BHAKHS

(A typical variety of traditional Dogri group folk-songs)

The pahadi folk-music of which ‘Bhakan’ is the best expression of spontaneous and inspiring ideas that flow without any pre-thought and without any relation to basic sentiments of joy or sorrow and has orally descended down, virtually produce a thrilling effect to relax the tired mind and weary body. This is done best by calling out from a high mound or hill-top in the late hours of the day, when silence comes down blissfully to the sick souls and sorrow ridden people.

Bhakh is a typical variety of Dogri group folk-songs which expresses profound feeling 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 part. It needs no instrument in its rendition to maintain tone and rhythm, yet it is profound in effect to make the singer and the listener move into the world of symphony. The rhythm arises itself out of emotions involved in the verse and from the existing environmental conditions suited to the innate sense of the singers and as of the heart throb. It is not restricted but is free. This self evolved rhythm remains maintained till the verse line comes to close and the interval is filled up by the supply of Tonic ‘Sa’ and the notes of consonance like ‘Ga’ ‘Ma’ or ‘Pa’ or ‘Alap’ like flourish is introduced before the new line is picked up. The Bhakh singers introduce melodic phrases to authenticate the idea. The restrictions of the ranges in ‘Alap’ were pre-determined in the early ancient period. References of which are available in the ‘Swas Sathan’ rules. Pre-determined ranges of alap as ‘Dha to Ga’, ‘Dha to Pa’, ‘Sa to Ma’, ‘Sa to Pa’ etc. have also been observed clearly in Bhakhs, pointing out that our 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 traditions as have orally been descended. The theme or the subject of the Bhakh variety may differ, but its form so far as the musical aspect is concerned remains the same. Sometimes a little improvisation without changing the musical framework is effected. ‘Bhakh Style’ of presentation varies from one school of music to another. Just as in Indian classical music, a ‘Khayal’ is one of the style of singing, but the technique of presentation varies from one ‘Gharana’ to another. For example in ‘Kirana Gharana’, the style of singing has some peculiarities which are different from the style of singing in ‘Rampur Gharana’ or in ‘Agras Gharana’ and so on.

In Dogri folk-songs the ‘Bhakh style’ extant in Udhampur district has a style of rendition different from the style prevalent in District Kathua or else where, depending upon the peculiarities regarding content, tonal embellishments and ‘voice culture’. Some ‘Bhakhs’ are given the name of the place to which the group of singers belong. For example, ‘Balahlta Bhakh’ is a typical variety extant in Balahlta (District Udhampur) ‘Pangasti Bhakh’ is peculiar to Pangasta (District Kathua) and so on. It does not mean that these varieties are only sung at the places to which they belong. The singer of one part of the region has the liberty to sing the type selected from other parts, though the style of rendition may not be an exact copy of the original.

The prominent ‘Bhakhs’ rich in musical quality and composition originated in different pockets of Jammu region and have been preserved by the ‘Bhakh’ singers in certain segments, each different from the other have been attracting the attention of music lovers.

We can still locate the Bhakh variety in Udhampur segments of (a) Ramnagar and Duddu Basant Garh with prominence of Bandrahlti,(1) ‘Sheika’ and ‘Trodk Bhakh and (b) Pancheri, Tikri, Muttal and Balahlta Dun (in particular) with topical, Droohdi, Balahlti(2)

(1) The Principality of Ramkot, re-named as Mankot after it was captured by Mankotian Clan of Rajputs has been recognised as the native place of Bandrahlti Rajputs, who had evolved a Bhakh variety called ‘Bandrahlti Bhakh’.
This area is now known as Ramnagar, which had been the seat of famous Rajas. It is bounded by Bhoti in the west, Chenehni in the North, Basohli in the east and Mankot in the south.

(2) It is representative Bhakh variety of the area which extends from across the Dudhar Nullah to the north of Muttal down to the banks of the River Tawi, covering the portion of Jib-Thathi, Rehmbal, Garhi etc. in the Tehsil Udhampur. This area is identified as ‘Balahlta Dun’.
and Trodak Bhakhs; whereas in Kathua segments of Basohli, Bhaddu and Billawar with topical Pangasti(3), Sumarti(4), Bauhli, Sheika and Trodak Bhakhs; in Rajouri segments of Sunderbani, Kalakote, Nowshehra, Thanda Pani and Pouni with Dariya-Pare-di-Bhakh (Bhakh across the River Chenab); and in Akhnoor segments of Batehra, Bhalwal and Chauki-choura, with Langehi and Dariya-pare-di-Bhakh.

In the ‘Bhakh’ rendition generally four to five members participate. They sit in a circle and cover their ears with the first finger resting the hands on the face to ensure the concentration towards the production of correct notes and to avoid the confusion that may arise because of the different notes introduced by any of the singers during the performance or of any disturbance in the surroundings, and also to recollect the next idea to be presented for better progress of the song.

It is pertinent to say that in the performance of Bhakh the leader of the group called ‘Bhakhu’ usually possesses a prominent place and raises a basic note of his choice which follows a definite pattern, while the companions introduce consonant notes called ‘Bharti’, in addition to the tonic ‘Sa’. The lead singer picks up the verse line to begin with or in certain types, introduces ‘Alaap’ highlighting the musical scale pattern before picking the verse line. This peculiar manner of singing is similar to the use of ‘free alap’ in Indian Classic music, before the start of any Raga composition without using any instrument to keep time. The other singers join him towards the close of the verse line and singer No. 2 holds the tonic ‘Sa’ and elongates till the lead singer picks up the next line. As desired the tonic ‘Sa’ continues and the singer No.3 also introduces a consonant note, ‘Ga’, ‘Ma’or ‘Pa’ depending on the mode used in the composition simultaneously with the singer no:2, presenting a peculiar style, and this produces a musical effect (drone), as is experienced in a tuned Tanpura— an essential accompaniment in Indian classical music. How much is the importance of drone effect (as in Tanpura) has also been created by the singers themselves in the rendition of Dogri traditional folk-songs.

(3) It is the area lying beyond Majahita, covering ‘Khoon’— Ramkot and the adjoining areas towards the north-east upto Nullah Tullehn.

(4) It is a representative Bhakh of the area called ‘Sumarta’ which is bounded by Rammagar in the north; Nullah Tallehn in the west, river Ujjh in the south-east covering important villages— Kudharnu, Syalna, Kalayal, Thada Kilwal, Mandli and Dingi simbal.
Before Tanpura came into existence, ‘Veena’ was used an accompanying instrument in musical recitals to maintain tone as well as rhythm. This reveals that our Dogri traditional folk-music has essential characteristics of ancient music.

In between while reciting the Bhakh, an expert singer no: 4 introduces a melodic phrase— a flourish of set musical notes of higher octave in a shrill voice freely touching the note ‘Ga’ of the higher octave. The singer is specially assigned for this purpose. The natural instinct of providing consonant note ‘Ga’ of the higher octave is the peculiarity in the rendition of ‘Balahlti’, ‘Bandrahlti’ and ‘Sheika Bhakh’ (in particular), and is termed as ‘Swai’— a term used in Dogri dialect meaning that the ‘Ga’ applied is of the higher octave and is one and a fourth times higher than the tonic ‘Sa’ of the middle octave.

This is where one can find that the Bhakh singers apply un-conscious skill of providing such peculiar musical notes to create a drone effect, as has been observed in the vibrations of the strings in a tuned Tanpura (drone). Another remarkable point worth mention is that, when the string of ‘Mandrâ’ shaâdaja of the Tanpura is tuned, a peculiar effect of ‘Ga’ called ‘Svayambhoo Gandhar’ is experienced, if heard minutely at the close proximity of the continuous vibrations of the string. Such a skill of introducing the note ‘Ga’ of higher octave in a shrill voice just at the time the note ‘Ga’ of the middle octave is applied by The Bhakh singers, creates an echo like flash in the rendition and hence assigns a peculiar style to Bhakh, which makes the performance an ideal one and imparts a separate identity.

Besides fundamental note ‘Sa’, harmonic notes like Madhayam or Pancham— Called fourth or fifth major respectively are usually introduced by the singers in between the rendition in one way or the other depending on the mode employed in the composition. This type of pattern creates a 'Shâdaja— Madhayam' or ‘Shadhaj— Pancham' Bhava (effect) reasonable for enchanting melody, similar to the Tanpura.
The Dogri folk-music follows the time theory prevalent in Indian classical music, where the Ragas are sung strictly according to their appropriate time and if the time factor is ignored, the appealing effect of the ‘Rasa’, on the mind of the listener fades away and the emotions of the singer will be smothered. Time factor is the soul of Indian classical music and even in the Dogri folk-music, effect of ‘Rasa’ is obtained by following the basic components of place and time. In Bhakhs both place and time becoming part of it, add to the beauty and joy.

On the close examination of melodic structure of the typical Bhakh varieties, it is revealed that the musical notes involved in these compositions assign a tonal character resembling Raga Bhopali, and in a very few specimens glimpse of Raga Durga and Abhogi are noticed. In the definition of Raga Bhopali, Durga or Abhogi the experts of the field have specified the proper time of their singing, as the early hours of the night, which clearly confirms the viewpoint that since this Bhakh variety is also preferably sung in the late hours of the evening for creating better effect definitely has time relationship. This explanation is sufficient to prove the presence of classical element in dogri folk songs like the ‘Bhakhs’.

