DANCE SONGS

Dance is the portrayal of feelings through physical movements and gesticulations. The display of limbs substitutes the use of words and conveys the various moods of mind in a mute eloquence.

The popular Dogri folk-songs connected with dances like Dogri ‘Dhamachda’ and ‘Kud’ are taken for illustration. Punjabi ‘Gidda’, Kashmiri ‘Rauf’ and Rajasthani ‘Jhoomar’ have also been taken for comparison.

(a) DOGRI DANCE SONG ‘DHAMACHDA’

(Ucha te lamma pasar....)

Some folk-songs which are sung on the occasion of marriage are humorous and lighter in vein. These are dance songs called Jagarna/Dhamachda and are sung by women folk, who being left free after the barat departs, need amusement. They feel time hanging heavy on their hands, and to keep themselves amused, they sing verses including couplets and create an atmosphere of fun and joy. The following song is descriptive of the basic emotions of a woman and the restraints of society.

The specimen of the Dogri folk-song sung by Miss Sarika Gupta, Miss Romica Gupta, Miss Latica Subhash, and Sandhaya during Dhamachda dance is given for illustration.

उच्च ते लम्मा पसार, बैठि चोल छटनीयां मेरी जान-२
Ucha te lannya pasar, bethi chowl chhatniya meri jan-2
High and long is the veranda, here I sit winnowing rice grain.
O! Sister-in-law! your brother comes and makes me laugh joyfully.

**Couplet No. 1**

Meri bain chhuda kach da ae, meri bain chhuda kach da ae,
meri kuna lad phade sach da ae, meri kuna lad phade sach da ae

On my wrist have I a bracelet of glass, who is that swore to be my partner?

Mera kuna lad phade jandi da, meri kuna lad phade jandi da
mera kuna lad phade jandi da, meri kuna lad phade jandi da

On my arm is a bangle of silver, who is he that swore to be my partner?

**Couplet No. 2**

**Jindua and Manmindua are two real brothers.**

Rati rinde torin, dinen muthe palah
To night cooks gourd he, in the day cooks a sweet palao.

Chal teri meri chal chhara rara
Let us make merry, let us make merry.
Couplet No. 3

Millets have been sown; sarpanch has brought ripe red.

Come do take millets; bravado do take millets.

Went up the roof and bent to see such millets keenly.

Take the millets; mother-in-law is wise and shrewd.
Hawked up the grain from the throat; please do take the millets.

Bravo, do take the millets.

**Couplets No. 4**

Flying and flying O came the bumble bee, and landed on my hair bun.

**Couplet No. 5**

Dipped in milk-thin her feet, groom's grand-mother.

Visited again she, O groom's mother.
Ruled peacefully has the groom’s aunt.

Groom’s grandma dances, puts up a show nice.

distributes cakes and grains, groom’s grand mother

and so on with other relatives viz mother, maternal uncle, aunt etc. of the groom.
The musical notes involved in the Dogri dance song are given below for illustration:

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

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

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

The musical notes involved are like that of Raga Bhopali.

**Set to tala:** Keharwah.

**Function:** Social (Merriment).

**NOTATION**

\[
\begin{align*}
\times & \quad 0 & \quad \times & \quad 0 \\
S & - R & G & G & R & G & R & S & - R & G & G & S & - & D & - \\
\text{ठ गा} & - \text{ते, ल मा ऐ प} & \text{सा} & - & \text{र, बै ठी, चा- वल} \\
u \text{ चहा} & - \text{ ते, ल मा ऐ प} & \text{सा} & - & \text{र, बै ठी चा वल} \\
- & DS & - & R & G & G & R & G & R & S & - & R & G & G & S & - & D & - \\
- & छ & - & ट, नि ओ मे री & जा & - & न, बै ठी चा- वल & - \\
- & chh & - & t, ni o me ri & ja & - & n, be thi cha wal & - \\
- & छ & - & ट, नि ओ मे री & जा & - & - , न & - & - \\
- & chh & - & t, ni o me ri & ja & - & - , n & - & - \\
\end{align*}
\]

and so on with the subsequent lines.
Couplet No. 1

The musical scale pattern:

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

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

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

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

The musical notes involved are like that Raga Bhopali (Pa and Dha are missing).

**Set to tala**: Keharwah.

**Focal note**: ‘Ga’.

**NOTATION**

<table>
<thead>
<tr>
<th>SS</th>
<th>G - R - S</th>
<th>SS</th>
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</thead>
<tbody>
<tr>
<td>मेरी</td>
<td>बाैन - चू - झाँ - क च दा - ओ - मेरा</td>
<td></td>
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<tr>
<td>meri</td>
<td>choo da - ka ch da - o - me ra</td>
<td></td>
</tr>
<tr>
<td>CC</td>
<td>E - D - C - D - C C</td>
<td></td>
</tr>
</tbody>
</table>

- *R R G G G R S R - - -
- स च दा - ओ - -
- ग्र दा - ओ - -
- क न ल ड फ डे या -
- कुन लड़ पहा डे a -
- sa ch da - o - -
- C D D E E E D - E E D C D - - -
- \(ox\) and so on with the subsequent part.

**Analytical view-points**:

The arrangement of the melodic phrases involved in the composition gives a reflection of Raga Bhopali ‘Pa and Dha’ notes are missing. Only three notes are involved viz: ‘S R G’. The rhythm of the song is set to fast Keharwah tala, which becomes brisk till the new couplet is picked up in the original slow pace. In the fast rhythm the singers synchronize with the dance actions which creates a thrill in the participants, and that tempts the audience also to participate.
Couplet No. 4

The musical scale pattern:

**Indian**: SSRSDS; GGRGSRSDS

**Western**: CCDCAC; EEDECDCAC

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

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

The musical notes involved give a reflection of Raga Bhopali.

**Set to tala**: Keharwah.

**NOTATION**

\[
\begin{array}{cccccccccccc}
  \times & 0 & \times & 0 \\
  SS & S-SS & R- & S & -D & D & S & -D & D & S \\
  ud & da- & ud & da- & bho & -r & me & ri \\
  CC & -CC & D- & C & -A & A & C \\
  G & G & G & R & -- & RG & RG \\
  bee- ni- & u- & par & bei & -ge & a- & -- \\
  E & E & E & D & -- & DE & DE \\
  S- & S- & R & - & S & S & D & S \\
  bee- ni- & ki & - & ka & ri & ge & a \\
  C- & C- & D & - & C & C & A & C \\
  G & G & G & G & G & R & R \\
  chu- & r & chu- & r & chu- & r & u & di & · \\
  E & E & E & E & E & E & D & D \\
  S- & S- & R & - & S & - & D & S \\
  ja- & an- & ve & - & bho & - & ra & - \\
  C- & C- & D & - & C & - & A & C \\
  G & -G & G & -G & G & -G \\
  du- & r & du- & r & du- & r & - & - \\
  E & -E & E & -E & E & -E & - & - \\
\end{array}
\]

The singer has employed flights (leaps) from 'Dha to Ga' and twists in the notes as— 'ReGa Re Ga'.
Couplet No. 5

The musical scale pattern:
Indian: SRSN, SR, S
Western: CDCB, CD, C

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

The melodic range: 'Ni to Re'.

