The Jammu and Kashmir state is inhabited by Kashmiris, Ladakhis, Dogras, and by various tribes, who identify themselves with Dogra people primarily because of enjoying the same life style and same traditions, inspite of the differences in religious faith and customs. The Jammu region (Duggar), where Dogri and allied dialects are spoken, has diverse physiographic characteristics viz hills and valleys, mounds and ravines and the snow covered mountains. The middle Himalayas and Siwaliks give the Jammu region a special climatic and geographical character. Being cut off from the plains, the people have imbued certain virtues, like perseverance, tolerance, restraint, deep religious faith and meditative temper.

The mountain ranges stretching from “Basohli to Riasi and across to Rajouri and Poonch” have provided suitable haven to the recluse and the devotees of gods and goddess, whose temples and shrines have been built all about. A specific form of devotional music has developed in the areas, spread over the mountain ranges of ‘Billawar’ and ‘Jasrota’ where two shrines of goddess ‘Sakrala’ and ‘Jasrota’ exist.

The lower hills (hilly areas interspersed over the Siwaliks) are predominantly inhabited by the Rajputs. They have been living on barren-hill slopes around forests. Being familiar with the hardships of life they have displayed fortitude and prowess against the marauders and enemies, who came in hordes across the Ravi and the Chenab. They, therefore, sing long narrative poems called ‘Baran’ in praise of heroes.

The Parmanda! area of Uttar Behni nestled in the verdant Siwaliks, tehsil Samba, is a famous place of pilgrimage, which has pantheons of gods. The place is mostly inhabited by the Brahmins, who are known for presenting a variety of devotional songs.
The hilly region of Ramnagar touching the city of Jammu, offers a special variety of folk-songs called 'karkan,' because, the tradition has it, that, the haughty chieftains of Ramnagar, who overawed simple and religious-minded people, were subdued by goddess Vaishno Devi, whose lofty seat exists on the Trikuta peak, overlooking Udhampur-Ramnagar belt. The serenity of the atmosphere and the beauty of nature, inspire the people to compose ‘Bhaints’ as well as ‘Bhakhan’. Many sacred shrines and temples also exist in this region such as Sudh Mahadev.

The people of the plains and the low-lands in the conguity of Panjab have lost rigid traditional musical character. They have absorbed influences of life and tongue of the people of Panjab. This is evident from the ‘Baran,’ seasonal songs and ceremonial songs in particular. This area spreads from Ranbir Singh Pura to Kathua along the Shakargarh-Gurdaspur belt.

Traditions of folk-lore, folk-music and dance have passed down through many generations, adopting changes, whenever necessary, yet retaining even in their contemporary form, an extra-ordinary vitality. With the royal patronage, Dogri folk-music took deep roots in Jammu province and outlying hilly tracts, where it continued as an independent and individual form.

The daily activities of the simple rural-folk are coloured by innate musical sense, which makes them do inspiring deeds. A shepherd who takes his flock to the up-lands, gives out deep musical notes that echo in the ravines and valleys. The farmers who close their day with a rustic song like ‘Bhakh,’ fill the atmosphere with mellow notes that travel far beyond the high mounds and the vast fields. The women at the village well or at a ceremonial gathering like a marriage, sing joyous songs, adding beauty to the occasion.

The agricultural occupation is not left untouched. Either during sowing, harvesting or at the time when the seedlings have grown full size, the rural-folk singer sings to express joy and thankfulness to gods. The dancers dressed in beautiful loose flowing
robes and bright coloured turbans slowly raise their hands or sway their bodies appropriate to the tune of the folk-song, thus reflecting the temper and culture of the Dogra folk.

An inseparable bond between life and music exists, as the social life throbs with emotions deep. The rhythmic order is generally modulated by the singer under the impact of the mood and the occasion. The Dogri folk-songs carry the significance and appeal according to the time, occasion and back-ground against which a particular type is chosen.

Dogri folk-music is serene and sustained, the rhythm being slow and controlled, but not galloping. The songs are mostly accompanied by dance gesticulations to achieve better portrayal of feelings. The distinguishing quality of the Dogri folk-music is its bewtiching charm and aesthetic merit*. The relation between the Dogri folk-songs and their being set to music is intimate. There is a balance in the combination and arrangement of the notes. Spontaneity comes from influences of nature and way of life. The atmosphere is charged with the sounds and tunes that leave the air vibrant and echoing. The sweetness of the language lends charm and appeal to music depending upon the voice culture and climatic effect. "Some of the compositions of the traditional folk-forms of the Duggar, reveal some resonant and deep sounding words in the rendition"*1.

