight twist with notes as — R RSG and a flight (leap) from 'Re to Ma'.

Bei lee
\underline{\_\_}\_\_

a flourish (twist)

The tempo of the song is regulated in tala Keharwah.
Badhai (ii)

(Nur pūre dīān gujjariān.....)

This is an example of badhai song—the song of congratulations on the occasion of marriage. The Gujjar women of Nurpur carry extra load of milk to be delivered, and the curiosity is natural as to, in whose house are the celebrations being made. From the house top, from the courtyard and from the inside of the house, joyful songs are sung and the music floats all around.

The specimen of badhai song sung by Gayatri Devi and party of Chaṭehi, Udhampur is given below for illustration.

नूरपुरे वियां गुजरियां आईयां
nurpure dian gujjarian aaiyan
From Nurpur came the milk maids.

सिर पर गटकी ते दूध ले के आईयां
cir par matki te doodh le ke aaiyan
With the milk pot on the head, they have come.

कोंदे कोंदे बजन बधाईयां
konde behde bajan badhaiyan
In whose courtyard will play trumpets joyful.

माता जी दे कोंदे बजन बधाईयां
mata ji de behde bajan badhaiyan
In the threshold of the mother are sung greeting songs.

अंदर बधाईयां तेरे कोंदे बधाईयां
ander badhuian tere behde badhaiyan
Inside the house as well as in the courtyard are sung greetings.
On the roof top are sung greetings.

Boxes full of sweets are being distributed.

From Nurpur came the milk-maids.

In aunts courtyard are sung joyous songs.

and so on the other relatives like maternal aunts and elder aunts etc are also mentioned for the progress of the song.
The musical notes involved in the Bhadai song sung by Gayatri devi and party of Chadehi, Udhatnpur are given below for illustration:

The musical scale pattern:
- **Indian**: S, RS R G- R D S- S G R S-
- **Western**: C, D C D E- D A C- C E D C-

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

**Melodic range**: 'Ḍha to Ḍa'

Mode of the song is like that of Raga Bhopali

**Set to tala**: Keharwah.

**Function**: Social

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| तिर पर | गट की ते | दु ध ते के | आ ई आ -- |
| sī r pā r | ma t ki te | dudh le ke | aa i an -- |
| D D D E | D A C C | D D D E | D - C -D |

| ×       | 0       | ×       | 0       |
| R - R G | R D S - | R R R G | R - S -R |
| को - दे - | बे - ढे - | ब जन ब | धाई आ -- |
| ko - de - | be - de - | ba ja n ba | dhai aan -- |
| D - D E | D A C - | D D D E | D - C -D |

| ×       | 0       | ×       | 0       |
| R R R G | R D S - | R R R G | R - S - |
| गा ता जी दे | बे - ढे - | ब जन ब | धाई आ -- |
| ma ta jee de | be - de - | ba ja n ba | dha i aan -- |
| D D D E | D A C - | D D D E | D - C - |

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhopali. The singer has made use of the 'meend' as 'R to Dha' and then a glide to 'Sa'. The simple beat rhythmic frame of tala keharwah is set to regulate the tempo of the song. The closing note of each verse line is either 'Re' or 'Sa'. The text is simple and the theme is social, centered on the jubilation of the birth of a male child.
This is a specimen of a popular lullaby sung by mothers when they rock and pat the infant to sleep. With frequent repetition of a set phrase “I sing lullaby”, the woman takes an anecdote of Vasuki Nag (the serpent king), who is enticed by female serpents.

The specimen of the lullaby sung by Sh. Jogi Gori Nath (Udhampur) is given for illustration.

I sing a lullaby to you, O Naga! lullaby for you, O Naga (serpent).

Mother gives you a lullaby.

Milk drink the Naginas (female serpents) and a bowl full of poison too.

O Vasuk Nag! I sing a lullaby, thy mother sings a lullaby.

Mother sings a lullaby- O Naga! hear the lullaby.
The musical notes involved in the 'lori' composition are given below:

The musical scale pattern:

**Indian**: S, D R R S; S D R R S

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

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

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

The singer has employed three notes viz: 'Dha, Re and Sa'.

**Set to talah**: Keharwah.

**NOTATION**

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<td>लोरि</td>
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<td>गणि, या- कन्ने</td>
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<td>दुध</td>
<td>-पि, इंदि या-</td>
<td>na- gani, an- kanne</td>
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and so on as above.
Analytical view-points:

The singer has employed limited notes in the rendition viz. 'Dha' of (lower octave) and 'Re', 'Sa' (of the middle octave). The closing note of each verse line is 'Sa', which is also elongated to give a soothing effect to the infant to sleep. The tempo of the song is regulated in tala 'Keharwa' in a medium pace. The 'Sarangā' used by the singer solves the purpose of maintaining both rhythm and tone of the song. 'Ghuṅgrūs' attached to the bow, also produce a beautiful rhythmic effect.
The baby is laid to sleep by singing a lullaby. The rocking rhythm induces sleep, though the text is always varied. In this lullaby taken for purpose of study, the mother’s imagination does not go beyond the household activities of putting milk to curdle and keeping it safely in a hanging crate or a handful of raw sugar as an additive to sleep.

The specimen of the lullaby is popular in the southern part of Jammu sung by Sh Harbhaj Sharma of Pathwal, Telsil Hiranagar, District Kathua, is submitted for illustration.

Enjoy the lullaby, O mother’s darling, (son) hear the lullaby!

Put it high on hanging frame, why did you not come at meal time?

Take a handful of sugar raw, O mother’s darling, hear the lullaby.
The musical notes involved in the lullaby (lori) sung by Sh. Harbhajan Sharma of Pathwal, Kathua are given below for illustration.

The musical scale pattern:

**Indian**: S- R-, S n-, S R g, R S

**Western**: C- D-, C b-, C D e, D C

The base note of the song is fixed on the 5th white key of the harmonium. This comes to be 'Pa' of the first (lower) white octave.

**Melodic range**: 'ni to ga'

Mode used is like that of Raga Kafi.

**Set to tala**: Keharwah.

**NOTATION**

```
\times o \times o \times o \times o
S- R-, S- n- S- R-, g- RS S- SR-, g- g- R- R- S-

lo ri-, le- ve lo- ri-, le- mande, bachea lo ri, le-
C- D-, C b- S- D-, e- DC C- CD-, e- e- D- D- C-

S- R- g- g- RR R S- S- SR -R g- g- R- RR S- S-
ko- re-, ke- dei -ja, ma- ea- khati -la, si- da- ja- gla, gae- a-
je- bache lo n, ie-

C- D- e- e- D D- D C- C- C D -D e- e- D- DD C- C-
```

and so on as above for next lines.

**Analytic view-points**:

The arrangement of the musical notes involved assigns it a tonal character approaching Raga Kafi (notes 'Ma', 'Pa' and 'Dha' are missing). A 'meend' 'Sa to ni' and a slide by way of 'meend' is shown from 'ga' (komal) to 'Sa' though a touch of 'Re' is also noticed. The rhythm is set to Keharwah tala in medium pace in a simple normal beat structure as:

```
1 2 3 4 | 5 6 7 8
\times o
```
(ii) Marriage songs:

(a) BADHAWA (A symbol of auspicious occasion)

The Badhawa stands for an article (message) invitation on a religious ceremony—a marriage in particular. It can be a post-card which is sprayed with coloured water prepared from saffron and turmeric. Each such card, considered auspicious carries the name of Ganesh or its semblance—the presiding deity of success and happiness. Sanctified by holy water and streaks of saffron, it becomes a 'Roungla', which means beautifully coloured. The preparation of Badhawa ushers a period of joy and Merriment in the family, and the elders of the family enthusiastically participate by singing a song which is called Badhawa.

It is important to say that first Badhawa is placed with veneration before the idol of Ganesh as well as before the idol of family deity to invoke their blessings, and to seek favours for success and joy. The Badhawa is successively sent to all elders such as uncles, aunts, grandmother, grandfather, maternal uncle etc. In certain parts of Jammu millet is ground and small cakes of it are made and these are distributed among the neighbours, friends and relations on the day of any auspicious occasion.

(Ni tū kodē bēḍē jānā......)

Given below is a specimen of Badhawa song for illustration sung by Smt Bua Ditti aged 80 and her party of Pathwal, District Kathua.

The Raunglā Badhawa in the song is personified and it is given a warm welcome and greeted with respect. It may be understood that a messenger used to carry the Badhawa personally and its appearance at the door would send waves of joy to all. He would be given a decorated seat, a specially made mirrored fan, apart from many other things dependig upon season and occassion. He was sometimes asked as to whose family he would visit next. The coming of the messenger was a precursor of merriment in the family.
ni tu kode bede jana badhawea roungalea
O roungla Badhava! Into whose courtyard will you go!

ni mein Bawae bede jana badhawea roungalea
O! am I go to the family god, blessed be the roungla.

aaonde badhaive da aadar karia
Give hearty welcome to the visiting vadhawa.

kuhngarian wala binna, badhawea roungalea
Offer a beautiful mat with bells, to badhawa roungla, the harbinger of joy.

sheeshe wali pakhi, badhawea rounglea
Offer a mirror patched fan, to badhawa beautiful.

ni tu kode bede jana, badgawea rounglea
Into whose courtyard, will you move, O harbinger of joy?

ni mein tae bede jana, badgawea raungalea
Am I to go uncle's courtyard, O badhawa colourful!
The musical notes involved in the bhadawa song sung by Smt. Bua Ditti and Saristha Devi of Village Pathwal District Kathua are given below for illustration.

The musical scale pattern:
**Indian:** SG, RGRS, DDSRGRS
**Western:** CE, DEDC, A A C D E D 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.

The musical notes involved are like that of Raga Bhopali.

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

**Function:** Social (concerning marriage)

**Set to tala:** Keharwah

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<tr>
<th>SG</th>
<th>R-</th>
<th>RG</th>
<th>R-</th>
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<td>धा-</td>
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<td>nimein</td>
<td>ba-</td>
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<td>ve-</td>
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<td>jana-</td>
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<td>6CE</td>
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<td>D-</td>
<td>CCA-</td>
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<td>C-</td>
<td>DD</td>
<td>6E-</td>
<td>6DD C-</td>
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and so on as above for next lines.

**Analytical view-point:**

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Bhopali. The singer has employed leaping of the notes just at the very outset of the verse rendition and the use of 'meend' and grace notes is also noticed at certain occasions.
The first verse line is worth note ———

\[ \times \quad O \quad \times \quad O \quad \times \quad O \]

--- S G | R- RG R- S- | S SD - D S- | R- | \text{Re} - R- S -

--- नितू तूँ को- दे- बे- ढे- | जाना -बंधा- वेया | रो- गले या -

--- Ni tu | ko- de- be- de - | jana - ba dha- vea | ron gale aa -

\[ \underline{\text{leap}} \quad \underline{\text{meend}} \quad \underline{\text{grace notes (Re and Ga)}} \]

Rhythm is maintained in medium pace in Keharwah tala.
Badhawa (ii)

(Pehla Badhāwā issē gharē-2....)

पैहला बधावा इसे परे-२

pehla badhāwā issē gharē-2
Let the first greetings be in this house.

बाबे दे दरबार बैठो मेरे सोय लाड़े
bā āv de darbar pehno mere soē lādē
For our family god, O sisters, how good is the occasion!

सोय लाड़े दिन चार, बैठो मेरे सोए लाड़े
sōy lādē din chār, bāṭho mēre sōē lādē
An occasion lasting days four, O sisters how graceful it looks?

सोए विया बजन बधाईयां, बैठो मेरे सोए लाड़े
sōē viya bajan badhaiyan, bāṭho mēre sōē lādē
Hearty greetings are charged with merriment, O sister, how graceful it looks!

दूजा बधावा, गढ़ जम्मूआ, रज्जे दे दरबार
dūjā badhāwā, gāṛh jamma, rājā de dārbar
The second greeting be at Jammu-fort, where the king holds the court.

बैठो मेरे सौए लाड़े
bāṭho mēre sōē lādē
O sisters, how graceful it looks!

pehno mere soē lādē
tījā badhāwā gāṛh kāṅgra, māta de dārbar
The second greeting be at the Kangra-fort, in the shrine of mother goddess.

pehno mere soē lādē....
O sisters! how pretty it looks!
The musical notes involved in the Badhawa song sung by Smt. Bua Ditti and party of Pathwal, Kathua are given below for illustration:

**Musical scale pattern:**

**Indian:** S R R g, R R S, D, S R g R S  
**Western:** C D D e, D D C, A, C D e D 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 second (middle) white octave.

**Melodic range:** 'Dha to ga'

The melodic phrases involved give reflection of Raga Kafi / Abhogi.

**Set to tala:** Keharwah.

**Function:** Social.

**NOTATION**

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<tr>
<td>S - R R</td>
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<td><em>g</em> - R R</td>
<td>S - - -</td>
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<td>E - se gha</td>
<td>re - - -</td>
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<tr>
<td>C - D D</td>
<td>DC - te -</td>
<td>te - D D</td>
<td>C - - -</td>
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<td>R S R g</td>
<td><em>g</em> - R S</td>
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<td>ba - we -</td>
<td>de - da r</td>
<td>ba - r bhe</td>
<td>no - me re</td>
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<tr>
<td>C - D -</td>
<td>D C D e</td>
<td>te - D C</td>
<td>C -A D e</td>
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<tr>
<td>g - R S</td>
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<td>S - R R</td>
<td>RS - R g</td>
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<td>so - e la</td>
<td>de - - -</td>
<td>so - e la</td>
<td>de - di n</td>
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<tr>
<td>e - D C</td>
<td>C - - -</td>
<td>C - D D</td>
<td>DC - D e</td>
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<tr>
<td><em>g</em> - R S</td>
<td>S -D S Rg</td>
<td><em>g</em> - R S</td>
<td>S - - -</td>
<td></td>
</tr>
<tr>
<td>cha - r peh</td>
<td>no - , me re</td>
<td>so - e la</td>
<td>de - - -</td>
<td></td>
</tr>
<tr>
<td>te - D C</td>
<td>C -A C De</td>
<td>te - D C</td>
<td>C - - -</td>
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</table>

and so on as above.
**Analytical view-points:**

The arrangement of the melodic phrases in the composition lends it a tonal character like that of Raga Kafi / Abhogi, just a reflection of these.