The early phase of classical music seems to be emerging here in our Dogri folk-music. The manner in which this skill of Bhakh rendition is presented and the pace (slow, medium and fast) of the song is maintained, identifies the particular type of Bhakh. Ragas in Indian Classical Music are also sung in the above said three speeds.

The folk music in its essence is intimately related to life and the values set by the society, as the human element predominates the thought content of the folk-music. It is very often sentimental, bordering on the spiritual or romantic element. ‘Bhakh’ is a typical form of folk-music, that is un-restrained by any social rule. It is spontaneous expression in melody, made keen by the cool breezes that blow in open spaces towards the evening. The romantic element to such a music becomes thrilling with the moon rise, and the calm and pleasant atmosphere of the landscape spurs the singer’s mind to melodic expression. Its appeal is so great that in spite of strong influences of non-traditional music, it continues to survive through purely oral traditions.
This sample of the ‘Lambi Bhakh’ is simple and unornamented. The sepoy prides in wearing a bright coloured turban with starched tuft waving like a coxcomb. The beloved is too vain to notice his yearning heart, but feels that one should not be over excited and always thank God for what He likes.

The specimen of the ‘Lambi’ (slow) Bhakh sung by Smt. Gangi Debi and party of Garh Chakahd, Tehsil Udhampur, Udhampur is submitted below:

Ae jhull ve sapaii dea safea te
Rock, o you sepoy’s turban.

Rang taie da, te rang taie da
The turban that is dyed by the aunt.

O ke guman karna te sakai bhaiye da’—2
What to pride in brother’s real.

"Bole alap is set here by the singers together" (a Bhakh presentation).

O, jhull ve sapaii dea safhe da te
Rock, o you sepoy’s turban! —Refrain

Rang, ae guiti da- te rang guiti da
The turban dyed orange like...........
O- ke gumān karnā tē nājo khutiē dā—2
What to boast of Najo the false!

"Bole - Alap is set here by the singers together" (a Bhakh presentation)

Refrain

O jhull vē sapāiē deā sapēa tē
Rock ye, O sepoy's turban.

Rang, kikrē, dā tē rang.... kikrē dā
Rang kikrē dā, tē rang...... kikrē dā
The turban dyed, crimson like Acacia flower.

O- ke gumān karnā tē apnē o mitrē dā—2
What to boast even of a friend!

“Bole alap is set by the singer together here” — a Bhakh presentation.
The musical notes involved in the ‘Lambi’ (slow) Bhakh (group song) sung by Smt. Gangi Devi and party of Village Garh Chakhad, Tehsil Udhampur, Udhampur are given below for illustration:—

The musical scale pattern:

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

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

The base note of the song is fixed on fourth white key of the harmonium used. The singer has preferred to sing, keeping 'Ma' of the second (middle) white octave as the base note.

**Melodic range:** ‘Ga to Ga’

Musical notes involved in the composition are like that of Raga Bhopali.

**Peculiarity:** 'Drone effect' with the notes 'Sa and Pa' and application of 'Bole alap'.

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**NOTATION**

G - D - G - G P D P - P P P P P P D P - P

É - À - Ê - С - л - в - с - па - и - é - д - я - са - ф - я - тэ - р - - г

ae - ae - jhul ve sa pa i ae de a sa phea te ran - g


D DS D ^R G - - - , R - - - ‘(G)(R), S - D’

та (и) и я - ae - ae - - , ae - - - ae - , da - a -

A AC A ^C D E - - , D - - - (E)(D), C - A -

......... Alap.........................(...... flourish...........)

G (G) R S - G P S P D S D ^S R G - - - R - - - SR - G - RS D
té (и) - г - а - а - а - да - э - - - - - Da - ae - ae - ae

Te (ra) - g - a a ae ta i - - ae - ae - - - ae - - - da - ae - ae - ae

E (E) D C E G C G A C A ^C D E - - - D - - - CD - E - DC A

.........the singers introduce bole alap (flourish)......
till the next line is picked up.

--Sa-------------------By singer No. 3---------------------

--Pa-------------------By singer No. 4---------------------
Here also the singers No.3 and No.4 simultaneously give a continuous supply of tonic 'Sa' and consonant note 'Pa' respectively to create a drone effect.

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G D PG  O P P DP- P P D P P - G  S - P (D) -
O - ke-  guman   k a r na te s ke-  Ae - bha (i) -
E A GE  G G AG- G G G A G G - E  C - G (A) -
```

and so on with the subsequent lines.

**Analytical view-points:**

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

The base note of the song has been fixed on fourth white key of the harmonium used. But the singer has preferred to sing in higher notes; as such the tonic 'Sa' comes to 'Ma' of the second (middle) white octave.

The lead singer begins with the rendition of the first line himself as :

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“G - D - G - G G P - P P P P D P - P D DS D”
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and then the other singers join him to introduce 'Bole alap' from :

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!S R G - - - , R - - - (G)R, S - D -
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During this process the singer No. 3 and No. 4 give a continuous supply of base note 'Sa' and consonant note 'Pa' of the lower octave simultaneously to create a drone effect like that of Tanpure, to maintain the tone till the next line is picked by the lead
During the rendition of 'Bole alap', the application of notes like 'Sa, Ga, Dha, Pa' particularly, when elongated give consonance with the drone created by the singer themselves, thus a peculiar appeating effect is experienced.

The following verse line is also worth note:—