Some of the expert singers are gifted with sweet flexible voice capable of producing artistic twists in the melodic phrases, while some have deep powerful masculine

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* The soul of the fine arts is aesthetics. Here aesthetic merit means an appeal to the senses through the arrangement of melodic phrases. Sense of proportion in introducing tonal and rhythmic embellishments matters most.

(iii) Love folk-song 'Chanchelo-Kunjua', sung by Sh. Ghardhari Lal Pant and Smt. Bimla Devi of Jammu City, can be cited as the illustrations. .....Ref. Pages (i) 216, (ii) 296 and (iii) 986.
voice, and can provide drum-like effect through stressed oscillations on the consonant notes, mostly ‘Ga’ creating heroic emotions.

It is Vira Rasa,’ which is seen as dominating factor and finds due application in Dogri ‘Baran’; and devotional feeling creating ‘Shanta Rasa.’ (effect of tranquility) or ‘Karuna Rasa’ (effect of compassion) is found in the ‘Karkan.’

The musical instruments employed produce an appropriate atmosphere for maintaining tone, and for keeping rhythm, which serves as a prop to the singer in projecting the idea in a chosen style. This is a factor that enriches the musical quality and develops a distinct style peculiar to the region, which can be identified easily. The folk-musical instruments known to the Dogri singers are Baunsri (flute), Turhi, Nagojas, Narsingha, Kehl, King, Chang, Iktara, Saranga, Dhol (drum), Dholki-roda (Drum-pebble), Nagada, Daphla, Ghadyal (Gong), Kensian (Cymbals,) Jhanj-Manjira, Thali-ghara (plate-pitcher) etc. The recent additions are— Harmonium, Guitar, Violin Tabla, Naal and Sitar.

Dogri folk-songs are a rich repository of culture. In their traditional forms, these have been preserved mainly by the singers in the hilly segments of Jammu. Certain climatic and geographical peculiarities influence the mind and attitude of the people. Being isolated from the plains of the state and adjoining areas of Panjab, these people exhibit a deep religious bent of mind. They speak in light controlled accents showing a feeling of reticence and modesty. Hence their musical utterances are marked by a light flowing and swaying rhythm.

Even the nomadic tribes of the Dogra land like ‘Gaddis,’ ‘Gujjars’ and ‘Bakarwaals’, etc show signs of reticence and simplicity which is revealed in their folk-songs. Since they spend most part of the year on the hills and mountain slopes, they have developed

(*2) (i) Kark of Data Ranpat sung by Sh. Shiv Ram of Dansal block, Tehsil Jammu. ..Ref. Page 197
(ii) Bar of General Baj Singh sung by Sh. Ghulam Mohd of Janakhan (Dansal), Tehsil Jammu. ..Ref. P. 296
(iii) Bar of Raja Mandleek sung by Sh. Janak Raj Nath of Kariara, Tehsil Hiranagar, Kathua. ..Ref. P. 289
and (iv) Bar of Gopi Chand sung by Sh. Inder Nath of Sidh Soankha Tehsil, Samba. ....Ref. P. 324
can be cited as illustrations.
a high range of tonal capacity. Being less exposed to modern trends, they express restrained emotions resulting in slow swaying rhythm in the rendition of the most of the compositions.

It has become, therefore, interesting to musically analyse the folk-songs of Duggar to locate the inherent simplicity of diction, depth of feeling and the easy style of rendition, which points to certain peculiarities, basic to the Dogri folk-songs.

Considering the musical characteristics of 'Ballads,' it is found that the singer creates a special effect in his rendition with the repeating frame viz. rhythm and refrain, and secondly by sustaining the focal note (tonic "Sa" or a consonant note, mostly "Ga, "Ma or "Pa) before or towards the close of the line. Usually a companion is also associated in the rendition, who joins the lead singer towards the close of the verse line.

The Ballad singers possess a natural instinct of introducing notes of consonance (Swar-Samwad). The lead singer holds the 'tonic Sa' or any focal note, and the companion simultaneously, supplies consonant notes like 'Ga', 'Ma or 'Pa,' as dictated by his innate sense and finally comes down to the tonic "Sa which is sustained (called "gehl" in Dogri dialect). The effect of drone, like that of Tanpura is created which helps the lead singer to remain in tone, while picking up the subsequent verse line. The continuity of the closing note is peculiar to the Dogri Ballad singers.

A Ballad singer creates a musical atmosphere and develops concentration by playing his instrument (chordophone)— 'King,' 'Chakara' or 'Dhol.' tuned to his choice. He then holds the base note 'Sa' or sometimes uses alliterative catch words like 'akhde'; 'lao jee' or 'aan' as a prefix; or Un as suffix; or introduces flourish in the melodic phrases*3.