Grace note ‘Re’ is noticed on ‘ga’ (komal) and a ‘meeid’ from 'Sa to Ḍha'. The theme is social and the diction is simple, set to normal beats of tala Keharwah.
(b) GHORI SONGS

The songs related to the marriage of a young boy are called 'ghori', which owes its name to the rite of boy's mounting the mare at an auspicious hour to proceed to the bride's home. These songs include, the praise of sehra,* description of the rites connected with the bride-groom's mounting the mare, parents of the bride-groom and their relatives. The women of the family including women of near relation join in singing these songs and give an emotional touch to the happy occasion, thus filling the atmosphere with gaiety and melody, so that the occasion looks as the most important one. The 'ghori song is sung right from the day when engagement of the boy is settled till the bride-groom leaves for his marriage. All the attention is given to choose a bluish white mare, which is dressed in coloured saddle cloth, generally richly embroidered and bordered in golden thread and laces. The women seem to picture the sight of the bride-groom mounting the beautiful mare and proceed to the bride's home.

In the following 'ghori song' selected for illustration, the women make particular references to various steps and ceremonies, which are to be observed before the marriage party leaves. They ask for the priest to come and give the auspicious coloured thread for the bride-groom's wrist (called gana). They ask for cardmom threaded string which is to be tied round the wedding turban. They remind the elders to send for the barbar, who will anoint the boy, and then ask the bride-groom's uncle to help tie the wedding turban after wearing the wedding dress got from the tailor. Now the bride-groom, as he mounts the mare procured by his brother, looks as impressive as the king 'Rama' (eulogised in Ramayana). As the scene is set, the women ask the word to be sent to the bride's house to keep the palanquin ready.

* Sehra—Wedding turban with ornamental band having loose strands screening the face—a nuptial veil.
The specimen of the Ghori song sung by Shri Harbaj Sharma and party of Pathwal (Kathua) is given for illustration.

Ask for gana from the priest, go call the Raja of Jammu (groom to be).

Thread the cardmom, and tie it around my brother’s wedding turban.

Ask for 'Butna' from the barber, go call the king of Jammu.

Ask for wedding dress from the tailor, go call the Raja of Jammu.

* Gana— holy bracelet.
* Butna— religious sandle paste for anointing the groom-to-be.
Sehra mangeo, māmen kolōn, dei kahleo jāmmū de Rajea
Ask for sehra from maternal uncle, go call the groom-to-be (Raja of Jammu).

Lāčī gūḍēō................
Refrain

ghodi mangeo, veera kolōn, dei kahleo, jāmmū de rajea
Ask for the mare from the brother, go call the Raja of Jammu

Lāčī gūḍēō................
Refrain

Doli mangeo kudmen kolōn dei kahleo jāmmū de rajea
For planquin, send a word to bride’s father, O Raja of Jammu!

Lāčī gūḍēō................
Refrain
The musical notes involved in the Ghori song sung by Sh. Harbhaj Sharma and party of Pathwal Kathua, are given below for illustration:

The musical scale pattern:

**Indian**: PP D-, S R G R S R, S D S-

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

The base note of the song is fixed on the sixth white key of the harmonium used. This comes to be Dha of the first (lower) white octave. The melodic notes involved give a reflection of Raga Bhopali.

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

**Set to tala**: Keharwah.

**Function**: Social.

**NOTATION**

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<td>0</td>
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<td>0</td>
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<tr>
<td>- , - gana</td>
<td>man - ge, o - pante</td>
<td>ko - loon, - gana</td>
<td>man - ge, o - pante</td>
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<tr>
<td>- , - GG</td>
<td>A - CD, EDC - CD</td>
<td>C - C - , - GG</td>
<td>A - CD EDC - CD</td>
<td></td>
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<td>S - S , - PP</td>
<td>DD SR GR SD</td>
<td>S - R, GR SR</td>
<td>SS S - , - PP</td>
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<td>ko - loon, - dei</td>
<td>kahle oga, moon de</td>
<td>ra - je, aa - lachi</td>
<td>gunde o - , - lachi</td>
<td></td>
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<tr>
<td>C - C - , - GG</td>
<td>AA CD ED CA</td>
<td>C - D, ED CD</td>
<td>CC C - , - GG</td>
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<tr>
<td>DD SR, SG SD</td>
<td>S - R, GR SR</td>
<td>SS S - , -</td>
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<td>gunde ovi, re - jide</td>
<td>sel - re, ae - lachi</td>
<td>gundeo , - -</td>
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<tr>
<td>AA CD, CE CA</td>
<td>C - D, ED CD</td>
<td>CC C - , -</td>
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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 Bhopali. The melodic range extends from 'Pa to Ga' involving the notes of Uttrang (second half) of the lower octave and Purvang (first half) of the middle octave. The singer elides the stress point before he picks up the verse line. This tendency to omit the syllable creates a sway in the song rendition because the singer has to adjust the respective verse phrase within the same melodic line.

The singer also employs leaps from 'Dha to Re' and then resting on the tonic 'Sa' drops down to 'Pa' and picks up the next verse phrase.

The following verse line is worth note:-

- PP | D-SR, GRS- SR | S- S-, - PP | DD SR, GR SD
-gana | मः ने यो- पते | खो- लू, - दें | कहले- गोज, मू- दें-

The rhythm is maintained in a slow paced Keharwah tala in a swaying pattern as :-

1 2 3 4 | 5 6 7 8
Dha-ge ge ge | na ka dhi na
× 0

swing is provided.
Another specimen of Ghori song is given below for purpose of illustration—

This is a Ghori song which reveals the process of preparation of the bride-groom as he marches ahead of the marriage party. It may be understood to have covered some steps—namely, wearing of auspicious bracelet (holy string round the wrist), dressing and garlanding the bride-groom, (the oblique suggestion is, impending union of 'Merigold' like bride-groom with 'Jasmine' like bride), wearing wedding chaplet and finally mounting the matchless mare so that the scene is all set for the occasion, to the progress of the marriage party.

गाना पेहन के सीर सीरे चलेया
gānā pehn kē veer saurē chaleā
Wearing bracelet holy, my brother is on the way to in-laws-house.

पतन रोकेया इन्हें नौकरें दिये चौड़िए
patan rokeā inehn naukareṇ diēn ghoṅiēn
The party stopped at the pier, to allow servant's mares.

सौदगरें दियें जोड़ियें,
saudāgareṇ diēn jauḍiēn,
and traders horses (to drink water).

फूल दौड़ी दा फूल तोड़ के
phul daudī da phul tode kē
The flower of 'dawood'*(bride room), is plucked and united to 'jasmine' (the bride).

* Dawoodi—'Chrysanthemum' flower.
Dressed in finary, my brother (groom) marches to his in-law's-house.

With wedding chaplet atop, the groom moves to his in-law's-house.

Riding the mare matchless the groom marches to the in-law's-house.
The musical notes involved in the Ghodi song sung by Sh. Harbhaj Sharma, Smt. Sarishta and Smt. Bua Ditti of Pathwal, District Kathua are given below for illustration.

The musical scale pattern :

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

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

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

Mode is like that of Raga Bhopali (pahari). [Re is made vadi.]

**Melodic range** : 'P to G'

**Set to tala** : Keharwah

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\[
\text{NOTATION} \\
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- & - & -P & -\ \ -n & -p & -n & -k & -y & -l & y & - \\
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-\ \ -G & -RS & S & SD & -D & -S & SRG & GR & -G & -RS & S & SD & -D & -S & SRG & GR \\
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-\ \ -G & -RS & S & SD & -D & -S & SRG & GR & -G & -RS & S & SD & -D & -S & SRG & GR \\
-\ \ -G & -RS & S & SD & -D & -S & SRG & GR & -G & -RS & S & SD & -D & -S & SRG & GR \\
-\ \ -G & -RS & S & SD & -D & -S & SRG & GR & -G & -RS & S & SD & -D & -S & SRG & GR \\

\[G, RS, RG, \text{ and so on as above.}\]
Analytical view-points:

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

The singer makes use of gentle glides—‘Sa to Ga’ through ‘Re’, and ‘meend’ from ‘Sa to Dha’ and then leaps from ‘Dha to Re’.

The following verse line illustrates this:—

\[- -, \text{P- D-} \mid -D -S \text{ SRG-} \ G \text{R} \mid G \text{R SD} -\text{DR} - \mid R S - - \]
\[- -, \text{g-} \text{a-} \text{n-} - | -\text{peh} -\text{n}, \text{ke-} \text{vir} \mid \text{sau} - \text{re}, -\text{che} - | \text{le a} - - \]
\[\text{leap} \ \text{A glide} \ \text{meend} \ \text{leap} \]

The singer skips the stress point, as such in order to adjust the verse phrase with in the melodic line swing is created in the song.

The rhythm is maintained in slow keharwah tala in the following form:—

\[1 \ 2 \ 3 \ 4 \mid 5 \ 6 \ 7 \ 8 \]
\[\text{dha ge ge ge} \mid \text{na ka dhi na} \]
\[\times \quad \text{0} \]

The theme is social and the text is simple.
Gojri Ghori

*(Neelo ghorō tē kāthī.....)*

It is a popular marriage song (Ghori) related to Gujjar tribe. The groom is about to leave for the bride’s home and women of the family sing by way of blessing the groom. In the wedding garments, mounted on the mare, he looks impressive. In the imagination of the women, cousins and sisters etc., he is compared to a warrior, a chieftain, a village dignitary etc. The song is saturated with pride and praise; and a feeling of joy is expressed in simple diction.

The specimen of the Gojari Ghori song sung by Shabnam Akhtar Bano and Shakeela Tabasum of District Jammu is given for illustration.

*(Recorded from archives of Radio Kashmir Jammu).*


नीलो घोरो ते काठी तिले दार नी माई— २

Neelo ghorō tē kāthī tilē dār ni māē— २

The bluish white horse with golden threaded saddle cover.


वीर बैसे ते दिसे वो महराज नी माई— २

Veer beisē tē disē vo mahraj ni māē— २

As my brother rides, he looks like a king.


नीलो घोरो ते काठी तिलेदार नी माई

Neelo ghorō tē kāthī tīlēdār ni māē

The bluish white horse with golden threaded saddle cover.


वीर बैसे ते दिसे भानेदार नी माई— २

Veer beisē tē disē bhānēdār ni māē— २

My brother rides and impresses like a police station officer.


नीलो घोरो ते काठी तिलेदार नी माई— २

Neelo ghorō tē kāthī tīlēdār ni māē— २

On the bluish white horse, with golden threaded saddle cover.
नीर बैले ते दिसे ‘सूबेदार’ नी माए— २
Veer beise te disse 'Subedar' ni mae— 2
My brother looks like an army officer (captain).

नीलो ग्होरो ते कट्टी सिलेवार नी माए— २
Neelo ghoro te kathi tiledar ni mae— 2
The bluish white horse with golden threaded saddle cover.

नीर बैले ते दिसे शाहसवार नी माए— २
Veer beise te disse shahswâr ni mae— 2
My brother rides and looks like a gallant cavalry man.

नीलो ग्होरो ते गलमा छनकार नी माए— २
Neelo ghoro te galmâ chhankâr ni mae— 2
The bluish white horse has a tinkling collar.

नीर बैले ते दिसे वो महाराज नी माए— २
Veer beise te disse vo mahuraj ni mae— 2
As brother mine rides, he looks like a King indeed.

नीलो ग्होरो ते पैरी छनकार नी माए— २ बीर बैले ते दिसे शाह नी माए— २
Neelo ghoro te peiriî chhankâr ni mae— 2 veer beisë te disse shâh ni mae- 2
The bluish white horse has ringing anklet. My brother rides like a horseman agile.

नीलो ग्होरो ते मलबे छनकार नी माए— २
Neelo ghoro te mathê chhankâr ni mae— 2
The bluish white horse has bell on the fore-head.

बीर बैले ते दिसे नामबरदार नी माए— २
Veer beisë te disse namberdar ni mae— 2
As my brother rides, he looks like the village chief.
The musical notes involved in the composition are given below for illustration:

The musical scale pattern:

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

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

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

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

Mode with simple notes like that of Raga Bhopali.

**Set to tala**: Keharwah.

**Function**: Merriment.

**NOTATION**

![Notation](image)

**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhopali. The melodic range extends from 'Dha' of the lower octave to 'Ga' of the middle octave (second half of the lower octave and the first half of the middle octave are involved). The singer has made use of gentle twist and grace notes in the rendition.
The first verse line is worth note:

S ˈS | R R - G | G GR ˈS S | G -G R R | S -
nee lo ˈ-ra - te | ka ˈti- tê te | da -r ña ˈ#'bê -
\ twist

Herein 'Dha' is grace note on 'Sa'; 'Pa' on 'Ga' and 'Re' on 'Sa'; the twist is in the notes 'Ga GaRe'. The rhythm maintained is in medium pace in tala Keharwah. The theme is social and of jubilation.
The class of songs related to the marriage of a young girl is termed as 'suhag' songs. These songs are sung by the women of the family and near relations right from the day when engagement is settled. The engagement of the girl brings to rest the troubled minds of the parents.

According to Laxmi Narayan, in his book entitled 'Dogri Folk Literature and Pahari Art (1965)', "Suhag means a propitious indication of the good wishes of the girl's friends, and parents for a happy marriage". Suhag song is a highly emotional and rhythmic piece of composition, touching and brief, most suited to the occasion of girl's marriage. It covers the entire range of activities starting with finding a suitable match for the girl, her engagement, marriage ceremony and departure of the bride to her husband's house. In it are expressed the feelings of a bride, her parent's worries and affection; advice given by the elders; highly emotional and pathetic words at the time of bride's departure; and of her reception in her husband's house.

The following Suhag song covers the emotions and expectations of an eager mother, who prompts her husband to be awake and make serious efforts in finding a deserving match for the daughter, who has grown up. Father is shown to go from place to place and finally finds a boy of his choice in Jammu city, and is relieved of the worry. The song chosen for the illustration indicates the efforts and hope of the parents covering the period prior to the formal engagement.
(Akhē limbi pochi.......)

The specimen of the suhag song has been sung by Bua Ditti and party (Pathwal) Kathua, and is given below for purpose of illustration.

अक्षो लिम्बी पोची मादी मैं पलंग दुधादिनि आँ

Akhē limbi pochi maḍāh mein plang duḥādini Aaṅ

After coating with clay the house, have I put the bedstead.

उत्से भरत सुता कन्या दा बाबल जा के जगा दिनि आँ

Úthē chadh sūtā kanea da bābal ja ke jāga dini aaṅ

There sleeps the girl’s father, I shall go there to awake him up.

बाबल तुसें के नींदर प्यारी, घर कन्यां कंवारी

Babal tusēṅ ke neender pēari, khar kanea kāṅwāri

Why do you go to sleep, O father? The girl has grown marriageable.