```
"G D P G  "P P D P- P P P D P P G"
O - ke- guman na te su ke -
```

Here in the above line the lead singer begins with the line "O ke gumān karna te sake- te" alone and the other singers join him as usual during bole alap (a flourish) from:—

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'P (D) - "S R G - - - R - - - (G)R S - D - G 8R(G)-R S D P"
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in the presence of drone, through the note 'Sa and Pa' supplied by the singers No. 3 and 4 themselves.

The singers have also made use of embellishments like flights (leap) from 'Dha to Ga' and 'Ga to Sa', meend from 'Pa to Ga' and 'Sa to Dha' and drops like 'Sa to Pa' and grace notes have also been introduced. The following line is illustrative of this:—

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D DS D "S R G - - - , R - - - (G)(R), S - D -
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On the basis of melodic range involved in the rendition, it has been noticed that the singer have employed the first (lower) octave and the purvang (first half) of the middle octave only, in the rendition of this typical Bhakh.

The similar style is adopted in the subsequent stanzas.
The love lorn young woman feels as if her body is on fire since her love has gone quite far away. She knows not how to pass her youthful days without fun and laughter. Sitting at her colourful spinning wheel she remembers her handsome husband. To her ears comes the reply of her beau that he would send mango pickles and his favourite radish dishes as well as a cauliflower, which she should cook with care.

The specimen of the slow Bhakh sung by Sh. Krishan Lal and party of village Phregú (Moda) Duddu Panchohd, Tehsil Ramnagar, Udhampur. Collected on 12-6-90 is submitted for illustration.

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वे उम्र बेहीं कांगड़ा दुआनीआं........
ve dainge beie kangra duanian.....
Sitting idle on parapet, scare away the crows.

ऐं भेजी देना अखिए दा चार, भेजी देना मुलिए दा साग
Ae bheji dena ambien da char, bheji dena muliend a sag
I am sending to you mango pickles, also a dish of radish.

पुल बंद गोबिया........
Phul band gobhia........
As well as cauliflower.

ऐं लमी भांगेन नसीबें दी फरांटी वे गुजरी
Ae laggii bhagni naseeben di farantii ve gujari
O gujari mine, the wheel of luck turns on.

ऊमर थोड़ी रेई ऐं बाकी, ते सुनेयां जिदे मेरिए
Umar thodi rei aen baki, te suneya jide meri
Less of life is for me to live, O heed to me my dear.

ऐं गौरी वोडी ऐं चोके चण्णी ठाई
Ae gori boundi aen chouke chappi dai
My love sits in the kitchen, with legs crossed.

ते देयां मिकल पुलके पेकाई वे
te deyaa mikil pulake pekai ve
Do bake loaves for me.

क्लाना जिदे मेरिए........
Khana jinde meri....................—Refrain
Eat I must O love mine!
The musical notes involved in the group ‘slow Bhakh’ song sung by Sh. Krishan lal and party are given below for illustration:

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

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

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

Musical notes involved are like that of Raga Bhopali.

**NOTATION**

Here the drone is also created by a continuous supply of the notes 'Pa' and 'Sa' simultaneously by the singers No. 3 and No. 4 respectively.

The singer No. 2 also continues here as below:

**Drone formation**
Here also drone is created again by giving a continuous supply of the notes 'Pa' and 'Sa' by the singers No. 3 and No.4 simultaneously till the next stanza is picked up by the lead singer and so on as above with the subsequent stanzas.

**Analytical view-points:**

The arrangement of the musical notes involved in the composition lends it a tonal character similar to Raga Bhopali. On the basis of the melodic range 'Pa to Ga' it can be inferred that in the rendition of this composition utrang (second half) of lower octave and purvang (first half) of the middle octave are only involved.

The singers have been noticed to introduce embellishment like flights from 'Dha to Re', 'Sa to Ga' and alap like flourish— 'GaRe Ga - (Re) - Sa'; accompanied by the drone created by the simultaneous supply of the notes 'Pa' and 'Sa' called 'Shadaj'— Pancham bhava.
Slow Bhakh

(Lei ve ghadola reshmoi pani gi........)

This specimen of the Bhakh deals with common incidents of routine advances of a young man towards a pretty woman, who meets him at the village well. The young man helps in adjusting her pitcher and tries to engage her in conversation. He asks her about the wellfare of her parents and friends. She cuts short the conversation and brushes him.

The specimen of the Balahlti Bhakh (typical variety) sung by Sh. Gulaboo Ram and party of Chadehi (Tikri), Udhampur is given for illustration:—


Lei ve ghadola reshmoi pani gi chali ae
With pitcher in hand Reshma goes to fetch water.

Kehndi ae. saruñri de bāg..... jee
‘Says she’ in the cypress lined gardens.

Bhī phoñla Reshmān tarīā jē dharti ve
bharti ghādol Reshmon tari ñē dhardi ve
Reshmo fills the pitcher and rests it on the side stand.

Bē hlā karándā o māhti rām; ‘hā jōdiā o.......’
behl krāndā o Moti Ram; hān jōdiā o....... Moti Ram helps her to lift the pitcher; yes O party man.

Yelē yelē puchā kānē, yāntā ē kārdā ve
baleñ baleñ puchhdā kanne bātañ ē karda ve
In a low voice he engages her in conversation.
goes to ask of welfare of her parents; — O listen you!

Raji khush roun o mere mapecan de rishte ae-
May all relatives of my parent's side live hale and hearty.

Sajnen gi aave chotha tap, han joudia —2
your love has got fever maleria— O you!

O raji roun kule de peokie jeh
May all my elders of family live happily

sahde sujnen da kari lege, kari..... laj, 'o joudia'
As for my love, good treatment will be taken— O your partner!
The musical notes involved in 'Balahti Bhakh' sung by Sh. Gulahoo & party are given for illustration:

The musical scale pattern:

Indian:  
\[ S; \dot{\text{G}}; \dot{\text{P}}; \text{D} \text{ S, D} \text{ P G, D S, G } \rightarrow \text{R S} \]

Western:  
\[ C; \dot{\text{E}}; \dot{\text{G}}; \text{A C, A G E, A C, E } \rightarrow \text{D C} \]

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

Melodic range: 'Ga to Ga'

The musical notes involved are like that of Raga Bhopali.

NOTATION

\[ \text{R G S D S S D G - - -} \]

\[ \text{G G G A C C A E - - -} \]

\[ \text{All the singer (By the lead singer only)} \]

\[ \text{join here} \]

A singer No. 3 provides a 'meend' from Pa to Ga at (gi) and a leap from 'Sa to G'..

\[ \text{Sa} \]

\[ \text{Sa} \]

\[ \text{Sa} \]

\[ \text{Sa} \]

Here the singer No.2 provides (Ga) of the higher octave; also introduces melodic phrases like 'Alap' (a flourish).
Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of melodic range involved as 'Ga to Ga' the purvangs (first half) of lower octave as well as of the middle octave are only involved in the rendition.

The singers have employed embellishments like 'leap' from 'Sa to Ga'; 'meend' from 'Sa to Dha' and 'Pa to Ga' and 'flourish' with the notes of higher octave called 'Swai' in Dogri dialect meaning the peculiar note 'Ga' which is one and a fourth times higher than tonic 'Sa' and concerning suitable notes.
Bhakh— Balahlti (kūllūč-Di-kūhl)

(O des ve Rajea Jammu........)

This Bhakh is identified with an episode of king’s daughter-in-law who is sacrificed to yield water for the canals to meet the water scarcity. This is sung in a typical style known as ‘Balahlti Bhakh’. The narration is pathetic and very touching. The King dreamt of a solution that would bring water for the farmers. He was asked to make any of the five sacrifices, namely, a broom-stick, a cow, a cat, a hoe or his dear daughter-in-law. He chose to make the greatest sacrifices by offering the life of his daughter-in-law.

The specimen in parts of ‘Kullue-di-kuhl’ sung by Sh. Gulaboo and party of Chadhei (Tikri) Udhampur is submitted for illustration.

अ देम वे राजेया जम्मू, अ देम राजेया नागर चनेह्नी
o des ve Rajcā jammu, o ve rajea nagar chanehni
O King of Jammu, O a ruler of Chanehni.

औ वे कोई ऐ अभी सिंह राजा
O ve koi ae abhi singh raja
Was known as King Abhi Singh.

राजे दिया वे, रानिया राजे मी रमज़ मारी ऐ
Raje dia vo Rania, Raje gi ramaz mari ae
The Queen remarked sarcastically at the King.

वे तेरे वे राजेया वो मुलक, जल पीने गी लभद नेई
Vē tērē ve Rajea vo múlak, jal penae gi labhda nei
How is it, in your rule O King! one gets not water even to drink.
लक्ष रुपया राजा मानता किया, ते कुले सी मारता लाई
Lukh rupee raja manat kita, te kuhle di marat lai
The King granted a lakh of rupees on the project of the kuhl.

राजा लक्ष रुपया वे राजे कवर किया, नेई बोगा चंदरा ओ नीर राजा ओ
Raja lakh rupee ve raje kharch kita, nein bagea chander o neer raja o
The King spent a lakh of rupees; what a curse, water couldn't be got.

संदेया पले गी, वेद बचरया, जे कि नेई बोगा बैरिया, नीर
Sadēa pantē gi, ved bacharea jē ki nei bagea beiria, neer
He sent for the priest consulted scriptures; why water has not yet been obtained.

तेरिया राजा कूलाला कोई राणक बसदा
terīa raja kūhlā koi rāshak basdā
On your kuhl (a big water way) O King lives an ogre.

वे नेई यमना बंदा बैरिया वे नीर राजा
ve nein bagńa dindā beiria ve neer raja
Who does not allow the water to run.

अलें; वे करेया राजा गोऊए दी हतेया
Akhen; ve kareā raja goue di hateā
It was suggested; let the king should sacrifice a cow.

वे अलें; करेया पुर्ते दा सोच बचार राजा ओ
ve akhen; kareā putre dā souch bachar raja o
And said, let the King give a thought for the sacrifice of his son.

गोऊ ऐ दे नाएँ राजा धर-धर कम्बेया......
gou ae dē nāen raja tharhar kambeā......
At the name of cow; the King shivered.
As for the son he liked to consider.

Sitting in the varandah the king wrote a note.

To his daughter-in-law the king sent a message.

In the light of Moon, 'Sundran' read the note.

and so the episode goes.
The musical notes involved in the Bhakh—'Kullac-di-kuh' are given below for illustration:

The musical scale pattern:

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

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

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

Melodic range: 'Pa to Ga'

The musical notes involved are like that of Raga Bhopali.

NOTATION

P - P - D - S - S S G - R G - - (Sa) - ------------------------

Tonic Sa is sustained by the lead singer

