CHAPTER 8

SEASONAL AND FESTIVAL SONGS

(a) SEASONAL SONGS

These songs are the painful yearnings of a love-afflicted derelict whose every breath blows with an irrepressible longing for union. They describe in a moving strain the tyrannyizing effect of the different seasons on the love-lorn bride/lass who languishes during the absence of her lover. The popular songs like ‘Dholru’, ‘Barahmah’ and other extant seasonal songs are taken for purpose of study.

(i) Dholru:

Dholru is a song sung to the accompaniment of a small drum. It is also called ‘Chaitir song’, because the minstrels from doom class, going from house to house, start singing ‘Dholru song’ from the very first day of Cheit (March-April). The Dholru song hints at the setting in of the spring season. It is a common belief among the people that to hear the name of the month from the mouth of Dholru singer, is a good omen; hence the importance. The people give sufficient food grains and money to these singers and in such a way it is a good support to these people.

This Dholru song taken for illustration is significant in making references to the months of the year that go round in a cycle and bring seasons like spring, sawan (rainy season) and others. Some months are significant, as in these months Lord Krishana and Lord Rama were born and so are believed to be auspicious.

The singer obliquely refers to the passage of time which exhausts the life of the man and he dies. The song concludes with significant words that man should use sweet and polite words and do noble deeds.
Dholru song (i)

(Pehla phul te Ram vo nān......)

The specimen of typical Dogri folk song ‘Dholru’ has been sung by Sh. Doola Ram and party of village Suran, Tehsil Ram Nagar, Distt. Udhampur (age 70 years). It is given below for illustration.

Pehla phul te Ram vo nān......ji......nā......
In the name of Rama God be our first flower grown.

dooa phul nimūen aadi banne rāhnā
The second be the lemon seed sown on the parting line.

terian rituān, ritu phiri te ghiri dūniān Aa gei ān......ji......nān
Seasons go in a round, in the world of ours.

mūān da labhe ae o dūniān nikārā
At the face the world looks meaningless.

bhadro mahinēn te Ram da vo jānān lēnā......ji......nān
Blessed is the month of Bhadron, when Ram was born.

je a phagūn, Ram, phagūn mahēnen te Ram tūhāri sānd bani...ae ji....nāu
Phagun is blessed too, O Rama your Sant was fixed.

*Sant: Is a ceremony propitiating gods, a couple of days before marriage.
ते चढ़दे चेत्र तेया ते नारायण ने व्याह....जी.....नाँ
Te chadhde cheitar lea tē nārayan neīn beāḥ.....ji......nāṁ
In coming cheitar (March-April) Narayan’s (Rama’s) marriage took place.

ję ac, sita ve, ram sita beāi ac vo raja ram chand.....ji.....nāṁ....
O listen! Sita wedded to Ram, the great, O Raja Ram Chand.....ji.....nāṁ

ऐ सिया तेरियां पालिकियां कुन जा....नाँ....
æ siā teriān pālikiān kūn jā...nāṁ...
O Sita! Who is to go in the planquin fine.

jee ac, chārē ac ram, chārē dabiān rajē jankē moqīān..ji.....nāṁ
O See! The four posts of Vedi were fixed by Raja Janak.

ऐ बैठे लेके ब्रह्मा ते विष्णु जी-आ-ऐ-नाँ
æ beithē loko brahma tē vishnū—ji—aa—e—nāṁ
See O people! Even Brahma and Vishnoo are attending.

तेरे नौकर राम, नौकर जन्दे जे अपनी नौकरी....ए....नाँ
tērē naukar rām, naukar jandē jī apni naukri—ae—nāṁ
Your servants O Ram! The servants go to their service.

ते अस्सां लेके माली जो लेई ऐ काश्मीर
tē assāṁ loko māli jo lei æ kāshmīr
And we, O men! Have occupied the territory of Kashmir.
The cycle of the seasons has come full round, O men!

At the face, the universe appears worthless.

One day you have to leave the world.

Our gay seasons come after a yearly round.

O Ram! Give me prosperity in my life.
The musical notes involved in the Dholru song are given below for illustration:

The musical scale pattern:

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

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

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

Mode with simple notes like that of Raga Bhopali.

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

**Set to tala**: Teevra— a cycle of seven units having three sections as—

1 3 3 | 4 5 | 6 7

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
D & R & G & S & \text{GR} \\
\text{Ae} & \text{phu} & \text{te} & \text{ra} & \text{m va} \\
A & D & E & D & C - D \ E
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & 3 \\
D & - & R & S & S & S & R & \text{GR} \\
\text{Ae} & - & \text{phu} & \text{te} & \text{ra} & \text{m va} & \text{nan} & \text{le} & \text{nan} & \text{jee} \\
A & D & E & D & C - D & E & C - C & A & C - A & A & D
\end{array}
\]

\[
\begin{array}{cccc}
D - R & S & S & S & D & D & D & R \\
\text{Ae} & - & \text{phu & te & ra & m va} & \text{nan & le & nan & jee} \\
\end{array}
\]

\[
\begin{array}{cccc}
S - S & S & S & D & D & D & R \\
\text{Ae} & - & \text{phu & te & ra & m va} & \text{nan & le & nan & jee} \\
\end{array}
\]

\[
\begin{array}{cccc}
D & D & R - S & S & R R & G - R G & R & - S & D & P \\
\text{ghi & ri & tan & phi & ri} & \text{duni & ya & aa & - gei & yan & - hei} \\
\end{array}
\]

\[
\begin{array}{cccc}
D & - \\
\text{nan} & - \\
A & -
\end{array}
\]

and so as above.
Analytical view-points:

It has been observed that in the rendition of the song, the main singer uses the notes of lower or higher octave, while the supporting singer also picks up the same phrase but applies notes of the corresponding higher or lower octave, meaning there by that all the singers are singing in a unison way throughout the recital but produce modulated effect. In the phrase— (GaRe Re Sa)

'aa gai ān', the effect is also clearly noticeable. Here one of the supporting singers applies notes of the higher octave as 'Ga Re Sa', while the song is progressing by the other singers in the similar notes of middle octave as 'Ga Re Se'. Perhaps to relieve the monotony, the supporting singers produce artistic variation by applying notes of higher octave, bearing consonance with the main notes, viz base notes, 'sa' or Vadi note 'Ga' here or Samvadi note 'Dha' here. For example the verse line—

Sa Sa Sa Dha Dha Dha Re Sa Dha,

'ni mū ā, aa ri ba nē lā nā'

is worth note. Here, it is at this stage when the notes 'Sa' and 'Dha' are applied in the phrase 'lā nā', that one of the supporting singers who is expert in producing consonance notes of higher octave, applies musical phrase like 'Ga Re Sa' and produces embellishment in the song rendition. Thus there is a pleasant blend of the octaves to produce modulations in the notes, which is a peculiar feature in Dogri folk-songs.

Another important point worth note in the rendition of the song is that the lead singer or any of the supporting singers at the close of each verse line drops to a note of lower octave (Samvadi note here) and finally elongates it before the next line is picked up. For example, in the verse line—

Ram vo nān īē nā ji nā
Sa Dha Sa Dha Pa- Dha,

the singer in the phrase—

Sa DhaSa Pa- Dha, drops from 'Sa' to 'Dha' to 'Pa' and
finally turning to 'Dha' elongates it till the next line is picked up. Similarly, in the phrase—

\[ \text{Sa- Dha- ReRe-} \quad \text{DhaDha Re SaSa} \]

\[ \text{riti- Aan- riti} \quad \text{riti} \quad \text{te} \quad \text{riti} \]

\[ \text{riti- Aan- ritu} \quad \text{and} \quad \text{ghiri te phiri} \]

the singer is seen to drop from 'Sa' to 'Dha' in the phrase 'ritu-aan' and then springs the note. 'Dha' of lower octave to 'Re' of the middle octave, in the phrase— 'aan ritu'.

Similarly, the inflection of 'Dha' of lower octave to 'Re' of the middle octave in the phrase— 'ghiri te phiri' is clearly noticeable.

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

The melodic range extends from 'Pa' of the lower octave to 'Ga' of the middle octave involving five notes viz 'Ga Re Sa, Pa, Dha'. The closing note in each verse line is 'Dha' of the lower octave.

The arrangement of the notes applied lends it a character similar to Raga Bhopali. The musical phrases involved are— 'Dha Re Ga Re Sa'; Re Ga, Sa Pa, Dha; Dha, Re Sa Re Ga Re Sa etc. The song is set to tala 'Teevra'— a cycle of seven beats, having three sections of three, two, two beats respectively, with full stresses on first, fourth and sixth beat. The tempo of the song is regulated in a medium pace.
Dholru song (ii)

(Ae jee pēhlā tē ......)

The musical notes involved in the Dholru song (with the same text as in the first example) sung by Sh. Teju Ram and party (in a same what different style) of Suran, Tehsil Ram nagar, district Udhampur are given below :

The musical scale pattern :

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

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

The base note fixed at sixth white key of the harmonium used. This is 'Pa' of the first (lower) white octave.

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

**Mode of the song** is like that of Raga Bhopali.

**Set to tala:** Teevra (seven matras)

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

**NOTATION**

\[
\begin{array}{cccc}
\times & 2 & 3 & \times & 2 & 3 \\
R R & R R R & D D R & S & S R G R R R \\
\text{ऐ जी} & फ़ा ला ते & - & \text{शु} ल वे & रा - & \text{ना} - & \text{ले} & \text{ना} & \text{जे} \\
\text{a e jee} & \text{pēhlā te} & - & \text{plu l ve} & \text{ra} - & \text{ms} & \text{sl e} & \text{na} & \text{je} \\
D D & D D D & A & A D & C - & C D & E & D & D D \\
\end{array}
\]

\[
\begin{array}{cccc}
S & S & D & S & D \\
\text{nā} & - & \text{ṛ} & - & \text{nā} & - & \text{ऐ} & \text{दू} & \text{जा} & \text{वे} & \text{नू} & \text{आ} \\
\text{nā} & \text{hāe} & - & \text{nan} & - & \text{ae} & \text{du} & \text{ja} & \text{ve} & \text{ni mu} & \text{a} \\
C & A & C & A & C - & C D & E & D & C & C \\
\end{array}
\]

\[
\begin{array}{cccc}
S & S & S & R G R S \\
\text{आ रिब} & \text{ने} & \text{ला} & - & \text{ना} - & \text{लेरिया} & \text{ती} & \text{वू} & - \\
\text{a ri ba} & \text{ne la} & - & \text{nā} & - & \text{teri anri tu} & - \\
\end{array}
\]
Analytical view-points:

It has been observed that 'Dha' of the lower octave functions as a closing note in each verse line and the singer artistically drops from 'Sa' to 'Dha' of lower octave at the close of each verse line, as such assigns a peculiar style to the song. Singer also makes use of (leaps) inflections in the rendition, as is vivid from the verse phrase—

\[
\begin{align*}
&D RR DD R SG R S \\
&\text{ään ritu phiri te ghiri aa gei} \\
&\text{\textbf{\underline{\text{leap}}} \text{ \underline{\text{leap}}} \text{ \underline{\text{leap}}}}
\end{align*}
\]

where in from 'Dha' of the lower octave inflection (leaping) to the note 'Re' of the middle octave is applied to add beauty to the song rendition. The theme of the song is both emotional and educative in the sense, that it tempts one to be aware of the supernatural powers of gods and goddesses and with this belief, assure happiness and success, also that man is mortal and has to leave the worthless world.
The base note of the song has been located to be on the sixth white key of the harmonium used which is panchama 'Pa' of the first white octave. The melodic range extends from 'Dha' of the lower octave to 'Ga' of the middle octave. The pattern of the musical notes applied lends it a character like that of Bhopali. The musical phrases involved are— Re Re Dha Re Sa; Sa Re Ga Re Sa Dha Sa; Sa Re Ga Re Sa Dha Re Sa.

The song is set to tala Teevra (a cycle of seven beats) having three sections of three, two and two beats respectively, with full stresses on first, fourth and sixth beat.