सलाही बेटी वर मंगदी

Salāhi beṛī var māṅgadī

Suggest I, the daughter deserves a groom.

बाबल चढ़ेण पोडें सवार

bābal chaḍēṇ kohōḍē sawār

The father mounted the horse and rode away.

ते बुन्दे गा नगरो नगरी

Tē ūṃdē gā nagro nagri

Will search a match in towns and cities.

अलें नगरां दे बिच नगर जम्मू साहेडे मन बसेया

akhe nagran de bich nagar Jammu, saheṛē mun baseṛā

Said, “of all cities, the Jammu city is the best that captured our heart.”
The musical notes involved in the ceremonial song (Suhag) prior to the formal engagement of the girl are given below for illustration:

The musical scale pattern:

**Indian:** S nS R R g R S n S

**Western:** C b C D D e D C b 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.

**The melodic range:** 'ni to Ma'

The melodic notes involved appear to be like that of Raga Kafi.

**Set to tala:** Keharwah.

**Function:** Social (marriage connected)

---

**NOTATION**

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
\text{S} & \text{nS} & \text{gR} & \text{R} & \text{g} & \text{R} & \text{S} \\
\text{R} & \text{Sn} & \text{-} & \text{S} & \text{R} & \text{gR} & \text{-} & \text{R} & \text{S} \\
\text{g} & \text{-} & \text{gR} & \text{R} & \text{S} & \text{n} & \text{S} & \text{RRg} & \text{RS} \\
\text{g} & \text{-} & \text{R} & \text{S} & \text{n} & \text{S} & \text{RRg} & \text{RS} & \text{g} \\
\end{array}
\]

---

Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Kafi. The melodic range extends from 'ni to Ma'. The singer has employed grace note in the rendition viz: grace 'Sa' is on 'ni' and 'g' (komal) on 'Re'.

The tempo of the song is maintained in slow pace tala keharwah. The closing note of the song is 'Sa'.

---

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
\text{R} & \text{Sn} & \text{-} & \text{S} & \text{R} & \text{R} & \text{S} \\
\text{R} & \text{Sn} & \text{-} & \text{S} & \text{R} & \text{R} & \text{S} \\
\text{g} & \text{-} & \text{gR} & \text{R} & \text{S} & \text{n} & \text{S} \\
\end{array}
\]

‘Sant’

This is an example of a popular song sung at ‘sant’—a certain rite performed a day or two before actual marriage ceremony. The bride’s father, uncle and brother etc sit by the side of the priest who performs a small ceremony, and invokes the favour or blessings of the gods and the deity for peaceful and joyful culmination of the marriage of the bride. The song highlights the invocation of the gods, who come down from the heaven and in presence (so called presence) of the gods, no body finds it proper to sit closely except of course the father, uncle or brother of the bride who performs the ceremony.

(Surge de utere nan devte......)

The specimen of the Suhag song (Sant) sung by Smt. Krishna Devi and party of Phinthru (Bhaddur), Tehsil Billawar, District Kathua is given for illustration.

From the heaven have descended gods, do please sit down.

How may we sit, it is against custom, let the bride’s father sit.

and so on with all other relatives like maternal Uncle, brother etc.
The musical notes involved in the song ‘Sant’ sung by smt. Krishna Devi and party of Phinter (Bhaddoo) District Kathua are given below for illustration:—

The musical scale pattern:


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

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

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

The melodic notes involved give a reflection of Raga Brinda Bani Sarang.

**Set to tala**: Keharwah.

<table>
<thead>
<tr>
<th>P - N-R-</th>
<th>SS S-N</th>
<th>˘N- N- S- SR</th>
<th>RS- R- S-</th>
</tr>
</thead>
<tbody>
<tr>
<td>sur ged- a, uta re- n</td>
<td>de- v, te- sante</td>
<td>aai -bo, ao -</td>
<td></td>
</tr>
<tr>
<td>G - B-D-</td>
<td>CC C-B</td>
<td>B- B C- CD</td>
<td>DC- D- C-</td>
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<tr>
<th>N- S-N-</th>
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<th>RS R N- NS R</th>
<th>RS- R S- P</th>
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<tbody>
<tr>
<td>sur ge da, uta re-ne</td>
<td>de- v, te- san ti</td>
<td>aai bo, eo-</td>
<td></td>
</tr>
<tr>
<td>B- C-B-</td>
<td>B- C-D</td>
<td>DC D B- BCD</td>
<td>DC D C- G</td>
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</table>

<table>
<thead>
<tr>
<th>P - N- N-</th>
<th>SR</th>
<th>R- SRR, ˘N- NSR</th>
<th>R ˘SSR S-</th>
</tr>
</thead>
<tbody>
<tr>
<td>sah de- , bo- na-</td>
<td>nein oban da- kudida ba balbo, eo-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G - B-</td>
<td>B- CD</td>
<td>D- CDD, ˘B- BCD</td>
<td>D ˘CCD C-</td>
</tr>
</tbody>
</table>

and so on as above.

**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character that gives a reflection of the Raga Brinda Bani Sarang. The use of grace notes is very much noticed in the rendition. The rhythm is regulated in a medium paced tala keharwah, that take the form:—

1 2 3 4 | 5 6 7 8

dha - ge ge | na ke dhi na

There is a gap (ship) at the second beat which creates a swing in the song rendition.
This is a simple and ancient song sung at the time of ‘Sant’ (worship of gods and the deity propitiated who bless with favour and happiness in the family).

The ladies express the hidden feelings of the bride -to-be and it takes the form of a dialogue suggesting that the would-be-bride has to leave the parent's house and must handover the keys so far lying in her custody. The parents express their feelings of sadness and pain at parting of the daughter.

The specimen of the suhaq song at the time of ‘saint’ (relegions rite before marriage), sung by Chhâni Devi of Châdêhi of Udhampur is given below for illustration.

\[
\text{ae le mäe sambh chäbiän dhian chalian bagane deis nun}
\]

Take thee O mother ! These keys take. Daughters are on way to lands un-known

\[
\text{chäbiän mei sambh rakhan gi lagä bachhorä téra}
\]

I shall keep carefully, the keys, my dear. Un-bearable is parting from you.

\[
\text{Refrain}
\]

\[
\text{tihan chaliän bagänë desh nu}
\]

Daughters are on way to land un-known.

\[
\text{ik tê måe dés chhodea}
\]

Firstly, I am leaving the land of my parents.
dujā chhodē paṭha la bājā ṭa vējā
secondly, the courtyard of my father I do leave

ई ते माथे सामः चालियां
ae lē māē sāṁbh chabiān
—Refrain

chabiān méi sāṁbh rakhān gi
I shall keep the keys safely.

धिहे लग्दा बाँझते तेरा
tihie lagdā bachoḍa tērā
Un-bearable is the parting from you.

ऐ ते माथी सामः चालियां
ae le māmi sāṁbh chabian
—Refrain

भद्रियां चालियां बगाने देस नूँ
pahneīvaichaliān bagānē dēs nú
Sister: are on way to land foreign.

.....and so on as above.....
The musical notes involved in the suhag song of ‘sânt’ sung by Chhani Devi of Chadchi of Udhampur are given below for illustration:

Musical scale pattern:

**Indian**: \( S \, S \, R \, S - n \, P \, n \, S \)

**Western**: \( C \, b \, C \, D \, G - b \, G - b \, C \)

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

Melodic range: 'ni to Re'

The melodic notes involved are just a reflection of Raga Megha.

Set to tala: Keharwah

Fuction: Occasion of joy.
Analytical view-points:

The arrangement of the melodic phrases in the composition is such as only four notes viz: ‘ni Sa Re, Sa ni Pa ñSa’ are involved giving a glimpse of Raga Megha. The singer has introduced ‘leaps’ and ‘meend’ viz: leap from ‘Pa to Sa’ and ‘meend’ from ‘ni to Pa’. The tempo of the song is maintained in the medium pace in tala Keharwah.
The simple rustic marriage song (Suhag) is an expression of the young girl, who urges her parents and uncles to find a really deserving match keeping in mind her peace and happiness in life. The girl is clever as well as shy. To the representatives of her would-be bride-groom, the girl refers as tradesmen who bargain for rams and lambs, and “have not come for me”. This is a subtle way of expressing the need for attending them. The style is not ornate.

The specimen of the Suhag song sung by Smt. Gangi Devi and party of Gandhi top— Garh Chakhad, Tehsil Ramnagar, Ud Humphur is given below.

Hath le soti babal muride pa dhoti........
O father take a staff in hand and put a length of cloth (dhoti) on shoulder.

Is kanea da war dundan janae... Ae Ae.
You have to find a match for this daughter.

Oh ghar hi changa dhi... wur bi changa— 2
The family is good and the match is good too.

Agge nasib reh... tera ae.... ' Ae Ae ....... ghar bi changa.....
rest lies in the hands of God. The family is good.

Refrain

O uncle, take a staff in hand, and spread a cloth length on your shoulder.
A match for this girl you have to find. Take a staff in hand.

On a high built house, lives your mother.

Is this very girl, the tradesmen have come a-down.

To this house, does the unmarried girl belong.

For this very girl, tradesmen have come a-down.
The girl says— "these tradesmen concern me not".

Tradesmen of rams and lambs have come a-down.

In this very house, the girl has grown marriageable.

For this very girl, tradesmen have come a-down and so on.......

O kaneā glāndi mēre nein beopāri
The girl says— "these tradesmen concern me not".

Chhillū bhiddū de beopāri, Aai utre’
Tradesmen of rams and lambs have come a-down.

O unchē choubārē tērā chāchu jē roundā
In the high raised building lives your uncle.

Isse jē ghar o kaneā kaiwari Ae
In this very house, the girl has grown marriageable.

Is kaneā de beopāri Aai utre....
For this very girl, tradesmen have come a-down and so on.......

O kaneā galāndi mēre nein beopāri
The girl says— "these tradesmen concern me not".

Chhillū bhiddū de beopāri, Aai utre’
Tradesmen of rams and lambs have come a-down.

O unchē choubārē tērā chāchu jē roundā
In the high raised building lives your uncle.

Isse jē ghar o kaneā kaiwari Ae
In this very house, the girl has grown marriageable.

Is kaneā de beopāri Aai utre....
For this very girl, tradesmen have come a-down and so on........
The musical notes involved in the 'Sultag' song sung by Gange Devi party of Dandbag top gadh chakhad Tehsil Rannager, Udhampur are given for illustration:—

The musical scale pattern:
Indian: S N S R G R S; R G M G R G R S.
Western: C B C D E D C; D E F E D E D C.

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

Melodic range: 'Ni to Ma'

Musical notes involved appear like that of Bilawal Raga.

Set to tala: Keharwah.

Function: Social

NOTATION

<table>
<thead>
<tr>
<th>S</th>
<th>&quot;N- N, S R G- GG</th>
<th>- RR G, RS- S-</th>
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<tbody>
<tr>
<td>रे-</td>
<td>'मृग ते, मोरी या-नज़ल</td>
<td>- मृग ए, शो- शी-</td>
</tr>
<tr>
<td>आँ</td>
<td>- huth le, soti babal</td>
<td>- munde pa, dho- ti-</td>
</tr>
<tr>
<td>C</td>
<td>बी, C D E- FE</td>
<td>- DD E , DC- C-</td>
</tr>
</tbody>
</table>

S: SS S RS, र:GM MNMG R - G-, R- GRS- S - , -
- नम गर गर गर, वर वर, बुख इन जा न- जा- ठे- ठे- - , -
- is kane a da, var-, dhundan ja - na-, ae- ae - - - , -
C CC C DC, र:EF F FE D - E-, D- EDC- C - , -

SR र:MG, R- S- 
- वय ते, सो- ठी- 
- huth le, so- ti- 
CD र:FE, D- C-

S: SS S RG र:MG R- MG-, R- S -
- गर शी, चंगा शीरे 

O: ghar bi, changa dhic 
- var bi-, chan ga-

C: CC C , DE र:FE 
- D- FE, D- C-

-SS S, R- R र:MG R- MG-, R- GRS - S - , -
-अमो न, शी-य रेया 

-Aggana, see-h rea 
- te ra-, ae- ae-- - , -
-CC C, D-D र:FE 
- D- FE-, D- EDC- C - , -

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 Bilawal. The singer has made use of elides, grace notes and slight twist for providing embellishments in the rendition.

- SS SS SRS, *GM- M MG | R - G R GRS -
- इस कन्या, वर दू, डन | -जा- ना ऐ- ऐ---
- is kane ada, var- dhundan | - ja- na ae- ae- - -
  ↓
elide leap a slight twist
(omission of the syllable in sliding to ‘Sa’
at the main stress point)

There is a shift at every main stresses point. The singer omits the point of stress while picking up the line, as such a swing is created which gives a peculiar style to the rendition. The rhythm of the song is set in medium pace tala Keharwah, synchronising with the style of singing to enhance the performance. The text is simple, the girl urges her parents to find a suitable match for her.
The specimen of the Punjabi song (before engagement) sung by Smt. Mohinder Kaur and Smt. Manjeet Kaur of Sialkote at present residing in Jammu (Trikuta Nagar) is given for illustration. Herein this song the girl urges her parents to wed her to a suitable person, who can make her life worth living.

देई वे बाबला उस घर
dein vē babla ās ghar
Give me, O father in marriage into a house.

जिते सस भली सौरा सरदार
jithe sas bhali sourā sardār,
Where the mother-in-law be good and father-in-law a chief.

जिते सस नूं सदन शरिकनिनाँ
jithe sas nūn sadan sharikaniān
Where the mother-in-law is welcomed by relations close.

सौरा होवे कमेहरी दा सरदार
saurā hove kachēhri đā sardār
and father-in-law be the chief of the court (panchayat).

बाबल तेरा पुन होवे तेरा दान होवे
bābal tērā pūn hove tērā đān hove
Father dear, may it be your deed noble and pious

tेरा होवे गा बढ़ा जस वे
tera hove gā baddā jas ve
you will earn a fame great.

देई वे बाबला उस घर
dein vē babla ās ghar
Marry me, O father! into such a house.
jithe kalian bhirian sat

Where cows/ buffaloes sixty be brown and black.

ik chownvdi ik jamamdi

Milking one, and curdling another is a part of work.

méra nit madhāni hath vē\n
May I be busy always, with churning butter.

dein vē babla us ghar

Marry me, O father, into such a house.

jithe sasu de bałde pūt vē

Where the mother-in-law has children young.

ik maṇṭdi ik vāmdī

Gets betrothed one and marry the other.

mēn tā nit vēsā baṅal ūtānīā

I may see wedding, O father, time and again.

baṅal tēra pūnā hōvē tēra dān hōvē, tēra hōvē ga bahūṛā jas vē

It be your deed pious and generous too, great be your name and fame. —Refrain
The musical notes involved in the Punjabi ceremonial song (before engagement) sung by Smt. Manjeet Kaur and Mrs Mehinder Kaur are given for illustration.