Illustration :

(*3) Bar of Doodh Badshah sung by Sh. Gauri Nath of Udhampur. ...Ref. Page 357
It has been observed that musical notes such as—‘Re’ and ‘Sa’ (two); ‘ni Sa Re’ (three); ‘Dha Sa Re Ga’ or ‘Sa Re Ga Ma’ (four) are involved in the rendition of Dogri Ballads ranging mostly between second half (Uttrang) of the lower octave and first half (Purvang) of the middle octave*. Three musical notes namely ‘Anudatta.’ Swarit and ‘Udatta’ employed in the rendering of Ved mantra, Chhandas, and Richas establish the fact that the Dogri folk-songs follow the melodic pattern as that of ‘Vedas’.

The arrangement of the musical notes involved in the Ballad composition gives glimpses of mostly Raga Bhopali and in a few specimens, notes of Raga ‘Bilawal’ and ‘Kafi are also observed. The structure of ancient Murchhanas obtained from ‘Audavy’ form of ‘Gandhari Jati,’ identifies the Ragas like Bhopali, Durga etc. and since the musical pattern in most of the Ballads is also governed by these Ragas, it may be construed that these folk-songs are sung in the notes of those Ragas which have the semblance of Audarv form of ‘Gandhari Jati’. Matanga (A.D. 500-700), the author of Brhaddesi, states that no classical melody can be composed by four notes or less. This explains how local tunes used in folk-songs were gradually assimilated into regular Ragas afterwards. Following this Kallinatha (A.D. 1446-65), the famous commentator of Sangeet Ratnakar, holds that the tune which is not governed by the code of sruti, Swara, grama, jati is treated as ‘desi Raga’. The term ‘desi’ literally means the tune of folk-origin as against ‘marga’ (chaste or classical).

The rhythmic frames have been found to be composed mostly in binary units. as in tala Keharwa— a cycle of eight regular units set in four sections of two matras (units) each. In a few specimens, tala like Dadra— a cycle of six units (matras) having two sections of three units each; and tala Teevra— a cycle of seven units, having three sections in the order of “three, two and two” units, have also been employed to keep rhythm.

Illustration:

(*4) (i) Kark of Maha Deva sung by Tara Chand of Panthal, Tehsil Udhampur.....Ref. P. 225 and
(ii) Kark of ‘Bawa Jitto’ sung by Jogi Gori Nath, Tehsil Udhampur.....Ref. P. 179
Rhythmic frame as shown in—

(i) a cycle of eight units→

\[
\begin{array}{c|c|c|c|c}
1 & 2 & 3 & 4 & 5 \\
\hline
\times & 2 & 0 & 3 \\
\end{array}
\]

(ii) a cycle of six units→

\[
\begin{array}{c|c|c|c}
1 & 2 & 3 & 4 \\
\hline
\times & 2 & 0 \\
\end{array}
\]

(iii) a cycle of seven units→

\[
\begin{array}{c|c|c|c|c}
1 & 2 & 3 & 4 & 5 \\
\hline
\times & 2 & 0 & 3 \\
\end{array}
\]

A natural peculiar style of swaying rhythm is found in the rendition of Dogri Ballads. It is perhaps because of the demure nature of the Dogra people who are reticent in expressing their feelings. It is also observed that the Dogri singers have a natural instinct of omitting the syllable at the main stress points resulting in the shift of accent, and by adjusting the interval between concerned beats, a swing is created, which develops a peculiar style in the rendition. Such a peculiarity is mostly observed into the singers inhabiting the hilly tracts, where the people are still less exposed to modern influences, and have preserved the Dogri traditional folk-culture.

Singing pattern in some of the compositions takes the form as—

(a) Kark of Shiva-Parvati sung by Sh. Beli Ram of Sunjwan, Tehsil, Jammu, set to tala Keharwa. .....Ref. P. 216.

\[
\begin{array}{c|c|c|c|c}
Dha ge na ti, na ke dhi n & Dha ge na ti, na ke dhi n \\
\hline
- - ओ - , जो - ता - & - जा ग दि, या - - - \\
\end{array}
\]

↓

elide on sum

(swing is created)

\[
\begin{array}{c|c|c|c|c}
Dha ge na ti, na ke dhi na & Dha ge na ti, na ke dhi na \\
\hline
- - ओ - , जो - तां - & - जा - ग दि, या - - - \\
\end{array}
\]

↓

elide on sum

(swing)
(b) Bar of Rulle di-Kuhl sung by Sh. Karnail Singh of Dharmsala, Kangra (H.P.),
Set to tala Keharwah. ...Ref. P. 352.

