INTRODUCTION

The Dogri folk-music is born out of the people of the region enclosed by the lower Himalayas and cradled by the mighty rivers of the Tawi, the Ravi and the Chenab. The common man sings under the impact of grief or joy in most easy-flowing and simple words; the beats being determined by the intensity of emotions. Expressed in un-ornamented words, these take the form of folk-songs. In the perenniel stream of folk-songs and lyrics, the current and waves of ecstasy or poignancy and melody get intermingled in such a way that experiences of daily life and expressions of feelings so contained mould the thought and character of the people. Tunes and musical patterns have been maintained orally through the centuries without any musical notation in the written form.

The main aim of the present research project is to understand the richness and the style of Dogri folk-music and to analyse the musical structure as well as the text of the songs as preserved in the various parts of the region. So far main emphasis of the researchers has been on the collection of folk-songs in as much a number as possible; but as a collector of Dogri folk-songs, my aim has been not to gather the specimens and transcribe their melodies only, but also to analyse/examine the thought content, style, tonality, mode, melody, rhythmic structure and embellishments like nuances and twists, that the singers provide, as suited to their innate sense, in order to give an intelligent picture of Dogri folk-songs.

An attempt has been made to cover, as far as possible, the interiors of the administrative boundaries of the Duggar land for the collection of songs. Expert singers of the particular genre of the folk-songs from various parts of the region have been contacted and the specimens recorded for illustration. The text is got dictated from the singer on spot. A few specimens of topical folk-songs preserved in the archives of Radio Kashmir Jammu have also been collected for the purpose of study.
An attempt has also been made to notice the variance and the musical style, diction and melody of the same songs sung at different places with in the region. A few folk-songs of the neighbouring areas like (a) Panjab— adjoining Kathua district to the southern side; viz: Gidda, 'Bar of Heer-Ranjha" and ceremonial songs. (b) Himachal pradesh— Kangra and Chamba viz: Kud dance, seasonal songs, 'Bar of Ram singh' and 'Rulle-di-kuhl' and 'love folk-songs' and (c) Kashmir viz: 'Chhakri', 'Rauf dance' and 'Ceremonial songs' have also been recorded for illustration, wherein some sort of similarities have been observed while comparing them with Dogri folk-songs.

Understanding the significance of influence or changes in the style of folk-music and from the regions within or outside the Duggar land, representative folk-songs of the tribes, Gaddis and Nomads like Gujjars and Bakarwals, hilly tribes around the Siwaliks and those inhabiting contiguous hilly regions of Himachal pradesh have been taken for noting points of similarity or of difference in content, style and musical qualities.

The first two chapters present, the identity of the Duggar land based on geographical survey and historical background and cultural heritage of the people touching upon their traditions, culture and beliefs.

Chapter three covers the main topic, ‘Folk-music of Duggar’ undertaken for the purpose of study in respect of (a) folk-literature and folk-music in general and its aesthetic beauty (b) folk musical instruments of Duggar and their utility. A mention has been made of the musical instruments of other regions as show some resemblance, along with relevant sketches for illustration and (c) rhythm in Dogri folk songs.

Chapters four to eleven deal with the analysis of the major forms of the Dogri folk-music down to the present times, in respect of musicology in particular.

Chapter five deals with the traditional ballads:
(a) ‘Karkan’ (songs in praise of deities, saints and martyr’s and
(b) ‘Baran’ (songs of valour, sacrifice and renunciation).
An attempt has been made to collect the specimens from expert singers of the type from various parts of the region and their musical structure analysed.

Chapter six deals with the devotional songs that cover—

(a) Bhaints (worship of deities—mostly female)

(b) Bishan patte (songs in praise of lord Vishnoo or His incarnation). These are verses in praise of Lord Krishna, Lord Rama, and Lord Shiva; and

(c) 'Kirtan' which is the soul of worship, a mass participation which is most effective medium to send prayers unto God or deity.

The kirtan form of Kashmir (Chhakri) and kirtan in Oriya language has also been taken for purpose of finding features of similarities etc.

Chapter seven deals with the ceremonial songs that cover:

(a) songs connected mostly with the birth of a male child or other occasions of merriment such as:

(i) Bihai— Congratulatory song sung on an occasion sometimes before or on the birth of a male child and all subsequent birth days.

(ii) Badhai— Congratulatory song sung on all the occasions of ceremonial joy and merriment as on the birth of male child, child’s head-shaving and marriage ceremony etc.

(iii) Lullaby— the oldest form of song with a sedating rhythm that lulls a child to sleep.