The musical scale pattern:
- **Indian**: S R S D S G R M, M G R S D
- **Western**: C D C A E D F, F E D C A

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

The melodic range: 'Dha' to 'Ma'.

The melodic notes involved give a reflection of Raga Bilawal 'Ni' and 'Pa' are missing.

Set to tala: Dadra (a cycle of six beats).

**NOTATION**

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

**and so on as above.**
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character just approaching Raga Bilawal. The theme of the song is social (marriage connected) and the text is simple: an urge of the girl for the most suitable match.

The singer has introduced ‘leaps’ from 'Re to Ma' and ‘meend’ from '#Sa to Dha'. Refer first two lines of the verse.
Panjabi Suhag (before marriage)

(Bibi patlo jei ae ni....)

The specimen of Panjabi Suhag song (when engagement was expected to be matured) sung by Mrs. Manjeet Kour and Smt. Mohinder Kour is given for illustration. The girl is content with what her father has decided. He weds her to the suitable match. She needs nothing else.

बीबी पतले जेई ऐ नि पतंग जेई ऐ
Bibi patlo jei Ae ni patang jei Ae
The girl is so slim, so slender is she.

Says bride’s friend—
अपने बाबा बौलूँ कुज गंग जेई ऐ
Apne babal koolo, kuj maig lei Ae
Ask some thing from your father.

Says the bride—
बाबा वर दिता सोहना पर दिता
babal var ditā sohanā ghar ditā
Father has found a match peerless—a home beautiful.

हरेान बागां बिचों पुल तोड़ दिता
Hareān bagān vichōn phūl tour ditā
From the garden blooming plucked flower beautiful.
The musical notes involved in the Punjabi ceremonial suhag song (after the engagement and before marriage) sung by Smt. Manjeet Kour of Amritsar (Punjab) are given below for illustration.

**Musical scale pattern:**
- **Indian:** S D S R g R S
- **Western:** C A C D e D C

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

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

The musical notes involved in the composition give the reflection of Raga Abhogi.

**Set to the tala:** Keharwah.

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<tr>
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<tbody>
<tr>
<td>S S D</td>
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<tr>
<td>नि, ती शी</td>
</tr>
<tr>
<td>नि, ती शी</td>
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<tr>
<td>C C A</td>
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</tbody>
</table>

The arrangement of the musical notes involved in the composition assigns it a tonal character that gives a reflection of ‘Abhogi’ Raga. The melodic range extends from 'Dha to ga'. The singer has employed embellishments like 'glide', 'Dha to Sa' 'meend' 'Sa to Dha' and grace notes 'ga on Re'.

**Analytical view-points:**

The arrangement of the musical notes involved in the composition assigns it a tonal character that gives a reflection of ‘Abhogi’ Raga. The melodic range extends from 'Dha to ga'. The singer has employed embellishments like 'glide', 'Dha to Sa' 'meend' 'Sa to Dha' and grace notes 'ga on Re'.

---

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

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

The musical notes involved in the composition give the reflection of Raga Abhogi.

**Set to the tala:** Keharwah.

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---

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

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

The musical notes involved in the composition give the reflection of Raga Abhogi.

**Set to the tala:** Keharwah.

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The musical notes involved in the composition give the reflection of Raga Abhogi.

**Set to the tala:** Keharwah.

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The rhythm of the composition is maintained in medium paced tala Keharwah in the form —

\[
\begin{array}{cccc|cccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\text{dha} & \text{ge} & \text{ge} & | & \text{na} & \text{k} & \text{dhi} & \text{na} \\
\times & & & & & & & \\
& & & & & & & \\
\end{array}
\]

Herein second beat is silent that gives a swing in the beats from one to three, which provides a style in the rendition, as the beats involved are to be adjusted to keep their interval same.
Gadi Suhāg

(Badiē dē hēith suteā ji.....)

This song is sung by women sometimes before the date of marriage of a boy. They mention the part played by elders of the family like the uncles and cousins of the boy in selecting a suitable bride. The song is emotional in character and joyous in style though simple and unostentatious in form.

The specimen of the Gadi marriage song (before marriage) (Suhag) sung by Smt. Tulsi Devi of Nerti (Kangra) is given for illustration.

बड़िएँ दे हेठ सुतेया जी नोकरा
badie dē hēith sutea ji naukara
Resting under the Banyan tree, O service man!

घर वो तेरे बापूए व्या लेया
ghare vo tere bapue veah lea
Your father has arranged your marriage.

जुग वो जिये जो मेरा बापु ते जिन्नी सुती दा व्या लेया
jug vo jie jo mera bapu te jinni suti da vea lea
Long may live my father dear, who has arranged his son’s marriage.

बड़िएँ दे हेठ सुतेया जी नोकरा
badie de heith sutea ji naukara
—Refrain

Resting under the Banyan tree, O you king’s man.

घरे वो तेरे चाचे व्या लेया
ghare vo tere chache veah lea
Your uncle has arranged your marriage.

जुग वो जिए नी ओइङो मेरा चाचा, जिन्नी सुते दा व्याह लेया
jug vo jie ni aueo mera chacha, jinni sute da veah lea
Long may live my uncle dear, who has contributed to nephew’s marriage.
The musical notes involved in the marriage song of Gaddies sung by Tulsi Devi (kangra) are given below for the illustration:

The musical scale pattern:

**Indian**: S R G R S N, S R N P N, S RGP- G R S

**Western**: C D E D C B, C D B G B, C DEG- E D C

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

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

Mode with simple notes as of Raga Bhopali with a little use of 'Ni' of lower octave, with the result a glimpse of Raga bilawal / Tilk Kamod is also observed.

**Set to tala**: Chanchar (deep chandi)— a cycle of fourteen beats.

**NOTATION**

```
\begin{align*}
&\times 2 \quad \quad \quad 0 \quad 3 \quad \quad \quad \times 2 \quad \quad \quad 0 \quad 3 \\
& S R - G R G R- S - N - - - R R - R - N - S - - S - R -  \\
& \text{Ra} - \, \text{Re} - \, \text{Te} - \, \text{Th} - \, \text{Su} - \, \text{Te} - \, \text{Ya} - \, \text{Jo} - \, \text{Ni} - \, \text{O} - \, \text{K} -  \\
& \text{Ba} - \, \text{Di} - \, \text{Ne} - \, \text{De} - \, \text{He} - \, \text{Th} - \, \text{Su} - \, \text{Te} - \, \text{Au} - \, \text{Ka} -  \\
& C D - E D E D - C - B - - - D D - D - B - C - C - D -  \\
& \text{RGP} - - , \text{GR} - G - G R - \, \text{GR} - \, \text{GR} \, \text{S} - - , \text{N} - - \, \text{P} \, \text{N} - - , \text{S} - \, \text{R} - \, \text{S} -  \\
& \text{Ra} - - , \text{Te} - \, \text{Ah} - \, \text{Gr} - \, \text{Re} - - , \text{Te} - - , \text{Re} - - , \text{Ba} - - , \text{Pu} - \, \text{Ah} -  \\
& \text{DEG} - - , \text{ED} - E - E D - \, \text{ED} - \, \text{ED} \, \text{C} - - , \text{B} - - \, \text{G} \, \text{B} - - , \text{C} - \, \text{D} - \text{C} -  \\
& S S - , \text{RG} - \, \text{GP} \, \text{G} - \, \text{RS} - , \, \text{N} - \, \text{S} - \, \text{S} - - \, \text{G} \, \text{R} \, \text{G} -  \\
& \text{Vya} - - , \text{La} - - - \, \text{Le} - \, \text{Ya} - - , \text{Ah} - - , \text{Ah} - - -  \\
& \text{Vea} - - , \text{Ha} - - - \, \text{Le} \, \text{A} - - , \text{A} - - , \text{A} - -  \\
& C C - , \text{DE} - \, \text{EG} \, \text{E} - \, \text{D} \, \text{C} - , \, \text{B} - \, \text{C} - \, \text{C} - - , \text{E} \, \text{D} \, \text{E} -  \\
& \text{and so on as above.}
\end{align*}
```
Analytical view-points:

The arrangement of melodic phrases in the first line shown above are worthnote. Here the singer makes use of mild swing in the notes 'Ga' and 'Re' as 'G Re' (Ga) Re' and then 'glides' from the note 'Ni' of the lower octave to 'Re' as:

\[
\begin{align*}
G & \text{ Re (Ga) } R & | & S - - N - - - | & R & R - , & R - N - & | \\
\hat{d} & - - - & | & \hat{h} - - - - - & | & \hat{u} & \text{ te } - , & \hat{y} - j - & | \\
de & - - & | & \hat{h}h & - - & | & \hat{h} & \text{ te } - , & \hat{y} & - j & - & | \\
\hat{\text{Swing}} & / & \hat{\text{glide}} & \text{(a drop, by way of 'meend')} & / & \hat{\text{Swing}}
\end{align*}
\]

The singer takes a 'flight' from 'Re to Pa', with a gentle twist at 'Pa' and drops down at 'Ga' by way of 'meend'. An artistic twist in the notes 'Re Ga (Pa) Ga' is also noticed in the melodic structure of third verse line as:

\[
\begin{align*}
S & S - , & R & G - , & G (P) & G - \\
\hat{e} & \text{ ya } - , & \hat{b} - - - & - - - - \\
\hat{v} & \text{ ea } - , & \hat{h}a & - - & - - - - \\
\end{align*}
\]

Here the use of grace notes like 'Re' on 'Ga' and 'Ga' on 'Pa' are also noticed. The arrangement of the melodic phrases involved in the composition is as of Bhopali, but the singer has employed 'Ni' of the lower octave though to lesser extent in the rendition, giving also a glimpse of Raga Tilk Kamod.

Melodic phrases employed are as—

'Sa Re Ga Re Sa, Ni; Sa Re, Ni, Pa Ni Sa; Re Ga Pa Ga Re Sa.'

The tempo of the song is set to tala chanchar (deepchandi)— a cycle of fourteen beats in the medium pace. The frame work of the tala is such that, it helps the artist to sing with its swaying rhythm. Dogri singers because of their reserved nature express their feelings somewhat restrained and this assings a peculiar style to the rendition.
Welcome song to Barat
(Bhalā ji Brijpatī........)

This is an ancient Dogri marriage song sung to welcome the bride-groom and escorting party (Barat). As per tradition the marriage party is shown utmost respect and given great honour. The bride-groom is described as Lord Krishana and the prominent men in the party are given the status of Brahma and Vishnu.

The specimen of the welcome song at the arrival of Barat (marriage party) sung by Smt. Bua Ditti and party of Pathwal, Kathua is given for illustration.

Bhalā ji brijpatī tūsēn veā jē rachaeā.
Well, O lord of Brij, you have arranged the marriage.

Kūn kūn jānī āay jī.....
Who are those making the marriage procession?

Bhalā ji— brahma tē vishnoo jānī aae
Well, Lord Brahma and Vishnu are among the guests?

Suraj bāje bājā jī
The sun God follows with trumpets.

Bhalā ji... kānē dīmān patlaṅ kānē dē būṅe........ kānē dē yōṅg lāgaṅ jī
Of which are the plates and of which are the bowls, what are dishes to be served.
The plates were of gold and bowls of silver.

Milk chocolate shall be served.

Up the threshold shall the mats be spread.

Well, the sister-in-law will come and abuse with love. Where has gone Lord Krishana?

Abuses, I will never tolerate.

O, well— If you are the lord of the worlds three, for what have you come to this mortal world.

Look, Brahma and Vishno have arranged the marriage. I have come to see the universe.

Well — Reaching home, Mother asks — Of what nature is your mother in law
Bhala ji.... Saurā mēra jē dashrath Raja- Sas thanda jal pani ji
Look, My father-in-law is like King Dashrath. Mother-in-law is sober like water cold.

Bhala ji.... Sālīān Sālāe bađē chhaṅge de- rūkmanī āe pat rani ji
Well— sister and brother-in-law are too nice. Wife is as good as Rukamani.

Bhala ji.... dāu vē rātaṅ krishan saurē jē katiān
Look— only nights two, O Krishana, you have spent at your in-laws.

Nīt ūthi kāre bāḍīyeṁ jī
nit ūthi karē bāḍīān ji
What a wonder! You praise them so high. (Mother’s remarks).

Bhala ji.... ērdē boḷ ē boḷe mērē mātā jī
Bhala ji.... aēṛde bole nā bole mērī mātā jēe
Well— Speak not so in a taunting tone O, mother.

Kamīṣa nā jaṅū sans rānī jī
Kabhīā nā jaũī Sas rani jee
NEVER SHALL I GO TO SEE THE MOTHER-IN-LAW

Jam jam jāo mērē Krishan mūrāī
Do go when you please, O dear Krishan murāī

Veāī ār ārīeṁ pat rānī jī
Veāī ghar leāo pat Rānī ji
Bring the blessed wife you have married.
The musical notes involved in the 'Dogri welcome song' sung by Smt Bua ditti of Pathwal (Kathua) and party are given below:

The musical scale pattern:

**Indian**: S n S R R S n n S n S

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

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

The melodic range: 'ni to Re'

The melodic notes involved in the composition are only three viz: 'ni Sa Re'.

Set to tala: Dadra.

Function: Welcome to barat (joy)

NOTATION

```
S n S R R R R S S S R R R S S -
\[\text{bha la jee - bri j pa ti tu sen veah je ra cha a -}\]
C b C D D D D C C C D D D C C -
\[\text{b b b b b b b C b C b C -}\]
S n n S R R R S S S R R R S S -
\[\text{bha la ji - br ama te vi shnoo - ja ni je a e -}\]
C b b C D D D C C C D D D C C -
```

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition are only limited to three viz: 'ni Sa Re'. These notes can be like the three notes— Anudatt, Swarit and Udatt, which were used at the time of recitation of Ved Mantras. The notes 'ni' may be like Anudatt that sounds loud (pitch is low), tonic 'Sa' is like swarit that sounds normal voice (pitch is medium) and 'Re' may stand for udatt that sounds low (pitch is high). During the performance of yagyas, the musicians would recite mantras from the Sama Veda and instrumentalists used to play on the instruments to produce harmony and concord.

The theme is social connected with marriage and the thought content is superb, as the bride groom is described as Lord Krishna and his party men are given the status of Brahma and Vishnu.