The cycle of the tala Teevra has been given below:

<table>
<thead>
<tr>
<th>Beats (units of measure)</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>syllables</td>
<td>Dha</td>
<td>dhi na</td>
<td>dhi na</td>
<td>dhi na</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>symbols of stresses</td>
<td>×</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>stresses (sun)</td>
<td>full stress</td>
<td>full stress</td>
<td>full stress</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(second tali)</td>
<td>(third tali)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The tempo of the song is regulated in a medium pace.
(ii) Barah mah:

These songs convey the description of the features of the twelve months or create devotional atmosphere of the twelve months by mentioning the supernatural powers of gods or goddesses, relating to each month. This form of seasonal songs was very popular in Sanskrit and Riti Kāl of Hindi poetry and is also called Barah Mah or Masa. i.e the record of the effect of each month on the lonely beloved.

**Barahā mah— of Ganēshā**

*(Mun chet Ganesh mana.......)*

The specimen of the ‘Barah Mah’ of Ganesh sung by an old man of seventy Sh. Sardu Ram S/o Sh. Kaka Ram of Pathwal (Kathua) is given below for illustration.

man chet ganesh mana, tan mere kaj kare, piare a kaj kare datā
mun chēt ganesh manā, tāṁ mērē kāj kārē, piārē kāj kārē dātā
In Chet concentrate mind and pray to Ganesha; and ensure all success.

basākh lākh simro brikh vāhnā, anjani ke pūt kaho hanumānā
basākh lākh simro brikh vāhnā, anjani ke pūt kaho hanumānā
In Basak, invoke ten thousand times Lord Shiva, and Anjani’s son, Hanuman.

jeth jagūt ke karte harte, shri nand ke laāla
jēth jagūt kē kartē hārte, shri nand kē lālā
In Jeth, remember the Lord of universe, Shri Nand Lal (Krishna)

man chet ganesh mana................
mun chēt ganesh manā............. —Refrain
हाड़ हंस दी करो सुआरी,
सौन सिमरो ब्रह्मचारी
In Asad set the image of swan rider (Saraswati) and in Sawan pray as a celebate.

भादरो भरम ममावन वाले,
दशरथ के लाला
In Bhadon meditate on doubt buster, Rama, Dashratha’s son.

गन चेत गणेश मना.......
mun chet ganesh manā........
—Refrain

आसु, आस मन सिमर गणेशा,
te कते करदे बुध प्रकाशा
In Asuj, for hope to fulfil invoke Ganesh and in Kartak feel your wisdom enlightened.

मग्गर में सिमरो मंगला देवी,
tे काटे जम जवाला, धारिया काटे
In Magha invoke goddess Mangla Devi, and Devi Jawala dispels sufferings all

मन चेत गणेश मना...........
mun chet ganesh manā........
—Refrain

पोह विश्वू सिमरो अविनाशी,
tे माघ मया कादो जम्फांसी
In Posh invoke Lord Shiva, the protector, and in Magha you are free from fear of death

ओ फगुन फिकर कर दूर सुरजाना,
tे होवे जयकारा, धारिया
In Phalguna, gods remove anxiety; and say glory to Almighty.
The musical notes involved in the 'Barali Mali' of Gancsh sung by Sh. Sardu Ram S/o Sh. Kaka Ram of Pathwal, Tehsil Hiranagar (Kathua) are given for illustration.

The musical scale pattern:

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

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

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

The application of komal ga and the sudh notes like 'Pa Ma Re' gives it a character like that of Raga Kafi; but komal 'ni' is missing in the composition.

**Set to tala:** Keharwah. **Melodic Range:** Sa to Fa

**Function:** Religious.

**NOTATION**

<table>
<thead>
<tr>
<th>Sg - R - g g, R - R S</th>
<th>S - - S, S S S -</th>
<th>R - R g, g - R - S - - S, S S S -</th>
</tr>
</thead>
<tbody>
<tr>
<td>गण - चे - ता , पाशा - - पाशा , मे - रे - का - जक , रे - - - ऐ - - - यारे यार -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mum - che-tga, ne- shma</td>
<td>na-tan, me-re- ka-jka, re-- ae - - pe, yare ya</td>
<td></td>
</tr>
<tr>
<td>Ce - D - e e, D - D C</td>
<td>C - - C , C C C -</td>
<td>D - D e, e - D - C - - C , C C C -</td>
</tr>
</tbody>
</table>

| R - R g, g - R - S - | - , - , - |
|-----------------------|-----------------|------------------|
| का - जक , रे - दा - ता - - - |
| ka-jka, re-da-ta - , - , - |
| D - D e , e - D - C - , - , - |

<table>
<thead>
<tr>
<th>g , g - g R - g RR, S - SS</th>
<th>S - SS, SS SS</th>
<th>R - R g, R - SS S - S -</th>
</tr>
</thead>
<tbody>
<tr>
<td>ब , सं -ला -ला सिधोरो - - बृक्ष वाह नाते, अंज निके</td>
<td>पू - तक , हो - हनु मा - ना - -</td>
<td></td>
</tr>
<tr>
<td>ba, sa-kh la -kh sin, ro-brikh bah nate, anj nike</td>
<td>poo tka, ho-hanu ma-na - -</td>
<td></td>
</tr>
<tr>
<td>e , e - e D - e DD, C - CC</td>
<td>C - CC , C C CC</td>
<td>D - De, D - CC C - C - , - -</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>g- gg, gg g-</th>
<th>Rg gg, gg g-</th>
<th>PP PP, Mg-R- S - S , SS S -</th>
</tr>
</thead>
<tbody>
<tr>
<td>गेत्त, गुत के -</td>
<td>कर हे - , हर हे -</td>
<td>श्री - नंद , के - ला - ला - - , यारे यार -</td>
</tr>
<tr>
<td>je-thja, gut ke-</td>
<td>kar te-, har te-</td>
<td>shri-nand, ke- la la- pe-, yar la-</td>
</tr>
<tr>
<td>e - ee, ee e-</td>
<td>De ee, ee e-</td>
<td>GG GG, Fe- D- C- C-, CC C-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RR Rg, g - R - S -</th>
<th>- , - , -</th>
</tr>
</thead>
<tbody>
<tr>
<td>श्री - नंद , के - ला - ला - - , - -</td>
<td></td>
</tr>
<tr>
<td>shri-nand, ke- la</td>
<td>- , - , -</td>
</tr>
<tr>
<td>DD De, e - D - C -</td>
<td>- , - , -</td>
</tr>
</tbody>
</table>

and so on as above.
Analytical view-points:

The song is something of recitation. Emotional expression seems to be prominent. The singer introduces soft tonal quality in the rendition of the verse. The essence of the song is depicted in a simple narrative form, without covering all the features of a folk-song. The theme of the song is devotional, as is revealed in the following line of the verse:

मन चेत गणेश मना तां मेरे काज करे प्यारेया

(concentrate mind on Ganesh and secure all success).

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 black octave. The melodic range stretches from 'Sa to Pa' of the middle octave, involving five notes viz 'Pa Ma ga Re Sa'. The arrangement of the notes applied lends it a tonal character like that of 'Kafi'. Here in the composition komal 'ni' is missing.

The singer elongates the closing note 'Sa' in each verse line. Tonal variation is also observed in the song, as the singer makes use of higher notes to highlight the peculiar verse phrases. In the versa line—

× o × o × o × o

g- gg, gg g- Rg g-, gg g- PP PP, Mg- R- S- S-, SS S-

the singer employs 'flight' from 'ga' to 'Pa', so as to excite devotional feelings.

The song is set to the tala Keharwah (a cycle of eight beats), having two sections of four beats each. The tempo of the song is regulated in the medium pace. The whole verse is a collection of pieces of advice to an individual to strengthen faith in gods who provide protection and happiness to the mankind.

By reference to different seasons, the song covers the attributes and divine powers of the gods.
Barah Mah (ii)

*(Chetar chete de, bus basakh kari ke...)*


This specimen is an example of the cycle of months and its impact on the emotions and impulses, which go to create a sort of change in perceptions of the singer.

Chetar chete de, bus, basakh kari ke
Awake, O Man! In cheit; exercise restraint in Baisakh.

Jeth jatan kar ke mun mār badshah
Devote wilfully in Jeth; control your mind well, O Man!

Haad likh chhodo sawan sikran de
Write off the month of Har! Sawan refreshes summits.

Bhadro paharmde dil dau-char, badshah
Bhadon be_muses your mind— Beware, O Man!

Assu aas pūri vē, kattā karn kāri
Asuj brings hope, Kattak prompts action.

Maggar mun main, deikh vē bachār badshah
In Maggar meditate and ruminative, O man!
पो प्रेम करी के, म्या मन लाते
po prem kari kē, maghar mun lāgāe
Poh brings romantic mood; Magh sets the mind.

फागून बैरिया वे गावं पार बादशाह
Phagun beirīā vē pāwān pār bādshāh
Phagun, O wretch! I feel myself surmounting all.

वसो कहुंदे करमां दे भी बारां
Vaso kehandē, karmāṅ dē po bārāṅ
So they say ‘action is all dominant’.

जुआ जरमां ना फेर सूपेर बादशाह
jūā jarmāṅ nā phēr tūpehār bādshāh
O Man! Throw off your yoke of transmigration.

जे कर कहनां वेस्थ बचार हो वे
Jae kar kēhanā vaikh bachār ho vē
If you are prepared to listen.

सब्बे कम तेरें अगे पैं बादशाह
Subbē kum tērē aggē paen bādshāh
All your labour will be rewarded, O man!
The musical notes involved in the Barah-Mah sung by Sh. Nandu of Tehsil Ram Nagar, Udhampur are given below:

The musical scale Pattern:

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

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

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

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

The melodic notes involved give a glimpse of Raga Jhanjhoti.

**Set to tala**: Fast Keharwah.

**NOTATION**

```
S  DS  S  S  S  -  n  -  nD  P  D S  -S  R  G  R  -  G  -RS
Che  t,  de  -  das  -  b  -  sa  -sl,  के  के  -  के  -
Chetar  che te de  -  dus  -  ba  -  sa  -kh,  ka ri  ke  -  je  -th-
C  AC  C  C  C  -  b  -  bA  G  A C  -C  D  E  D  -  E  -DC
```

**Analytical viewpoints**:

The arrangement of the melodic phrases involved in the composition as— 'Sa, Dha Sa Ga Sa, ni- Dha Pa Dha Sa' gives a glimpse of Raga Jhanjhoti. The melodic range stretches from 'Pa' of the lower octave to 'Ga' of the middle octave. The closing note of the song is 'Sa'. The song is lyrical and rich in thought content.

The tempo of the song is maintained in a fast pace eight beats cycle (Kaharwah tala). The accompanying instrument used is dholki (kettle drum).
(iii) Other popular seasonal songs:

**Hār-Sāwan (Seasonal song)**

(*Hār soun diae badaliē tu...*)

The specimen of the highly romantic song is associated with the pleasant experience of the first cooling showers of the summer in which a village lass gets wet and her braids are soaked fully. Her husband's (beloved) wrap also get wet in the un-expected showers. The braids will she unwind to dry and even the cloth wrap she will dry in the sun. The song is popular because of the thrill of joy brought about by the cooling showers of summer.

The specimen of the song sung by smt. Chhani Devi of Chaṛehi, Dist. Udampur is given below for the purpose of study.

हाड़ सीन दिए बदलिएँ तू बरना हां हां वे तू बरना केड़े देस नी
Hār soun diē badaliē tun barnā hān hāṅvē tu barnā keḍē dēs ni
O ! The summer clouds, you have burst; yes, you, have burst into shower in which land

मेरिया सिजियां मीडिया, मेरे माही दा
Merian sijian meediān, mere māhi dā
Soaked are my braids in rain, and my beloved's.

हां हां वे मेरे माही दा सिजिया लेस नी
hāṅ hāṅ ve mērē māhi dā sijēā khes ni
Yes, my beloved's cotton wrap is wet too.

शोल सुकावां मीडियां, में रेड
Khole sukāwān meendiān mēṅ rēḍ
Un-wind will I my plaits and dry them.
Hari hān vē meīni rēd sukāwān khēs ni
Yes I spread out the wrap and dry it.