G - - R - G - - R - - , S - , GR - , GR , GR - , G - S - -

E - - D - E - - D - - , C - , ED - , ED , ED - , E - C - -

---picked up by all the singers simultaneously---

G - G R S S G RR G - , "R - - G - R , GR GR -

E E D C C E DD E - , D - - E - D , ED ED -

---twist---

"------Bole-alap------is------"
Here a peculiarity is noticed in respect that some singers carry on with lower notes and the other singer specially assigned with his peculiar style provides higher notes in a shrill voice.

“SG - R R R - S - R - G - - - R - S “GR GR GR ”

Prefix

Artistic twist

(alliterative catch words)

in a shrill voice.

(Singer No. 2 provides alap like flourish and sustains tonic 'Sa')

and so on with the subsequent lines of the Bhakh.

Analytical view-points:

The arrangement of the musical notes involved in the composition lends it a tonal character similar to Raga Bhopali. On the basis of melodic range 'Pa to Ga' only ‘uttrang’ of the lower octave and purvang of the middle octave are being involved. The notes of the higher octave are also involved by way of 'Swai' and artistic twist. The singers introduce embellishments as flights (leaps) from ‘Sa to Ga’; ‘meend from ‘Ga to Re’; ‘Ga to Sa’. Bole alap like flourish is also noticed viz : ‘GR GR GS’ —— ‘RG- RG- RS', and twist in the notes of higher octave. A pleasant blend of the tonic ‘Sa’ and a peculiar/ focal note ‘Ga’ of the higher octave is a speciality of the ‘Bhakh’ rendition.
Pahari Bhakh (Slow)

(ae khuae khadotiae goriae....)

This Bhakh is in the form of a repartee in which woman's wit is sharper than the young man's remarks. The soldier comes to a well and asks to be served water by a lovely damsel who is drawing water for herself. The woman suggests the soldier to help himself, but he insists on taking water from her only. Being annoyed, she says, "May you find your wife dead when you reach home". The jilted soldier in return curses her saying "May your husband die". He adds, "May you be obliged to seek mercy from a sepoy."

The specimen of the Dogri (slow Pahadi Bhakh) sung by Sh. Kishore Chand of village Upparla Balotha, P.O. Basant Garh, Tehsil Ram Nagar, Udhampur given below.

ऐ कुए खड़ो ऐ गोरिए वे, पानी दा पुट पलेया
Ae khüe khadoti ae goriae vē, pānī dā ghut paleā
Sanding at the well, O damsel pretty! Give me water mouthful to drink.

सुन राजे दिए वे बेटिए— भला गोरिए वे
sun raje diae vē beti— bhalā gorīē vē
hear me, O chieftains daughter! O you, sweet and pretty

पानी दा पुट पलेया......
pānī dā ghut paleā......
Give me a mouthful of water to drink.

कछ घड़ा कछ लज स्पाईया जी
kuchh ghadā kuchh lujj sapaià ji
Here lies the pot, and here lies the rope, sapoy (soldier)!
Aapun bharo aapun peeo, sun raje dea naukara
Help your self to draw and drink, O you king's soldier!

Apna bhare a us nit jé peeneañ
Self drawn water, I drink always.

Migi tere jé hathyé dà cha, sun raje dí ë ë ë betië
I wish to drink offered by your hands; listen me, O chief's daughter!

Ae ghar jae jaide ri nàr muri jà
“On reaching home, your wife may die”.

Chunen tò galîën dë kakh, sun raje dëyà nôkara
And may be fated to pick dust of lanes, O, you king's man!

Ghar jë jandi dà kund muri jà
Returned he, “may your husband die as you reach home !”

Pën sapaiën dë bûs merië pîari ë ë ë
May you be fated to be at sepoys mercy.

Sun raje dîë, betîë
Listen you. O chieftains daughter!
The musical notes involved in the slow “Bhakh” sung by Sh. Kishore Chand and party village Upparla Balotha (Ram Nagar) are given below:

The musical scale pattern:

The singers No.3 and No.4 supply a drone by way of notes 'Pa' and 'Sa' respectively.

Analytical view-points:

The arrangement of the melodic notes involved in the composition assigns it a tonal character like that of Raga Bhopali. On the basis of melodic range as from 'Pa to Ga', it is noticed that the 'lltrang' of the lower octave are only involved in the rendition of this Bhakh composition.

The singer introduces embellishments like 'meend' from 'Sa to Dha', 'Dha to Pa'; 'flights' from 'Pa to Sa'; twist in the notes as 'ReGa- Re Ga'; grace notes as 'Pa' on 'Ga'; 'Ga on Re' and 'Re on Sa' and drone effect by way of simultaneous supply of 'Pa' and 'Sa'.

Self evolved rhythm like the normal beats of tala Keharwa has been maintained which is not restricted, towards the close of line or when alap like flourish is desired by the singers, till the new line is picked up.
The specimen of the Slow Bhakh (Balahlti) 'Kuluæ-di-kuhl' sung by Sh. Dhani Ram and party of Pancheri, Tehsil Udhampur is given for illustration.

The episode relates to the sacrifice of the Princess for the honour of her Father-in-law, whose efforts to run the water through the Kohl (canal) dug specifically by him failed.

*To start with, 'hole alap' is supplied with few alliterative catch words as*:

एे ऐं जाना- ओं ऐं- - ऐं- - ओं ऐं
Ae ae shaba- o ae - - ae - - o ae
-- Bravo- O! You ----- you---- O! You

हां, ओं ऐं, ऐं- - - , ओं- - - जी - - -
han, o ae, ae-- - , an - - - jee - - -
Yes, O! You, You ---, yes-- please

*Actual text begins here* :

ऐं कुलुएं, दे नान ओं ऐं--- राजा----- ऐं ---
ae Kuluæ de nan o ae--- Raja------ ae----
From the sides of Kulu, --- the king

ओं ऐं, राजे ने हे कूलुल, हां ओं ऐं कूलाई
O ae Rajé nen hae kuhl-, han o ae kadai
O ! The king, got the kohl (canal) dug.

कूला नैई ओं ऐं वंयं, कुइला नैं ओं ऐं बागः
kuhla nein oae bagea
But alas ! through the kohl ran not.

ओं ऐं चैढ़ा ओं ऐं चंदरा ऐं जी नीर
o æ pehda o æ chandræ æ ji neer
So silly and wretched water.
The musical notes involved in the Group song (Lambi Bhakh) called ‘Balahliti’ bhakh sung by Sh. Dhani Ram of Pancheri Tehsil Udhampur are given below for illustration:

The musical scale pattern:

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

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

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

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

The musical notes involved give a glimpse of Raga Abhogi.

**NOTATION**

D - S - - - D ½SR g - - - RS - - (g) (R) S----------------------

A C - - - A ½CD e - - - DC - - (e) (D) C----------------------

(The lead singer (From here the singers No.2 and 3 join) (tonic 'Sa' continues) provides alap)

A - C - - - A ½CD e - - - DC - - (e) (D) C----------------------

(Bole alap formation has been introduced by the lead singer)----------------------

---Sa----------------------

(by lead singer) (singers No.2 and No.3 also join)
Bole alap by way of gamak like flourish is supplied by singer No. 1 or 2
(Slight twist (Tonic 'Sa' sustains)

---Sa---

- - - gR gR gg R gR gg R g - R S
- - - R- R- RR RR ^ ^ t* - ^
(Bole alap by way of gamak like flourish is supplied by singer No. 1 or 2)

- - - ae- ae- aeae ae aeae ae ae ae- ae
- - - eD eD ee D eD ee D ee D e - D C

(via singer No. 2)

By all the singers---

---Sa---

- - - gR gR gg R gR gg R g - R S
- - - R- R- RR RR ^ ^ t*
(Bole alap by way of gamak like flourish is supplied by singer No. 1 or 2)

(via singer No. 2)

(Bole alap by way of gamak like flourish is supplied by singer No. 1 or 2)

---Sa---

- - - gR gR gg R gR gg R g - R S
- - - R- R- RR RR ^ ^ t*
(via singer No. 2)

(Bole alap supplied by singer No. 2)

By all the singers---

---Sa---

- - - gR gR gg R gR gg R g - R S
- - - R- R- RR RR ^ ^ t*
The singer No.2 also supplies these notes here.

(Rg, RS) g - R, g - R g - R, g - R S, g - SD - S

ae - ae, ae - ae, ae ae ae ae ae - ae - ae - bage - a - sustained

e - D, e - D ee D ee D, e - D C, e - CA - C

(Bole alap is provided by singer No.1)

by lead singer---------- (No.3 joins gives a drop from 'ga' to 'Dha' and then glides to 'Sa')

These notes are also supplied by the singer No. 2 simultaneously

(g R, g - RS)

The singer No:2 also supplies these notes here.

----Sa-------------------------(tonic 'Sa' sustains)

DS - - - S_________________________________________________________
a - - - ji_________________________________________________________
AC - - - C_________________________________________________________
These notes are also introduced here by singer No. 3

----Sa-------------------------(tonic 'Sa' is extended)

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

The arrangement of the melodic notes involved in the composition gives a glimpse of ‘Raga Abhogi’. On the basis of the melodic range ‘Dha to ga’ it has been noticed that the utrang of the lower octave and purvang of the middle octave are only being involved in the rendition. The notes of the higher octave are also introduced by way of ‘Swai’ and artistic twists.

To start with, bole alap is supplied with a few alliterative catch words and then the actual text begins.

The singers have been found to introduce embellishments like ‘meend’ from ‘Sa to Dha’; ‘glide’ from ‘Dha to ga’; bole alap like ‘flourish’ like 'gR gR g R S' by way of 'gamak' to beautify the rendition. Gentle jerks (pushes) of notes are also noticed in the rendition.
The slow Bhakh
(Udian kunjan ni radhe.....)

This sample of the Bhakh expresses the emotions of young girls who separate on the marriage of one of their friends. Like the birds, they seek far off fields, and can only cherish the sweet old memories of their friends left behind.

The specimen of the ‘slow Bhakh’ (Bandrahlti) sung by Sh Munshi Ram and party of Latti dhuna Tehsil Ram Nagar, District Udhampur is given below for illustration.

उदियन कूजा नि राधे
Udian kunjan ni radhe
The birdies lovely have taken to wings, O Radhe!

जिनियां, ऐ मंथ शेते पेड़यां
Jinin—, ae manjh kheten peian
All those, that sought the fields.

ऐ जिनियां, पेड़यां यारियां राधे
Ae jinian peian yariyan radhe
All those with whom friendship grew.

जिनियां— ऐ सव प्याके रेड़यां
Jinin— ae sub peoke reian
All, left behind in parent's nests.

ऐ जिनियां गलाईयां सब चेते रेड़यां
ae jinian galaian sub chete reian
Only the amusing talks have stuck to memory.
The musical notes involved in the Slow Bhakh (Bandrahlti) sung by Sh. Munshi Ram and party of Latti Dhuna Tehsil Ram Nagar, are given below for illustration:

The musical scale pattern:
- **Indian**: S, D R, S, R G R G R S -
- **Western**: C, A I), C, I) E I) B 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 second (middle) white octave.

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

Musical notes involved are like that of Raga Bhopali.

**NOTATION**