Three melodic notes are being involved viz: ‘Ni, Sa, Re’.

Set to tala: Keharwah.

**NOTATION**

```
- - - S  S R S -N  S R - R  S R S S
- - - लि - र  पा या, - ला  ढें दी, गा थे
- - - da la ssi pae -r  pa ea, - la  de di, ma e
- - - C  C D C -B  C D - D  C D C C
- - - स-  RR S N  S R - R  S R S S
- - - फे - रफ, रा टी  पा या, - ला  ढें दी, गा थे
- - - phe rph, ra ti  pa ea, - la  de di, ma e
- - - C-  DD C B  C D - D  C D C C
```

Rhythm of the Dance is now made quick as—

```
- - - S  S R S N  S R - RR  SS -S S R
- - - ला  ढें दी गा -  गे - अघर नचि था, गा था
- - - la de di ma -  na che - assen nach ta, ma sha
- - - C  C D C B  C D - DD  CC -C C D
```

SS - - - SS  - - -
dasse, - - dasse - - -
CC - - CC  - - -

Keeping the performance of dance in a quick rhythm for a minute or so the original rhythm is resumed and as such a variety of Couplets (Bolis) are presented.
Analytical view-points:

The theme of this Dogri dance song (Dhamachra) touches upon social aspects in context of wedding. The song expresses the humour indulged in by the women folk to pass the time, soon after the bridegroom and the wedding party leaves for the bride’s home, and when most male members of the family are away.

This song reflects the modest and reserved temper of the Dogri women folk. They sing in a subdued tone, restraining unbridled and boisterous expressions. This is the natural result of conservative set up of the Dogra society which creates a sort of complex.

The poetic content of the song is rich. The song progresses in a slow floating rhythm, regulated by the beats of Dholki, falling in ‘Keharwa’ tala.

The following verse lines are worth illustrative:

SS - R GG RGR S - R, GGR S SD -
uchha - të, lamma aepa sā - r, bēthi chāwal
CC - D EE ED C - D, EED C CA -

\[ \text{These lines convey the feelings of the love-sick woman, who is disconsolate and sings while winnowing rice. It is seen that the singer gently slides down from 'Sa to Dha' (of the lower octave), thus applying 'Meend' in the phrases —} \]

GGR SSD - | S - RRS S - D -
ā - bēthi chawal and | ja --- n - -
/= meend

Couplets also form the part of this Dogri folk-song. Each couplet starts in a quick pace, which finally reaches the crescendo and is adorned by rhythmic and tonal.
embellishments. Couplet No. 4 is worth mention. 'Sa' and 'Ga' are the prominent notes, and singer employs many letters of the verse line on each of these notes. Such a skill has also been noted in the rendition of 'Tarana' in Indian music.

The following verse line is illustrative of this fact—

\[
\begin{align*}
\text{SS S-} & \text{ SS R-} \text{ S} & \text{-D D `S} & \text{G G G G} & \text{R} & \text{--} & \text{RG RG} \\
\text{ud da-} & \text{ ud da-} \text{ bo-} & \text{ me ri} & \text{ bee- ni-} & \text{ u-} & \text{ par} & \text{ bei -ge a-} & \text{ --} \\
\text{CC C-} & \text{ CC D-} & \text{ C} & \text{-A A C} & \text{E E E E} & \text{D} & \text{--} & \text{DE DE}
\end{align*}
\]

In the phrase, ‘uddda uddda' six letters are involved on a single note 'Sa'. Similarly in the phrase ‘beeni uppar’ eight letters are employed on a single note 'Ga'.

The singer also applies 'meend' while going from 'Sa to Dha' as in ‘bhou-r’, and the glides from ‘Dha to Sa’ in the phrase ‘Me-ri-’, and finally leaps to 'Ga' in the phrase 'bini'.

In the phrase ‘dūr dūr dūr' of the verse line—

\[
\begin{align*}
\text{R R | S S R - | S - D S | G G G G G | G G} & \text{--} \\
\text{u ddi | jayan ve - | bou - ra - | du-r du r | du-r,} & \text{--}
\end{align*}
\]

The singer has intuitively made use of higher notes to indicate the far off distance. A sort of ‘note flight’ is taken from 'Dha' (of the lower octave) to 'Ga' of the (middle octave) creating a unison of Vadi and Samvadi notes. Here 'Ga' is a focal note of the song and mostly occurs on prominent beat-stresses of the tala. The mode with the application of other simple notes lends a tonal character to the song like that of Raga Bhopali.

The song is set to Kharwah tala (a cycle of eight beats) having two sections of four beats each, with heavy stress falling on first beat (sum). The participants and the assembly also make use of clapping, beautifully synchronizing with the peculiar beat stresses of the tala and the style.
Dogri marriage-song sung in ‘Dhamachāda dance’

(Chhap ġei ae tēri jourū...)

This is an example of a popular humorous song normally sung during Dhamachāda after the women folk are left alone on the departure of barat. This keeps them awake and lends them a moment to enjoy jokes and fun.

This specimen of the song, sung by Smt. Gangi Devi and party of Dandi Gandh (Chakhad) Udhampur is given for illustration.

छप गेई ऐ तेरी जोर्ख गोसाईयां छप गेई ऐ
chhap ġei ae tēri jourū gosainān chhap ġei ae
your wife has gone ahiding, O you king (gosain)/ god (groom).

साग सलु रा गोसाईयां, जोर्ख तोपन जा
sag sallū khā gosaiān, jourū topan jā
Take leaf vegetables and barley porridge and go in search of her.

लभ गेई ऐ तेरी जोर्ख गोसाईयां, लभ गेई ऐ
labh ġei ae tēri jourū gosainān, labh ġei ae
Your wife has been found out, O gosain (king).

नेई बसडी तेरी जोर्ख गोसाईयां, नेई बसडी
nein basdi tēri jourū gosainān, nein basdi
She likes not to live with you O gosain, no not never!

छप गेई ऐ.......
chhap ġei ae....... —Refrain

छप गेई ऐं इस बुढा दी जोर्ख छप गेई ऐं
chhap ġei ae is buḍha di jourū, chhap ġei ae
Has gone ahiding, the mate of this old man, has gone ahiding.
The musical notes involved in this Dhamachada dance song are as below:

The musical scale pattern:
Indian: $S \ n \  S, \ R \ S \ n, \ n \ S \ R, \ R \ S \ D, \ S \ R \ S \ n, \ S \ R \ M \ R \ S$
Western: $C \ b \ C, \ D \ C \ b, \ b \ C \ D, \ D \ C \ A, \ C \ D \ C \ b, \ C \ D \ F \ D \ C$

The base note of the song is fixed on the third white key of the harmonium used. This comes to be ‘Ga’ of the first lower white octave.