\[
\begin{align*}
\times & \quad \text{o} \quad \text{o} \\
\text{Dha ge na ti, na ke dhi na} & \quad \text{Dha ge na ti, na ke dhi na} \\
\downarrow & \quad \text{elide on sum} \\
\times & \quad \text{o} \quad \text{o} \\
\text{Dha ge na ti, na ke dhi na} & \quad \text{Dha ge na ti, na ke dhi na} \\
\downarrow & \quad \text{elide on sum} \\
\text{(swing is created)}
\end{align*}
\]

Mostly dholak (drum) has been employed as an accompanying instrument for keeping rhythm in the rendition of Karks; Thali-ghara (plate-picher) is employed in the ‘Kark of ‘Shiva Parwati’ during the process of ‘Jadoo-Jadian’; ‘King’, ‘Chakara’ are the string instruments which serve both to keep rhythm and to maintain tone of the song.

In the rendition of ‘Baran,’ the singers mostly employ king, Tumbi’ and ‘Chakara’ as the supporting instruments.

Presence of well-known shrines like Mother goddess Vaishno Devi situated in a beautiful recess of ‘Trikuta Mountains’; Mother goddess Sukrala Devi (tehsil Billawar), Kathua; Siva temples at Parmandal-Uttarbehni (Samba), Jammu, nestled in the verdant Siwaliks; at Sudh-Mahadev (Chenehni), Udhampur; Siva Khor, at Akhnoor, Jammu’, ‘Peer Kho’ at Jammu City; temples of Lord Rama, and Lord Krishna; and impact of ‘Sufi Cult,’ through Muslim Peers, like Peer Roshan Shah Wali, (Seat at Gumat), Jammu city; Peer Buddhan Shah Wali (seat near airport), Jammu Cantt; and Peer Mitha at Dhaki Sarajan, Jammu city etc have contributed to the devotional character and the social life of Dogras.

It is the meditative inclination of the people that has given birth to the devotional songs like ‘Bhaints, ‘Bishan Pattas’ and ‘Kirtan’ etc. The disciples of ‘Sufi’ Saints, used
to sing ‘Samma’ songs (qawwali) on Hazrat Nabi and eulogy on their own ‘Ustads,’ resembling Dogri ‘Kirtan’ form of the devotional songs.

Glimpses of Raga Bhopali, Raga Durga, Raga Madh Mad Sarang and Raga Bilawal have been noticed in the composition of devotional songs. The singers have been found to exclaim phrases like ‘Jai Bolo Ram’; ‘Jai Mata Di’ or ‘Jaikara Bhawana Wali Da’ etc; in the devotional songs like Bhaints, in order to draw the attention of devotees to concentrate fully on the Lord’s image in their mind. In the ‘kirtan’, as the song gains speed and reaches the crescendo, the lead singer introduces tonal variations in repeating certain emotive phrases, which urge the congregation to follow. The vocal part of the music dominates the instrumental part, which is always subservient in role in the Dogri rendition of such songs.

The rhythm of these songs is mostly set to tala Keharwa— a cycle of eight ‘matras’, having two sections of four ‘matras’ each; and in few-compositions to tala ‘Teevra’ in the order of ‘three, two and two’ matras, having three sections as—

\[\begin{align*}
(i) & \quad 1 \quad 2 \quad 3 \quad 4 \quad | \quad 5 \quad 6 \quad 7 \quad 8 \\
\times & \quad o
\end{align*}\]

\[\begin{align*}
(ii) & \quad 1 \quad 2 \quad 3 \quad | \quad 4 \quad 5 \quad | \quad 6 \quad 7 \\
\times & \quad 2 \quad 3
\end{align*}\]

or to fast Deepchandi called chanchar— a cycle of fourteen matras having four sections in the order of ‘three, four, three, four’ matras as—

\[\begin{align*}
& \quad 1 \quad 2 \quad 3 \quad | \quad 4 \quad 5 \quad 6 \quad 7 \quad | \quad 8 \quad 9 \quad 10 \quad | \quad 11 \quad 12 \quad 13 \quad 14 \\
\times & \quad 2 \quad 3 \quad o
\end{align*}\]

The singers also show an elide (skip) on the main stress points to develop a peculiar style of swaying rhythm in the rendition.

Supporting instruments employed to keep rhythm in these songs, are ‘dholki’ (kettle drum), cymbals, iron-tongs. Clapping is also used by the congregation, synchronizing with the main stresses, thus devotional atmosphere is set up.
Ceremonial songs are the functional songs which depict a characteristic music of women-folk of the respective communities. These songs pertain to jubilant occasions connected with the birth of a male child and marriage, and are sung by the ladies in a spirit of rapturous exultation.