```
- DD D R S -S R G G - - (R) - - (G) -, S-----------------------
- D D I) D R S -S R G G - - (R) - - (G) -, E-------------------
- udi an kun jan -ni ra dhe ae - - ae - - ae -, ae---------------
- A A A D C -C D E E - - (D) - - (E) -, C---------------------

---Sa-------------------------
---Ga-------------------------

(tonic 'Sa' is supplied by all singers and is sustained)

---Sa-------------------------
---Ga-------------------------
---ae-------------------------
---ae-------------------------
---C-------------------------

the singer No.2 (G) R, (G) (S) 'D' P' introduces these notes
and continues 'Sa'
Singer No.3 introduces this alap like flourish
The singer No.4 introduces these notes just for a
in a shrill voice here. moment by way of meend.

The next line is picked up by the lead singer. The group singer No.2 introduces these notes here
and alongates 'Sa'.

---Sa-------------------------
---Ga-------------------------
---ae-------------------------
---ae-------------------------
---C-------------------------

The singer No.2 introduces these notes here
and alongates 'Sa'.
The same singer No.3 introduces this alap like flourish also here.

Then the following line is picked up by the lead singer as —

- S D D D - R - R - S S S - G - - - (R) - G - - S - D S -
- ऐ ज न र भ न - घ न - य न र न - च - - - ऐ - ऐ - - - ऐ - ऐ -
- ae ji ni an - pe i an - ya ri an - ve - - - ae - - - ae - aeae -
- C A A A - D - D - C C C - E - - - (D) - E - - C - AC -

S R R G R S S S----------
ऐ ऐ ऐ ऐ ऐ ऐ ऐ
ae su b chë t e re i an----------
C D D E D C C C----------

and so on as above.....

Analytical view-points:

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of melodic range 'Pa to Ga' it is revealed that the uttrang (second half) of the lower octave and purvang (first half) of the middle octave are only taken up for the song rendition. The specimen of the Bhakh is not rhythmic orientation.

The singers have made use of embellishments like 'flights' from 'Dha to Re'; 'Dha to Sa'; 'Dha to Ga' and 'Sa to Ga'; 'meend from 'Ga to Sa'; 'Dha to Pa'; 'Sa to Dha' and a flourish in the notes of higher octave as— '(G) R (G) S' by way of oscillations or as— 'G - - - (R) - G - - - S - - D S' or as— 'RS D - - G - - - S - - S - - RS -'.

At places, some prominent words of the verse are deeply stressed.
Slow Bhakh

(Ghaṭia dā o peengh peiae........)

This is a specimen of ‘Slow Bhakh’ on a seasonal subject—that of monsoon (rainy season). The village Belles like to enjoy the swings on the branches of big trees. As a naughty teasing, one friend cautions the other to be wary of the viper which, while stepping up the hill might bite and cause venom to rise in the body. Another girl says, "Worry not, her brother-in-law shall get the medicinal herb and her husband will apply the medicine prepared himself". The song comes to close with more such type of comments.

The specimen of the ‘Lambi Bhakh’ (slow) sung by Smt. Raju Devi of Latti Dhuna, Tehsil Ram Nagar, District Udhampur is given below for illustration:—

Ghaṭia dā o peengh peiae, gori peēghan chali-æ
In the glades swings have been fixed, the belle has gone to swing.

Chalo chali da goria
has gone the belle to swing.

Adea oae dhak Chadhdia ki nag dusse, bis janda Chadhi án
listen O you! on going uphill a viper may bite and venom rise.

chadho Chadhi da goria
Venom rise in the body of the belle.
chadho chadhi ve jodia

venom rises O, my friend!

O my friend! who shall give treatment? who will find the herb?

I mean the herb, O friend!

See O friend, her husband will provide medicine, and younger brother uproot the herb.

Both are sisters real Maltu and Madi— O you girl!
Jaro mänd ve beiria
I mean Macli, O jealous!

Maltu da lakk patli, gargalé di phali an
Maltu has a slender waist, like the fruit of gargal.

O phalo phali ve jaudia
Gargal fruit I mean O friend!
The musical notes involved in the Lambi Bhakh sung by Smt. Raju Devi and party of Latti dhunā Tehsil Ram Nagar are given below for illustration:

The musical scale pattern:

**Indian**: S, S R (G), (R)- S, G R S; D S; D R G R G R S D P.

**Western**: C, C D (E), (D)- C, F D C; A C; A D E D E D C A G, E D C.

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

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

The musical notes involved are like that of Raga Bhopali.

Rhythm is set to singer's throb as per the environmental emotions (just like the regular beats of Keharwah tala), though not restricted.

**NOTATION**

```
S S S - R (G) - (R)- S - S R - G R S S S - G - R
- च त ि या - द ा ओ - - - पी - च फेड - ऐ - गो री पी - च - न
- ghat a - dā o - - - peen ghpei ae - go ri peen gh - n
- C C C - D (E) - (D)- C - C D - E D C C C - E - D
```

---------lead singer picks up the verse line---------

```
S SI D - - D - S---------------------------------------------------------------
त ि या - - हाँ - ऐ---------------------------------------------------------------
Chali - - han - ae---------The base note (Sa) is held by all-----------------
C CA - - A - C----------the singers-----------------------------------------
```

------The other singers join------

```
S G - - - R G - - - S - - D -
han o ae - - - ae- ae - - - ae - - -
C E - - - ED ED - - - C - - A - - -
```

(The singer No. 2 introduces this (Supplied by singer alap type flourish in the notes) No.3 by way of meand)

---Sa---------------------------------------------------------------

---C---------------------------------------------------------------------
After a little pause, the lead singer picks up the connecting line

SS S- (ºG) (ºR) SS SS SS (ºG) RS
अरे या- (ओ) (ओ) ठक चढ़ देया की- --
ade a- (o) (o) dhak chadh dea ki - --
CC C- (ºE) (ºD) CC CC CC (ºE) DC

SS G (RS) SS RGR S SD - - -
ना - गढ़ रसी (--) बिस जे दा- च झी - - -
na gdu ssc (--) bis janda- cha dhi - - -
C CC E (DC) CC D ED C CA - - -

---D Sa-----------------------------------------------
--हाँ आ--------------------------------------------
---hanan-----Tonic 'Sa' is sustained by all singers
---A C-----------------------------------------------

Supplied by singer No.2

'(R) G - - - , (R) G - - - R (G) (R) S -'
आ आ - - , (आ) (आ) --- आ (आ) (आ) आ -
aa (a)- - - , (a) (a) - - - a (a) (a) a -
(D) E - - - , (D) E - - - D (E) (D) C -
The lead singer introduces this alap like flourish here.

---Sa---------------------------------Tonic is sustained---------------------------------
---C---------------------------------by all singers-----------------------------------

(R) G - - - G G R R R GR S - -
(ओ) (ओ) ओ - - - च झी च झी वे बैरि या - -
(o) (o) (o) - - - cha dho cha dhi ve beiri a - -
(D) (E) E - - - E E D D D ED C - -
The lead singer is also in progress with these notes.

---Sa---------------------------------Tonic 'Sa' continues---------------------------------
---C---------------------------------by all singers-----------------------------------
"D S---------------------------------------------"
(आ) (आ)--------------------------------------------------
(a) (a)--------------------------------------------------
A C--------------------------------------------------

the singer No.2 supplies
these notes simultaneously.

\[
\begin{align*}
\text{G} & \quad \text{R} \\
\text{S} & \quad \text{D} \\
\text{P} & \quad \text{R} \\
\text{G} & \quad \text{S}
\end{align*}
\]

The singer No. 2 introduces these notes by way of Gamak (oscillations).

......and so on with subsequent lines.

**Analytical view-points:**

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of melodic range 'Pa to Ga', the uttrang (second half) of the lower octave and purvang (first half) of the middle octave are only involved in the rendition of the Bhakh. The singers have made use of embellishments like— 'meend' from 'Sa to Dha'; 'Ga to Re'; 'Ga to Sa', 'flights' as 'Sa to Ga'; 'Dha to Sa' and 'glide' from 'Dha to Sa' and alap like flourish preferably in the notes of higher octave with a shrill voice as— 'S G - - - R G, R G - - - S, - - - D - - -' or '(R) G - - (R) G - - R (G) (R) S - - - by way of 'gamak' (oscillations).

Rhythm has also been found in the melodic phrases employed in the rendition to the singers heart throb as demanded by the environmental emotions, just resembling the normal beats of tala Keharwah, though not restricted.
Shekā Bhakh
*(Sus chandri nun shatan.....)*

The simple group folk-song called ‘Shekā Bhakh’ is on the subject of trifling quarrels and maladjustment between the mother-in-law and the daughter-in-law. The elderly woman taunts her and even finds faults with her. But this is not tolerated by the young daughter-in-law. Her heart is sick and so she loses her charm and peace. The taunting remark of the mother-in-law, that the bride pretends sickness, peeves the damsel and she finds herself ditched by her husband. The young damsel is offended so much that she goes to expose the poor level of the family.

The specimen of the ‘Sheka Bhakh’ collected from Dandi Candh, Basantgarh, Tehsil Ramnagar (Udhampur) and sung by Sh. Hans Raj and party are given below for purpose of study.

**Sus chandri nun shatan**

The mother-in-low is quarrelsome, "naughty is the daughter-in-law".

**Daunan di bani ae jaurī**

Well matched are the two.