The melodic range: ‘Dha to Ma’.

The musical notes involved give a glimpse of Raga Megha.

Set to tala: Keharwah.

**NOTATION**

<table>
<thead>
<tr>
<th>S-</th>
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<th>RSn</th>
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<th>R-</th>
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<td>C-</td>
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<th>S-</th>
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<td>C-</td>
<td>-C</td>
<td>DC-</td>
<td>b-</td>
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<td>CD F-</td>
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<th>S-</th>
<th>R$^{#}$S-</th>
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<th>nS</th>
<th>n-</th>
<th>S-</th>
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<td>C</td>
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<td>D$^{#}$C-</td>
<td>bC</td>
<td>b-</td>
<td>C-</td>
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</tbody>
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and so on with the subsequent lines.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition gives a glimpse of Raga Megha. The melodic phrases involved are as— 'S, R S n; S R S n; S, n S R M, M R-S, R S n'. The singer slides from 'Re to ni' through 'Sa'. Also introduces leaps from 'Sa to Ma' and then comes to 'Re' by way of meend. The closing note of line is 'ni'. The rhythm of the song is set to tala Keharwah.
LOHRI FESTIVAL : CHHAIJA DANCE
LOHRI FESTIVAL: 1. HARNA DANCE. ▲

2. MORA DANCE, ▼
RADE FESTIVAL: STAGE 1.

STAGE 2.
Dogri Folk Dance: Dhamachra (Jagarna) Stage 1 ▲

Stage 2 ▼
DOGRI FOLK DANCE : 'Kûd'

PUNJABI FOLK DANCE : 'Gîdda'
Kashmiri Folk Dance: Rauf Stage 1
Stage 2
'Bakh presentation' — Sh. Sharad Ram, and party of Mark Block, Sammu.

Sh. Munshi Ram & party of Latti Dhuma, Udhampur.
Kud Dance Song

This is a simple country song depicting the innocent love of a Bhota (gaddi) lass, and has been adopted for a brisk ‘Kud’ dance in which parties of men and women join, and step in varied movements in a perfect rhythmic beat rising to the crescendo a number of times.

Kaushalya Devi and party of Chamba also has presented the song in a natural intonation with emphasis on normal youthful impulses of love of the country-folk. The singer presents the song in a true ballad style with inclusion of dialogues, revealing bubbling and simple desires, excluding the romance of luxury and dream of riches.

The Bhotta lass cries desperately for her lover Raghu, 'the Gaurd' who is away. The world looks dreary without his company. She asserts that her nights were sleepless and long in his absence. Describing the beauty of the romantic land of Chamba, the singer says that— “Chamba aar kē nadiā pār, aaho lāl raṅgi ho, Chamba do nadiān bachkar aaho lāl raṅgi ho, ik ‘rāvi’ tē duji ‘sāl’ aaho lāl raṅgi ho” (Chamba is all colourful, whether it is situated on this bank of river or on the other bank, or even if it is between the two rivers, the Ravi and the Sal). The love of the land and the fragrance of the clay make the lovers most sincere and straight forward. They do not resort to exaggeration or flattery.

In a perfect romantinc mood, the friends of the lass ask her, with what will she cover her body, if she were to lie down on a white sheet. Then another makes a pungent remark that— “her lover would choose to have her arms to serve for the pillow and her body to recline on”.

Since the girl is in love and very desperate, without the company of her lover, she finds no witty words to put them away. A friend of hers cuts in— "The cedar would grow full straight, but it is sawn away very soon. Surely, the friendship of a bachelor would prove most uncertain and false.
Grouping forwards, the friends again make a remark such as this—"There comes
the train trundling away; the witch creates a magic box from the window and even a
senior school girl is lured away." Possibly the lass is in long wait for her lover and the
delay makes her forlorn and dejected.

The Bhotta lass cannot stand before the sweeping love of the lad and soon she
would be gone with him like the train that stops for a minute and whisks away all men
standing by.

**Kud dance song**

*(Peāri bhōfāliē tūd bin....)*

The specimen of the 'Kud' folk-song of Chamba, has been sung by Kumari
Kaushalaya Devi, Miss Versha Sharma and Miss Jyoti Sharma accompanied by
Sh. Deepak Sharma on Nagārās and Sh. Romesh Kumar on flute.

पारी मोटटिए तूद बिन मुलख नमाना हो
Pēāri bhōfāliē tūd bin mūlakh namānā ho
O dear bhoota lass! The world is cheerless without you.
*(Time interval is filled with flute tune here)*

ओ रघु गाड़ा हो, तूद बिन कटदियां ना रात्रां हो
O Raghu gāḍḍā ho tūd bin kāṭdeān nā rātaṁ ho.
Oh gaurd Raghu! nights hang heavily without you.
*(Rhythm of the song now changes with the change of dance steps)*.

चम्बा आर के नदिया पार, आहो लाल रंग हो
Chamba Aar kē nadiā pār, Aaho lāl raṅgi ho.
Chamba be here or across the river; pretty colourful is the land.
चम्बा दो नदियां बिच्कार, आहो लाल रंगी हो।
Between rivers two, Chamba is pretty colourful.

इक राती ते दूजी साल, आहो लाल रंगी हो।
One is Ravi and other is sal, oh, pretty colourful is the land.

चिटौडी बादर बढ़ाने पानी, ब्रह्मीए, झक्ने के तैना हो।
White sheet to spread under, brahmi, what to cover with?

तेरी दोहड़ बढ़ाने पानी 'ब्रह्मीए', बाई वा सरहना हो।
your warm body shall serve as sheet, O 'Brahmi,' arms be the pillow.

ओ चील बड़ी कमलो आरे कन्ने हो
O cheel badih kamlo Aare kannē ho

देसी ना लानी कन्वारे कन्ने हो
Never should you make friends of the bachelors.

रेल आई कमलो रेल आई हो। रेला पर कमलो चढ़ेल आई हो।
The train has come, O kamlo! train has come. On the train O kamlo! a witch has come.

दब्बी सुती कमलो दब्बी सुती हो। दसबी पढ़ोल कुड़ी छोड़ी सुती हो।
Magic box, O kamlo! a magic box has been cast. A senior school girl is lured away.
The musical notes involved in the Kud song are given below for illustration:

**The musical scale pattern:**

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

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

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

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

Mode with simple notes have resemblance with Raga Bhopali.

**Set to tala:** Chanchar (fast Deepchandi) a cycle of fourteen beats.

**NOTATION**

<table>
<thead>
<tr>
<th>G - G - D - o 2</th>
<th>S - G - R - S G R S R</th>
<th>G G - R - G - G</th>
</tr>
</thead>
<tbody>
<tr>
<td>पा - री - भो -</td>
<td>ट लि - आँ -</td>
<td>तु द - बि - न -</td>
</tr>
<tr>
<td>pae - ri - bho -</td>
<td>t - li - ae -</td>
<td>tu d - bi - n -</td>
</tr>
<tr>
<td>E - E - C - E -</td>
<td>D - C E D C D</td>
<td>E E - D - E -</td>
</tr>
</tbody>
</table>

After this, there is a change in the dance steps and rhythm also changes to fast Keharwah. Melodic range also stretches from ‘Pa to Dha’.
Analytical view-points:

To introduce the Kud dance song the flutist makes use of the notes of the higher octave like— Sa Re Sa Re, Ga Re Ga, (Re) (Sa) and soon after sets the tune of the dance song, so as to signal the performers to get into the pattern.