Suki jan meendiān, suk jāvē
My braids will dry,

Har soun diē badaliē tu

—Refrain
The musical notes involved in the seasonal song ‘Summer shower’ sung by Smt. Chhani Devi are given below for illustration:

The musical scale pattern:

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

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

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

The musical notes involved are like that of Raga Bhopali.

**Melodic range:** ‘Pa to Ga’

**Set to tala:** Keharwah. **NOTATION**

\[
\begin{array}{c}
\text{S} & \text{R} \text{ G} \\
\text{D} & \text{P P} \text{ D P} \\
\text{G} & \text{G} \text{ G} \\
\text{D} & \text{P P} \text{ D P} \\
\text{G} & \text{G} \text{ G} \\
\end{array}
\]

\[
\begin{array}{c}
\text{SS} \text{ R} \text{ G} \\
\text{SS} \text{ R} \text{ G} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\end{array}
\]

\[
\begin{array}{c}
\text{SS} \text{ R} \text{ G} \\
\text{SS} \text{ R} \text{ G} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\end{array}
\]

\[
\begin{array}{c}
\text{SS} \text{ R} \text{ G} \\
\text{SS} \text{ R} \text{ G} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\end{array}
\]

\[
\begin{array}{c}
\text{SS} \text{ R} \text{ G} \\
\text{SS} \text{ R} \text{ G} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\text{CC} \text{ D} \text{ E} \\
\end{array}
\]

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 Raga Bhopali. The use of flights and meerids is very much noticed in the rendition.

The first two verse lines are illustrative of this -

\[ \begin{array}{cccccc}
  P & P & P & D & S & S \\
  हो & उमा & - & - & न & दिली,
  ba dali, e tu -
  \hline
  D & S & S & G & G & R \\
  न दिली, ऐं तू -
  \hline
  SS & R & - & - & R & D \\
  बर नाथ, - हाँ
  \hline
  had sau, - n die & ba dali, e tu - & bar na -, - han
\end{array} \]

The rhythm of the song is set to fast paced Keharwah tala in the normal regular beat.

The closing notes of the song are 'Dha' and 'Pa'.

The rhythm of the song is set to fast paced Keharwah tala in the normal regular beat.
Song of Rainy season

(Guḍkē chamakē bhauā......)

The song popularly associated with the outburst of agony of a young woman separated from her beloved is typical of lyrics of rainy season in our country. The impatient woman cannot bear the separation from her husband in the charming season. She addresses the cloud to convey her message to the beloved or liken herself to a cloud that brings down the rains, which are like her tears of agony.

This song has been sung by Gangu Devi and party of Tehsil Bharmour of Chamba District in a poignant tone reflecting the emotions that arise when the clouds are not visible and the sky is sprayed with stars. The singer presents the emotional upsurge of the young woman whose mind runs riot, and strange thoughts are born, which deepen her despair. She takes the clouds to be her companion. She feels that her dark mind is like the dark cloud and her feeling of sadness force her eyes to roll tears as does the heavy cloud suddenly coming down in heavy showers.

The following remarkable lines are illustrative of this—

“छाति दाआई काली बदली ऐ, नैना दा वरसोय मेघा हो”
“Chhāti dā Aai kāli badali ae, nēinā dā barseā meghā ho”
(From heavy bosom has risen the clouds, from the eyes have come down the showers).

The specimen of the seasonal song sung by Gangu Devi and party of Tehsil Bharmour (Chamba) is submitted below for purpose of study.

Guḍkē chamakē bhauā meghā ho
Roar loudly and flash brightly, O Cloud dark!
रानी चम्बेआली रे देशा हो—
rani chambe ali rē desha ho---
Over the land of queen of Chamba.

कियां गुडकू दियां चमकू हो—
Kian gudkoon kiān chamkoon ho
How may I thunder, how may I flash?

अम्बर भरोरा घने तारे हो.......
Ambar bharorā ghanē tārē ho.......
The sky is sprayed with stars in cluster.

कुतुमें दी आई काली बादलि ऐ, ऐ—
Kuthoon di aai kāli bādali ae, Ae—
Where from has come the dark dense cloud?

कुतुमें दा बरसेया मेघा हो—, ओ—
Kuthooinae da barseā megha ho-, o—
How has the clouds showered the rain?

छाती दा आई काली बादलि ऐ, ऐ—
Chhati da Aai kāli bādali ae, ae-
From a heavy bosom, has risen the clouds

नैनां रा बरोया मेघा हो—, ओ—
neinān ra barseā megha ho ooh
from the eyes have come down the showers.

गुडके चमके भाज्ञा मेघा हो—
Gudkē chamakē bhaua megha ho—

—Refrain
Waqt thiē sādho rakat thiē ae
When time favours and the blood is warm

lagoo thiē sab koi ho-, o-
every one offers a company sweet (to you).

Muki ge ne waqt te muki ge ne raqt
When time changes and the blood becomes cold,

bät nā puchhandā koi ho- o--
There is none to take care of you.

Thoḍē dheyađē dī ē ē dosti ē-, ē--
Short lived is the friendship

Thoḍē dina dīa jobania-, o....
Youth too is short lived.

Gūḍke chamakē bhāua-, aa--
Roar and flash brightly O, cloud dark !
The musical notes involved in the composition of a typical lyric of rainy season are given below for illustration:

The musical scale pattern:

**Indian**: SRGS, RP, MGRS N P NS, RGM

**Western**: CDEC, DG, FEDCBGBC, D E F

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

Mode with simple notes is similar to Raga Tilak Kamode, Malhar anga 'Re Pa' is also noticed here.

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

The tempo of the song is set to character (Deepchandi) tala.

```
NOTATION

× 2  0 3  × 2  0 3
R R - R - G S  R R - P - P -  M GR, M - G R S - :, S RGM
गृं - के - च - म के - भी - आ -  गे - घा - आ - हो - :, हो - --
gu d - ke - ch - ma ke - bhou a - me - :, gha - :, ho - :, ho - --
D D - D - E C  D D - G - G -  F E D, F - E D C - :, C D E F
M G R S - N P  P - N - S -  R - - M - G R S - :, S RGM
ए नी - , च रे - आ - ली - रे -  दे - दा - सा - :, हो - :, हो - --
ra ni -, chambe - Aa - li - re - de - sa - :, ho - :, ho - --
F E D C - B G  G - - B - C -  D - - F - E D C - :, C D E F
R R - R - G S  R - P - P -  M GR M GR S - - S RGM
कि या - गृं - ठ - कि - या - च म - कू - --  हो - :, हो - --
ki an - gu - d - kun -, ki an - cham - ku - n -  ho - :, ho - --
D D - D - E C  D - G - G -  F E D F - E D C - :, C D E F
M G R S - N -  P P - N - S -  R - :, M - G R S - :, S RGM
अ म्ब - र - भ - रो रा - , ध - ने - ती - :, रे :, हो - :, हो - --
a mb - r - bha ro ra -, gh - ne - ta - :, re - :, ho - :, ho - --
F E D C - B - G G - B - C -  D - - F - E D C - :, C D E F
and so on above.
```
Analytical view-points:

The arrangement of melodic phrases involved in the composition lends it a tonal character like that of Tilak Kamod. Melodic phrases employed are Re Re Ga Sa, Re, Pa; Ma Ga Re, Sa; Re Ga Ma, Ma Ga Re, Sa, Ni, Pa, Ni, Sa, Re; Ma Ga Re, Sa, Re Ga Ma.

The first verse line is worth note:

R R - R - G S R R - P - P - M G R, M - G R S - - S R G M

gu d - ke - ch - meend flight

The singer has employed innovation here in this composition. There is a 'meend' from 'Ga to Sa', a flight from 'Re to Pa' which is an indicative of Malhar anga. From Ma to Sa, the singer slides down by way of 'meend' and then from 'Sa to Ma' gives an artistic twist as "S R G M".

In the second verse line the singer slides down from N to Pa by way of 'meend' and then glides to Ni and finally to 'Sa' as shown:

M G R S - N P P - - N - S - R - - M - G R S - - S R G M

ra ni -, chambe - meend glide

The tempo of the song is set to Chanchar (Deepchandi) tala in medium pace. The instrument used are flute and small nagara.
‘Sohari’ Harvesting activity

(Ae shābā mardo soi aa......)

The sowing activity is enriched with a song called ‘Sohari’, in which the top leader sets the musical notes in a few words of the song leaving others to pick up the refrain and repeat it with force. The hard activity of sowing is made pleasant by the ‘Sohari’ song, the notes of which echo in the valleys and fields. The rhythm set in such a team work helps in keeping the activity in pace.

The specimen of the ‘Sohari’ (Harvesting song) sung by Sh. Kishore Chand. P.O. Basant Ghar (Village Upra Ballohta Teh. Ram Nagar Dist. Udhampur) is given below for illustration.

ऐ शाब चलते सोइया
Ae shābā mardo soiā
O buck up, you men! Get sowing.

सो लो सोइया
so...... ho......soiā

Refrain.

लागी पेड़ा सोइया
lāgi pēdā soiā
Sowing has grown up.

सो लो सोइया
so...... ho......soiā

Sow......ye......sow.

सारे जने सोइया
Sārē janē soiā
All ye men! Come and sow!

सो लो सोइया
so...... ho......soiā

Sow......ye......sow.

शाब मरते सोइया
Shābā mardo soiā
Bravo men! Sow on!

सो लो सोइया
so...... ho......soiā

—Refrain

जोड़ी में दो सोइया
jodī mēdī soiā
with the team spirt, sow ye men!

सो लो सोइया
so...... ho......soiā

Sow......ye......sow.
Sare kithe soiā
Come together and sow.

Sanjhkā bela soiā
It’s even-tide, hurry up sow!

Lagapant rasoia
The cook is busy in cooking.

Paraliā choiā soiā
Across the side he is busy.

Ac shaba mardo soiā
Bravo ! Men, bravo ! Sow on.

— Refrain
The musical notes involved in the Sohari are given for illustration.

The musical scale pattern:

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

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

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

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

Musical notes involved are four only viz: 'Dha Sa Re Ga' giving a glimpse of Raga Bhopali.

The rhythm maintained in the activity is like beats of Keharwah.

**NOTATION**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>R</td>
<td>R G</td>
<td>G</td>
</tr>
<tr>
<td>ए</td>
<td>शा या मड दो</td>
<td>सो ई या ऐ</td>
<td>सो - ओ - सो ई या -ऐ</td>
</tr>
<tr>
<td>ac</td>
<td>shaba mad do</td>
<td>so i a ae</td>
<td>so - o - so i a -ae</td>
</tr>
<tr>
<td>A</td>
<td>D D ¹E E</td>
<td>C D C ²C</td>
<td>C - D - C - CA A</td>
</tr>
</tbody>
</table>

and so on as above.

**Analytical view-points:**

The arrangement of the musical notes employed lends it a tonal character like that of Raga Bhopali, though the note ‘Pa’ is missing. The singers introduced jerks to the notes to give strength to the workers, particularly the set words like—

```
R R S ¹'S S - R - S - SD D
"सो ई या ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ "
" so i a ae so - o - so i a -ae" are repeated during the actual work of sowing.
```

jerk (leap) meetnd
The closing note in each line is 'Ḍha' (of lower octave), from where the singer takes a flight to 'Ga' giving signal to workers for active work. The line—

\[
\text{D RR GG}
\]

\[
\text{ए शाबा गरदो}
\]

"ae shābā mardo", is illustrative of this.

The pattern of the rhythm is like that of Keharwah, a cycle of two sections each like 4 beats, like that of a drill activity by a physical instructor.
Sohari song (ii)

(O heri mein Raja O......)

Specimen of Sohadi song (harvesting song) sung by Sh. Kishore Chand and party of village Updla-balotha P.O. Basantghar Teh. Ramnager, Dist. Udhempur is submitted for illustration.

O heri mein Raja o heri mein reiān; so-so Rama chali Chambē jānā
I was calling for you O Raja. Soh! Soh! O Rama! To Chamba I have to go.

Ram te lāảo�न भुवेना दे राजे; so-so Ramaā.......... Ram and Lachhman are kings of Ayodhya. Soh! Soh! Rama!

Ram te Lachhimān Jūdhēā de Raje; so-so Ramān...... —Refrain

Ram and Lachhman are seen to play every where, Soh! Soh! Rama!