The closing note is 'Sa' and is elongated. The rhythm of the song is set to medium paced tala Dadra— a cycle of six units having two sections of three matras (units) each in the pattern:

\[
\begin{array}{cccccc}
1 & 2 & 3 & \mid & 4 & 5 & 6 \\
dha & dhi & na & \mid & dha & ti & na \\
\times & o
\end{array}
\]
The specimen of the popular folk-song collected is related to marriage and hints at the curiosity of the parents and other near relations of the bride with regard to the size of the marriage party coming with the bride-groom. The parents of the bride look eagerly whether their arrangements of feasting them are satisfactory. Apprehensions rise in bride’s mind towards the marriage party, which if large, would make them feel proud and honoured, and so she asks her father, uncle and brother etc to look out to get an estimate of the party.

Since the prominent man of the party, the bride-groom, is decorated and dressed in all finery, he is like a God, Lord Shiva himself, who has come to wed her. No efforts should be spared to please them all.

As per tradition all marriage songs are clothed in the legends of Shiva Parvati; Rama and Sita; Krishana and Radha etc. All the marriage songs use these legends and it gives the songs depth and prominence.

The specimen of folk-song (Suhag) sung by Smt. Vimla Devi and Party of Phinther (Bhadoo) Dist. Kathua is given below for illustration.

उच्छे ते चढ़ि देस बावल कितनी एक जानी आई ऐ—2
Uchë të charhi dëkh bëbal kitni ik jëni Aai ae—2
climb up high for a while and see Oh father! How large is the marriage party.

घो-दैन दे सवार आए हाथियां दे हथवान आए
gho-dean de sawar Aae hathiyan de hathwan Aae
Some have come on horse back, some have come riding an elephant.
Garud chadihi prabhoo ji beahan aae
Like god aloft on the Garuda (eagle) the bride-groom comes to wed.

Aje bi jani Babal thoṭi ae.
Yet, O Father! many more are following.

Uche te chahi ghadi......
—Refrain.

Climb up high and see, O father!

Kitni ik jani aai ae
How large is the marriage party?

and so on other relatives maternal uncles and brothers etc are also mentioned to progress the song.
The musical notes involved in the song presented by Smt. Bimla Devi and party of Phinter (Bhadoo) are given below for illustration:

The musical scale pattern:

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

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

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

**The melodic range**: 'Dha to Ma'

The musical notes involved are like that of Raga Bilawal 'Ni' is missing.

**Set to tala**: keharwah.

**Function**: Social (marriage connected, occasion of joy).

**NOTATION**

\[
\begin{array}{c}
\text{SS- } R \quad \text{G- } R \quad \text{GM- } R \\
\text{de- } \text{kha } \quad \text{ba- } \text{bal} \\
\text{SS- } S \quad \text{R- } \text{G- } \text{GR- } \\
\text{-kit } \text{niki } \quad \text{na- } \text{nii- } \\
\text{Cc- } \text{C- } \text{D- } \text{E- } \text{DE- } \\
\text{S- } \text{R- } \text{GR- } \text{GM- } \\
\text{wa } \text{r } \quad \text{aa } \text{e- } \\
\text{C- } \text{D- } \text{E- } \text{D- } \text{EF- } \\
\text{S- } \text{R- } \text{GR- } \text{GM- } \\
\text{wa } \text{n } \quad \text{aa } \text{e- } \\
\text{C- } \text{D- } \text{E- } \text{D- } \text{EF- }
\end{array}
\]
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Bilawal; the note 'Ni' is missing.

At few places, the singer has employed 'meend' and 'glide' as illustrated by the following verse line.

-SS S- R, G- GR | -RG M- G, R- --
-फित सी इक, जा- नि | -- आ- -- ऐ- --
-कित नि इक, गा- नि | -ा- - -- ई, ई- --

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

The rhythm is set in medium paced Keharwah tala. The singer has also attempted to omit the stress point at certain place, thus creating sway in the rendition.
Welcome song (iii)

(Hon lagā ni gorān terā.....)

This Dogri song in praise of Lord Shiva relating to the holy marriage of Gauri with Shiva is regarded as the model of union of a bride and bride-groom and has been adopted in Hindu welcome songs offered to the bride-groom. It lends sanctity to the marriage and extolls the bride-groom.

The specimen of the Suhag (a welcome song) sung by Smt. Kanta Devi of Bhadoo, Tehsil Bilawar, Kathua is given for illustration.

Leod nga ni goran teera
Hon lagā ni gorān terā
To whome O Gouri !

Kude kannē aj beah.
You are going to marry.

Tere hath kaleera goran
Ude gal sapoore
You have Kaleera on your wrist, and he has serpents around his neck.

Aao ni bheno sohag gaeae
Aa ēıam bam bam bhole
Come sister sing sohag.
Here has come Lord Shiva “bam bam bhole.”

Nein koi uši ghodī labhi
Nēin koi sarwāla
He has found no mare, nor does he bring a sarwala.

Nein koi baha
Nein koi dafla
No musical instruments,

nor even a duff.
nein koi dholki wala
not even a drummer comes along.

O dikho ke bari lé aeyā
te aeyā bhang di bori
O see what wedding garments he has brought? He brings a bag of bhang.

nein koi gehne, nein koi kapde
Neither any ornaments nor any garments.

nein koi dhoti dori
Not even a dhoti (cloth length) is there.

tun te siftān karnī g oran,
wa bhai bholi wā
You always spoke high of him, O you simple girl!

Garud chadīh Vishnō ji Aae
On the back of eagle, has come Lord Vishno.

Bhole beil sawari
Shiva has a bull for his mount.

O seīo ni Bhole beil
puje dūnīa sari
O friends dear, Shiva on the bull worshipped the world wide.
The musical notes involved in the Suhag (welcome song) sung by Smt. Kanta Devi of Bhadoo, District Kathua are given below:

The musical scale pattern:

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

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

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

**The melodic range**: 'Sa to ni'.

The musical notes involved are like that of Bhairvi.

**Set to tala**: Keharwah.

**Function**: Social

**NOTATION**

```
x 0 x 0 x 0 x 0
S - M M M M P P M M g g M M M M g r r
ho- n la, ga ni go ran, te ra kude kanne, a jve a h a-
C - F F F F G G F e e e F F F e d d C - - -
P P PP PP - P n d P P d d d d P M g g M g- P -
kude kane, aj ve a- ni, go ran kude kane, a j- be a- - , ah -
G G GG GG - G b a G G a a aa G F e e F- e- G -
M P P P P n d P P d d P M g g M g- P P
ho- n la, ga ni go ran ao de-, ga l- sa p o d-, - -
F G G G G b a G G a a G F e e F- F e G G
SS - M M M P P M M g g- M M - M g- r r S- S- -
aa on ni, bheno suhag, gai e- aag ae ni, bum bum bho le, - -
CC - F F F F G G F e e- e- F F e d d- C- C- -
```

and so on as above.
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal actor like that Raga Bhairvi.

The singer has made use of a leap from 'Sa to Ma'; notice the verse phrases at the very start of rendition and also 'meend' at some places.

\[ S - M M M M | P P M g g | - - - - \]
\[ न ग न ग न ग | न र न र न र | - - - - \]
\[ ho - n la ga ni | goran te ra | - - - - \]
\[ \_\_\_\_ \]
\[ \_\_\_\_ \]
leap \hspace{1cm} meend

The rhythm is set to tala keharwah in the normal pattern. The text has high thought content. The friends of the girl to be married put sarcastic remarks to her for the groom and his party men. But she says that she is happy and content with what God has granted.
Kashmiri welcome song

*(Hayi tāv van vūn loḷa ta māye.....)*

The specimen of the Kashmir welcome song (at the time bride-groom reaches at bride's house) sung by Smt. Raj Rani Kaul and her daughter-in-law is given for illustration.

Heyatav  vana hūn  lōla  tā māye
Hayitav van vūn lola ta māye

Shivji varoni  aav  umāye
Shivji varni aav umāye

Do start singing with love and affection.  
Lord Shiva has come to wed Uma.

Chhas  pathar  pēmucch  gānūn  zāe
So far was made destitude and as one wasted away.

Gandharw  hae  Aasi  bāje  Vāyān
Gandharvas were playing upon musical instruments.

Narad  ji  aus  sitar  vāyān
Narada was playing the sitar.

Sarasvati banayi  Yazman  bāyē
Goddes Sarasvati assumed role of hostess.

Dev  lūkav  ko  rūs  pōshi  Varshūn
The devas showered petals of flowers.

Asiti  karav  shiv  sūrī  dārshūn
We too will go to have darshana of Shiva.

Jāti  manj  mūkh  hā  hove  gangāē
From the matted locks has appeared Ganges.

Maharaj  yaili  Aav  pān  Bhagwan
The bride-groom is himself— Lord Shiva.
Brahma ji Aav chore ved vakhnâne
Brahma himself will come to preach four Vedas.

Nabad Aaprovnu meenâye
Misri (crystal sugar) was given to eat by Meena.

Ganpat kumar chhûs seetey seeetyei pân Aâv vrash bhus khasithi
Both Ganesh and Kumar (Kartika) came along, (Lord Shiva) himself came riding the bull.

Unzrâvi Uz panûni nyâyê
To day he will settle the matters

Shoban aos swarguk duar mûkh ho wus pân mahamaya
Looked decorated and bright heaven’s gate there appeared herself Mahamaya.

Haî chhûe shehmâr valithuê rope tani bhasmâ malithuê
Wrapped around the throat is Python; on the silvery body is smeared 'bhasam'.

myûl hâ kornus karam lekhâe
It is destiny that united the two.
The musical notes involved in the Kashmiri welcome song at the arrival of bride-groom, sung by Smt. Raj Rani kaul and her daughter-in-law Smt. Rajni Sapru are given below:

The musical scale pattern:

**Indian**: S, PDP, DPMGR, S RGRS

**Western**: C, GAG, AGFE D, C DEDC

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

The musical notes involved are like that of Rag Bhopali.

**The melodic range**: 'Sa to Dha'

**Set to tala**: Keharwah.

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<td>P D- P- P-</td>
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<tr>
<td>हय तव वन दुन</td>
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<td>he tav van vun</td>
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<td>G A- G- G-</td>
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\[0^R\ R S R \]
| शिक - व, जी - |
| shi -v, ji - |
| \begin{align*}
\text{EE} & \text{-E} \\
\text{D} & \text{- C} \\
\end{align*} |

\[0^D\ D C D\]

| प - P P - P | PD - D P P- |
| च्हास, घ- र |
| chhasp, tha r |
| G - G G- G |

\[0^R\ R S - \]
| शिक - व, जी - |
| shi -v, ji - |
| \begin{align*}
\text{E} & \text{EE} \\
\text{D} & \text{- C} \\
\end{align*} |

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Bhopali, but here it is also noticed that singer has employed (Ma shudh) sparingly at one or two places by way of 'meei'd' as:

'Pa Ma Ga'.

The rhythmic pattern is 1 2 | 3 4 | 5 6 | 7 8 like that of normal Keharwah tala.

Here this song the singer has given to bride and the groom a status of Goddess Parwati and Lord Shiva respectively. The text is rich in thought content.
Vedi song

These are important among the marriage songs, because they reflect the tender feelings of joy and fear; and the happiness of the bride to be is in view. While the bride-groom and the bride sit by the holy fire and under the festooned canopy (vedi); a ceremony is performed by the priest according to Vedic tradition and makes them bound by faith and oath to be true to each other. They take seven rounds all around the holy fire, a nuptial knot is being tied and the marriage is taken to be firm and sanctified. At this time women sing folk-songs called ‘Vedi songs’. These songs depict the consciousness of the father, mother, uncle and brother of the bride for the observance of auspicious duties.

The Vedi song given below presents an idea of the custom obligatory at the auspicious hour called ‘Dharmē dā vēlā’ in Dogri dialect. The ladies ask the father, uncle and brother of bride to remain awake and be conscious of the duties and observe religious custom. They are said to give golden ornaments money etc (in case of father); utensils and clothes (in case of uncle); ceremonial bracelet etc (in case of maternal uncle); other household goods and cow etc (in case of brother). Such customary things are expressive of fullness of love and care of the daughter, who is about to enter a happy married life.

(Is vēlē kun kun jāgē vē........)

The specimen of the vedi song sung by Smt. Bua Ditti and party (Pathwal) Kathua is given below for illustration.

इस वेले कुन कुन जागे ने राजे धरमः दा वेला
Is vēlē kun kun jāgē vē rājē dharmē dā vēlā.
Who is awake now, at this hour auspicious?
The father is awake now, at this moment of duty auspicious.

He presents gold and money and resolves to marry off his daughter.

O Raja; it is a moment auspicious.

Utensils he gives and other useful things, the bride is to be given away.

O Raja; it is a moment auspicious.
Es velē mama jage vē raja vē tehrmēn dā vēlā

The maternal uncle is awake now, it is the moment of duty auspicious.

Chūrdā bhi dīndā beēdā bih dīndā, pahnēi dā dān krēndā

Wedding bracelets, he gives, for the niece is to get married.

Gouān bhi dīndā te Kaplān bhi dīndā, pēhnū dā dān kareīndā

Cow he gives, even holy Kapla, for she is to get married.
The musical notes involved in the Dogri Vedi song sung by Saristha Devi and party (Pathwal) are given below:

The musical scale pattern:
- **Indian**: S R S n, S R g RS, R g MR g R S n S
- **Western**: C D C b, C D e D C, D e F D e D C b C

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

**Melodic range**: 'ni to Ma'

Mode with simple notes like that of Raga Kafi— just a reflection of that.

**Set to tala**: keharwah

**Function**: Social

**NOTATION**

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<tbody>
<tr>
<td>S S S R</td>
<td>n - n -</td>
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<td></td>
<td>S R g RS</td>
<td>R R gR</td>
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<tr>
<td>is vele</td>
<td>kun kun</td>
<td>ja ge</td>
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<td></td>
<td></td>
<td>ve raje</td>
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<tr>
<td>CC DC</td>
<td>b - b -</td>
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| S S S R | n - n - |         |
|         | S R g RS| R R gR  |
| is vele | ba-bal  | ja ge   |
|         |         | ve raje |
| CC DC   | b - b - | C D e   |
|         |         | DD D C  |

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<td>R R g-g</td>
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<td>D- F-</td>
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<td>D- C- b</td>
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| S R     | R R g-g | R R     |
|         |         |         |
|         |         |         |
|         |         |         |

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**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Raga Kafi, a reflection of that. The other important notes like 'Pa' and 'Dha' are missing. The rhythmic pattern of the song is that of tala Keharwah.
This is a ‘Vedi’ song which touches upon a belief among people that the days nearing the date of marriage are very critical both for the boy and the girl. They must take care to remain healthy and sound. Hence they dress in dirty, ordinary cloths to escape the evil eye; and then, on the day of marriage they are brought in all finery befitting the status of bride and the bride-groom.