The verse line starts with the note 'Ga,' beautifully dropping down to 'Dha' of the lower octave through meend, brushing the notes 'Re' and 'Sa'. There after the singers at once spring to 'Ga' through 'Sa,' thus applying Khatka in the song as—

\begin{align*}
G &- G &\text{^5}D &- - & S &- G &- R &- S &- G &- R &- S &- R \\
प्या &- री &- भो &- - & ट &- लि &- रे &- - & रे &- - & - \\
पैं &- री &- भो &- - & ट &- लि &- रे &- - & रे &- - & - \\
E &- E &\text{^7}A &- - & C &- E &- D &- C &- E &- D &- C &- D \\
\hline / (Meend) &\hline / (Khatka)
\end{align*}
‘Ga, Re, Sa’, are the closing notes of each stanza. From ‘Sa’ the singers take flight to ‘Pa’, with a meehd from ‘Ga to Re’ and then spring to ‘Dha’ through ‘Ga’. Thus creating a fine embellishment of the consonant notes ‘Ga, Dha’. Again there is a ‘meeind’ from ‘Pa to Ga’ and a flourish with the notes— “Pa Dha (Pa) (Ga)”. Also with in the single note, many letters of the verse phrase are employed to beautify the presentation.

The following verse line of the second stanza illustrates the above mentioned aspects:—

\[
\begin{array}{cccccccc}
P & P & - & G & R & - & G & D - \\
O & r & - & \chi & - & G & - & D - \\
o & r & a & - & g & h & u & - \\
G & G & - & E & D & - & E & A - \\
\hline\hline
the use of & \hline
meeind & \hline
flight & \hline
meeind & \hline
flourish & \hline
\hline
the use of & \hline
three letters & \hline
within single & \hline
note Pa (five beats & \hline
are being involved)
\end{array}
\]

The focal note of the song is ‘Ga’ and the presence of accompanying melodic phrase like ‘Ga Re, Ga Dha, Pa Ga’ in the song, gives it a samblance of Raga Bhopali.

During the performance of this Dance it has been observed that for some moment the singers remain silent while the dancers continue their actions and within this gap, the flutist continues with the song tune. The singers again pick up the tune and change over to next stanza.

On entering the third stanza (Antara), the singers start with ‘Dha’ of the lower octave and take flight to ‘Ga’ of the middle octave, thus applying Khatka. Closing notes of the verse lines in these antras are either ‘Sa or Pa’ (through meehd from ‘Dha’ of the lower octave) as—

\[
\begin{array}{cccc}
D & G & R & RR \\
ch & m & a & - \\
\hline\hline
Khatka & \hline
\end{array}
\]

\[
\begin{array}{cccc}
R G & R S & \hat{D} & - \hline \\
N & d & i & y - \\
mad & i & a & - \\
\hline\hline
meeind & \hline
\end{array}
\]
The singer takes similar flight from 'Sa to Pa' of the middle octave, giving excited expression to the beauty of the Chamba as shown below—

\[
\begin{align*}
S- & \quad P \quad P- \quad G- \quad PD \\
हो- & \quad ओ \quad चं \quad म्बा- \quad दो- \quad नदि \\
\text{flight} & \\
\text{mecid (sinking trick)}
\end{align*}
\]

Herein the singer also shows a sinking trick in sliding down from 'Ga to Pa' through 'Dha' of lower octave by way of 'mecid'.

The Dance rhythm reaches crescendo in the ending stanza and there is a blend of typical folk-instruments like flute, small naγāḍa, cymbals, narsingha, kehl, conch etc. which gives to the song a peculiar style. The song is highly emotional and romantic.

The rhythm of the song in the first two stanzas is set to Chanchar (fast Deep chandi) tala— a cycle of fourteen beats, having four sections with beat pattern as shown below—

\[
\begin{align*}
1 & \quad 2 & \quad 3 \quad | \quad 4 & \quad 5 & \quad 6 & \quad 7 & \quad 8 & \quad 9 & \quad 10 & \quad 11 & \quad 12 & \quad 13 & \quad 14 \\
dha- & \quad dhina & \quad gina \quad | \quad dha & \quad ge & \quad dhi & \quad na \quad | \quad ta- & \quad dhin & \quad gin \quad | \quad dha & \quad ge & \quad dhi & \quad na \\
x \quad 2 & \quad 0 & \quad 3
\end{align*}
\]

The rhythm in each of the subsequent stanzas is set to fast Keharwah. The point worth note here is that the singers have employed syncopation in the rhythm of the song. The position of the normal beats or accents at certain places is displaced with in the main stresses of the tala (Tali and Khali). Because of the shift of the accent with in the feet, the pattern of the rhythm takes the following form creating a swing in the rendition.

\[
\begin{align*}
1 & \quad 2 & \quad 3 & \quad 4 \quad | \quad 5 & \quad 6 & \quad 7 & \quad 8 \\
dha- & \quad ge & \quad ge & \quad ge \quad | \quad na & \quad ka & \quad dhin & \quad na \\
\text{swing} & \\
\text{(silt of accent)}
\end{align*}
\]
The verse line of the second stanza is worth note to explain this fact:—

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\text{cha} & \text{m} & \text{b} & \text{a} & \text{a} & \text{r} & \text{ke} & \text{ya} \\
\times & \times & \times & \times & \times & \times & \times & \times \\
\hline
\text{swing} & \text{swing} & \text{swing} & \text{swing} \\
\end{array}
\]

The singer has also been found to elongate syllable 'pa' of the word 'par', to three beats till the syllable 'r' at the fourth beat is picked up, and that creates a swing in the rendition.

Finally the song reaches cresendo, the sound blending of folk instruments like Narsingha, kehl, flute, cymbals and rhythmic embellishments by the drum player, create an atmosphere of symphony.

The singer has presented the basic sentiment in brief and simple diction, in music, which is as irresistible as the overawing train capable of taking any number of people clean off the ground, leaving their friends and relatives behind.
The following dance song called Gidda is a typical Panjabi group song incorporating wit and satire, creating an atmosphere of merriment and laughter. It is an example of repartee in which one side bites at the wit of the opposite party and lampoons the other side, for the sake of grace, balance, politeness or demeanour. Sometimes far fetched and meaningless pictures in a ‘Couplet’ are drawn to create humorous situation.

The specimen of Panjabi Dance song called Gidda sung by Miss Rashmi Arora and her friends is given for illustration—

हुन किघर गेिशां नी बन्तो तेिरिया नानकिया
Hūn kidhar geiān ni banto teriyān nāṅkiyān
Where have gone, O Banto, relations of your mother’s parents.