Three or four musical notes viz ‘ni Sa Re’ or ‘ni Sa Re Ma’ etc are generally employed in these compositions. Mostly, the notes of the uttrang’ (second half) of the first (lower) octave and that of the ‘Purvang’ (first half) of the second (Middle) octave are involved in the rendition.

Tonal embellishments like ‘flights’ from ‘Dha to Re’, ‘Pa to Sa’ or ‘Re to Ma’; and gentle twists in the notes as ‘Ga Ga Re,’ have been introduced frequently in Dogri ceremonial songs.

The tempo of these songs has been observed to be regulated mostly in a slow and medium pace, mostly in a cycle of regular eight matras like tala ‘Keharwa’; and in a few compositions, a cycle of six matras like tala Dadra’; a cycle of seven beat units like tala Teevra, and a cycle of fourteen beat units like fast tala Deepchandi, have also been employed for keeping rhythm.

The Panjabi ceremonial songs collected from the adjoining areas of the region have been found to give glimpses of Raga ‘Kafi’ and Raga ‘Abhogi. Sometimes, it has been noticed that the same song popularly sung by Dogri singer, has almost identical style of presentation. The slight difference noticed, is that of the exchange of a few dialectal words or because of a minor tonal variation provided by the singers.

The Panjabi singers employ full throated notes in the song rendition and often resort to exciting fast rhythm. In expressing their emotions they make pulsating effect reflective of bold temperament. In contrast to this, Dogri singers choose to sing in a restrained manner. A typical Dogri ‘Doli’ song is worth illustration: ‘bole ni meriae bagan diae koyalae... Ref. P. 626...’ sung by Sarishtha Devi. However, it is observed that
the people living in areas contiguous to Panjab have been influenced by the style and
temper of the Panjabis, though to a small extent. This coyness and modesty is diluted
with exuberance and liveliness of the Panjabi culture, which is revealed by the presence
of somewhat fast rhythm and gaiety of expression in some of the songs.

The interaction of two cultures has encouraged exchange of many things like,
outlook, religious sentiment, style and philosophy. Being so ancient nothing can be said
with confidence about the origin or source of such songs that reached remote areas.
This may also be due to the impact of 'Sikh Rule' over Jammu, or the influence of
sections of people, who migrated to the Dogra land for safety of their lives or for
purpose of trade.

It may also be added that strains of influence of culture and dialect reached this
region from Hamir Pur, Kangra, Noorpur and Chamba regions of Himachal Pradesh.
The folk-songs of these parts contain signs of age-old Dogra traditions. This is borne
by historical evidence too. These parts of Himachal Pradesh were under the territorial
jurisdiction of the kings of Jammu. The chieftains were the vessels, who paid homage
to the Jammu kingdom. After the first quarter of the eighteenth century, close to the
reign of Raja Dhruv Dev, these chieftains broke away and there was no effort by the
Dogra Kings to re-annex these principalities.

Seasonal songs of Duggar depict painful yearnings of love afflicted derelict, where
every breath blows with an irrepressible longing, for union. The topical songs like
'Dholru,' 'Bara Mah'; Sawan, Kunjdri and 'Sohadi' etc. fall under this classification.

'Dholru' songs, that hint at the setting in of the spring season are sung by minstrels
from Doom class, to the beats of dholki (kettle drum). The singers have been found
to provide a blend of the notes of lower octave and the corresponding notes of the
higher octave, achieving a modulating effect. In Bara Maah, simple recitative frame of
composition has been observed. But in a few cases, the composition is highly lyrical

and rich in thought content. The melodic structure gives a glimpse of Raga Jhanjhoti.

Festive songs reflect an important part of the Duggar life. The robustness and manliness of the Dogras are as much reflected in their festivals as in their fights. It shows that those who can taste a fight can even relish a festival. Songs of popular festivals like ‘Rade’, ‘Lohri,’ and ‘Nav-Ratras’ are very popular.

The sprouted ‘Radas’ with colourful designs around, represent goodwill and prosperity of the family. The songs sung by young girls on this occasion are in token of richness of the land and expecting harvest. The songs on the occasion of ‘Lohri’ festival marked by folk-dancers and pageants, bid good bye to cold winter. Musical structure of these compositions involve three to four musical notes viz. ‘Sa Re Ga’; or Sa, ni Sa Re ga Re Sa’ giving a glimpse of Raga Kafi. The singers also use some alliterative catch words making some musical sense to please the listeners.