Ram de bagen daĥhan jē pakiān, so-so Ramaā.......... In Rama's garden grapes are ready; Soh! Soh! Rama!

Aanōde jāndē śpāhiēśe jē chakhiān; so-so Ramān..... The passing soldiers tasted these;

Mainā te totā rūn-jhun laide; so-so Ramān....
Maina and parrot make music;

Soh! Soh! Rama!
Two women are coming across the road; Soh! Soh! Rama!

Looks charming, the work of weeding the field; Soh! Soh! Rama.

If weeding is done, the stray roots be finished; Soh! Soh! Rama.
The musical notes involved in the Sohādi song sung by Kishore Chand and party are given for illustration.

The musical scale pattern:

Indian: S, P D S R, S D, R- G- R- S D, P S
Western: C, P A C D, C A, D- E- D- C A, P C

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

Melodic range: 'Pa to Ga'.

Musical notes involved are five viz: 'P D S R and G', giving a tonal character like that of Raga Bhopali.

Set to tala: Chanchari / Deepchandi.

NOTATION

```
| PDSR | R - S - S - ³D - R - G - ⁷G - R - S - D - P |
| Aa---| हे - रि - मैं - रा - जा - आ - हे - रि - मैं - रेि - या - आ |
| GACD | D - C - C - ⁷A - D - E - ⁷E - D - C - A - G |
```

and so on as above.

Here 'Dhā' of the lower octave is also supplied in addition to tonic 'Sa' which is elongated.

```
| G | G |
| A- C - |
| E E D C - C - |
| A - G - |
```
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali. The closing note of each line is 'Pa' (lower octave). The singer introduces flourishes like 'twist', 'meend' etc in the song.

The following line is illustrative of this:

\[
\begin{align*}
\text{PDSR} & \quad R - S - S - 3D - R - G - 8G - R - S - D - P - - - - \\
\text{Aa} & \quad \text{he - ri - main} \quad \text{ra - ja - aa} - \quad \text{he} - \text{ri - main rei - a - a -} \\
\text{twist} & \quad \text{meend} \quad \text{flight} & \quad \text{a sudden drop}
\end{align*}
\]

At the close of the line, the singer has shown a sudden drop from 'Sa' to 'Dha' and then to 'Pa' by way of meend.

The rhythm set by the singers is like that of Chanchar (fast Deepchandi)— a cycle of fourteen beats having two sections of seven beats each.
Kunjadi— (a beautiful young birdie)

'Mirjar' is a rustic activity celebrated by the peasantry whose emotions of joy and satisfaction are shared by other village folk. When the paddy plant or the maize stock forms the minjar (the grain bearing shoot), the farmer is assured of a rich crop and he feels satisfied that his labour is being rewarded. Naturally, he feels happy at this and joyfully joins others in singing of a song of thanks-giving to family god, gods and goddesses.

The activity falls in mid-August during monsoons. The children (young girls in particular) and women wear a coloured ear-ring made of soft cotton coloured blue, yellow and red; and is often worn in combination with the top shoots of paddy plants or maize sapling. It is hoped that appearance of rich and bounteous grain, will bring joy in the next three months. In order to express their joy on their labour bearing fruit, the peasantry assembles in an open space surrounded by trees or by the river bank, where they sing and dance. It is interesting to see that the fair is an occasion for meeting people from different walks of life. They share the beauty of nature and the feelings of joy during the rainy season. They express their joyful emotions, and it is practically an exercise in emotional integration. Infact all festivals and fairs help in exchange of thoughts; and feelings; and the young people sing and dance in ecstasy.

Generally on the first Sunday of mid-August, they wear the replica of grain shoot and on any following Sunday make a short prayer and ceremony as a token of gratitude to the gods; and sing this particular song. Thereafter the grain shoots, fruit grains of rice or flour, coloured powder and incense is slowly dropped in the stream on conclusion of the ceremony. This activity resembles ‘Radāhs’ and Nav-rātrā activities. In all these cases closing ceremony is to worship the god, goddess or deities by offering flowers etc and to let afloat the grain saplings in the stream along with a lamp.
Kunjadi is a beautiful young birdie, of charming colours who flips and wades in the paddy fields or along the rushes in the marshes, ponds or streams. The singer addresses the birdie and suggests that as all other birds fly far away to enjoy the thrilling scenes, it should fly to the minjar fair and get the feeling of ecstasy and the charming music provided by the singers and dancers coming from various places.

The singer describes the beauty of the landscape during the rainy season and presents the emotional upsurge of the rustics who love the birds. The birds seem to add to the luxuriant green fields and the falling raindrops that sweeten the soul.

According to a version by Krishan Chand of Chamba, the Kings of Chamba and Kangra together came victorious from a fierce battle. On their return the people of Chamba presented to them beautiful minjars (maiz saplings) as a token of honour. The victory was celebrated, and since then the ‘Minjar Mela’ is being celebrated every year in the month of Sawan (rainy season).

**Kunjadi song**

*(Ud ud koonjadie...........)*

The specimen of the 'Seasonal-kunjadi' song sung by Kaushalaya Devi and party of Chamba, is given below for illustration.

उड उड कूंजडीए  
ud ud koonjadie  
Fly away, fly away, O (pretty birdie)

बरसां दे ध्रेमाड़े हो  
barkhān dē tehāḍe ho  
the rainy season has set in.

मेरे रामा, मिन्जरा रे मेले हो  
merē ramā, minjrañ rē mele ho  
O my god; it is the fair of minjar (sprig) now.
रे मना, जा नि मेरी जान, जा नि मेरी जान, मेरी जान
re mana, ja ni méri jān, jāni méri jān, mērī jān
O self mine, be-take thy self, take thy self, O self mine.

उड़ उड़ कूंजड़िए
ud ud koonjadé
Fly away, fly away, O birdie pretty. —Refrain

रे मना; तौता मैना उड़ी ओ जिने
re manan, tota mainu uddi o jinde
O mine self! The parrot and the nightingale fly away.

dेश बेगाने होले मेरे रागा
desh begāne ho... mērē rāgā
To another land..... O me, god.

dेश बेगाने हो... रे मना
desh begāne ho...... rē manā
To another country..... O me! O self mine.

रे मना!........
O manā!........... —Refrain

पैठि बूढ़े मेघ बरसे—२
pēdī boonīdē mēgh barsē —2
The clouds are showering, lashing rains.

पर मेरे बैले हो........ मेरे रागा......
par mērē bhijē ho... mērē rāgā!
Wet are all my feathers. O my god!
रे गनां........
re manān —Refrain
O self mine

गंगा गहरी जमनां गहरी
gangā gehri jamnān gehri
the Ganga is deep; deep is Jamana.

सारे सागर गहरे हो..... मेरे रामां—्र
sāre sāgar gehre ho..... mērē rāmā—2
All the seas are deeper too..... O my god !

रे गनां...........
re manān........ —Refrain

अम्मा बाजी, दर्दी ना कोई........
amman baji, dardi nā koi........
No sympathiser like the mother

भोभा बाजी ना साचे हो..... रे गनां......
bhoua baji nā sache ho..... ṛe manan...
None as sincere as the brother.

जा नि मेरी जान, जानि मेरी जान मेरी जान
ja ni mēri jān, jāni mēri jān, mēri jān
Be—take thy self, take thy self, O self mine !
The musical notes involved in the folk-song are given for illustration:

The musical scale pattern:
**Indian**: S, P D S, M - G R S, N D (N) P D, R, G R S
**Western**: C, G G A C, F - E D C, B A (B) G A, 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 'Ni' of the first white octave.