असी हजार नाजर नी बन्तो तेिरिया नानकिया
Assī ḥāzār nāzār ni Banto teriyān nāṅkiyān.
Here are we all present, O Banto those from grand parent’s clan.

छज ओले छलनी परल ओले टोई वे
Chhaj aulē chhalni prāt aulē doi vē
Winnowing tray with sieve and dough plate together with wooden spoon.

नानकिया वा मेल आया
nāṅkiyā dā mail Aea
People from maternal grand parents came, but not one graceful.

छज ओले छलनी परल ओले तवा वे
chhaj aule chhalni prāt aule tavā vē
Winnowing fan with the sieve, and daugh plate with the pan are all together.
दादकियां द गेल आया सुरां द रवा वे

People from grand father’s family, all coming together like drove of swine.

नान्कियां ओस देस दियां जिले किकर वे नां

Grand mother’s people are of such a place where even acacia does not grow.

ओन्हां द छझे वरगे पैर, पैरी छितर वे नां

Winnowing tray like feet they have, with not even a shoe on them.

दादकियां ओस देस दियां जिले तूत वे नां

Grand father’s people are from a place where even mulberry does not grow.

ओन्हां दी बाँदर वरगी बूझी, गूँड ते रूप वे नां

Their faces are like baboons and the looks, not impressive at all.

छोळे छोळे छोळे नि इन्हां दादकियां दी रिंडे पह्मीरी बोले

Leap, skip and hop, let grand father’s relations whorl like a top.

नी इन्हां दादकियां दे, मूँह चीढ़ टिहड़ फैले

Grand father’s relations have broad jaws and flabby tummies.
Couplet No. 1 (also called bolian)

All the garments worn by me are from my parents.

A mere pendant was given by parents of my husband.

Whenever he quarrels, asks me to take off my ornaments.

(style of presentation is the same in all the couplets so rendered).

Couplet No. 2

hear me O aunt, hear me O elder aunt, hear O my brother’s wife!

Wore no shirt without pocket, didn’t go to parents home without brother's company.

Didn’t go to in-laws without husband’s company.

Go to Moga to get tinned the blackened articles.
Couplet No. 3

In our street comes a bachelor, so have I heard.

His name is Jagtari, Listen, one day he took cooked pulses from me.

Said he “Well spiced is it” and the rogue asked for more of it.

I struck ladle on his jaws.

Couplet No. 4

All utensils are with you and I have only a broken ladle.

Still O co-wife ! you quarrel with me and talk with actions quarrelsome.

—Refrain
Go! quarrel with him and hold him by his bear.

The one, who has wedded you, and took you in a palanquin red.

Look, look, look! the rogue incited them to quarrel.
The musical notes involved in the Gidda song are as below:

The musical scale pattern:

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

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

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

The musical notes involved give a glimpse of Raga Abhogi.

**Set to tala**: Dadra— a cycle of six beats.

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<th>NOTATION</th>
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<td>S- S- S- R g g R - S R- gg g-</td>
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<td>ha- sa- r- na sa r ni - ban to- teri an-</td>
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<tr>
<td>C- C- C- D e e D - C D - ee e-</td>
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</table>

second stanza is same as above.
Musical structure of second part of the song:

The musical scale pattern:

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

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

The base note of the song is fixed on 'Re' of the second (middle) white octave.

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

The musical notes involved give a reflection of Raga Kafi

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

**NOTATION**

\[\begin{array}{c}
\text{\textit{\textbf{NOTATION}}}
\end{array}\]

\[\begin{array}{cccc}
\text{- S- SR S-} & \times & \text{- n- n RS- R g} & \times \\
\text{- nan ki an-} & \text{usde sdi an- jithe} & \text{kika rbhi nane nahnde} & \\
\text{- C- CD C-} & \text{b-b -b DC- De} & \text{DD CC CC CDC} & \\
\text{nn nn RS- Rg} & \text{RR SS SS SRS} & \text{\textbf{\textit{\textbf{\textbullet}}}} & \\
\text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \\
\text{chhajê vargê pêr pêrin} & \text{chhita rbhi nân -} & \text{\textbullet} & \\
\text{b\textbullet} & \text{DD DC C-} & \text{DD DC C-} & \\
\end{array}\]

**Analytical view-points:**

The arrangement of the melodic phrases involved in the composition assigns it a tonal character (a reflection) like that of Raga Abhogi.

The rhythm becomes more fast and artistic rhythmic variations are introduced.
Musical structure of couplet No. 1

The musical scale pattern:

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

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

The base note of the song is fixed on 'Re' of the second (middle) white octave.

The *melodic range*: 'Pa to Re'

The melodic structure gives a glimpse of Raga Megha.

**Set to tala**: Keharwah

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<tr>
<td>dha</td>
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and so on with other lines of the song

The arrangement of the notes gives a reflection of Raga megha. 'Meerid' from 'ni' to 'Pa' and from 'Re' to 'ni'. Only three notes are involved.
Melodic structure of couplet No. 3

The musical scale pattern:

**Indian:** $S \ n \ n \ R \ S , \ M \ R \ S \ n \ R \ n \ R \ n \ S -$  

**Western:** $C \ b \ b \ D \ C , \ F \ D \ C \ b \ D \ b \ D \ b \ C -$  

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

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

The musical notes involved give a reflection of Raga Megha.

Set to tala: Keharwah.

**NOTATION**

```plaintext
\begin{align*}
&n-\ nR^{\text{\#}}S-\ n- \\
&\text{साह } - \text{कृति} - \text{एक} \\
&\text{सह digi li- ik} \\
&b-\ bD^{\text{\#}}C-\ b- \\
\end{align*}

\begin{align*}
&\text{The musical scale pattern} \\
&\text{Indian : } S \ n \ n \ R \ S , \ M \ R \ S \ n \ R \ n \ R \ n \ S- \\
&\text{Western : } C \ b \ b \ D \ C , \ F \ D \ C \ b \ D \ b \ D \ b \ C- \\
\end{align*}

\begin{align*}
&\text{The base note of the song is fixed on ninth white key of the harmonium used. This} \\
&\text{comes to be 'Re' of second (middle) white octave.} \\
&\text{The melodic range: 'ni to Ma'} \\
&\text{The musical notes involved give a reflection of Raga Megha.} \\
&\text{Set to tala: Keharwah.} \\
\end{align*}

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

The theme of this Panjabi dance song (gidda) touches upon social aspect in context of wedding. Soon after the bride groom and the party leaves for bride’s home, the ladies make merriment in singing, dancing and creating humour throughout the night.

The tune in the first stanza goes in a slow rhythm set to dadra tala (a cycle of six beats) in a pattern:

```
\[
\begin{array}{cccccc}
1 & 2 & 3 & | & 4 & 5 & 6 & |
\end{array}
\]
```

having two sections of three beats each with heavy stress on the first beat and light passing stress on the fourth beat. The singer has been found to ‘elide’ on the main stress points, as such a swing is created in the rendition. The mode appears to be the simple notes of Raga Abhogi. The following verse line is worth note for illustration:

```
S- S- R- | g - R | R S R | - - -
```

In the second and third stanza, the singers have applied komal 'ni' and 'ga' and thus the mode appears to be shifted on to Raga Kafi.

The following verse line illustrates this fact:

```
^{S} S- S- S g \quad RS - g \quad R- S -
```

As the song progresses, the tempo of the song shifts to fast keharwah:

```
dha ge na ti | na ka dhi na
```

At certain places the singers make use of many letters within a single note ‘Re’, which is mellowed with grace note ‘ga’ komal at points of main stresses explained below:

\[ \text{\textsuperscript{8}RR \ RR \ \textsuperscript{8}RR \textsuperscript{6}R \ SS \ \textsuperscript{8}RRR \ RR \ RRg \ RS} \]

chhole chhole chholeni enahna nanki andi ridepeh miri

The song concludes with couplets. Each couplet starts at a faster pace, creating a variety in the style, which finally reaches the crescendo, where in tonal as well as rhythmic embellishments are observed.

Herein the first couplet, as an illustration, the singers have used fast Keharwah tala in the style:—

\[ \text{Dha ge - ge | na ke dhi na} \]

Note the phrase line shown below:

\[ \eta \eta - P | \eta - \eta P P | \eta - \eta - | \eta R S \eta \]

\[ \text{\textsuperscript{3}i k - t | bi - t au de | gha r da - | ni - - ja dun} \]

Here the singers have applied ‘Pa’ and ‘ni’ of the lower octave and the mode seems to be the simple notes of Raga Megha— the melodic phrases used are as— (S R \eta S, \eta P \eta S).

This Gidda song is very pulsating and lively as the Panjabi ladies are vigorous, open throated. They are frolicsome in nature, action and expression and do not hesitate in expressing their feelings freely and swaying their bodies vigorously as the song reaches crescendo.

Besides to the rhythmic accompaniment of the Dholki, the participants and the assembly make use of clapping beautifully synchronising with the peculiar beat stresses of the set tala and the style.
After that various couplets are taken up turn by turn. Each couplet begins in fast pace with the change in the style of rhythm.— a cycle of six beats in slow pace changes to fast keharwah taking the form "Dha dhin nak dhin | dha tin nak dhin". The peculiarity of the song is that each stanza ends before it reaches crescendo with a blend of tonal and rhythmic embellishments. Herein this song the use of howling words like 'oh! aah!' are also observed at certain places.
A ‘Rauf’ song is generally sung to brighten a happy occasion and in an atmosphere of gaiety like marriage. Women holding each other round the waist stand in a single line, generally in an arc and step forward and backward, some times patting the ground with the toe in a rhythmic pattern as they sing in chorus.

This is a typical dance song highlighting the idea that a spiritual union is sought by the partners in love and they go mad for each other. For illustration the singer refers to the madness of the ‘bumble bee’ for the flower; of ‘Majnoo’ for Laila; ‘Farhad’ for Shireen and of the Moth for the flame. This irresistible attraction is spurred by love which ends in complete identity with the other.

The specimen of the song (Rauf of Kashmir) sung by Raj Rani Koul and her daughter-in-law Mrs. Rajni who is a migrant now, is given for illustration.

बाल्य यावनस करवैँ रोफबे लोलो
Bālyā yāvanas karvēi raufyē lolo.
To blooming youth sing rauf, yes, yes.

यि छा दुनिया नवी, खोट नोव्वे लोलो
Yi chhā dūnyā navī, khote nowvyei lolo
This world looks ever and ever new, yes, yes.

जोर ददे कया बन्याव भोंबारस
Jore dadē kyā bānyāv bhombaras
For want of a mate, what happened to bumble bee,

यम्बर्जङले पत देवान गोवीये लोलो
yambarzaṅlē pata devān govīyei lolo
For tūlip it becomes mad. yes! yes!
Jore dade kya banayav majnoonus
For want of a mate what happened to Majnu?

Laila pata ha devan gavye lo lo
Ran mad after Laila; he, alas!

Jore dade kya banayav pharudas
For want of a mate what happened to Farhad?

Sheerin pate devan gavye lo lo
He went mad after Shireen he, Alas!

Jore dade kya banayav Parvanas
For want of a mate what happened to the Moth?

Shamahs pate devan gavye lo lo
after the flames he ran mad.
The musical notes involved in the 'Rauf' is given below for illustration:

The musical scale pattern:

Indian: SSRRGS, RSnSRS
Western: CCDDEC, DCbDC

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

The melodic range: 'ni to Re'

The melodic notes involved are confined to only four viz: 'n S R G'.

Set to tala: Keharwah.

Analytical view-points:

The arrangement of the melodic phrases involved in the composition are confined to only four viz: 'n S R G'. Meend from 'G to S' is noticed. The theme of the song is romantic. The singer expresses the intensive love of the partners which ends in complete identification for each other. The tempo of the song is set to tala Keharwah.
Rauf Dance song (ii)
(Samow karow geūndanā...)

This song in lighter vein includes the element of joy, which lightens the burden of life. The flowers and birds become inseparable factor of romantic urge for adding to the joys of life. The dance song is highly poetical and the reference to the bees, flowers, water falls and violin or mandolin is highly significant. Love and joy are additives to the spirit of life, and so worries and cares of life, should be forgotten for a while to enthrall life with beauty and joy.

The specimen of the Kashmiri group dance song (Rauf) sung by Miss Renu of Kashmir is given for illustration.

समाम करत मुन्दना, गनीमत मुहोय दमानी
Samow karow geūndanā, ganeemet yūhoi damānī
All shall gather and play in glee; this very moment is full of bliss.

आमुत बहार दरबार, मुन्द जाय जाये
aamūt bahār darbār, mūnd jāy jāyē
Spring has come, flowers have held court at places various.

कहुबिन शबाब शोलान, शाय शाय तरी प्रावे
khusbīn shabāb sholān, shāy shāy tārī prāvē
Blooming beauty glistening all around intoxicates.

ज़िन्दगी मुन्द दोह दादि गारि खड़ि गजाविव
zindgī mūnd doh dādī gāri khārdī gajāvīv
Let us forget for a while, our pains and sorrows of life.
yeti lusnuch tā basnuchi fikir tā gum trāvith
Forget cares and worries of life.

dilkyan dāγun pyāth shabnam usei chhakarāvav
Sprinkle shall we dew on our heart's wounds and scars.

kumrēn tā kasturēn sūtye noówva bahār chhāvān
With orioots and nightingales enjoy the new spring.

shokh sān karow jashnā, gneemat youhoue damā
Enthusiastically shall we do merry making, the moment is indeed a boon.

yambarzalan sūṭēyan usye jāye jāye grāye mārav
With lilacs and tulips shall we swing and sway.

bombran sūtye sūtye usye saítōor rabāb wāyav
With black bee shall we create music of sitar and violin.