Dance is the portrayal of feelings through physical movements and gestures. The popular folk-songs employed in the Dogri dance ‘Dhamachda’ provide wit and humour; and create an atmosphere of merriment and laughter. The ladies utilize their leisure time in a mock play or caricature of the elders of the family after the departure of the Barat (marriage party) to the bride’s house. The dance song starts in a slow rhythm and soon reaches the crescendo, exhibiting artistic combination of tonal and rhythmic embellishments, before the next stanza is picked up. A peculiar effect of introducing a shift of stress point and intonation is also noticed in Dogri Dhamachda song, because of which the accent is elided, which creates a swing in the rendition. Mostly ‘dholki (Kettle Drum) is the accompanying instrument to keep rhythm and the participants make use of clapping in unison with the rhythmic stresses.

The manner of presentation of Dogri ‘Dhamachada’ is similar to Panjab ‘Gidda Dance.’ The minor difference lies in the presentation of ‘dance style’, the song chosen and the rhythmic variations adopted. The Panjabi ladies are vigorous and over-bold in
expressing their emotions. As such they make the performance spirited and lively, whereas by temperament, the Dogri women are modest and demure. As such the songs and the dance movements reflect restrained expressions of their emotions. **Even as the tempo** of the song reaches the crescendo, the flood gates of emotions are not still fully opened, but are allowed to flow in a subdued manner.

A typical 'Kud' dance, performed by both men and women is extant in Bani (tehsil Basohli, District Kathua), Bhaderwah (District Doda); Duddu Basantgarh and Pancheri (District Udhampur) and Bharmore (District Chamba; Himachal Pradesh). The songs employed depict either romantic sentiments or function as a thanks-giving particularly in the days after sowing operation is over.

The participants dressed in loose coloured tunics, hose like tight fitting pyjamas and a beautiful waist-band, look attractive and reveal the local traditions. The dance movements are such as would reflect the modest and reserved nature of the people, living in the remote areas of the region less influenced by the modern trends and tastes. As the song and the dance movements reach the crescendo, a remarkable blend of notes is also provided by the instruments like Nagara, cymbals, Narsingha, Kehl, Cough Shell, which creates a hypnotic effect on the listeners. In Kashmiri ‘Raat’ dance song, the thought content is rich and the rendering is melodious. The movements of the participants are also restrained. Tumbak nadi, is mostly employed to keep rhythm.

**Bhakh**— a typical variety of traditional group folk-songs, which expresses profound feelings under a sudden impulse arising out of reactions of the unlettered rustics to the romantic or tragic perceptions in a particular environment, shaped into melodic phrases, with no care to perfect the wordy or textual parts. It needs no instrument in its rendition to maintain tone and rhythm, yet is profound in effect to make the singar and the listener move into the world of symphony. The rhythm arises itself out of emotions involved in the verse and from the exciting environmental conditions suited to the innate sense of the singer and his heart-throb. This self-evolved rhythm remains
maintained till the verse line comes to the close. The interval before picking the next
line is filled up by the supply of Tonic ‘Sa’ and the notes of consonance like ‘Ga, Ma,
or Pa, simultaneously supplied by the singers of the group, and an ‘alap’ like flourish
is introduced before the next line is picked up. The restrictions of the ranges in ‘alap’
were pre-determined in the ancient period, references of which are available in the
‘Swasthan’ rule. A glimpse of pre-determined ranges of ‘alap’ as— ‘Dha to Ga,’ ‘Dha
to Pa’; ‘Sa to Ma’ or ‘Sa to Pa’ etc. have also been observed clearly in ‘Bhakh,’
pointing out that ‘Bhakh’ variety of Dogri folk-music is ancient in its form.

A group of singers inhabiting a particular area, evolves a style of its own, adopted
from the oral traditions. This is presumably responsible for slight variation in the
Bhakh style. Bhakh style of presentation varies from one school of Music to another
depending upon the peculiarities regarding content, tonal embellishments, voice culture
and climatic conditions. viz the rendition of the Balahlti Bhakh is at a slower pace. The
notes are skilfully stretched and the ‘Alap-like’ flourishes in the notes of the higher
octave in particular are projected more than in Bandrahlti Bhakh. Moreover, the melodic
aspect dominates the scarce text in the Balahlti Bhakh.