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

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

**Set to tala**: Keharwah.

**NOTATION**

```
PP DS - - M - GR S ND- NP D-      RR GR SN DP -- N- D- P-  
ud ud - - koon ---- jadie -       bar khan- dedhe ade -- ho- ho --
GG AC - - F - ED CB- BG A-        DD ED CB AG -- B- A- G-  
PP D - GG M- GR S-              R- -R RR G-  P- -- MG RS  
re man an - jani me- ri- --      ja- -n jani meri ja- -- -- --  
G G A - EE F- ED C-             D- -D DD E-  G- -- FE DC  
M M G R RN D- PP DS - - - -  
me ri ja - aa- -n ud ud - - - -  
Refrain  
F F E D DB A- GG AC - - - -  
PP D S - NS 'R SN ND- R- RS ND PP- N - (D)- P-  
tota men na - udi o jan de- de- s- be- gane ho - o- --  
GG A C - BC iD CB BA- D- DC BA GG- B - (A)- G-  
SS N S - SM -GR S ND P- N D- P-  
mere re man - de- -s -be ga- ne- ho - -- -- re ma nan -  
CC B C - CF- -ED C BA G- B- A- G- G G A-  
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 Raga Bilawal. The singer has employed flights (leaps) from 'Sa to Ma'; 'Dha to Re' and 'Dha to Ga' and meend from 'Sa to Pa' through 'Ni' and then through a gentle twist as 'Ni Pa Dha' leaps to 'Re'. The first verse line is referred for illustration:

\[
\begin{align*}
\text{PP DS} & \quad - \quad M & \quad \text{GR SND} & \quad - \quad \text{NP D-} \\
\text{ud ud} & \quad - \quad \text{koon} & \quad - \quad -\quad \text{jadie -} & \quad \text{bar khan-dedhe ade} \\
\text{(flight)} & \quad & \text{meend} & \quad \text{elide twist} \\
\text{(Sa to Ma)} & \quad & \text{(Sa to Pa)} & \quad \text{(on sum)}
\end{align*}
\]

The rhythm of the song is maintained in medium paced Keharwah tala in the structure as—

\[
\begin{align*}
\times & \quad 0 \\
\text{dha ge ge ge} & \quad | \quad \text{na k dhi na} \\
\text{swing}
\end{align*}
\]

The singer has been found to 'elide' on certain stress points and that causes a shift in the accent. In order to maintain the time interval between the concerned beats, a swing is created in the rendition of the syllables (Refer first line). At few places the singer has also been found to elongate a syllable to three beats before picking the next syllable (falling at the fourth beat) and this creates a swing in the rendition. The second verse line is illustrative of this:

\[
\begin{align*}
\times & \quad 0 \quad 0 \quad 0 \quad 0 \quad 1 \quad 2 \quad 3 \quad 4 \\
\text{P P D} & \quad - \quad \text{GG M} & \quad - \quad \text{GR S-} & \quad \text{R} & \quad - \quad \text{R} & \quad \text{RR G-} & \quad \text{P-} & \quad -- \quad \text{MG RS} \\
\text{रे म ना -} & \quad \text{जानि मे-} & \quad \text{री -} & \quad \text{जा -- न} & \quad \text{जानि मेरी} & \quad \text{जा--} & \quad -- & \quad -- \\
\text{re man an} & \quad - \quad \text{jani me-} & \quad \text{ri-} & \quad \text{ja -- n} & \quad \text{jani meri ja-} & \quad -- & \quad -- & \quad -- \\
\text{swing}
\end{align*}
\]

Here, the syllable 'ja' in the word 'jan', is extended to three beats and then the syllable 'n' is picked up at the fourth beat.
Kunjadi song (ii)
(Chambe de chogan bhounrä......)

The specimen of Kunjadi—'Pretty birdie' sung by Rukmani Devi of Chhaträhdi (Chamba) is given for illustration (a lovely birdie).

Chambë dë chogän bhounrä mînjran lagori he—2
In the open green of chamba, O dear! Sprigs have come out.

mînjran lagori bhanrä rounkän lagori he—2
Sprigs have sprouted, O dear! A lovely fair is going.

të ravië de kandë bhounrä sarkän bhanori he—2
Along the banks of Ravi, my dear, long roads run.

sarkän bhanori bhanra gâdîyan chalori he—2
On the roads that run, see dear! Vehicles are moving.

lal têrâ safa bhounrä, bani bani poundâ he—2
Your red turban, O dear! Creates glamour.

lal têrâ safâ bhounrä! More keri kulghi he—2
Your turban red, O dear, like the crest of a peacock.

minjran de mêlê bhounrä, bani chani jana he—2
To the fair of minjran O dear! Let us go with all gusto.
For illustration the musical notes involved in the seasonal folk-song (rainy season) are submitted below:

The musical scale pattern:

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

**Western**: C, G E-, EDC A, G, 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.

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

The melodic phrases involved in the composition are like that of Raga Bhopali.

**Set to tala**: Deepchandi (fast) or Teevra.

**NOTATION**

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
P & G & G & G \\
R & S & D & S & D & S \\
P & G & G & G & \text{or} & D & R & S \\
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
\text{cha} & - & n & \text{bhai} & \text{ra} \\
\text{go} & - & \text{ri} & \text{he} \\
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
P & G & G & G \\
R & S & D & S & D & P \\
P & G & G & G & \text{or} & D & R & S \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{min} & \text{ran} & \text{la} \\
\text{go} & \text{ri} & \text{he} \\
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
P & G & G & G \\
R & S & D & S & P & \text{or} & G & E & E & E & A & D & C \\
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
P & G & G & G \\
R & S & D & S & D & P \\
P & G & G & G & \text{or} & D & R & S \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{min} & \text{ran} & \text{la} \\
\text{go} & \text{ri} & \text{he} \\
\end{array}
\]

\[
\begin{array}{cccc}
\times & 2 & 3 & \times \\
P & G & G & G \\
R & S & D & S & D & P & \text{or} & G & E & E & E & A & D & C \\
\end{array}
\]

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 use of leaps from 'Pa to Ga' and 'Dha to Re' and 'meend' from 'Sa to Dha' is very much noticed. The grace notes 'Re on Sa' and 'Sa on Dha' are also employed. The rhythm of the song is regulated in slow, paced tala Teevra—a cycle of seven beats. The tala structure is as—

\[
\begin{array}{cccc}
1 & 2 & 3 \\
\times & 2 & 3 \\
\end{array}
\]

or fast Deep Chandi,

which makes a style revealing the modest reserved temperament of the rustics in the presentation of their emotions restrained.
(b) FESTIVAL SONGS

These songs form an important facet of Duggar life. The robustness and manliness of the Dogras is as much reflected in their festivals as in their fights. It shows that those who can taste a fight can even relish a festival. The popular songs connected with festivals like—'Lohri' 'Rāđē' and 'Navrātrās' are taken for purpose of study.

(i) Lohri songs— a festival of folk-dances and pageants:

A few days before this festival the boys and girls go from door to door singing Lohri songs and collect fuel and money for the celebration of the festival. In reality this is a festival of folk-dances and pageants. The songs on this occasion are to bid good bye to the cold winter.

(Kolā kolā ve lakādiaē kolā......)

This is a Lohri song sung by young girls, who go about in groups from house to house to collect firewood, money or popped grains for the lohri holy fire. They go singing some verses forcing the members of the household to give them something for celebration of festival. These lines contain alliterative catch words making some musical sense which please the listeners. The girls add any catchy words to suit the occasion and ending with prayers for long life and happiness.

The specimen of the Lohri song sung by Smt. Suristha Sharma (Kathua) is given for illustration.

कोला कोला वे लकादियो कोला वे— रब
kolā kolā vē lakādiau kola vē— rub
Charcoal or firewood, O charcoal we need.
दीए के चीर तैनू धोला चे- दस
diae vē veer tēnu dola vē—iss
God may bless you O brother! With a bride sweet.

धोले दी बेल बधाई वे- सानू
dolē di bail badhai vē— sanun
Give something in gratification for this.

नो मन शन्कर आई, वे- कुछ
nau mun šukar aai, ve- kuchh
Nine maunds of molasses refined we have.

बंडी ते कुछ बंडाई वे- कुछ
bandī tē kuchh bandāi vē- kuchh
Part of which is distributed and a part made others to distribute.

कुड़ीये दे बोझे पाई- वे- ओ
kudiai de bojēh pāi—vē—o
Some of it was put in the pockets of the girls.

बोझा जे बोई गण पीहड़ा वे- युग
bojēh jē hoi geā peehḍā—vē—yūg
The pockets over spilled, lo!

जीए के कुड़यो तोहड़ा चीरा, वे- रब
jiē vē kudiau taurāḍā veera, vē—rub
Long may live your brother bold.
The musical notes involved in the Dogri folk-song during the festivity of Lohri are given below for illustration:

The musical scale pattern:

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

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

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

The singer has made use of three notes 'Sa', 'Re' and 'ga' only.

**Set to tala:** Keharwah.

**Function:** Festivity.

**NOTATION**

\[
\begin{array}{ccc}
& x & o \\
SS -- & - g gg & RS RG \\
कोला -- & -को लावे तक दियो & कोला -- र- रब \\
kola -- & - ko habe laka rio & kola -- ve- rab \\
CC -- & - e ee & DC DE \\
& -g gg & R-S Rg \\
-सी वे वी-र तेनू & डोला -- वे- इस \\
-die ve veer tenun & dola -- ve- is \\
-e ee, D-C De & cDD -- C- CC \\
& -g gg & R-S Rg \\
& थो तेदी वे- लब & धाई -- वे- सोहनु \\
-dole di bai- lab & dhai -- ve- sahmun \\
-e ee D-C De & cDD -- C- CC \\
\end{array}
\]

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

The arrangement of the melodic phrases involved in the composition are only confined to three only viz: 'Sa Re ga'. The use of grace notes is noticed in the composition. The rhythm is set to tala Keharwah.

The stress point is skipped with the result swing is created, as the syllabus of the songs are adjusted to remain within the melodic line. The style so formed remains same during the song rendition. The first line is worth note—

\[
\begin{array}{cccccc}
S\text{S} & \rightarrow & -g & g & R & G \\
\text{kola} & \rightarrow & -\text{kola} & \text{lave} & \text{laka} & \text{rio} \\
kola & \rightarrow & -k & \text{lave} & \text{laka} & \text{rio} \\
\downarrow & & & & & \\
a\skip & (\text{swing is created})
\end{array}
\]
The young girls going from door to door collect tricholi—three components of lohri material offering (like sesame, nuts and popped rice). Waiting at the door of a household, they sing coaxing a responsible member to offer something to satisfy them. When a young married woman comes with 'tricholi', she is seen carrying an infant in her lap. The girls admire the anklets worn by the child and pray for prosperity of the family.

The specimen of another Lohri song sung by Surishtha Devi of Pathwal (Kathua) is given for illustration.

\[\text{Ub kh\'dab\'a dab\'a tarcholie} \]
Deformed pot is there to fill with 'tarcholi'*. 

\[\text{Mae bhare\'a dab\'a, tarcholie} \]
Mother has filled the pot with 'tarcholi'.

\[\text{dabb\'e bich ma\'h\'ai tarcholie} \]
Confectionary too is there in the pot.

\[\text{Bhabo le ke Aai tarcholie} \]
The bhabi has come to give us same,

\[\text{bhabbo m\'ude gig\'a tarcholie} \]
The bride carries a child on her shoulder.

* Tarcholi—A Lohri material of offering (like sesame, nuts and popped rice).
The child wears anklets, give 'tarcholi'.

The goldsmith has designed it, give tarcholi.

The liberal one have we found.

Lohri festival is blessing indeed! Give tarcholi.
The musical notes involved in the Lohri song are given below for illustration:

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

The base note of the song is fixed at fourth black key of the harmonium. This is (Pa) of the first (lower) black key.

Melodic range: 'Sa to ga'

The singer has made use of only three notes viz: 'Sa', 'Re' and komal 'ga'.

Set to tala: Keharwah (medium pace).

**NOTATION**

```
                 x  o   x  o   x  o
          SS-g g g- R R - RR S -R R -
          ड-बा- ड बा- - तार चो -ति ऐ -
     ab kha d ba ba ba- - tar cho -li e -
CC -e, e e- D D - DD C -D D -

          SS -g g- g- R R - RR S -R R R
          गाऐ - भारे या- उ बा- - तार चो -ति ऐ -
     mae - bhare a- da ba - tar cho -li e -
CC -e e- e- D D - DD C -D D D
```

and so on with subsequent lines.

Analytical view-points:

The song is a coherent combination of alliterative catch words and every line ends with the same word ‘Tricholi’, which gives the singers time to spring up. Simple words used in the song lend it an appealing character.

The musical notes involved in the composition are only confined to three ‘Sa', 'Re' and 'ga' (komal). The focal note being 'Re'.

The tempo of the song is maintained in keharwah tala in a medium pace.
This is a suhag song pertaining to the subject of Lohri with reference to a newly performed marriage in the family. The group of Lohri singers collect or supply words with out any effort to make a congratulatory song. The lead boy sings a line and others follow with a cry (ho)! This practice is adopted to share 'joy' and renew the festive spirit. The entire locality is forced to join in merry making.

The specimen of the Lohri-folk-song called Lohri-da-suhag sung by Sarishtha Devi is given for illustration.

Muli Ja path harea bharea,
The radish farm is bright green,
Aao veerā tūsī jāo veerā.
Come, ye brother, move forth, brother.

banni tohādī Aan kharādī,
The bride thine stands here,
ekko phūl dig peā, Rajē dē darbār peā.
One flower dropped in the court of the king.

Raje die betadīē,
O dear princess!

Mathe tere dag kūḍē, Lohri dā sauhāg kūḍē.
A mark that is on thy brow, is a sign of 'suhāg.'
The musical notes involved in the Lohri song are given for illustration:

The musical scale pattern:

Indian: S, g R  =nil SR g R S
Western: C, e D b C D e D C

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

Melodic range: 'ni to ga'

Mode with simple notes giving a reflection of Raga Kafi (four notes 'Sa ni Sa Re ga' are used).

Set to tala: Dadra.

NOTATION

\[
\begin{align*}
\times & \quad \circ \\
S & \quad R g & \quad R & \quad \text{ni} & \quad S & \quad R & \quad R g & \quad R & \quad S & \quad S & \quad - \\
\mu o & \quad \text{li} & \quad \text{da} & \quad \text{pa} & \quad \text{tha} & \quad - & \quad \text{hare} & \quad \text{a} & \quad \text{bhare} & \quad \text{a} & \quad - \\
C & \quad \text{De} & \quad D & \quad b & \quad C & \quad D & \quad \text{De} & \quad D & \quad C & \quad C & \quad - \\
\end{align*}
\]

and so on with other subsequent line.

Analytical view-points:

Here in this composition only four musical notes are being involved viz 'Sa ni Sa Re ga Re Sa'. Tonal character gives a reflection of Raga Kafi. Use of grace notes 'Sa' on 'ni' is noticed. The tempo of the song is set to simple tala 'Dadra' of normal beats.
Lohri song of boys
(harnā harnā patāl pāni bharnā....)

This is a popular song sung by group of boys who lay stress on similar sounding word in every line of the verse and supply any set of clauses which might fit in and create frolicsomeness and give it a sense of naughtiness. As they move dancing forth, they masquerade in animal form, making the lead boy a Deer. Evidently these songs are not written at any thoughtful moment but are composed by the urchins and naughty boys, who in the mood of fun and merriment go out in groups wearing masks or dressing one in the form of a deer, and put in any set of words which rise in their minds. These descend orally and take the form of a folk-song.

The specimen of ‘Harnā Couplets’ sung by Sh. Harbhaj Sharma (Kathua) is given for illustration. The couplets are usually sung in the evening on the occasion of ‘Lohri’ festivity.

हरणा हरणा पताल पानी भरना
Harnā harnā patāl pāni bharnā
O dear! O deer, the underworld needs water to fill.

हरण आया दूरा दा, देयो कटोरा शूरे दा
harn aaeā dure dā, deo katorā shure dā
The dear has come from a-far, Give a bowl of milk.

हरणा हरणा पताल पानी भरना
Harnā harnā patāl pāni bharnā —Refrain

हरण आया दूरा दा, देयो कटोरा शूरे दा
harn aaeā dúrah dā, deo katorā shure dā
The dear has come from a-far, give a bowl of milk.
Harna harna patal pani bharna —Refrain

Hurn aaea palai da, deo katora shahi da
The dear has come from palai, give a bowl of whey.

Shabā, shabā hiran shabā, bhāni suṭṭo pāwā
Bravo, O dear bravo! Break the leg of the cot.

and so on as desired by the singers to prolong the song.
The musical scale involved in the Harna song are given below for illustration:

The musical scale pattern:
- **Indian**: S R R S; S g R S
- **Western**: C D D S; C e D C

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

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

The singer has employed only three musical notes in the rendition of the song viz: 'Sa, Re ga'.

**Set to tala**: Keharwah.

**Function**: Festivity (joy)

---

### NOTATION