The young girl seems to understand nothing of all this. She is told that with the second round of holy fire, she is half-wed, with the fourth round, she is fully wed and is tied to the family of the boy she has wed.

The specimen of this song sung by Smt. Krishana Devi and party of Phinther Tehsil Bilawar, Distt. Kathua, are given below for illustration.

दक्खन देखे ने बाहेर जिहां बेहतर लगायां
Dakhan dēse dē bhore jinhān mehal chhatāēā
To the lands in south, bees black (bride’s family) made the palace.

पखाल देशा दे बादशाह बेहतर देखन आए
Pachham deshā dē badshah mehlān dēkhan aae
From the west comes the king (groom) to inspect the palace.

धन धन गाए जिनिदिए जिनहा ऐ बेटी जाई
Dhan dhan māē janidiē jinhān ae bēti jāī
Blessed be the mother, to whom this daughter is born.

फटे दे कपड़े मेहन के बेटी मांगड़े पाई
Phate dē kapḍē pēhn kē bēti māngḍē pai
Wearing ordinary usual dress, the daughter imagine her occasion of marriage zodiac.
धन धन गाए जिनहाँ मिशे, जिन्हों ऐ बेटा जाया  
Dhan dhan mae jinahae diae jinahae betha jaha
Blessed be the mother to whom this son (groom) is born.

धन धन गाए जिनहाँ मिशे, जिन्हा ऐ बेटी जाई  
Dhan dhan mae jini diae jinahae bethi jai
Blessed be the mother, to whom this daughter is born.

रेशमी कपड़े पेहन के बेटी लगन बढ़ाई  
reshmi kapde pehn ke beti lagan bathai
In silken garments, she is brought to marriage pandal.

धन धन गाए जिनहाँ मिशे, जिन्हा ऐ बेटा जाया  
Dhan dhan mae jini dei jinahae betha jaea
Blessed be the mother, to whom this son is born.

सोने दा मुकट बराज के प्रभू याने की आई  
Sonë da mukat braj ke prabhou yane ki aai
Wearing golden crown, like Shiva he came to marry the girl.

पहली लामन फिरदे न फिरदे येतें कुआरे  
Pehli laman phirde ne phirde yeten kuaare
Taking the round first of sacrificial fire both are still un-wed.

दूसरी लामन फिरदे न फिरदे आध कुआरे  
Dujia laman phirde ne phirde Aadh kuaare
With the second round they are half wed.

तीसरी लामन फिरदे न फिरदे पैर पलारे  
Teejia laman phirde ne phirde pair pahare
In the third round both have their feet washed.
chouthiā lāmān phirde ne phirde bēti hoi ae parāi.

In the fourth round, the daughter loses all claims of her parent's house.

Lēi chalē bābul ji lēi chalē kuch chālāī samajh nēi Aai
They are taking me away, O father! helpless am I.

Kachh khaḍotian sahēliān jānā dēs parāē
To friends standing by, says she, “I am going to land un-known”.

Tān jānā bābal apnē pīā dē dēs jāī.
So must I go, O father! to the land of my husband.
The musical notes involved in the ‘Vedi’ song by Smt. Krishna Devi and party of Phinther, Distt. Kathua are given below for illustration:

The musical scale pattern:
**Indian**: S, M M M R, P D P, M, G R G R S, N
**Western**: C, F F F D, G A G, F, E E D D C, B

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

The musical notes involved are like that of Raga Bilawal.

**Melodic range**: ‘Ni to Dha’

**Set to tala**: Keharwah.

**NOTATION**

```
M M M R M M M P D P
M M M R M M M P M
G R G R S N

Dha n - de se. de -
Bhui - re -
Ae jin ahan -
Ha -

Da kha n - de se. de -
Bhoun re -
Ae jin ahan -
Ma -

F F F D F F F F G AG
G - F - D G G F - E E D D C - B -
```

```
R R R S R R RG -
R R R S - M M - G R G R S - N -

Pa cha m - de se de -
Ba d sha h -
Me h lan -
De kha n -

D D D C D D D C -
F F - E E D D C - B -
```

```
M M M M R - M M M P D P
M M M P M - G R G R S - N -

Dha n de n -
Ma e, ja -
Ni di, e -
Ae jin han -
Ae be ti -
Ja - i -
```

```
R R R S R R RG -
G - R S - M M - G R G R S - N -

Phate de -
Ka p de -
Pe han ke -
Be ti -
Man d -
Pa - i -
```

```
D D D C D D D E -
C - D - F F -
E E D D C - B -
```

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition assigns it a tonal character like that of Bilawal. The singer has employed flights (leaps) from 'Ni to Re'; 'Ni to Ma' and 'Re to Pa'; 'meeñd' from 'Ma to Re' and grace notes 'Ga on Re'; 'Ma on Pa' and 'Dha on Pa' in this composition. The closing note is 'Ni'.

The rhythm of the song is set to medium pace tala keharwah in the pattern:

\[
\begin{array}{cccc|cccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\text{Dha} & \text{dhina gina} & | & \text{dha - tina gina} \\
\times & | & \text{x} & | & \text{o}
\end{array}
\]

Beat second is skipped, which has created a sway in the tala pace and as such the verse phrases are adjusted accordingly with in the melodic line. The last two lines of the verse are pathetic. All friends and family members are standing by her side and she is understanding the pinch of departing from them.
This is a pathetic song sung at the time when the bride stands under the marriage canopy (vedi) and thinks of how she will now leave one family to adopt another. How her father, uncle or brother sit silent under the weight of parting and similar thoughts rush to the mind of the bride as she will rarely visit them, after she goes far away with her husband to the land un-known.

The specimen of 'Suhag song' presented by Smt. Krishana Devi of Phinther, Tehsil Bilawar, Distt. Kathua is given below for illustration.

Mere babal ji, bedi te bolde ne tote 
tusi bolde kion nei
O my Father dear! the parrots on the posts of vedi chatter, but why don’t you speak?

Mere babal ji hun mat kehe dhi merei mein pheri nei o teri
O Father dear! Say me not your daughter now. I shall not be your daughter any more.

Mere babal ji, vedi de heth khabai mei cham cham roi
My Father dear, standing under the canopy (vedi) weeping bitterly am I.

Mere babal ji hun saadi jogiyan de feri mei pher nei o teri
My father dear, I shall now move like mendicants, I shall no longer be your daughter now.

and so on as above with the mention of other relatives like maternal uncle and brother etc to progress the song.
The musical notes involved in the suhag song presented by Smt. Krishna Devi and party of Phinther (Billawar) Distt. Kathua are given below for illustration:

The musical scale pattern:

**Indian**: S, n S S R S, n S, R n S

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

The base note of the song has been fixed on the fifth black key of the harmonium used. This comes to be shudh ‘Dha’ of the first (middle) black octave.

The melodic notes involved are like that of Raga Megh (just a reflection of that).

**Melodic range**: only three notes viz ‘ni Sa Re’ are being involved.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
\hline
n - n- SS S R & - R S n & S- S R n & S n- \\
\text{mere} ba bal ji & - be di de & bo- l de ni & to te, \\
\hat{b} & - b- CC C D & - D C b & C- C R b & C b-
\end{array}
\]

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
\hline
n - S S R- n- & S - - (n-) & \\
\text{tusi} bo -l, de- kiyu & - - (mer) \\
\hat{b} & - C -C D- b- & C - - (b-) & \\
\text{ba bal, ji} & - hun, mat keh de - , dh - & & & \\
\hat{b} & - CC C D & - DD D b C- & C- C D - & C C- b
\end{array}
\]

\[
\begin{array}{cccccc}
\times & 0 & \times & 0 & \times & 0 \\
\hline
S -S R- n & SS - - n & \\
\text{fe -r, nein o} & teri - , - mer & \\
C -C D- b & CC - - b & \\
\end{array}
\]

and so on as above.
Analytical view-points:

The arrangement of the musical notes involved are limited to only three notes viz: 'ṇi Sa Re'. The style of presenting these notes give a reflection / flashes of Raga Megha. At certain places the singer has employed elides at main stress points, and hence creates swing in the style of singing. Tala employed for keeping rhythm is Keharwah.
The Doli song is an expression of agony and restrained feelings of pain at the departure of the bride soon after marriage has been solemnised. It is the first parting of the girl from her parents and near relations. Hence the women folk sob and sing as the bride is given a send off, and she is helped to get into a planquin on way to husband's home.

The bride expresses her own feelings in the 'Doli song' chosen for analysis and composition. She is conscious of her helplessness at breaking of ties and memories. She tells her father as to who will play with her dolls, after she is gone to live with her husband. This is indeed a pathetic expression and the suggestion is equally subtle that his grandchildren will play around and fill the atmosphere with joyous shouts.

The climax of the emotions comes when the reluctant bride says obliquely that the planquin has got stuck in the passage. The father puts on a brave face and says that for her sake he will remove all blockades.

This is an old traditional song which points to the custom of child-marriage. The bride was so small that she amused herself with her toys and dolls. She is reluctant to be taken away, and speaks of her childish interests.
Dogri Doli song
(Sahdā chidian da chamba........)

The specimen of the song sung by Smt Bua Ditti and party of Pathwal (Kathua) is given below for illustration.

Sahdā chidian da chamba ve babal, assan uddī jana
O father! like sparrows on perch, fly we must.

Sahdī uchī udāri re babal, kede des jana
Our flight is long— know not which land to reach.

Tere ghaltā dē vich vich ve babal, guddian koun khele
In the palace now, O father! who will play with dolls.

Merian khidan potarian, tihae kahr ja apne
My grand children will play— O daughter, go to your home.

Sahdā chidian da chamba ve babal, assan uddī jana
Our parent's home is like perch for the sparrows, fly we must. —refrain

Sahdī lambi udāri re babal, kede des jana
Long is our flight— know not which land to reach.
Our home (parents) is like a nest of sparrows, fly we must.

Our flight is long, know not which land to reach.

Here more stanzas can be added to address relatives like uncle, brother etc in place of babal mentioned above........

In the passage of your palace, O Father, my palanquin is stuck.

Bricks shall we remove, O Daughter! go to your home.
The musical notes involved in the Doli song (Send off to bride) sung by Smt. Budi and smt. Sarishtha (Pathwal) are given below:

The Musical scale pattern:

**Indian**: \( S\ D\ D\ S, \ R\ M\ g\ R\ S \)

**Western**: \( C\ A\ A\ C, \ D\ F\ e\ D\ C \)

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

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

The melodic notes involved are like that of Raga Abhogi.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccccccccc}
\text{S} & \text{D} & \text{P} & \text{D} & \text{S} & \text{S} & \text{S} & \text{R} & \text{M} & \text{g} & \text{R} & \text{D} & \text{S} & \text{S} & \text{R} & \text{M} & \text{g} & \text{R} & \text{S} \\
\text{Sa dhah} & \text{ch} & \text{di} & \text{an} & \text{da} & \text{Cham} & \text{ba} & - & \text{Ve} & - & \text{ba} & \text{bal} & \text{Asan} & \text{U} & \text{d} & \text{ja} \\
\text{C} & \text{AG} & \text{G} & \text{A} & \text{C} & \text{C} & \text{D} & \text{F} & \text{e} & \text{D} & \text{A} & \text{C} & \text{C} & \text{D} & \text{F} & \text{e} & \text{D} & \text{C} \\
\text{Na} & \text{sa} & \text{di} & \text{hi} & \text{bi} & \text{u} & \text{d} & \text{ri} & - & \text{ve} & - & \text{ba} & \text{bal} & \text{ke} & \text{de} & \text{de} & \text{s} & \text{ja} \\
\text{C} & \text{AG} & \text{G} & \text{A} & \text{C} & \text{C} & \text{D} & \text{F} & \text{e} & \text{D} & \text{A} & \text{C} & \text{C} & \text{D} & \text{F} & \text{e} & \text{D} & \text{C} \\
\end{array}
\]

and so on as above.

**Analytical view-points**:

The arrangement of the notes involved in the composition gives a reflection of Raga 'Abhogi 'Pa' of the lower octave is sparingly used just at the start of the line to beautify the rendition. A glide is also noticed from the note 'Re to Ma' and a 'meend' from 'Sa to Pa' through 'Dha'.
The rhythm is set to medium paced Keharwa tala in the pattern:

1 - 2 3 4 | 5 - 6 7 8
Dha - ge na ti | na - k dhi na
\____/ \____/ 
swing swing

The song is highly charged with emotions and is deeply pathetic. It is the bride's words which pierce the heart. The memories of her maidenhood are touching and there is natural reluctance on her part to leave her parent's home.
The specimen of the Panjabi doli song (send off to bride) sung by Smt. Manjeet Kaur and Smt. Mohinder Kour is given below for illustration.

**(Sahda chidian da chamba.....)**

Ours is the nest of sparrows,

"Sahda chidian da chamba ve,
Ours is the nest of sparrows,

Babul assan ud jana

O father, fly away we must.

"Sahdi lambi udari ve,
Our flight is long,

Khabre kehde des jana

who knows where we touch down.

"Tere mehlan de vich-vich ve babal dola nein langda
Through your palace,

O father, planquin does not pass.

Ik it pata devan
Brick that sticks will be removed,

Tere began de vich-vich ve, babal dola nein langda
Through your garden,

O father, planquin passes not.

Ik dal kata devan,
The branch that sticks will I lop,

Tere mehlan de vich-vich ve,
In your palace,

Merein khedan potaran ni
My grand daughters will play,
The musical notes involved in the Punjabi 'Doli song' are given below for illustration:

The musical scale pattern:

**Indian:** S D S R g R S

**Western:** C A C D e D C

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

The melodic notes involved are like that of Abhogi.

**The Melodic range:** 'Dha to ga'.

**Set to tala:** Keharwah.

**NOTATION**

<table>
<thead>
<tr>
<th>S- D-</th>
<th>D - S S</th>
<th>R - g -</th>
<th>R - - S</th>
<th>R R g g M</th>
</tr>
</thead>
<tbody>
<tr>
<td>,Tahh Da-</td>
<td>Dhi vah Da</td>
<td>Dha -</td>
<td>Pa -</td>
<td>Ma -</td>
</tr>
<tr>
<td>sah da</td>
<td>chi di an da</td>
<td>cham ba -</td>
<td>ve - ba</td>
<td>ba l assan -</td>
</tr>
<tr>
<td>C- A-</td>
<td>A - C C</td>
<td>D - e -</td>
<td>D - - C</td>
<td>D D e e F</td>
</tr>
</tbody>
</table>

Analytical view-points:

The arrangement of the notes involved in the composition assigns it a tonal character of Raga Abhogi— a reflection of that, "meendi" from 'Sa to Dha' and from 'Re to Sa'; the grace notes 'Ma on ga'; 'Sa on Dha' and 'ga on Re' are noticeable.