A ‘Bhakh’ is normally known for its style and is named after the place of its
origin. For example, ‘Pangasti’ Bhakh represents the village ‘Pangasta’ of tehsil
‘Billawar,’ District Kathua. A group of four to five members participate in the rendition
of the ‘Bhakh.’ They sit in a circle and cover their ears with the first finger to ensure
the concentration of the mind towards the production of correct notes. It is pertinent
to say that in the rendering of the ‘Bhakh,’ the lead singer (locally called ‘Bhakhu’
raises a base note ‘Sa’ of his choice or employs set melodic phrases, before he picks
up the verse line, while his companions join him towards the close of the verse line
or introduce consonant notes like— ‘Ga’ ‘Ma’ or ‘Pa’ (locally called Bharthi), depending
on the mode used in the composition, simultaneously, in addition to the tonic Sa’,
supplied by the singer No. 3 Here we find that the Bhakh singers apply un-consciously
skill of providing such peculiar musical notes to create a ‘drone’ effect, as is observed
in the vibrations of the strings of a tanpura—an essential accompaniment in Indian Music. In addition, an expert singer No: 2 also introduces ‘alap’ like flourish (assigned for this purpose) in the set musical notes of the higher octave in a shrill voice centring on ‘Ga’ in particular as ‘Ga Re’, Ga Re Ga Re, Ga Re Sa... Such an effect is locally called Swai, meaning that Ga of the higher octave supplied is one and a fourth time higher than the tonic ‘Sa’ of the middle octave. Such an effect creates a sort of ‘echo like flash in the minds of the listeners, and hence assigns a peculiar style to the ‘Bhakh’ imparting a special identity.

On close examination of melodic structure of the typical Bhakh varieties, it is revealed that the musical notes involved in most of these compositions assign a tonal character like that of Raga Bhopali, and in a very few samples glimpses of Raga ‘Durga’ and ‘Abhogi’ are noticed. In the definition of Raga Bhopali, Raga Durga and Abhogi, the scholars of music have specified the proper time of their singing as the early hours of the night, which clearly confirms the view point that since the ‘Bhakh’ variety of Dogri folk-songs is also preferably sung in the late hours of the evening for creating appropriate effect, a time relationship is established. Consonant notes and ‘alap’ like flourish in the prominent notes of the higher octave in a shrill voice, highlighting ‘Ga’ in particular, is the peculiarity in almost all topical varieties of the ‘Bhakh’. Melody matters more than the words in the rendering of almost all varieties. The manner in which the skill is presented, and the tonal embellishments are introduced or the pace of the song is maintained, identifies the type of the ‘Bhakh’. For example, self evolved rhythm (not restricted) depending on the innate sense of the singer, the heart throb and environemntal emotions have been observed, in slow and fast paced regular beats resembling tala ‘keharwah’ or ‘Teevra.’

In ease of ‘Trodak’ Bhakh, this sort of self-evolved rhythm discontinues by way of sudden drop (break) towards the close of the verse line, and the gap is filled up by the tonic ‘Sa’ supplied by the singer No 2, and consonant notes like ‘Ga’ or ‘Pa supplied by the singer No: 3, to create a drone effect, before the next line of the verse
is picked up. Singers of this Bhakh have been observed to produce oscillations in the notes of the higher octave in particular. The use of alliterative catch words employed as prefix or suffix, have been observed in some of the compositions. The following references are illustrative of this—

(i) ‘O, Chhutti lei lae....’ in Sheika Bhakh.....Ref. P. 838....

(ii) ‘Ae lei lae ve............’ in Pangasti Bhakh etc......Ref. P. 863....

Similarly, in slow ‘Balahliti’ Bhakh (Udhampur segment) the extent of flourishes introduced or the consonant notes employed and being stretched are found more than in ‘Bandralhlti’ Bhakh. The melodic part dominates the text part in ‘Balahliti’ Bhakh.

Whereas in ‘Pangasti’ Bhakh (Kathua segment), melodic phrases are sung in a set medium paced rhythm though not restricted; however it is free and the interval is filled by holding the tonic (Sa) before picking up the new verse line. Simultaneous supply of consonant notes like ‘Pa, Ga and Ga’ in general, creates a drone-like effect. The use of ‘Alap’ like flourishes in the notes of higher octave is comparatively less than in the slow Bhakhs. The singers also use alliterative catch words, at the close of the verse line In ‘Sumarti’ Bhakh, the rhythm is in fast Keharwah. The singers make frequent use of elides on the main stress points, that assigns a swaying style to the rendition. The flourishes are employed to a lesser extent as compared to the other Bhakhs.

The Bhakh singers have also been found to elide the syllable of the stress point of the self evolved rhythm, causing shift in the accent that creates a swing in the rendition particularly before picking the verse lines.

The Bhakh singers have contributed to public entertainment in a long way. They are in great demand on festive and auspicious occasions like the birth of a male child, marriage etc. The long dark nights are filled with the hypnotic music of this variety. Bhakh singers draw public applause for the effective and peculiar style they present.
**Dogri love folk-songs** are romantic in nature. As such they are meant to express the spirited and un-realised love swelling in the hearts of the lovers in the most touching words.