```
\begin{array}{c|c}
\times & o \\
- S S S R R - R & - R R S R R R - \\
- ह र णा ह र णा -प & ता -ल पा लि भ र ना - \\
- ha r na ha r na -pa & ta -l pa ni bha r na - \\
- C C C D D - D & D -D D C D D D - \\
\end{array}
```

\[
\begin{array}{c|c}
S S S S g g R - & R RR S S gg - R - \\
ह रण आ या दू रा दा - & दे योक टो रा शुरे - वा - \\
ha rn ae a du ra da - & de oka to ra shure - da - \\
C C C C e e D - & D DD C C ee - D -
\end{array}
\]

and so on with the subsequent lines.

---

**Analytic view-points**:

The singer has employed three musical notes viz: 'S R g' for the complete rendition of the song. The rhythm of the song is set to fast paced Keharwah tala in simple normal beats.
(ii) Rāde— the peasant festival of Jammu:

Rāde is an important seasonal festival connected with the primitive occupation of man, agriculture. Suraj Saraf, a literateur of Jammu says, “it is a very interesting festival, unique in certain respects in the whole of the country so far as drawing of colourful patterns on the ground is concerned.” The patterns in colour remind us of ‘Alpana’ in Bengal; Kolam in the South; ‘Rangoli’ of Maharashtra and Gujrat; ‘Chowka puja’ in U.P; ‘Mandala’ in Rajasthan, ‘Likhoni’ in Himachal Pradesh etc.

The entire celebration of ‘Rāde’ is a ceremony of thanksgiving to gods, who bless with favourable rains and luxuriant crops. Some symbol of the deity is invariably drawn in the superimposed patterns. The main feature of the 'Rāde' is worship of the pitcher-necks as a symbol of water. Through the 'Radas' the girls seek blessings for their parents and brothers.

'Rađa' festival starts much before the rainy season. According to the standard version the festival begins on the first day of Asād (14th or 15th June) of Bikrami calendar—called the ceremony of ‘Dhamdāe’, in which earthen pitchers are given away in alms in memory of the ancestors. As per tradition, young girls are invited and towards the middle of the ceremony of the ‘Dhamdāe’, their feet are washed, a little worship is completed and they are given fruits and pitchers. Since the girls collect a number of pitchers, they break them and take the necks safely to the spot (usually courtyard, roof of the house or an open safe place) already coated, with clay and cow-dung. These necks are properly inlaid with adequate space between them. Then they sow a few seeds of jute, millets or barley in each ring, which takes roughly a month to sprout into young saplings. It is customary for each girl to choose as many necks as be the number of brothers she has. A neck of larger circumference is fixed in the centre of the space. It is called ‘Dhammad rāḍā’ which represents the father or head of the family. Sometimes a similar one is provided to represent the mother. In the words of Shri Harbhaj Sharma of Pathwal, Kathua, the big ‘Rāḍa’ is called ‘Ghamma rāḍa’ and close to it is placed a semi circular (helf-necked) rada called ‘Khanni khui’, representing the mother. These two ‘radas’ are
made beautiful with the joint efforts of all the girls. These sprouting 'radas' with saplings are representation of good will, prosperity and health of the members of the family. Since it is related to agriculture the 'Rađa' festival is celebrated in token of richness of the land and in turn happiness of the villagers and the peasantry.

All around these necks of pitchers are drawn beautiful desings or patterns in various colours. This is done after a couple of days of laying the necks and putting a layer of good earth, saw dust and yellow or white lump of clay. Before a design of colours is made it takes almost a week to prepare natural colours e.g. orange colour from turmeric, flour and grey clay mixed, and finely powdered; green from leaves of dhrenk tree, black from soft charcoal; and grey from charcoal and flour; red from ochre or from half burnt clay brick from a kiln; brown from fully burnt brick; white from lime or flour; violet from jamūn fruit (dried and powdered) and blue from indigo. The colours come to a bright hue on a smooth dry surface all around the necks of the pitchers inlaid into the ground.

The girls attend the small 'Rađa' game on every Sunday. They sing songs joyfully as they see the seeds germinate. They clean the area of the 'Rađas' and draw designs/figures of their choice and then eat what-ever food they have brought with them. According to an other version, the girls eat food, keeping the plates over a Rađa itself, and then move away to play the 'game of Rađa' on the nearby source of water and sing songs.

The figures around the Radas are both symbolic and interesting. A brother for whom the 'Rađa' has been fixed may be of a cool temperament. The sister will draw the figure of a fan for it and so on. This indicates clearly what impression girl has of her brother's nature and temperament. The bigger 'Rađa' is given a special care in drawings all around it. According to Shri Harbaj Sharma of Tehsil Hiranagar Kathua, girls draw pictures of scorpions, snakes and centipedes and show due respect to them by placing these figures close to the Rađas with the belief that they will not in any way harm them and their family members. It is intresting to note that it is during these months that such insects creep about and even may harm people.
On the concluding day (mid July) the girls dressed in finery bring incense, lamps, flowers, fruit and a well-prepared food with them. The bits of food are placed in the bigger Rada in token of respect of the elders. There after, the girls carefully remove only the Radas without disturbing germinated seeds and saplings. They take these in a basket to a near by source of water (canal, pond or river), with earthen lamps in hands and singing songs all the way. After performing a little ceremony, the girls reverently immerse the Radas one by one and float the lighted lamps placed in a ‘doonā’ (a cup made of leaves). They sing songs in jubilation and sit together to share the specially prepared food they have brought with them. This is called ‘Rūt-Rāđê’ which is an excellent example of community dinner.

Another version given by Suristha Devi of Pathwal, Kathua, of this 'Rāđa activity', is that it concludes with the removal of the pitcher necks (Rađas) and the area so covered is encircled with flour or any white colour. The pitcher necks only are taken away and a bamboo pole is gently drawn into all the Radas and the brother or a young boy of a jhēwar caste is engaged to take them an his shoulders to the stream for immersion.

It is note worthy to see that young girls who have been married recently also attend the 'Rāđe' festival with their sisters and friends. They wear bright new dress and special ornaments called ‘Skolāđe’— a tinsel or ‘pasham’ wool earring made of coloured cotton/or grain shoot, sent to them by their parents-in-law, who feel delighted as they imagine the loud cheer and joy of the young women meeting their sisters and friends. It is a revival of the sweet memories of the maidenhood.

The colourful 'Rāđe' festival is confined to the country-side and with rapid changes now, the traditional cultural heritage is on way to extinction. Shri Dhian Singh, the naturalist, has tried to revive the 'Rāđe' festival and encourage the art of designing with colours, and associated dances through competition among performers. While it is the enthusiasm of the country folk which gives colour to the 'Rāđe' festival, culturally it lays emphasis on song, dance and designing patterns in which a hot contest is natural and inevitable.
The wheel is a symbol of progress. Similarly, a pitcher symbolises fullness and contentment. The pitcher in full cannot be chosen in view of limited space. Therefore, only the neck of the pot is used to make a 'Rada' and the germination of seeds in it makes a representation of rewarded labour, proud hope and joy. The seeds that germinate in 'Radas' indicate what quality of seeds is there and what can be the harvest like.
The young girls who have arranged pitcher-necks and put in colourful designs around them sing this particular song, which is emotional in content and points to the love of home and desire for free open-air life. With the onset of rains, the birds flutter their wings and fly away to the green fields and water sheds. Since the saplings have grown tall and offer the proof of corn coming on, the birds seem to enjoy the change.

The girls look at the birds soaring high in the sky, and make a suggestion to their friends to come away. The bonds of love and kinship with parents, brothers, uncles and cousins are so strong that tearing away from the home is most painful. The common people address the young girls as sparrows or young birdies and the joyful singing of the girls at play is expressed as warble. Hence when the singer addresses the bird and prompts it to fly away, and enjoy freedom and joy of life, it is an oblique way of suggesting to the girls that they may fly away; but the girls can not snap the sweet bonds of love and association of near and dear ones.

In the following specimen the girl singer says to the birdie to fly away and the other girl says in return that she cannot tear herself away from brother, uncle, cousins and friends. The song is set in a dance rhythm and is a medium of expressing the deep feelings of love and merriment.

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

उद मादि कुनजाई मादिए
Ud madi kunjadiae madie*
Fly away! you lovely birdie, O dear!

* Adic or madic is a distortion of Arie (is common in U.P. and else where) which may have been accepted as a word of address in our dialect also.
सोन आया नी आहो
Soun Aaeā ni Aaho
The month of rains has set in.

ओ किया उड़ान नी मढिए
O kiān uddān ni madīē
How shall I fly, O dear!

देश पराया नी आहो
dēś prāēa ni Aaho
The land beyond is an alien one.

देश मेरे यात्र दा अड़े
Dēs mēre bābal dā adie
Dear is the land of my father.

जियूत भराव नि आहो
Jion pahravān ni Aaho
O dear! may my brothers live long.
The musical note involved in the 'Rada' song is 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 fifth black key of the harmonium used. This comes to be shudh 'Dha' of the first (lower) black octave.

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

The musical notes involved give a reflection of Raga Abhogi.

**Set to tala**: Keharwah.

**Function**: Festivity.

**NOTATION**

\[
\begin{array}{cccc}
D & S & S & S \\
S & R & R & R \\
R & R & R & g \\
D & e & e & e \\
C & C & C & C \\
C & D & D & D \\
D & D & D & D \\
C & C & C & C \\
\end{array}
\]

**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition lends it a tonal character, a reflection of Raga Abhogi. Towards the close of the each line the singer provides a slide from 'ga to Sa' through 'Re' by way of 'meend'. The tempo of the rhythm is set to tala Keharwah normal beats.
The following is an oblique expression of separation of the grown up girls who are married in far off villages or town in spite of the fact that they have been reared and tenderly brought up with love and care. The separation is, therefore, all the more heart rendering and shrill. The farmer grows the crop with utmost love and vigil, and as the green fields sway, his heart dances with joy. The farmer takes the seythe to reap the crop inspite of his love for the fields. So it is with the girls, who are married into other families and the association is severed.

The essence of the song is that, as the girl grows tall, she atonce attracts the notice of every body as a tall tree like “Palm” invites the attention. This creates in the minds of the parents the worry about her marriage. The parents love her dearly and they have to bear the pangs of separation, when their daughter is married far away. The upsurge of painful feelings of such a girl, whose ties are snapped at marriage is expressed thus.

The specimen of the ‘Raḍa’ song sung by Smt. Sarishtha Devi and party of Pathwal (Kathua) is given for the purpose of illustration:

उचिया लम्भया टालिया कुढे
uchian lambiai taalian kuḍe
long spread out are the branches O girl !

बड़ी लम्बी खजूर
badi lambi khajur
Too tall is the Palm tree.

माई बोहत प्यारियाँ कुढे
maie bohat pyariai kuḍe
To the mother, the daughters are so dear, O girl !
Father sends them to places distant.

To the aunt, the girls are dear too much.

The uncle marries them in families far off.

To the brothers, the sisters are too dear, O girl!

The brother’s wife sees them settled far off.
The musical notes involved in the ‘Rada’ song, sung by Smt. Bua Ditta and party of Pathwal (Kathua) are given for illustration:

The musical scale pattern:

**Indian**: Sg-R S n, S R g R n S
**Western**: C e- D C b, C D e D b C

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

The musical notes involved are like that of Raga Kafi.

**Melodic range**: ‘ni to ga’.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccc}
S & gR & S & n \\
\eta & S & R & g R \\
SS & nS & R & n \\
SS & -nS & R & - \eta \\
& & \text{S} & - S \\
\end{array}
\]

Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Kafi. The use of ‘meend’ from 'ga to Re' and from 'Re to ni' and a leap from 'ni to Re' through 'Sa' is very much noticed in the rendition. The tempo of the song is set to tala Keharwah in medium pace in the form :

\[
1 2 3 4 \ | \ 5 6 7 8 \\
dha ge - ge  \ | \ na ka dhi na \\
\times \ o
\]

The style of song set creates a sway in the rendition.
Rada song

(Dhamma rādā chītār kūdē......)

The following song sung in praise of the parents or elders as the girl paints the 'Dhamma Rada' (the large pitcher neck) expressing her love for each of them. The song sung by Smt. Sudarshan Khajuria is given below for illustration.

Dhamma rādā chītār kūdē

Draw designs round Dhamma Rada (the large neck), come ye all together.

Aā... nī raḷiē sārē

For grand Pa’s share I stud pearls,

dādē dē hissē dā motī lānīān

For grand Ma’s will paint buds.

dādī dē hissē dīān kāliān

that blooms lane by lane

dhīdd ā galiān galiān ni

sisters-in-laws are buds thereon.

ghībbān esdīān kāliān ni

* The tree Macheliia Champacca which bears fragrant yellow flowers.