**Ik nēn kitā ghorā masorā; dūēa ditā bhari masorā**

The one puts on a frown; the other stands aggressive.

**Tarūti dian khindan; tarūti dian leerān**

Thread bare are gone your mattresses; torn are thy bedsheets.
वर नई व्यावहारिक वषय कैसे लाने ऐ तेरा
गर नैं बसना पेके लाने ऐ लेरा
You live not in home; and stay at your parent's home.

ओ फिट तुषार तेरा
o phet mūngh tērā
Oh! Shame on you.

इक तेरे तानें ने मार मकाया
Ik tērē tāneān nēin mūr mukāēa
Your taunts have pained me.

शरमान दी मारी किया घर आवा
sharmān di mārī kīān ghar aawān
Being humiliated how may I come home

वे बुटी आंगाडी दिल लावा
vē trūti jhānpādīē dil lawān
and dote on dilapidated hut............... Here 'alap' with blend of consonant notes
is provided by singers.

लक्ष फला बीनी ऐ भारी
luk patlā beeni ae bhārī
Your waist is slender and arms stout.

घर घर पेंड़ी ऐ निगोसारी
ghar ghar pēṇdi ae nigosāri
House hold trifles bring anxiety.
Neither do you have pain nor illness.

It was sickness of your heart.

go to your parent's home, and lock your room. O! daughter-in-law.

Here the singer No. 2 introduces 'alap' like rendition of the notes, and supporting singers supply blend of consonant notes till the next line is picked up.

To day you have ditched me, turned your face away

My delicate being, O your wretch!
The musical notes involved in the ‘Sheka Bhakh’ sung by Sh. Gian Chand Dandi, Basantgarh, Tehsil Ramnagar, Udhampur are given below for illustration:

The musical scale pattern:

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

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

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

**Melodic range**: \( \text{\textbf{\textit{F}}} \text{ to } \text{\textbf{\textit{D}}} \text{h}. \)

Musical notes involved in the composition are like that of Raga Bhopali.

Set to rhythm like the beats of tala Keharwah.

**NOTATION**

\[
\begin{align*}
RSD & : \quad DD S - SS \quad R - S S - S \quad D D - D SS - S \\
\text{OOG} & : \quad C A C - CC \quad D - C C - C \\
\text{AUE} & : \quad A A C - CC \quad D - C C - C \\
\end{align*}
\]

They then also atonce introduced ‘Pa’ of the third (higher) octave for a longer duration till the next stanza is picked up. The singers No. 2. in addition to this melodic arrangement supplies note (Pa) of the higher octave and then introduces notes as— ‘Dha Pa Dha Pa’ two to three times, as such a peculiar pattern is set up. The next stanza then follows:

\[
\begin{align*}
& \text{DD} - D S S - S S - S \quad R G- RR \quad SD- R G \quad RR - S S S - S \\
& \text{IKE} \quad - \text{se ki ta-} \quad \text{ghora ma so ra-} \quad \text{duji e-} \quad \text{di ta} \quad \text{bheri ma b-} \quad \text{ra-} \\
& \text{AA} \quad - A C C - C C - C \quad D E- DD \quad \text{CA-} \quad D E \quad \text{DD -C C C -} \\
\end{align*}
\]
Here the singers also supply the notes— 'Pa' (lower octave), 'Pa' (middle octave), 'Pa' (higher octave), all at one time introducing effect of drone. The singer also produces nuances during this blend of notes till they stop for a while and again next stanza is picked up. Self evolved rhythm due to heart throb and environmental emotions has been maintained resembling normal beats of tala Keharwah.

...and so on with subsequent stanzas.

Analytica view-point:

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

The lead singer picks up the first line and the campanions also join him. Such a process is carried on with the text line. At the close of each stanza the base note is picked up by the singers together and is elongated. Some singers also introduce a continuous supply of consonant notes like 'Pa', 'Ga' in the form as— 'Pa, Sa, Pa;' and 'Pa, Sa, Ga,
Pa,' simultaneously extending it to a longer time so as to get an effect of drone like Tanpura. This helps the singers to maintain the general tone of the song rendition and to introduce nuances for much needed melody— a peculiarity of a Sheika Bhakh. During this process a singer also introduces the note 'Pa' of the higher octave and continues till the next stanza is picked up. One of the singers in addition to this melodic arrangement, supplies notes of the higher octave in a shrill tone as— 'Dha, Pa, Dha, Pa'— two to three times or more and a peculiar pattern is set up.

The above said fact is submitted below for illustration. The base note has been fixed as 'Re' of the middle (second) black octave.

The five singers supply a continuous flow of the following notes simultaneously.

viz:—

i) The singers supply the base note 'Sa'— and elongate without break.

ii) A singer No.4 supplies 'Pa' of the lower octave and also elongates.

iii) A singer No.3 supplies 'Ga' of the middle octave, sometimes in between the process.

iv) A singer No.2 also supplies 'Pa' of the higher octave in a shrill tone and introduces artistic twist two to three times or more through the notes of the higher octave in a shrill tone as 'Dha Pa Dha Pa'. One of the companion also shrieks out in the note 'Pa' (of higher octave). Finally the singers stop the supply of the continuous blend of the notes, before they pick up the next stanza.

The following lines is worth note—

GR S- SD -G GR S- SD D-
फेटे मुह लेरा -ओ फेटे मुह लेरा -
phete munh tera -o phete munh tera -
(sudden drop)
Here the singer takes a sudden drop from 'Dha' of the lower octave to 'Dha' of the next lower octave through 'Sa'.

At the close of the stanza, the singers some time provide elongated notes by way of exclaiming a few syllables as—

\[ G - - - R G - - - , \quad G R - - - S - - - \]
\[ \text{ओ छहूती लेि, लेि लेि} \]
\[ o - - - chhuti - - - , \quad lei - - - lee - - - \]

The immediately the singers supply consonant notes as before till the next stanza is picked up.

The embellishments like flights and meend are also noticed as:—

\[
\begin{align*}
\text{DD} & \quad \text{R- RR} \quad \text{R- SS G G GRS - DD DD R- SS D D} \\
\text{truti} & \quad \text{शी पड़ि या-दिल ला वा} \quad \text{truti} & \quad \text{शी पड़ि या दिल ला वा}
\end{align*}
\]

The rhythm is maintained by the singer themselves as per the natural heart throb, that comes to be like the beats of tala Keharwah. The supply of consonant notes and the base note set by the lead singer helps to maintain the necessary tone throughout the rendition.

On the basis of the melodic range 'Dha to Dha' it can be inferred that in this typical variety (Sheika Bhakh), three octaves viz: the lower, the middle, and up to the second half of the higher octave are being involved.

The variety introduced in this Bhakh form of singing is typical in so far as it has a random piercing notes which strike the ears of the listeners and go darting into the heart like shrill squeak of a bird in the forest, which enriches the warble of the birds at sunrise. Sheika is derived from ‘Chhek’ in Dogri dialect, which is to pierce.
Bhakh— Trodmi

(Jammu deya raja mehal pavai de.....)

This is a beautiful Bhakh describing the desperate feelings of a damsel who living in a dilapidated hut, asks for a beautiful garden; a lovely mansion, a soft and lovely bedstead, which should be given as tokens of love by her soldier Lord; who being in king’s service is absent for long, as if he were hiding. The damsel imagines a full purse from her lover (husband). As he leaves for city, the damsel sheds tears.

The specimen of the Trodmi-Bhakh sung by Sh. Shankar Dass and party of Thanda Pani Tehsil Sunderbani, District Rajouri is given below for illustration:—

ओ जम्मू देवा राजेया ओएः मेहल पवाई दे
o jammu dea rajea oae mehl pawai de

ओ ठिका राजेया मेहल पवाईः
o the king of Jammu! build a palace for me

चिरि ओ चिरियां ओ चिरि या चिरि मनोले ओ पाजिया
Ghiri o ghiriā o ghiri ā vo ghiri majholē o pājīā
distressed am I in the dilapidated cottage, O you heartless!

मेहले दे बिच गोरी छम छम रैंदि ऐ
Mehlē dē bich gori chham chham roundi ā-
in the palace too the damsāl weeps bitterly.

लेया वे कमाई दे नीकरा दे छप जदे सारे पाजिया ओ
Leā vē kamāi dē naukārā dē, chhap jandē sare pājīā o
Gone to earn, the soldiers go hiding, all O heartless!

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जम्मू देया ओ मालिया, बाग लवाई दे
Jammu dea O māliā, bag lawāi de
O you gardener of Jammu, lay a garden for me.

गिरिया वो गिरिया ओ गिरिया वो गिरिया घरोले पालिया
Ghirīa vo ghiri oae ghiri o ghiri majhole pājīā
Ghirīa vo ghiri oae ghiri o ghiri majhole pājīā
Dull do I feel in the collapsing hut; O you wicked!

पहाड़ पर रांदी गीरी छम छम रांदी ऐ
Pahāḍēn par roundi gori chham chham roundi ae
A damsali of the highland, sheds tears.

लेया वे कमाई दे नौकरा दे नौकरा ऐ छप जादे सारे पालिया
Lea vē kamāī de naukaraṇ dē naukaraṇ chhap jāndē sāre pājīā
Gone to earn money, the soldiers remain away for long; O wicked they!