aabolshārān nish chhav bīnshī hūn jāvānī
Learn the flow of life from the water-falls.
bozow lole, janoonikye bombarun hūniz ravanee
From the black bee shall we learn the madness of love.

dilkis rabābus uz, usye lola miztāb dinow
The mendolin of heart will stir with striker of love.

shokhe mainz usye sokh sān malryav malryav chemov
In our joy shall we drink the wine intoxicating.

lole sān karow usūnā gneemat youhoyē damār
With love shall we laugh, and enjoy this moment unique!
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The musical notes involved in the Kashmiri dance song (Rauf) are given for illustration:—

The musical scale pattern:

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

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

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

**Melodic range**: 'ni to dha'

Mode with simple notes is like that of Raga Bhairvi.

**Set to tala**: Keharwah.
Analytical view-points:

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

The rendition is rich in thought content, it is more that a melody. It is to some extent resembles Dogri folk-dance song in the respect, that the verse lines are picked up in the beginning in medium pace and then towards the close of each stanza the rhythm picks up faster pace. The actions of the dance are also restrained as in Dogri dances. The rhythm of the song is set to tala Keharwah in a simple, normal beat pattern.
This is an old love song of Rajasthan called ‘Jhumar’ and is popular with the banjara tribe. It has found its way into the folk music and thus is a representative folk-song of Rajasthan.

The Banjaran Belle is anxious to appeal to her love with her adorned beauty so that he is perfectly allured towards her and may listen to her. The Belle says that her lithsome body has been made more attractive by wearing beautiful chaplet, which swings as she bends right and left or takes rounds while dancing, the anklets tinkle in a charming way, her bracelets attract with a glitter, her bosom heaves fret-fully and she would pour her love into him. With very simple words, a romantic picture of love is woven and the song becomes articulate in a subtle way.

मेरा असी कलिका लेंगा देखो
Mera asee kalika lengá dekho
Look at my eighty pleated petticoat.

शूमर अर मेरा जिया रा देखो
jhumar ar mera jia rā dekho
See my Jhumar (Chaplet), and dancing tender heart.

शूमर अर बनजरन लच्छे खाए गी
jhumar ar banjaran lachkē khāē gi
Jhumar wearing banjaran woman sways forth her body.

ओ जिया मेरा धड़के नज़र लग जाए गी
o jiā mera dhādkē nājēr lag jāē gi
My heart throbs lest an evil eye falls on me.
Ban jaran lachkey khāe gi re han....
Banjaran woman sways forth her lithe body.

Ghumār dār nāchūṁ, māṁ jhoom jhoom nāchūṁ.
I dance like spinning, I dance with full sway.

Māṁ jōrār dār nāchūṁ, māṁ jōrār dār nāchūṁ.
I dance excitedly! I dance briskly!!

O jia mera dhāṅkāre.......
O heart mine throbs.

O mērī nathni cham cham kāre
My nose ring sparkles and dazzles.

O mera jojan holē holē
My bosom heaves fretfully.

O lagī prēm ki lapat bhujāi rē
Emotions of love get intense, how may I tame it?

Sāvāriā bātā kar ḫē
Come, O love mine! talk intimate.
ओ मेरा अरूणला वन खन करे  
o mere chûnlâ khan khan karê  
O my bracelets tinkle sharp and fast  
my heart beats against my ribs.

ओ मेरे दिल की बात बताई रे  
o mere dil di bât batai rê  
It reveals thoughts in my heart.

ओ मेरी शांतर शोर मचाए  
o meri jhanjhar shore machâe  
My anklets make a sound noisy  
as if it gives a call to you.

ओ मेरे पैर ये धीरक बढ़ाई रे  
o merê peir pé thiôtak bardhâi rê  
It increases speed of my dancing feet.

Come, O love mine! talk intimately.
The musical notes involved in the Rajasthani folk-dance song are submitted below:

**The musical scale pattern:**

**Indian:** S g M g M g S ∨ d n, S g M g- S

**Western:** C e F e F e C b ∨ a b, C e F e- C

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

**Melodic range:** 'dha to Ma'

Mode with simple notes is like that of Raga Malkauns.

**Set to tala:** Keharwah.
At this stage rhythmic embellishment is highlighted before the dance movement is changed. Dance and rhythm are made brisk here.

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

Before the folk-dance has to begin the instrumentalists set the folk-tune in the pattern on which the song has to be presented. The drummers maintain the tempo of the song in fast Keharwah tala taking the liberty to bring in rhythmic embellishments.

Before the singers pick up the verse line of the song the first few letters 'Me- ra-aa' is given an artistic twist as 'Sa- (ga)- Ma-'. The drummers give an artistic treatment to the first two beats by changing the accents like 'Dha- -ge na ti | na k dhi n', thus producing sway in the rhythm. The singer skips the point of stresses suited to his innate sense, so as to create a peculiar style, which also synchronizes with the dance actions.

The following verse line is worth note:

\[ \begin{align*}
    &\text{-}g \text{ MM} \quad -g \text{ M} \quad -g \quad S \quad -g \quad -g \quad M \quad -M \quad g \quad M \quad g \quad g \quad SS \\
    &\text{-me ra-aa} \quad -\text{see} \quad -\text{ka}, \text{lee} \quad -\text{ka} \quad -\text{lein} \quad -\text{ga} \quad -\text{de} \quad -\text{kho} \quad -\text{jho} \quad -\text{mar} \quad \text{ar mera} \\
    &\text{\_\_\_\_/ \ \_\_/ \ \_\_/} \\
\end{align*} \]

(Artistic twist (skip) sway

The singer suddenly drops down from tonic 'Sa' to 'dha' then to 'komal' nishad 'ni' of the lower octave, when singing the line.

\[ \begin{align*}
    &\text{SS} \quad g \quad gg \quad \text{MM} \quad M \quad g \quad g \quad S \quad nd \quad n \quad -' \\
    &\text{ban} \quad \text{ja- ran} \quad \text{lach ke} \quad \text{kha ae-}, \text{gi- r} \quad \text{-ha-} \\
    &\text{\_\_/} \\
\end{align*} \]

(a sudden drop to ni)

and then after applying a leap (flight), from komal 'ni' of the lower octave to 'Ma' of the middle octave, picks up the next line of the verse as:

\[ \begin{align*}
    &\text{nd} \quad n \quad - \text{M}, \quad \text{MM} \quad M \quad g \quad M \quad g, \quad S \quad - \\
    &\text{\_\_/} \\
\end{align*} \]

flight (leap)
Again the line— 'ban | jā ran lach kē- | khaï- gi - ō | ha - - -' is repeated and the singer drops down to 'ni' of the lower octave while the instrumentalists introduce the rhythmic embellishments before the singers again pick up the remaining part of the stanza at a brisk pace. The blend of the dancers foot-work and rhythmic demonstration makes the performance of the song superb.

\[
\begin{array}{c}
\times & \circ & \times \\
M & M- & M & g & -g & M- & M- \\
उ & म- & र & दा -र & ना- & चूँ-
\end{array}
\]

In the lines— ghu me- ra da -r nā- chūn-

the pace of the keharwah tala is brisk. The sound of Ghungroos synchronising with the stresses also make the performance appealing.

Finnaly there is a sudden break in the motion of the performance for a moment and the original tune of song and the dance style is resumed. As such all the stanzas of the song are taken up, till the performance reaches the crescendo and finally comes to close.