Mother mine is like branch of ‘Champa’*, sisters-in-laws are buds thereon.

Mā ae mērī chambē dī dālī

* gālīān itādīān kālīān ni
The musical notes involved in Rada song called (Dhamma Rada)— a bigger pitcher neck are given below for illustration.

The musical scale pattern:

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

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

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

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

The musical notes involved are like that of Raga Abhogi.

**Set to tala**: Fast keharwah.

**NOTATION**

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<td>-</td>
<td>RSS-</td>
<td>A-A</td>
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<td>D-D</td>
<td>D-D</td>
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<tr>
<td>-</td>
<td>Dhamma rahda</td>
<td>chiter ku de-</td>
<td>aao ni, rali e-</td>
<td>sa- re-,</td>
<td>-</td>
<td></td>
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<td>-</td>
<td>DCC-</td>
<td>A-A</td>
<td>D-D</td>
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</table>

DM M-, MM ⁸(M)-  g ⁸g-, RR S- | DS S-, SS RR ⁸S- S- | - |

Dade de-, hisse da- mo ti-, lani an- dadi de, hisse dian kali an-, | - |

AF F-, FF ⁶(F)- e e-, DD C- | AC C-, CC DD ⁵C- 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 Abhogi. The use of 'meend' from 'Re to Sa', 'Sa to Dha', grace note 'Re on ga' and leaps from 'Dha to Re' and from 'Dha to Ma' is noticed in the rendition as shown in the above musical structure. The tempo of the rhythm is set to fast Keharwah tala.
This song is connected with the ‘Rade’ activity in particular with ‘Skolđe’, because the recently married girls who have already come from their husband's home specially to celebrate the Rada festival with their sisters and friends. They sing songs and dance in gay abandon as they wear bright new dress and special ornament called 'Skolra' [an earring made of grain shoot (minger) or cotton] sent to them by their parents-in-law on the occasion. In this song, the four newly married girls make a colourful gay atmosphere, with their participation, when they mention number of contexts like playing of minjers; description of rainy season and the pleasures of all desirable things that they have got in dowry and thus the occasion of this Rada activity brings blood rushing with joy into their hearts.

The specimen of the ‘Rada’ song sung by Sudarshan Khujaria of Arnia (Kathua) is given for the purpose of illustration.

अरसी बाबूल दियाँ धीयां चार-चारे लाउलियां
Assi babal dian tihan char-charè ladalièn
We the daughters four are all darlings of the father.

सानूँ चोनां नू दिताड़ वज़ घोड़े पालियां
sanu' chouna' nün ditā daj xhorđe palkièn
To each of us has he given a palanquin and a horse.

अरसी आईं चारों चार लेलन सावन नू
assi aiai' charo' char lelèn sawan nù
All the four of us have come to enjoy the sawan (rains).

चोनां ने माई बाहर मिजरां लेलन नू
Chouna' ne lai bahar minjarā khēlān nù
All the four of us have brought joy, to the game of minjar (sprigs).
The musical notes involved in the ‘Rade’ song sung while newly married girls have also come wearing a new bright dress and ear rings made of cotton threads or wool or out of sprigs (Minjars) are given below.

The musical scale pattern:

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

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

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

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

The musical notes are like that of Raga Abhogi.

**Set to tala**: Keharwah.

**NOTATION**

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<td>- DD</td>
<td>S S-</td>
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<td>8R-</td>
<td>S R g-</td>
<td>Rg RR, S- DD</td>
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<td>, - assi</td>
<td>ba bal dhi an-</td>
<td>cha- r, cha re-</td>
<td>lada li , an assi</td>
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<tr>
<td>- AA</td>
<td>C C-</td>
<td>D e-</td>
<td>6D-</td>
<td>C CD e-</td>
<td>De DD, C- AA</td>
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<tr>
<td>, - DD</td>
<td>SS</td>
<td>S 8RR g-</td>
<td>8R-</td>
<td>S, SR g-</td>
<td>gR- RRS S- DD</td>
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<tr>
<td>, - sahnun</td>
<td>chownan nun, dit ra-</td>
<td>da- j, gho de</td>
<td>pa- laki, an- sahnoo</td>
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<tr>
<td>, - AA</td>
<td>CC</td>
<td>- C 8DD e-</td>
<td>6D-</td>
<td>C, CD e-</td>
<td>eD- DDC C- AA</td>
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</table>

and so on as above.

**Analytical view-points**:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Abhogi. The use of glides from 'Sa to ga', 'meend' from 'Sa to Dha' and grace notes 'ga on Re' and 'Sa on Re' are noticed.

The tempo of the song is set to fast Keharwah.

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<tr>
<td>dha</td>
<td>- ge</td>
<td>ge</td>
<td>na ka dhi na</td>
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Syllable on the second beat is skipped as such to adjust the words within the melodic line swing is created.
(iii) Festivity of Navratra:

The festivities of Durga puja covering a period of nine days are collectively called 'Navratra'. These festivities begin with sowing of barley in a trough called 'Sakh' in Dogri language. The young girls take a bath and then start the activity. The girls make a dough of clay, and plaster a portion of the wall on which they paint a lovely image of mata (mother goddess Durga) in various colours and stick coins all around the image and place a betelnut in the middle, after which they spread a piece of red cloth round the image to look like a scarf and thus lend a sacred character to it. The girls spray a little water on the image and distribute to each girl in the gathering some flowers and grains of rice and start worshipping with 'Drûbh' (sacrificial grass) called as 'Navratra pujan'. The girls also sing song as—

इक नराता, से नरहें, गंगा दे पछवाइ नहतें

ik narâtâ, do narâtê, gaṅgâ dê pachhwâd nâhtê

(First Navratra, second Navratra, took bath aside the Ganga).

The sprouted grains of barley are watered daily and incense is put to burn during worship. In the evening, girls sit around a little child called 'Veer launkada' and feed him one by one out of the food they have brought with them as they sit to take their meals. After that they send waves of joy in the atmosphere by playing pebbles in a round pot, which they rattle continually. This is called a game of 'Gaḍbâ' in Dogri language. After that they offer worship and sing a 'Bhaint' in honour of the mother goddess 'Durga'. A few lines of the same are as under:—

माता धाली विप जोत जगाई, ओ निकि जेर्व कन्या ने

'माता ठाली बिच जोत जागै, ओ निकी जेर चन्या ने

O mother, in the tray, a little girl has lit a lamp.
At the end of this routine worship, they put mata Durga, here represented by 'sakh' to bed and say this couplet:—

सो सो माता सुतादी, लोक बचारा सेई गेया
So so matā sutādiē, loko bachārā sei geā
Sleep, O sleep, O mother sleep, the universe has gone to bed.

The festivity comes to an end on the ninth day, when in the morning after offering worship, the 'Sakh' (symbol of goddess) is taken with full veneration to the nearby river or tank and immersed into it and send afloat a 'ghee-lamp' along with incense and flowers.

The joyous culmination of festivity is an expression of gratitude and thanks to mother goddess 'Durga' for blessing with wealth, prosperity and happiness. The women-folk also sing Bhaint of Durga on this occasion as—

उचिअ द्वारका माता तेरे दरबार नी सेई ओ
Úchiān dhakiān matā tere darbār ni sei o
Higher rise the steps, O mother! Leading to your shrine.
Navratra bhaint
*(Ik narrata, dau narrata.....)*

The specimen of the Bhaint sung by Smt. Surestha Devi of Pathwal (Kathua) during the Navratras, is given below for illustration.

इक नराता, दूस नराते
Ik narrata, dau narratae
First naratra, second naratra,

गंगा देख पछवाड़ नहाते
gangā de pachhwād nhātē
took bath aside the Gangas.

उठ उठ माता पिहटलूं पप्पवाड़
úth úth mātā pihṭlo pūbhwaḍ
took bath aside the Gangas.

Get up, O mother goddess, and open the door. Girls have come to offer prayer.

पुज्जो कुड़ियो चो यार,
pūjjo kudio dange par,
Reach, O girls, the pier;

संगा साह्हा हरिदुआर
dangā saḥḍā harīḍuār
this is our Hariduar—a sacred place to worship.

माँ साह्ही सुबसी रानी,
māṁ saḥḍī suḥagin rāṇī,
Mother ours is a wedded woman.

आ बी दिन्दी सूरज पानी
ou bi dīṇḍī sūraj pāṇī
She also offers water to Sun-god.

उकल पानी मोले पानी,
úkhal pāṇī molē pāṇio,
Morter is full of water Pastel too is in water;

राजे दे दरबार पानी
rājē de darbār pāṇī
water is in king's court too.

राजे दे घर कन्या कुआरी,
rājē de ghar kanēyā kuāri,
In king's palace, the princess is un-wed,

ओ बी दिन्दी सूरज पानी
o bi dīṇḍī sūraj pāṇī
she too offers water to the Sun God.

लाभो मछियो, ठंडा पानी
lābo maṭchīyō, thāṇḍā pāṇī
Take O fishes! water cold!
The musical notes involved in the devotional song sung in Nauratra worship are given below.

The musical scale pattern:
Indian: S, nS S, RRS n S-
Western: C, b C C, DDC b C-

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

The melodic range: 'ni to Re'

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

Set to tala: Keharwah

The above composition involves only two notes 'Sa and ni'. The tempo of the song is regulated in medium paced tala Keharwah.
In the ending line of the song the singer has applied three notes- 'Re Sa ni' as shown below:

**NOTATION**

\[
\begin{array}{cccccc}
\times & o & \times & o & \times & o \\
S & S & S & \text{\textit{n}} & SS & S- \text{\textit{n}} & S- & S- & S \text{\textit{n}} & S- & SS & S- & S- \\
\text{ra je, de ghar} & \text{kane yaku, wa ri} & \text{au bi din di} & \text{su raj pa ni} & \\
C & C & C & \text{\textit{b}} & CC & C- & C- & C & C & \text{\textit{b}} & C- & CC & C- & C- \\
\text{R-} & \text{R-} & \text{RR} & \text{R-} & \text{SS} & \text{\textit{n}} & S- & S- & \\
\text{la- o-}, \text{chhi o-} & \text{\textit{th}- daa-}, \text{pa- ni-} & \text{than da, pa ni} & \\
D- & D- & DD & D- & CC & \text{\textit{b}} & C- & C- & \\
\end{array}
\]
Worship song

(Mata thali bich jote jagai...)

The specimen of the worship song sung by Smt. Saristha Sharma of Pathwal (Kathua), during the Navratra festivity is given below for illustration. The girls arrange lighted lamps in a tray along with, flowers, water, incense and saffron etc, to offer worship to mother goddess made as manifestation on the wall with clay.

माता! थाली बिच जोत जगाई ते निकी जेई कन्या ने
Mata ! thali bich jote jagai tē niki jēi kaneya neīn.
O mother goddess, in the tray is arranged a lighted lamp, by a small girl.

Hath che gadva mata gangā jāl pāni
In the hand is held, O mother, a pot of water as good as Ganges water.

शनान करावन आई, ओ निक्क जेई कन्या नि
sanān karawan aai o niki jēi kanyā ni
To give a bath has she come, just a little girl.

माता! थाली बिच जोत जगाई
Mata ! thali bich jote jagai

—Refrain

Hath kātori matā, kesar koli
In the hand is kept, O ! Mother, a cup with saffron.

तिलक लगावन आई, ओ निक्क जेई कन्या नी
tilak lagavan aai, o niki jēi kanya ni
To offer ‘tilak’, has come a little girl.
Mala! Thali bich jote jagai

Mata! thali bich jote jagai

—Refrain.

Hath dhuphedi mata dhuphan di bhari ae
In hand is the censer, O! Mother full of incense sweet.

To burn incense has come the little girl.

Mata! Thali bich jote jagai

—Refrain

Hath karandua mata pushpan da bharea-
In hand is a basket, O! Mother, full of flowers.

To garland you has come a little girl.

Mata! Thali bich jote jagai

—Refrain

Sut sapari mata tazā narēla
Seven nuts of betal, O! Mother, and a green fresh coconut.
To offer this bhaint has come the little girl.

To offer this bhaint has come the little girl.

In the hand with coins O mother, going around you.

In hand is kept a wrapper full of comfit.

For you to take, has come the little girl.
The musical notes involved in the worship song are given below:—

The musical scale pattern:

**Indian:** SRGR, SD, SRGRS

**Western:** CDED, CA, CDE DC

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

**The melodic range:** ‘Dha to Ga’

The musical notes involved are like that of Raga Bhopali.

**Set to tala:** Keharwah.

**NOTATION**

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-RR RR RRS SRG -GG GR GR- S- -R RR SR GR
-सथ ईं, गडवा माला -गङ्गा जल, पा- नी- -श, नानक, रास वन
-hath bich, gadba mata -ganga jal pa- ni-
-DD DD DDC CDE -EE ED ED- C-
-D DD CD ED

SD -D SS RG RR GR, S- --

आये -ओ, निकिजे जे- के- या-, निः--
Aae -o , niki jei kane yan, nein--
C A -A CC DE DD ED, 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 Bhopali. The use of ‘meend’ from ‘Sa to Dha’ is noticed. The closing note of the song is ‘Sa’. This is a devotional song sung in the Navratras festival pertaining to the worship of Mother goddess, Durga.

The rhythm is set to Keharwah tala. The stress point of the tala is omitted by the singer while picking the verse line which creates a swing in the rendition of the song.
Worship song

(so so mata sutadiae....)

The specimen of the couplet of the worship sung by Smt. Sarishtha Sharma of Pathwal (Kathua) during the Navartra festivity is given below for illustration. The girls in the evening at the end of routine worship, put to sleep mata (mother goddess) represented by 'Sākh' as a symbol, reciting few lines.

सो सो माता सुतड़यें, लोक बचारा सेई गया
So so mata sutadai, loke bachāra sei geyā
Sleep, sleep O! Mother goddess sleepy, the universe has gone to sleep.

तुगी गीतिन दी कनकोर कुड़े, लोक बचारा सेई गया
Tūgi geetīn di kankore kūde, loke bachāra sei geyā
You are lulled with the songs to sleep, the universe has slept already.
The musical notes involved in the worship song during Navratra festival are given below:

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 at fifth black key of the harmonium used. This is shudh 'Dha' of the first (lower) black octave.

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

Mode with simple notes of Raga Kafi.

**Set to tala**: Keharwah.

**NOTATION**