जम्मू दूया राजेया ओऐ पलंग कढ़ाई दे
Jammu deā rājea oae palaṅ kaḍhāi dē
O King of Jammu! get a bed stead made for me.

गिरिया वो गिरिया ओ गिरिया वो गिरिया घरोले पालिया
ghirīa vo ghiriā oae ghiriā vo ghiri majhole pājīā
Distressed I feel in the collapsing cottage, O you wicked!

शहरे ने जादी गोरी छम छम रांदी ऐ
shēhrē gē jāndi gori chham chham roundi ae
Going to the city, the damsāl weeps bitterly.

लेया वे कमाई दे नौकरा दे ओ छप रेंदे सारे पालिया
Lea vē kamāī de naukaraṇ dē o chhap rēndē sāre pājīā
Gone to earn far away, the soldiers go hiding all; O heartless!
The musical notes involved in the group song (Trodmi Bhakh) sung by Sh. Shanker dass of Thanda Pani, Tehsil Sunderbani, District Rajouri are given below for illustration:

The musical scale pattern:

**Indian**: S, PP DS, GRS; GRG, DS DSGR SGPGR S D S

**Western**: C, G G AC, E DC; E DE, AC AC ED CE GE DC AC

The base note of the song is fixed on the second white key of the harmonium used. As per the singers option this comes to be 'Re' of the second (middle) white octave.

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

Musical notes involved are like that of Raga Bhopali.

**NOTATION**

The lead singer picks up the verse line—

\[ PP \text{ DS - G} _{R} S - S S G _{R} S \]

**Jammu dea - oac ra - j e a o ae - - - - The tonic 'Sa' continues**——

\[ GG \text{ AC - E} _{R} C - C C E DC - - - - \]

The blend of tonic 'Sa' and 'Ga' →

oae - - - - , ae ae ae ae

(the consonant note) is noticed

E - - - , (D) (D) (D) E-

(The singer No.2 introduces 'alap' by way of Khatka (flight) followed by oscillations in the notes)

\[ 8D \text{ -SS S D- S- S} \]

me - hl po va - i- de——— the base note 'Sa' prolongs——

\[ 8A \text{ -CC C A- C- C} \]

(The lead singer picks up this verse phrase)

\[ G - - - SS D S G -, R R S G P - \]

de - - - ghiri ya - ओए - , घिरि - यो ओए

(These notes are supplied by all the singers)
Analytical view-points:

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

On the basis of the melodic range 'Pa to Pa', it may be inferred that the singers have made use of uttrange (second half) of first (lower) and the second (middle) octaves in the rendition of the Bhakh.

The singers have been found to introduce tonal embellishments like flights from 'Sa to Ga'; 'Dha to Ga', 'meend' from 'Sa to Dha' or 'Pa to Ga' etc.

The lead singer picks up the verse line in such a way that the first verse phrase is followed by an 'alap' like flourish and then the second verse phrase ends with the similar alap like flourish but with a closing note 'Dha'. Then there is stop (break) till the next verse line is picked up as above.

This is a peculiar style of showing pauses before picking up the verse lines in the Trodmi Bhakh.

The motion of the song runs as the heart throb demands. A blend of consonant notes 'Sa' and 'Ga' is also provided by the singers during the rendition to maintain the tone.
This is another example of Trodak Bhakh commenting on the farmer's life and mind. The farmer spreads the harvested crops to obtain corn. He is lured by the roaring of the ravines, the 'Ujjhi' and the 'Tarnah'. The birds pick the corn and he has left little to eat. He understands that an attentive and determined farmer must not lose heart and repent.

The specimen of the Trodak Bhakh sung by Sh. Mohan Singh Pardesi of Dandi-Gandh (Basant Garh), Tehsil Rannagar, Udhampur is given below for illustration.

बाहर बेंझ के शूरना ते भागी रामा पनता
bāhar beṁdž ke jhūrnā te bhāgī rāma pantā
Setting in the courtyard so sullen is Pandit Bhagi Ram.  

dīkhē jutt tē karsān,  
badhi gāh khalāđē pān
Have seen jats and farmers hardly putting the sheaves to thrash.  

baddhi kunkan............

The sheeves: of wheat............

उच्छही नुदानियें दी धार,  भीनियां पानी वे शुमार
ūchhī nudāniēn di dhar,  bhīnēṁ pānī be shūmār
From 'Nudania' ridge water springs reaching 'Bhiniya' in volume great.

Khālā kēṁ ni khādekādā............

Why doesn’t the ravine roar?
विघुएं चुंगी खाद स्तं, खाली फिरे, मधानिं पेट
Chidüen chugi khāde khēt, khāli phīrē madhāni pait
The birds (sparrows) have picked, the grains of the field, empty stomach churns hard.

याग भुकणं.......गढ़ा भुगणं........
chāra dhadakdā.......bada bhudakdā........
The few morsals run riot..........troubles more.

सूक्षे उज्जा ते तर्नहा, तेरा बेज़ा गरक जा
Sunkē ujjh tē tarnāha, tērā bedā garak jā
Roars the Ujjh and the Tarnaha, curse be on you!

बड़ही गाह खलाड़े पा, बड़ही कनकां.......  
badh̲hi gāha khālēdē pā, badh̲hi kankān.......  
Spread the reaped crops and harvest the wheat sheeves.
The musical notes involved in the group song (Trodak Bhakh) sung by Sh. Mohan Singh Pardesi of Dandi Gandh, Tehsil Ramnagar, Udhampur are given below for illustration:

The musical scale pattern:

**Indain:** S, G R G R S, D S ; G- P, G R S D P S

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

The base note of the song is fixed on the second white key of the harmonium used. As per the singer's option this comes to be 'Re' of the second (middle) white octave

**Melodic Range:** 'Pa to Pa'

Musical notes involved are like that of Raga Bhopali

The singer has maintained the rhythm as per his heart's throb, like that of Keharwah Tala.

**NOTATION**

S S S S S S - S S G 0 R G 0 R - ⁰S S SD - S - - - , - - G(P)G -

é É ba- hr- be- ë ë e k- jh- u r- hna- te- bha- gi- ra- ma-

pa n ta - ae - - - , - - (ae) -

C C C C C C - C C E É D D E É D -

The singer No.2 supply these notes.

Lead singer picks up the line

Pa............................... Pa

Sa............................... Sa

Pa............................... Sa

---Pa............................... Sa

---Sa............................... Sa

⁰S S S - 'G R G R RS D- - - G RS ⁰D - G - - - G -P 'G G'

p n tâ- - â - â - â- - - â - â - â - â - â - â - â - â - - di khe

p a n t a - a - a - a - - - a - a - a - a - a - a - a - di khe

⁰C C C - E D E D DC Â- - - E DC ⁰A - E - - E -G ⁰E E

(from here the leading voice is of singer No.2) (a flourish in the notes)
The arrangement of the melodic notes involved in the composition lends it a tonal charater like that of Raga Bhopali.

On the basis of melodic range 'Pa to Pa' it is revealed that the utrang (second half) of the first and the middle octave are only involved. The singers have been found to introduce tonal embellishments like flights (leap) from 'Sa to Ga'; 'Dha to Ga'; meend from 'Sa to Dha' and 'alap' like formation in the notes.

The following verse line is the note worthing:

\[ ^{9}S \ S \ S \ - \ 'G \ R \ G \ R \ RS \ D- \ - \ - \ G \ RS \ D' - G - - - - G (P) 'G G' \]

\[ \text{The singer No.3 and No.4 supply 'Pa' and 'Sa' simultaneously)\]

\[ \text{and so on with the subsequent lines.}\]

**Analytical view-points:**

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

On the basis of melodic range 'Pa to Pa' it is revealed that the utrang (second half) of the first and the middle octave are only involved. The singers have been found to introduce tonal embellishments like flights (leap) from 'Sa to Ga'; 'Dha to Ga'; meend from 'Sa to Dha' and 'alap' like formation in the notes.
In between the song rendition the singers create a drone effect with the continuous supply of the notes ‘Pa’ and ‘Sa’.

The lead singer picks up the verse line and then the supporting singers also join. Towards the close of the verse line ‘Sa’ is sustained by singers No.2 followed by a twist in the notes— ‘Ga (Pa) Ga’ by way of oscillations (gamak) and a drop. Then the other singers collectively repeat the ending word as— ‘Pantā’ in the first verse line followed by ‘alap’ like flourish by singer No.2 that lends a style to the Bhakh-variety 'Trodak'.

The motion of the song runs in a fast rhythm set by the singers themselves by their heart throb depending on the environmental emotion resembling regular beats of tala Keharwah.

The singers have preferred to sing by keeping the base noter ‘Sa’ an octave higher, so as to make the rendition more powerful by virtue of the higher range of their vocal chords.
This is a beautiful Trodak Bhakh giving out the basic emotions of a young woman. Her husband is away at a far off place. Every moment of separation is like an arrow from a marksman striking a target—her heart. Alas! he does not know what unhealing wounds has he caused to the lady love who is dis-regarded by him. The hard house hold duties, like grinding wheat at the hand mill, have ruined her youth and beauty. She looks up in a mirror and discovers the graying of hair at few places. The theme is universal in essence and appealing even to the rustics.