The arrangement of the musical notes employed in the composition gives it a tonal character like that of Raga Malkauns. The melodic range stretches from 'dha' to 'Ma'.
Concluding view-points on songs of typical folk-dances

Dogri Dhamachā, Kud of (Bharmore) Himachal Pradesh, Panjabi Gidda, Kashmiri Rauf and Jhoomar of Rajasthan, collected from various parts and sung by expert singers have been discussed for purpose of study.

Function: To provide wit and satire, and create an atmosphere of merriment and laughter.

Application: In utilizing the leisure time by the ladies, left free after the departure of the marriage party to the bride’s house or as a thanks giving in the days after sowing operation is over.

In Dogri Dhamachā dance song, the arrangement of the musical notes involved has been observed to be giving a reflection of Raga Bhopali. The melodic range extends from ‘Dha to Ga’. The tonal embellishments introduced are flights (leaps) from ‘Sa to Ga’, ‘meend’ from ‘Sa to Dha’ and gentle twists in the notes as ‘Re Ga Re Ga’. In another specimen of a romantic Dhamachā song sung by Gangi Devi of Udhampur, the musical notes employed give a glimpse of Raga Megha viz ‘Sa ni Re Sa ni Sa Re Ma Re Sa’. The singers have provided ‘leaps’ from ‘Sa to Ma’ and ‘meend’ from ‘Ma to Re’.

The specimen of ‘Kud dance’song sung by Kaushalaya and party of (Bharmore) Himachal Pradesh, the musical notes involved in the composition give a glimpse of Raga Bhopali. The melodic range extends from ‘Pa to Dha’. The leaps introduced are from ‘Dha to Ga’, ‘Ga to Dha’, ‘Sa to Pa’ and ‘Dha to Ga’ etc. and gentle twists in the notes ‘Ga Re Sa Re’.

As the song reaches crescendo, there is fine blend of typical instruments like flute, small Nagāḍā, Cymbals, Narsinghā, Kēhal, Conch shells etc.

In Panjabi ‘Gidda dance’ song the musical notes involved in the introductory lines give a glimpse of Raga Abhogi, but in the subsequent couplets the notes involved give reflection of Raga Megha. The ‘meend’ provided in these couplets is from ‘ni to Pa’, ‘Sa to Dha’ and from ‘Re to ni’. Panjabi Gidda is pulsating, lively, as the Punjabi ladies
are frolicsome in nature, action and expression. In contrast, Dogri ladies are too demure and modest, as such are restrained in expressing emotions.

In Kashmiri ‘Rauf’ dance song the musical notes involved have been noticed to be only four viz: ‘ni Sa Re Ga’ in one specimens and give a reflection of Raga Bhairvi in the other. The melodic ranges extended from ‘ni to Ga’ and ‘ni to Dha’ respectively. In the Kashmir dance songs, the thought content is rich and more than a melody. Kashmiri dance songs resemble Dogri dance songs in the respect that, the verse lines are picked up in a medium pace, which gain speed and reach crescendo towards the close of each stanza and the actions of the participants is restrained as in Dogri dance.

In Rajasthani Jhoomar songs, the musical notes involved have been noticed to give a tonal character like that of Raga Malkauns. The melodic range extends from ‘dha to Ma’. The tonal embellishments introduced are ‘leaps’ from ‘ni to Ma’ and drops from ‘Sa to Dha’ through ‘ni’.

Instrumentalists provide rhythmic variations before the dance begins. The singer picks up the verse line with an artistic twist in the notes as ‘Sa ga Ma’. Towards the close of the stanza, the pace of rhythm is made brisk, accompanied by the rhythmic variations of the instruments, till there is a sudden break, and the original tune is resumed with the pace in the beginning.

A lot of similarity has been found in both Dogri dance-song called ‘Dhamachda’ and Panjabi Gidda song. The points of similarity being, that both start in a slow rhythm and reach cresendo before the next stanza is picked up; each couplet starts in a slow/medium pace and reaches the climax exhibiting artistic combination of rhythmic and tonal embellishments before the next couplet is taken up. The participants make use of clapping in unison with the rhythmic stresses.

The difference lies in the presentation of the song. The Panjabi ladies are vigorous and over bold in expressing their emotions. As such they make the performance spirited
and lively, where as by temperament, the Dogri women are modest and demure. So their songs and dance-movements reflect restrained expressions. Also as the song reaches crescendo, even then the flood gates of emotions are not fully opened, but are allowed to flow in a subdued manner.

In the presentation of the Dogri folk-dance songs in a regular set rhythm, a shift of stress and intonation is introduced as such the accent is extended or skipped (elided). In order to maintain the interval between the effected beats, some adjustment of the syllables has to be made, because of which a swing is created in the rendition. Hence a style is developed, which is both charming and mellifluous, offering greater scope for musical flourishes. This is attributed to the temperament, innate sense and gush of motions kept subdued.

Not lagging behind in putting up a catching style of a dance display, the artistes of Rajasthan conjure the atmosphere with an artistic display of musical notes coming from their respective instruments. The spectators are bewitched by the fine blend of musical notes till their eyes rest on the dance movements of the troupe. The exciting and the throbbing movements of the dancers are matched by the fine arrangement of the musical notes provided by the violenist and flutist, and the artistic rhythmic variations provided by the drummer and 'Chop-stick' expert make the filler, as the dance movements change or shift to the rising pace in an artistic style.

As compared to the Dogri folk-dance song, some similarity has also been found. While progressing from a gentle pace of the rhythm, as in Dogri folk-dance song, there also starts a frenzied movement leading to the crescendo, which is the characteristic mark of Rajasthani dance song.

Coming to the analysis of the Kashmiri dance songs as compared to Dogri dance songs, we find more sobriety and controlled movement with a gentle rocking style of the dancers, standing arm in arm in two separate rows facing each other. A backward and forward swing of the dancers is a peculiar style to the Rauf dance and this is regulated both to slow and quick rhythm depending on the thought content. The performance and
the intonation contribute to a natural poise betraying gravity and grandeur of Kashmiri life style.

The singers dominate the atmosphere with their own singing, and the accompanying instruments are relegated to the second place. Usually a ‘tumbaknadi’, (a flask -like earthenware with a skin diaphragm on the bottom) and sometimes a 'Shahnai' or 'flute' which are basic to the Kashmiri music are used. Thought content is rich in Kashmiri dance songs and the rendition is more a recitation than a melody.