```
    × o    × o    × o    × o
S- RS n- n- SS -R g- -R S- SS R- RS- S- -S SS SS
    सो- सो- गा- तो- मुत -ढि, ऐ- -- लो- कब, चा- रा- शेर- ग, या- हुगि
so- so- ma- ta- suta -di, Ae- -- lo- kba cha- ra- sei -ge ya- tugi
C- DC b- b- CC -D e- -D C- CC D- DC- C- -C CC CC
    S- RS n- n- S- SRR, g- -R S- SS R- R-S S- -S S- --
    गी- ढे- ढी- कन को- रकु, ढे- -- लो- कब, चा- रा- शेर- ग, या- --
gee ten di- kan ko- rku, de- -- lo- kba cha- ra- sei -ge ya- --
C- DC b- b- C- CDD, e- -D C- CC D- D-C C- -C C- --
```

and so on with more lines.

**Analytical view-points**:

The arrangement of melodic phrases involved in the composition gives a glimpse of Raga Kafi viz: 'ni Sa Re ga Re Sa'. The use of 'meend' from 'Re to Sa' and 'ga to Re'; is noticed in the rendition. The closing note of song is 'Sa'. The tempo of the song is set to tala Keharwah.
Worship song

(Uchiani dhakian mata tere darbar....)

Uchian dhakián mata tere darbar ni seio.
Higher rise the steps, O Mother! Leading to your shrine.

Jai jai hondá mata tere darbar ni seio
Hail thee, O mother! Devotees hail thee at your shrine.

Shanan lagan mata tere darbar ni seio
Blisful is the bath, O mother! Your shrine divine.

Jhande jhulde mata tere darbar ni seio
Buntings and flags flutter, O mother! at your shrine divine.

Dhup dhukhda mata tere darbar ni seio
Incense burns freely, O mother! at your shrine divine.

Pushap chadhde mata tere darbar ni seio
Flowers are offered, O mother! at your court divine.

Har chadhde mata tere darbar ni seio
Gurlands of flowers are offered at your shrine divine.

Bhaitan chadhdián mata tere darbár ni seio
Offerings are made, O mother! at your shrine.
The musical notes involved in the worship song are given below for illustration.

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

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

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

Mode with simple notes like that of Raga Bilawal.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccccc}
0 & \times & 0 & \times & 0 & \times & 0 & \times \\
, & \text{uchi an-} & \text{dhaki an} & -- & \text{ma} & \text{ta-} & \text{te, re-} & \text{dar} & \text{ba-} & \text{r, ni-} & \text{sei} & \text{o-} & -- \\
SS SS & NS- R- & -G R- & SS N- & -N, & D- N- & S- & -- \\
, & \text{jai- jai-} & \text{hon-} & \text{da-}, & -- & \text{ma} & \text{ta-} & \text{te, re-} & \text{dar} & \text{ba-} & \text{r, ni-} & \text{sei} & \text{o-} & -- \\
CC CC & BC D- & -- & D CD- & E D CC & B- & B, & A- B- & C- & -- \\
\end{array}
\]

and so on with the next lines of the song.

**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition gives a reflection of Raga Bilawal. The use of the melodic phrases as 'Sa Ni Dha Ni Sa'; 'Ni Sa Re Ga Re Sa' have been employed. The rhythm is set to tala Keharwah in simple normal beats.
Concluding view-points on Seasonal / festival songs

(a) Seasonal songs :

Function : The songs like ‘Dholru’ hint at the setting in of the spring season. To hear the name of the month Cheit (March-April) from the mouth of minstrels from ‘Doom’ class is considered a good omen.

The songs like ‘Barahmah’ chosen create devotional atmosphere among the listeners, by mentioning the supernatural powers of god or goddess and convey the impact of the cycle of months on the emotions of the singer. The songs like ‘Sāwan’ and ‘Kūnjāië’ are to express the outburst of agony of a young lady separated from her beloved, or to describe the beauty of the landscape or to present the emotional upsurge of the rustics through lovely birdie (locally called Kūnjdi). The songs like ‘Sohāë’ so called sowing activity, are employed to enhance the activity. The singers provide jerks to the notes particularly on the main stress points to encourage the workers.

The arrangement of the musical notes involved in the composition of the seasonal songs has been found to assign a tonal character, mostly like that of Raga ‘Bhopali’ and in few specimens glimpses of Raga Bilawal, Kafī, Jhaājhotī and Tilak-kamode are also noticed.

On the basis of melodic ranges involved viz: ‘Pa to Ga’, ‘Dha to Ga’, ‘Pa to Ma’, ‘Sa to Pa’ or ‘Re to Pa’; it is inferred that the Uttraṅg (second half) of the lower octave and Purvaṅg (first half) of the middle octave are being involved in the rendition of these songs. In a few specimens middle octave is only involved.

The singers have been found to introduce embellishments like leaps as— from ‘Dha to Re’, ‘Dha to Ga’, ‘Re to Pa’, ‘Sa to Ma’; meend— from ‘Sa to Dha and to Pa’, ‘Ma to ga’, ‘Re to Dha’ or ‘Sa to Pa’ through ‘Ni’ and in few cases employ gentle twists, glides and drops in the notes. It has also been observed that the singers provide a pleasant blend of the notes of the lower octave and the corresponding notes of the higher octave, thus producing a modulating effect as in ‘Dholru’ song.
The style of rendition in the same song sung by the different singers separately is almost the same. The only difference is of the tonal variation employed by each singer as per the skill and voice culture.

The singers have also been found to employ preferably notes of higher octave (by raising the base note to an octave somewhat higher) in the rendition of the song. The essence of the song is depicted in a simple narration form.

The songs like ‘Barah-mahā’ are illustrative of this.

The rhythm in these seasonal songs also has been found to be set mostly to ‘Keharwah’ and in few case to ‘Teevra’ and ‘Deepchandi’ (fast).

The tala patterns take the following form for the rendition:

Keharwah—

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 \\
5 & 6 & 7 & 8 \\
\end{array}
\]

dha ge na ti | na ke dhi na
× 0

(a cycle of 8 units) having two section of four matras each.

Teevra—

\[
\begin{array}{cccc}
1 & 2 & 3 \\
4 & 5 & 6 & 7 \\
\end{array}
\]

dhi dhi na | dhi na | dhi na
× 2 3

(a cycle of 7 units) having three sections of three, two and two units respectively.

Deepchandi—

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
9 & 10 & 11 & 12 & 13 & 14 \\
\end{array}
\]

dha dhin - | dha dha dhi na | ta tin - | dha dha dhi na
× 2 0 3

(a cycle of 14 units) having 4 sections of 3, 4, 3, 4 units respectively and 4 stresses.
(b) Festival songs:

(i) Radas

Function: The sprouting Radas with colourful designs around are representatives of good will and prosperity of the family. The festival is celebrated in token of richness of the land and hence happiness of the villagers and the peasantry.

The arrangement of the musical notes involved in these compositions assigns it a tonal character mostly like that of Raga Abhogi and in a few specimens like raga kafi. The melodic ranges employed are—‘Dha to ga’, ‘ni to ga’ and ‘Dha to Ma’ as such the second half of the lower octave and first half of the middle octave are being involved in the rendition.

The singers have been found to introduce embellishments like ‘leaps’ as—‘ni to Re’ through ‘Sa’, ‘Dha to Re’; ‘meend’—‘Sa to Dha, ‘ga to Re’, ‘Re to ni’; ‘glide’—from ‘Sa to ga’; ‘slide’—from ‘ga to Sa’ through ‘Re’ by way of ‘meend’; and grace notes—‘Re’ on ‘ga’, ‘ga’ on ‘Re’ or ‘Sa’ on ‘Re’.

The rhythm employed in these compositions is mostly set to ‘Keharwah’. The singers have been found to show ‘skip’ in the second beat and as such in order to adjust the words within the melodic line, swing is created. The tala takes the following form

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

\[\text{swing}\]
(ii) Lohri songs :

The young girls and boys sing Lohri songs while they go about in groups, singing catching words to suit the occasion and ending with prayer for the long life and happiness of the concerned family, to collect firewood and popped grains for the holy Lohri fire. A group of boys also create humour by wearing masks or dressing one in the form of a deer and put any set of words which rise in their minds. It has been observed on the basis of the close examination of the musical structure of these composition, that three to four musical notes have only been involved in their rendition viz: ‘Sa Re ga’ or ‘Sa ni Sa Re ga Re sa’, giving a glimpse of Raga Kafi. The singers have been noticed to show a skip on the stress point which creates a swing in the rendition. There is also a use of alliterative catch words making some musical sense which pleases the listeners.

(iii) Navratras :

It is the festivity of the Pooja of the mother goddess, Durga ji by the young girls. The barley is sown in a trough called ‘Saakh’ which is afloated with due honour and worship in the stream after nine days. During this period, the girls sing ‘Bhaunts’ of mother goddess Durga ji and create devotional atmosphere.

The arrangement of the musical notes involved in these compositions give glimpse of Ragas like Bhopali, Bil-awal and Kafi and in a few specimens only three notes are being involved. The composition are found to be set to tala Keharwah.