The musical notes involved in these compositions have been found to be mostly similar to the notes of Raga Bhopali; and in a few specimens give glimpses of Raga Durga. Melodic ranges as— ‘Pa to Ga’ ; ‘Dha to Ga’; ‘Pa to Dha,’ reveal that in most of the songs lower and middle octaves are involved. The singers also introduce tonal embellishments like ‘flights,’ ‘glides,’ ‘meeñd,’ gentle twists and grace notes. In a few compositions, the singers simultaneously supply notes like tonic ‘Sa’ and ‘Pa’, particularly towards the close of the line, and this creates a drone effect like that of a Tmpura (Sa - Pa Bhava).

The singers living mostly at high terrains prefer to sing in a tone one octave higher than the actual tonic ‘Sa’. This is because of the high range of tonal capacity of their voice culture and as of the climatic conditions. Also that the low pressure exists at high altitudes, the singers have to exert more pressure on the lungs to reach the normal level, and supply elongated notes to experience an effect of echo distinctly. The rhythm of these love folk-songs has been observed to have been set mostly in tala ‘Keharwa’, and fast ‘Deep chandi / Tewra’ and in a few compositions there is a free exposition of the notes, but no set rhythm is noticed. The singers have been observed to elide (omit) the syllable at the stress points, which creates a sway in the rendition.

Geetru songs are usually sung by group of singers. These are romantic in theme and convey the basic elements of love, painted in sincere and un-ornamental style. These lyrics also cover the feelings of the Dogra rustics, who enjoy the natural beauty of the hills, streams and the woods. The singers of these songs usually provide ‘alap’ like arrangement in the specific musical notes before the actual line of the song is picked up, and as the singers in group participate, supply simultaneously the notes ‘Sa’ and ‘Pa’ in between the rendition particularly towards the close of the verse line and create a drone effect. Dholki (kettle drum) is the essential accompaniment to keep rhythm in these songs.
Modern love songs:

There is a trend to retain old folk-tunes and to tailor them so as to fit well in an entirely different diction. This trend of presenting such old folk-songs is an encroachment on traditional folk-songs. Secondly, the singers have been found to introduce a few additional tonal variations, and un-necessary twists in the notes during rendition, which goes to damage the essence of the musical structure of the old folk-songs.

Folk-songs of Duggar are a rich store of folk culture and thought. Reflecting the attitude and temper of the simple Dogra people, these songs have retained the long cherished tradition and have descended through many generations uninfluenced by external influences and changes in social life. The folk-songs such as seasonal songs, ceremonial songs and social songs including ‘Bhakhs’, continue to sway the public mind and rock the heart to the rhythms. The songs in praise of martyrs, local gods (family gods) and goddesses; or the narrative poems eulogising the exploits of great warriors, often classified as— karks, Bhaints and Bars, have preserved their wonderful merits of narration and music; and have remained un-diluted in merit and manner. These are the special creation of our Dogri singers and poets. Obviously, under folk-music, definite regional expression developed spontaneously, and an analysis brings out this essential feature depicting the musical characters, variously appreciated by general listeners. It should be maintained that the difference of forms of music is comprehended from the pronunciation, articulation, stresses, accents and various rhythmic forms.

Tonal as well as rhythmic embellishments introduced by the singers belonging to various sectors of the region effect minor changes through the voice culture; and the technique of presenting the notes before or towards the close of verse line, gives rise to minor difference in the rendition though the form, content and style remains almost same.

Illustrations:

(*6) (i) Love folk-song—sung by Smt Lata Mangeshkar, written by Sh Krishan Sanélpuri. ...Ref. P. 1053
(ii) ‘Bhakh’— sung by Sh. Parduman Singh Asst. Station Director A.I.R. and Miss Krishana Devi. ...Ref. P. 882
Traditional folk-songs (Ballads and Bhakhs) as well as topical song forms (Bhaints, ceremonial songs, and love songs) have been shaped in a definite structure through notations. This is true of musicologist, who deals with form and technique of the folk-music, and mainly refers to the correctness of tune and style. But, singers of the rural areas are not conscious of such standard structural forms, because their performance is led by an innate sense of music and is full of spontaneity of emotions inherited from oral traditions.

However, under the impact of strong influences of the modern life and outlook, and easy intermobility between people of areas far and near, some new elements of diction and musical nuances have entered this field. It is our duty to preserve the distinguishing character of Dogri folk-music. In this present study an attempt has been made to collect and preserve representative folk-songs in their traditional style and explain the musical system governing them. It is a pioneering work undertaken with a view to explain the richness of old folk-songs of Duggar, which might be overshadowed by imitation in one form or the other particularly in the present changing social scenario.