The rhythm of the song is maintained in a medium paced Keharwah tala in the

```
<table>
<thead>
<tr>
<th>1 2 3 4</th>
<th>5 6 7 8</th>
</tr>
</thead>
</table>

\`\`Dha ge - ge | na k dhi na
```

\`\`swing

```
Doli song chosen for illustration is an ancient traditional song popular throughout the urban and rural areas. The young bride is about to enter the planquin after the marriage ceremony is completed. The emotional out-burst is spontaneous and simple.

The bride is a nightingale of the garden, who is said to fly away to the forest. The sudden break of association has to be reasoned. The bride replies that her father, uncle, brother and everybody else has observed the religious duties in giving her away in marriage, and she herself has become duty bound to leave the parent's home.

The specimen of the doli song has been sung by Smt. Bua Ditti and Saristha Devi of Pathwal, Tehsil Hiranagar (Kathua) is given below.

Do sing, O Nightingale of the garden. why leave this land for forest to seek.

The father has observed the custom religious.

Bound by custom and religious code I am to go.

Refrain

Bole ni meri'e bagan die koelie
Do sing O Nightingale of the garden.
तारे मेरे ने धर्म ले किया
tae mere nein dharm je kita
Uncle mine has observed the custom.

बोले नीती मेरी शामाँ विवे कोपालीये
bole ni meri bagan die koyalie
Do sing O Nightingale of the garden!
- - - - - - - - -
- - - - - - - - -

मामे मेरे ने धर्म ले किया
mame mere ne dharm je kita
My maternal uncle has observed the custom.

धर्म दी बद्ध में चली आँ
dharm di badhi mein chali aan
Bound by the the custom I have to go.

बोले नीती मेरी शामाँ विवे कोपालीये
bole ni merie bagan die koyalie
Do sing O Nightingale of the garden. — Refrain
- - - - - - - - -
- - - - - - - - -

तीरे मेरे ने धर्म ले किया
teer mere nein dharm je kita
Brother mine has done his duty.

धर्म दी बद्ध में चली आँ
dharm di badhi mein chali aan
Bound by custom have I to go.
The musical notes involved in the Doli song are given below for illustration:

The musical scale pattern:
Indian: S n S R, g R - S n
Western: C b C D, e D - C b

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

The melodic notes involved are like Raga Kafi.

The Melodic range: 'ni to ga'.

Set to tala: Keharwah.

**NOTATION**

\[
\begin{array}{cccc}
S & R & g & R \\
& S & R & gR \\
& & S & n \\
& & & n \\
\end{array}
\]

The rhythm is set to medium paced Keharwah tala. The theme of the text is pathetic as it is the time the bride is leaving for husband's house.
Dogri Doli Song
(Inahn desan pardesan maac......)

The heart of the girl-bride is smothered in agony of separation from her mother and nothing would make her happy, not even the spinning wheel or the dolls included in the dowry as suggested by her mother. The specimen of the song before departure of bride from her parent's house sung by Smt Saristha Devi (Pathwal) Kathua is given below for illustration.

How may I live, O my mother, in lands un-known.

In the dowry you are given spinning wheel;

You have dolls in the dowry, divert yourself in playing with them.

How may I live alone O my aunt, in lands unknown.

and so on, with maternal aunt and other relatives may also be mentioned.
The musical notes involved in the Doli song (send off to bride) are given below for illustration:

The musical scale pattern:

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

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

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

Mode with simple notes like that of Raga Bilawal.

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

**Set to tala**: Keharwah

**NOTATION**

```
- S RS SN- S- - RR RR M- GR SS S-R RR R- S N - S - -
- i nhan de- san , - par de-samma, ae- assan kale an-, ki yan re- na - -
- C DC CB- C- - DD D- DD F- ED CC C-D DD D D CB - C - -
```

and so on with above lines.

**Analytical viewpoints**:

The arrangement of the melodic phrase involved in the composition lends it a tonal character like that of Raga Bilawal. The singer glides from the note 'Re to Ma' and then slides to 'Sa' through 'meend' from 'Ga to Re'. The use of grace note like 'Sa' on 'Ni' is also noticed. The closing note is 'Sa'. The rhythm is set to medium paced Keharwah tala.
**Gojri Doli Song**

*(Dada Rub nen likhe O lekh...)*

This is a suhag song usually sung by women at the time when bride leaves her parent's home. She is sad because she has to live in a far off place. Her heart is churned with tender emotion of love and fond memories and there is terrible effect of parting.

The specimen of the Gojri Doli song (suhag) when the bride has to leave parent's home, sung by Shabnam Akhtar Bano and Shakeela Tabasum (Jammu) is given for illustration.

```
Dada rub ne likhe lekh, meri kismat ma pardees
God has written in my fate, to live in lands afar.

na ro babla O na ro babla.
Weep not, O Father! weep not.

Amman ji gea vo yad,
If I remember mother dear,
kis na dasun dil ka dag.
to whom I shall tell the grief of my heart.

O na ro babla, O na ro babla
Weep not o father! weep not father.