(b) The most popular songs connected with the marriage ceremony such as:

(i) Badhawa— Songs sung to celebrate an auspicious occasion (Marriage, a sort of invitation to share joy.)
(ii) **Ghori**— Songs sung by women folk while the bride groom wears sehra (nuptial veil) mounts the marc and the barat marches to bride’s house.

(iii) **Suhag**— Songs of good wishes sung by women folk before and after bride’s betrothal right upto her reception at in-laws house.

(a) Songs sung before and after ‘engagement’
(b) Songs of ‘Sant’. (Propitiating god and goddess)
(c) Songs on ‘Grooms welcome’. (At arrival of marriage party)
(d) Songs of ‘Vedi’. (At marriage rites sitting before the sacrificial fire)
(e) Songs of ‘Doli’. (Send off to bride)
(f) Songs of ‘Nadredna’. (Bride’s reception at her in-laws house)

A few of Punjabi, Gojri, Gaddis and Kashmiri ‘Suhag’ songs have also been taken up for comparative study.

**Chapter eight** deals with:

(a) **Seasonal songs** that cover—

(i) **Dholru**— These songs hint at the setting in of the spring season. To hear the name of Cheit from the minstrels from ‘Doom class’ is considered a good omen.

(ii) **Barah-Maha**— Songs that convey the description of the features of the twelve months or create a devotional atmosphere by mentioning the supernatural powers— god or goddess, relating to each month.

(iii) **Other extant seasonal songs**— Songs of sawan (Rainy season) and Baisakh (on set of summer) etc.

(b) **Festival songs** that cover :

(i) **Lohri**— A festival of folk-dancers and pageants. The songs on this occasion are, to bid good-bye to cold winter.
(ii) **Rade**— A “peasant's” festival of the worship of sprouted grains in pitcher necks laid in the ground with colourful designs all around.

(iii) **Navratras**— The songs for pooja (worship) of mother goddess Vaishno Devi.

Chapter nine deals with the **typical dance songs** that cover:

(a) (i) **Dhamachda**— The songs sung in this Dogri dance by women folk are humorous and lighter in vein. The dance is performed just after the marriage party leaves for bride's house and the ladies are left free, who need amusement to utilise the spare time.

(ii) **Kud**— Extant in Himachal Pradesh (Bharmore), Bani, Duddu Basantgarh, Pancheri and Bhaderwah. The songs sung in this dance depict a romantic event or as a thanks-giving in the days after sowing operation is over.

(b) For purpose of comparative study, the songs of the following dance forms have also been taken.

(i) **Gidda**— The songs sung in this Punjabi dance by the women folk, provide wit and satire that create an atmosphere of merriment and laughter.

(ii) **Rauf**— The songs sung in this Kashmiri dance, by the women folk, stepping forward and backward in a swaying rhythm, are to brighten the happy occasion and create an atmosphere of jubilation.

(iii) **'Jhoomar'**— (A representative Rajasthani dance). The songs sung in this dance are romantic in nature and fast in pace. Instrumentalists dominate the performance introducing rhythmic embellishments.

An attempt has been made to examine the musical peculiarities of the dance songs, style of presentation and rhythmic embellishments. The instruments employed and their active role in the dance performances of each region are also mentioned for purpose of comparison.
Chapter ten deals with Bhakhs— a typical variety of traditional group folk-songs, which need no instrument in its rendition to maintain tone and rhythm. It has retained its individuality through oral tradition inspite of the strong influence of non-traditional music. The prominent Bhakhs rich in musical quality and composition originated in different pockets of Jammu region, and have preserved by the outstanding ‘Bhakh’ singers in certain segments have been attracting the attention of music lovers.

An attempt has been made to collect typical varieties of Bhakhs namely, Balahlti ‘Bandrahtli’, ‘Sheika’, ‘Pangasti’, ‘Trodak’, ‘Sumarti’, and ‘Droohdi’/ ‘Droohdki’. These have been recorded and their musical structure analysed with respect to content, style, melody and tonal embellishments. A glimpse of new trend observed in the Bhakh rendition of a specimen, has also been recorded for illustration. The function and their application in the social life have also been explained.

Chapter eleven deals with the popular love folk-songs/lyrics of Duggar that include love songs in general; Songs of “Chann”; “Chenchlo and Kunjua”; and "Geetru"; songs of tribes— Gaddis; Gujjars; Bakarwaals and Paernas.

An attempt has also been made to collect specimens of modern Dogri songs for purpose of comparison.