Mera vatan gea vo kag.
Mera vatan gea vo kag.
Uss na puchhio mere hal
The crow has flown to the land of my parents, get from him the account of my life.
```
O na ro babla,
weep not my father,

Veer je gea ve yād.
If I remember my brother,

O na ro babla,
weep not my father,

Doli ikan ghadi roko,
Pray stop a while my palanquin,

Mamā je geā ve yad,
Remember I, if my uncle dear,

O na ro babla,
weep not my father,
The musical notes involved in the composition are given below for illustration:

The musical scale pattern:


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

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

Mode with simple notes like that of Raga Bhopali.

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

**Set to tala**: Keharwah

**NOTATION**

<table>
<thead>
<tr>
<th>Indian</th>
<th>3RG-G G- GRS</th>
<th>3R- S 3D-</th>
<th>RR GG R- SS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western</td>
<td>4DE- E E- EDC</td>
<td>4D- C 4A-</td>
<td>DD EE D- CC</td>
</tr>
</tbody>
</table>

and so on as above.
Analytical view-points:

The arrangement of the melodic phrases in the composition assigns it a tonal character like that of Raga Bhopali. The frequent use of embellishment like glides, leaps, grace notes and 'meend' are noticeable. The second verse line is given for illustration:

\[
\begin{align*}
\text{SRG-} & \text{-G, G-} \text{GRS} & \text{R-} \text{-S, D-} & \text{- R-} & \text{-, R-} \text{RS} \\
\text{de-} & \text{-G, na-} \text{ro-} & \text{ba-} & \text{la-} & \text{- o-} & \text{-, na-} \text{ro-} \\
\text{glide} & \text{slide} & \text{meend} & \text{leap}
\end{align*}
\]

The grace notes 'Sa on Re'; 'Sa on Dha' and 'Ga on Re' are also noticed.

The rhythm of the song is maintained to medium paced keharwah tala in the normal regular beats.
Panjabi Doli Song

(Bābul dharmī rājea menoon....)

The specimen of the Panjabi Doli song (send off to bride) sung by Smt. Manjeet Kour and Smt. Mohinder Kour is given for illustration.

बाबल धर्मी राजेया वे मैनूँ रख ले आज दी रात वे
बाबल धर्मी राजेा वे मेनूँ राख लेआज दी रात वे
O my kingly father, do detain me for the night.

किकर रखा वैटिए नि मै सज्जन सदाे आप नी
Kikar rakhān bētie ni mēn sajjān sadāe Aap ni
How may I do so, O darling, I myself have invited men respectable.

सज्जन्ना नूँ वे देओ छुटियाँ, मेरे काहन नूँ रख ले रात वे
Sajnāni noon dē dēau chhutiaṁ, mērē kahn noon rakh le rāt vē.
Give them a send off, but detain my Krishna-like groom to night.

सज्जन नां तैने छुटियाँ, तेरा काहन नां रैसा रात वे
sajjan nāṁ lende chhutiaṁ, tērā kahn nāṁ rāsā rāt vē.
The gentlemen won't take leave, nor will Krishna (your groom) stay for the night.

She makes mention of other relatives like brother, maternal uncle etc., but all advise her to go as per custom to her in-law's house and adjust herself accordingly.
The musical notes involved in the song are given below for illustration:

The musical scale pattern:

**Indian:** S, g R S, R g R S

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

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

**Melodic range:** 'Sa to ga'

Melodic notes involved in the song are like that of Raga Kafi.

**Set to tala:** Keharwah.

---

**NOTATION**

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</table>

S- g- R- R- -S -R g- gR S- Rg- RR RS -S -R g- gR

ba bal, dha rmi -ra je, a- minün rakh lē-, aj di -ra -t, ve minün

C- e- D- D- -C -D e- eD C- De- DD DC -C -D e- eD

S- Rg- RR RS -S -gR S -

rakh le- aj di- -rā -t, ve -

C- De- DD DC -C -eD C -

SS Sg R- RS -R g-R S -

C- e- DD -C -D e- eD CC Ce D- DC -C -D e- D-

and so on as above.
Analytical view-points:

The arrangement of the musical notes involved in the composition gives a glimpse of Raga Kafi. The singer has employed glide from 'Sa to ga', shows elide on the main stress points, as such the syllables within the affected beats are set accordingly to maintain the interval, thus causing swing in the rendition. The following line is illustrative of this:—

\[
\begin{align*}
\times & \quad o \\
\text{ध गे न ति न क धि न} & \quad \text{ध गे न ति न के धी ना} \\
\text{बा - व ल घर मी -} & \quad \text{- रा - जे आ वे मैं नूू} \\
\downarrow & \\
\text{elide}
\end{align*}
\]
Kashmiri Doli Song
*(Vūnyūktam karmae heri.....)*

This is a typical Doli song of Kashmir (send off song) in which women and young girls sing in chorus at the time when the bride is given a send-off after the marriage. There is very little pathetic touch which makes it un-common. The song dwells on the idea that the girl is kept under strict eye of the parents, which is more of an anxiety for them, but now after the marriage, she belongs to another family, and she must dispense worldly functions.

The specimen of the Kashmiri Doli song sung by Smt. Raj Rani Koul and her daughter-in-law is given below for illustration.

\[
\begin{align*}
\text{vūnyūk tām karmae hēri vounū rāchhi} \\
\text{So far have I taken care of you up and down} \\
\text{mājī hinji rāchhi ghar gāchhkhei} \\
\text{O mother darling, go now to your home,} \\
\text{chāi kar patilan phir samāvaran} \\
\text{prepare tea in pans, then pour it in samovar} \\
\text{kāhwā kar dūniādāran kyūt} \\
\text{prepare kahwa for the worldly men}
\end{align*}
\]
वुन्युक्ताम कोरमैय यतिये यतिये
vunjuktām kormāi yatai yatai
so long have I said ‘be here’ ‘be here’.

वोन्य कृय छख चम तोक हुन्द माल
vonye kooryē chhakh che loke hund māl
Now onwards you belong to somebody else.

और आव गोबार मोल खोचान खोचान
aour aav gobār mole khochān khochān
From a-far came bride groom’s father rather scared.

योर द्राव गोचन वर दिवान
yore drāv gochan var divān
Out he goes twisting his moustache.

वुन्युक लाम करमय हेरि वोनु राढी
vunyūk tām karmae hēri vounū rāchhi —Refrain
The musical notes involved in the song are given below for illustration:

The musical scale pattern:

**Indian:** S R g R S

**Western:** C D e D C

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

The musical notes are just giving a reflection of Raga Kafi.

**Melodic range:** 'Sa to ga'

**Set to tala:** Dadra

### NOTATION

<table>
<thead>
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<th>x</th>
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</thead>
<tbody>
<tr>
<td>S</td>
<td>R-</td>
<td>S-</td>
<td>S-</td>
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<td></td>
<td>R-</td>
<td>gR</td>
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</tbody>
</table>

| R-  | gR | S- | S-  |
| g-  |     | S- | S-  |

and so on for other lines as above.

**Analytical view-points:**

The arrangement of the musical notes involved gives a glimpse of Raga Kafi. The singer has employed 'meend' from 'ga to Sa' through 'Re', also shows glide from 'Sa to ga'. Tala employed for regulating rhythm is Dadra—a cycle of six beats.
(e) NARDEDNA SONGS

A song related to marriage, which is sung by women folk, as the bride is about to step into the parent-in-law's house is called 'Nardedna' in Dogri language.

Certain ceremonies are observed before the bride enters the house of parents-in-law. The women hold an earthen lamp, flowers etc in a plate and circle it around bride's head in the belief that every evil eye is warded off. She then steps into the house, amid words of praise, sung by the women.

Couplets of varied context are also sung, involving the association of family members, thus creating an atmosphere of gaiety, jubilation and fun. In fact fun is the focal point of the song.

As an old traditional song, it is to be viewed in the context of child marriage, when the bride was about 12 to 13 years of age, dressed in gaudy bridal garments and adorned with jewellery and jingling with anklets and bracelets, she was nothing more than a doll, who stepped gently and created music by such finicky movements. Her shyness and timidity was expressed in her gait. The family members of her husband looked at her with love and curiosity, and teased her by singing typical lines called 'Couplets' and to make her shed her shyness.
(Ladi lammi ae, lammi ae.....)

This song contains words of thanks for the mother of the bride for making her so sweet and so attractive to carry joy and cheer in the family, she is tied to. This also includes rendering of ‘Couplets’ that create an atmosphere of jubilation and fun, as is evident from such words as— “jingle not your bracelets that may frighten the boy.”

The specimen of ‘Nاردەڵنە’ song sung by Smt. Krishana Devi and party of Phinther (Bhaddu), Kathua is given below for the purpose of illustration.

Ladi lammi ac, lammi ac, lammi ac, assan shukar kita mau jammi ac
The bride is tall, quite tall; God be thanked, her mother bore her.

Ladi kali ac, kali ac, kali ac, assan shukar kita mau pali ac
The bride is dark, just dark, thanks to the mother, who brought her up.

Ladi gori ac, gori ac, gori ac, assan shukar kita mau tori ac
The bride is fair, good looking! Mother be thanked for sending her to us.

Ladi kaadian na chhanka, sahda leengad na ura—2
O bride! Jingle not your bracelets, frighten not our little boy.

Sahda leengad tikka jana, assan laddu dei patcan
Our boy is too innocent to be duped with a bit of cake.

Ladi bangau na chhanka, sahda leengad na draw
O bride! jingle not your bangles, frighten not our little boy.

Sahda leengad nikka nean—Refrain
The musical notes involved in the Narderna song are given below for illustration:

The musical scale pattern:

Indian: S R G R, Ɲ Ɲ S
Western: C D E D, B B C

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

Melodic range: 'Ni to Ga'

The musical notes involved in the song are like that of Raga Bilawal.

Set to tala: Keharwah

\[
\begin{array}{ccccccc}
0 & 0 & x & x & 0 \\
S & S & R & R & G & - & - \\
R & R & G & R & - & - \\
N & N & S & N & S & - & - \\
S & R & - & - & - & - \\
\end{array}
\]

and so on with other lines as alone.
The song also concludes with a couplet. The musical notes involved with fast rhythm are given below:

The musical scale pattern:

**Indian:** S G R-, R G R S N, D N S

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

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

The melodic range: 'Dha to Ga'

The musical notes involved are like that of Raga Bilawal.

Set to tala: Keharwah.

**NOTATION**

<table>
<thead>
<tr>
<th>S</th>
<th>G</th>
<th>R-</th>
<th>R-</th>
<th>G-</th>
<th>R-</th>
<th>S-</th>
<th>S-</th>
<th>N</th>
<th>N-</th>
<th>DN</th>
<th>DN</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>la</td>
<td>di</td>
<td>kadi</td>
<td>an- na chaen ka</td>
<td>-</td>
<td>saah dha</td>
<td>leen- gad</td>
<td>nad ra</td>
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<td>BB</td>
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</tbody>
</table>

and so on as above.
Another specimen of Nardeñā song, sung by Smt Bimla Devi and party (Vikram Chowk), Jammu is given for illustration. The song contains words of thanks-giving for the mother of the bride to make her daughter so sweet and charming.

Narderna song (ii)
(Ladi lammi ae lammi ae lammi ae...)

The bride is tall, O bride is tall, tall is the bride.

The bride is dark, she is dark, dark is she no doubt.

The bride is fair, O fair is she, O she is fair.

Thank God, her mother has brought her into the world.

Thank God, her mother has brought her up so well.

Thank God, mother has sent her to us (in marriage).
This song also includes ‘Couplets’ signifying the intense love of the women for the bride as given below:

**Couplet No. 1**

जे तू आंदेरि ऐ मल्ला फाड़े देश मटेयार
Je tū andaṛē maiḷā pāhāḍēn di mateyār
If you have brought a girl from the hills, well it is!

सस पीता पानी बार
sas peetā pāṇi wār
The mother-in-law has taken water, to encircle round bride's head.

भावे इक ननानाण चार
pahbo ik nanānān chār
The sister-in-law (bride) is one, her husband's sisters four.

बुर्की दिदियां बारो बार
būrki diṇḍiṇāṁ bāro bār
give her crumbs, one by one.

**Couplet No. 2**

छिक्के ते पड़खिका
chhikē tē paḍēkhikā
Basket upon basket is hanging

लेई ते सससुड़े तु टिनका
lei le sasasūḍāṇī tū tikā
accept her, O mother-in-law, the bride so dear and bright.
The musical notes involved in the Narderna sung by Bimla Devi are given below:

The musical scale pattern:

**Indian**: ın, R S ın, S R S

**Western**: ♭C, R C ♭, C D C

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

Mode of the song is like that of Raga Megha—just a reflection of that.

**The melodic range**: ın to Re'.

**Set to tala**: Keharwa.

**NOTATION**

<table>
<thead>
<tr>
<th>ın ın</th>
<th>S- S RS ın-</th>
<th>ın-ıS R- -R R-</th>
</tr>
</thead>
<tbody>
<tr>
<td>ıı 'ıı</td>
<td>lammi ıı lammi ıı-</td>
<td>lammi ıı- -əhə- -əhə-</td>
</tr>
<tr>
<td>b b</td>
<td>C- C DC b-</td>
<td>ııC D- -D D-</td>
</tr>
</tbody>
</table>

SS SS ın- RR S- S- - -

shuk riki ta- moao jammi ae- - -

and so on as above.
Couplet No. 1

The song includes couplets the musical structure is given below:

**Musical scale pattern:**

Indian: \[ n S, S R S n, n S R R S \]

Western: \[ b C, C D C b, b C D D C \]

The base note of the song is fixed on ninth white key. This comes to be 'Re' of the second (middle) white octave.

The musical notes involved are like 'Raga Megh'—a reflection of that.

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

**Set to tala:** Keharwah.

**NOTATION**

<table>
<thead>
<tr>
<th>Indian</th>
<th>Western</th>
</tr>
</thead>
<tbody>
<tr>
<td>( n S, S R S n, n S R R S )</td>
<td>( b C, C D C b, b C D D C )</td>
</tr>
<tr>
<td>'ni'</td>
<td>'Re'</td>
</tr>
</tbody>
</table>

\[ \text{je tu aan da di - ae- -}, \text{ma lla pahden di mati a -r}, \text{pah bo} \]
\[ \text{CD R C b, bC -D D D} \]

\[ \text{and so on as above.} \]

**Analytical view-points:**

The arrangement of the musical notes involved in the composition lends it a tonal character just as a reflection of Raga Megha. The glide in the notes from 'ni to Re' is noticed at certain places. The rhythm is maintained to fast Keharwah tala in regular normal beats.
The specimen of the Panjabi Nardernā song sung by Smt. Manjeet Kour and Smt. Mohinder Kour of Amritsar (presently Trikuta Nagar, Jammu) is given for illustration.

(When the bride along with her groom is to enter her parents-in-law’s house, ladies ask the mother to encircle water around bride's head to ward off any evil. The ladies do so with a few customary conplets) as:—

पानी वार बनने दिए गये बनना बाहर खड़ा
panī wār bannē dīae māae bannā bāhar khaḍā
Swing some water, O groom’s mother, around his head, he is waiting outside.

सुखा सुखदी नूं ऐ दिन आया बनना बाहर खड़ा
sūkha sūkhdi nūn ae din āya bannā bāhar khaḍā
The day, you prayed for, has come; the groom stands outside.

Similarly, the mention of other relatives, like aunt, uncle, maternal uncle, etc is also made to prolong the song, the style of rendering remains the same.
The musical notes involved in the Punjabi Narderna song sung by Smt. Manjeet Kour is given below for illustration:

The musical scale pattern:

**Indian**: S n M R R M R S R n S

**Western**: C F D D F D C D $lat$ C

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

The musical notes involved are like Raga Megha— a reflection of that.

**The Melodic range:**  'ni to Ma'

**Set to tala:** Dadra.

**NOTATION**

\[
\begin{array}{cccccccc}
\times & 0 & \times & 0 & \times & 0 \\
- \text{ nM} & R & R & M & R & S & S & R & S - n & S & S & S - R & S & S - - \\
- \text{ pani} & v & r & b & a & n & e & d & i & c & e & m & a & e & - & - & b & a & n & a & b & a & h & r & k & h & a & , & d & a & - & - \\
- \text{ bF} & D & D & F & D & C & C & D & C & - & \flat & C & C & C - & D & C & C & - & - \\
- \text{ nM} & R R & R & M & R & S & S & R & S - n & S & S & S - R & S & S - - \\
- \text{ sukh} & s & u & k & h & d i & n, & a e & d i & n & a a & e a - , & - & b & a & n & a & b & a & h & r & k & h & a , & d & a & - & - \\
\end{array}
\]

and so on as above.

**Analytic view-points**:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Megha, just a reflection of it ('Pa' is missing here). A flight is also noticed from 'ni to Ma' at the very start of the verse line. The rhythm is regulated in medium paced tala Dāḍrā— 1 2 3 | 4 5 6 pattern.
Concluding view-points on Ceremonial songs

(a) Bihāi, Badhāi and Badhāwā songs

Function: Social, to create an atmosphere of merriment.

Application: On the birth of the male child and on any occasion of merriment in the family.

On the basis of the musical structure of the 'ceremonial songs' collected from the various parts of the Jammu region, and a few specimens from the adjoining areas; and presented by the expert singers, the following observations have been made.

The arrangement of the musical notes involved in these compositions lends it a tonal character mostly similar to Raga 'Bhopali'; while in a few specimens, glimpses of Raga 'Bilawal' and 'Kafi' have been noticed. On the basis of melodic ranges appearing in these compositions viz: 'Dha to Pa', 'Pa to Ga', 'Dha to Ga' and in few cases,— 'Dha to Ma', 'Ni to Ma', and 'Sa to Dha', it is revealed that, mostly the musical notes of útrāṅg (second half) of the lower octave and purvāṅ (first half) of the middle octave are involved in the rendition.

The singers have been found to introduce embellishments like 'elide' on the main stress points, 'glides' and 'meend'. The rhythm in these songs has been found to be maintained in tala keharwah; and in few cases the pattern employed is as—

\[\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Dha -ge ge ge | na ke dhi na —that creates a swing in the song rendition.
\end{array}\]

Here first 'matra' is elongated, while a part of the second matra has been only involved, and that creates a swing in the song rendition.
(b) Marriage songs:

The arrangement of the musical notes involved in the composition assigns it a tonal character similar to Ragas like ‘Bhopali, Kafi, Bilawal, Abhogi and in a few specimens glimpses of Raga ‘Madh-mad sarang’ are also involved, where only the three or four notes as— ‘ni, Sa, Re’ or ‘ni Sa Re Ma’ respectively are being involved in the rendition. The melodic ranges appearing in the marriage songs have been found to stretch from say— ‘Pa to Ga’, ‘Dha to Ga’, ‘Pa to Pa’, ‘Ni to Ma’, ‘Dha to Ma’, ‘Ni to Ga’, ‘ni to Ma’, ‘ni to ga’ and ‘Dha to ga’ etc. This reveals that the musical notes of ‘uttrang’ of the lower octave and ‘purvang’ or in a few specimens even ‘uttrang’ of the middle octave are involved in the rendition of these songs.

The singers have been found to introduce embellishments like ‘elide’ on the main stress points, flights (leaps) say from— ‘Dha to Re’, ‘Pa to Sa’, ‘Re to Ma’, ‘Re to Pa’ etc., ‘meendi’ from— ‘Sa to Dha’ (mostly so), ‘glide’ from ‘Sa to Ga’, ‘Ni to Re’, gentle twist as ‘Ga GaRe’ and grace notes as— ‘ga on Re’, ‘Ga on Re’ or ‘Ma on Pa’. The rhythm has been found to be regulated mostly in slow and fast ‘Keharwah’. In few specimens, the tala takes the form as—

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & | & 5 & 6 & 7 & 8 \\
Dha & ge & ge & & & na & ke & dhi & na, \\
& & & & & 0
\end{array}
\]

and in few cases, the singers have been noticed to employ fast ‘Dadra’ or fast deepchandi (chanchar) also; and hence this typical style of rendition in a gentle swaying manner reveals the modest and reserved nature of the Dogri people in expressing their emotions.

Some representative marriage songs of Gujjars, Bakarwals and Gaddis and of Panjab have also been collected to see how far basic and common thought content and similarity of style are reflected in the songs. It has been observed that the basic emotions giving rise to set verse phrases, and style to present are almost identical. Any variation that strikes the ear, comes from cultural interaction and social set up or dialectal character of the region.
The musical notes involved in the tribal songs—Gujjars, Bakarwals and Gaddis, are found to be mostly similar to Raga Bhopali. These people living in the far flung areas of the region have reserved and modest nature, and are conscious enough to keep their emotional outbursts in check. As such, there is a sway in the rhythm of their songs, mostly set to slow paced tala Keharwa in the following frame of beats:

\[
\begin{align*}
1 & \quad 2 & \quad 3 & \quad 4 \quad | \quad 5 & \quad 6 & \quad 7 & \quad 8 \\
\text{Dha} & \quad \text{ge} & \quad \text{ge} & \quad | \quad \text{na} & \quad \text{ke} & \quad \text{dhi} & \quad \text{na} \\
\times & & & & & & 0 \\
\end{align*}
\]

There is a skip in the syllable of matras No. 2, that gives a swing in the song rendition.

Another remarkable point worth note is that the tribes living in the uplands of the Jammu region prefer to employ musical notes of the higher octave, by raising the tonic 'Sa' to an octave higher in the rendition of the song often elongating the peculiar notes in a slow paced rhythm, influenced by their heart throb and receive a distinct changing effect so created by the notes supplied.

The Panjabi singers employ full throated notes in the song rendition and often resort to exciting fast rhythm. In expressing their emotions they make a pulsating effect reflective of bold temperament. The following specimen of the Punjabi Doli song is illustrative of this:

“Bibi patlo jēi ae, ni pataṅg jēi ae”

—Refer page: 582

In contrast to this, the Dogri singers choose to sing in a restrained tone to convey the depth of their emotions, reflecting their modest and reserved nature. They sing in a swaying rhythm generally in a medium and slow pace set mostly to keharwah, Deepchandi or teevra tala. A typical example of Dogri ‘doli’ song is submitted for reference:

“Bole ni mērie baagāṅ diē koyelae (Kucku)”

—Refer page: 624
On the close examination of the musical structure of Panjabi songs, it has been observed that the musical notes involved in these songs give glimpses of Ragas kafi and Abhogg. The same song popularly sung by Dogri singer is also found to give the glimpses almost same, and the slight difference noticed is that of the exchange of a few dialectical words or because of a minor tonal variation provided by the singers in the rendition as per the individual innate sense. The following lines of the Dogri song are worth note regarding exchange of dialectical words:—

\[\text{"Sāhda chīḍān dā chambā ae assein tūri jānā"}\]

\[\text{"sāhī lammi udāri ae assein uddī jaanā"}\] — Refer Page: 618

The similar lines sung by the Panjabi singer gives the difference as— the Panjabi singer will use 'Sāhda' in place of 'Sāhda' in Dogri and will say 'assāin' instead of 'assein', for 'ae' in Dogri the Panjabi singer will say 've' and for 'uddī jaanā' in Dogri, the Panjabi singer will say 'udd jaanā' and so on.

The physical similarity of such a song gives an impression that such lively songs might have been imported into Jammu region from the neighbouring parts of Panjāb. The interaction of two cultures has encouraged exchange of many things, like outlook, religions sentiment, style and philosophy. Being so ancient nothing can be spoken with confidence about the origin or the source of such songs that reached remote areas. This may also be due to the impact of ‘Sikh rule’ over Jammu or the impact of sections of people, who migrated to Dogri land for safety of their lives.