The specimen of the Trodak Bhakh sung by Sh. Mangat Ram and party of Village Siogli P. O. Duddu, Tehsil Ram Nagar, Udhampur is given below for illustration:

उपर धारा वान गिरदा, मार करदा चिंजियाँ.....
upar dhāra ban girdā, mar kardā chhenjiāi... 
On the hill strikes the arrow, right at chinjian.

बिच सीसे मृन्ह दिखदी, धोले आईए सीदियाँ
Bich seesē mūnē dikhdi, dholē aiaē seinidiāē
Looking in mirror she discovers her hair greying.

उमर साहदी येित्तए, वे, चक्की तेरी पैदियां
Umar sahdi beiē ae vē, chhaki teri peindēā
My whole life is spent, turning your grinding wheel.

अपने बोल बचारी arising
पैले कोल खड़ोती पै, हां वे हां
Apnē bole bachārean' 
ae kole khādoti ae, han vē han
Take care of all that is said, O dear! standing so close.
The musical notes involved in the Trodmi Bhakh sung by Sh. Mangal Ram and party of village Siogli P.o Duddu, Tehsil Ram Nagar, Udhampur are given below for illustration:

The musical scale pattern:

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

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

The base note of the song is fixed on the third white key of the harmonium used. As per the singer's option this comes to be 'Ga' of the second (middle) white octave.

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

Musical notes involved are like that of Raga Bhopali

Singer as per his heart's throb create a beat cycle like that of tala 'Teevra'.

**NOTATION**

```
"G G - P - P - S - S - R - G - 9 R - R - G - R - S - S - S - S - D - R - S - S -

U - p - m - a - r - d - h - a - r - n - g - i - r - d - a - m - a - r - k - a - r - d - a -

chi - jii - a - n - - - - h - o - o - a - e - -

E - E - G - G - C - C - D - E - 'D - D - E - D - C - C - C - C - A - D - C - - -

(supplied by singer No.1)

---Pa------------

---Sa-------------

Here also singers No.3 and No. 4 simultaneously give a continuous supply of the notes 'Pa' and 'Sa' to create a drone effect.

---Pa------------------------------------------------------------------------------------------------------------------

---Sa------------------------------------------------------------------------------------------------------------------

All the other singers introduce 'Bole alap' (a flourish) in the notes as below—

```
G R G P - G R G S - "R S D - S D - P - P - P -

ऐ - ऐ - ऑ - ची लि या- या - आ - बा - आ - आ - ऐ -

ae - ae - o - chini ji an - an - an - an - an - an -

E D E D G - E D E D C - D C A - CA - G - G -

(by singer No.2) (by all the singers-----) (Supplied by singer No.2)
Analytical view-points:

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

On the basis of melodic range ‘Ga to Pa’ it can be inferred that the singers have involved purvang (first half) of lower octave and uttrang (second half) of the middle octave in this Bhakh rendition. The lead singers picks up the verse line and the singer No.3 joins him from the phrase ‘Ban girdah’. The other companions also join them from the words—

"D - - R S"

Here the singers No.3 and No.4 also introduces a continuous supply of consonant notes as ‘Sa and Pa’ respectively to create a drone. The singer No.2 also simultaneously with this effect, provides ‘Bole alap’— a peculiar Bhakh style.

The musical notes involved in the bole 'alap' have been found to be as— 'Ga Re, Pa Ga Re' of the middle octave and 'Dha Pa Ga' of the lower octave.

The singers have employed tonal embellishments like 'flights' from 'Ga to Pa', 'Dha to Re'; 'Re to Pa' and 'Pa to Pa' like 'Khatka'; 'meend' from 'Re to Sa', 'Sa to Dha', 'Dha to Pa' and 'Ga to Sa'.

and so on the subsequent lines are taken up ....
The ‘bole alap’ like flourish is supplied after each verse line by way of involving. The closing word ‘Cheenjiàn’ as in the first verse line and also by way of refrain from the middle of the verse line:

\[ S - S R R G - ^S - S S - - G - - - R - - - G R G R P - G - R G R S - - - \]

\[ भार कर दान - चीन - जिया - - झे - - - झे - - - झे - झे - झे - झिं - जि या - या - - - \]

\[ मृत कर दु - चिन जिया - - - आ - - - आ - - - आ - आ, आ, आ - चिन जिया - या - - - \]

as shown in melodic structure.

The motion of the Bhakh appears to be set by the singers themselves as per their heart throb, resembling the regular beats of the tala Tcevra— a cycle of seven beats.
This is a simple Trodak Bhakh of a traditional style. Addressing a crow whose perch is unknown, but whose flight is quite far, the woman feels the needs growing and in the face of troubles arising, the situation becomes desperate, as her Lord has gone at a far off place and not yet returned. The only solace that could sustain her is to keep faith on God, and pray for the well-being of her natives who help her in need.

The specimen of the ‘Trodak Bhakh’ sung by Sh. Ishwar Dass and party of Duddu, Tehsil Ram Nagar, District Udhampur is given below for illustration:

\[
\text{o} \text{ udi} \text{n lae kaga badi} \text{a bhe} \text{a} \text{ vo la} \text{nde} \\
\text{Taken a flight from ‘Bheaga’ O, crow the dear!} \\
\text{Ae t} \text{e lambi lae} \text{a} \text{ni tu duari hae, lei} \text{.....lae.....} \\
\text{Long be your flight— hear, O dear!} \\
\text{Kuth} \text{e lae tera bohna} \text{ khadonri, lae kuth} \text{e di kiti ae te} \text{ari hae lei lae} \\
\text{Where is perch? in which direction (destination) you plan to go.} \\
\text{Reindian talban reindi khuzame, vo beeba ae o ae} \\
\text{Needs grow till coffers are full O, dear mine!} \\
\text{Maheem pei ae baddi bhari hae lei.....lae.....} \\
\text{Troubles many have erupted.}
\]
Keinh vo kitte tussen munchit khoć vo kharābe
Why have you made your mind malicious.

Keinh gouri dilae da basari he tāēī.....tī........
Why have you forgotten the damsel pretty.

Sukhi basseān tu ae pindae dēa lokā vo rājē
Happily may you live, O the country men!

Raji ravae joudi sahēī ae tāēī........tī......
Blissful may live our party, O dear!
The musical notes involved in the Trodak Bhakh sung by Sh. Ishwar Dass and party of Basantgarh, Tehsil Ramnagar, Udhampur are given below for illustration:

The musical scale pattern:

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

The base note of the song is fixed on the second white key of the harmonium used. As per the singer's option this comes to be 'Re' of the second (middle) white octave.

Melodic range: 'Pa to Pa'

Musical notes involved are like that of Raga Bhopali.

Self evolved fast swaying rhythm like that of tala Keharwah.

**NOTATION**

```
S  D  P  P  P  pS  S  S
G  R  G  P  R  G  A  S

C  A  G  G  A  C  C  C

R  G  -  -  -  -  -
G  G  -  -  -  -  -

(R)  S  -  -  -  -  -
(By lead singer)

P  R  -  (R)  S  -

G  -  R  S  -  -  -

(Alliterative catch words as prefix by lead singer)
```

```
S  S  S  S
D  D  D  D
S  S  S  S

D  -  P  -

(R)  S  -

G  -  R  S  -

(Alliterative catch words as a suffix by singer No.2)
```
Sa
------------- runs with a fast swaying rhythm set by the singers themselves depending upon the environmental emotions developed.

hoae--the base not 'Sa' prolongs--

C--

G - - - , òS - - - G - - - , D - P -

ae - - - , ae - - - ae - - - , ae - ae -

E - - - , òC - - - E - - - , A - G -

-------------- 'alap' by singer No.2--------------

There is a slight break and then the next line of the song is picked up by the lead singer.

and so on...........

Analytical view-points:

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

On the basis of the melodic range 'Pa to Pa', it is inferred that the Utrang (second half) of the lower as well as the middle octaves are involved in the rendition. The singers have been found to introduce embellishments like 'meend' from 'Sa to Dha'; 'Dha to Pa'; 'Ga to Re'; flights from 'Pa to Sa'; 'Ga to Pa'; 'Sa to Ga' and drop from 'Sa to Pa'; 'Ga to Dha'. The lead singer has been found to use prefix as 'o-ae' an alliterative catch words before picking up the verse line and a suffix as 'lei lac' before the singer No.2 introduces 'alap' like flourish towards the close of the stanza. There is a slight break noticed before the next stanza is picked up.

The motion of the 'Bhak' runs with a fast swaying rhythm set by the singers themselves depending upon the environmental emotions developed.
Bhakh— Pangesti

*(Chetar chit vich lagi duasi......)*

This is a typical variety of the Bhakh relating to the playfulness (Leela) of the lord Krishana. He enjoys taking cows to pasture and bewitch people with sweet tunes of His flute. Krishana teases gopies (His enchanted followers), who in turn like to complain to His parents.

The sample of the song, sung by Shri Gulabou and party of Village Charei (Tikri), Udhampur, is given for illustration.

---

Chetar chit vich lagi duasi, Bāg papiha bolae—2 O Ji bhala Ji
In cheitra, the mind is sad, as the sparrow hawk sings in gardens, O you! please.

Ae baj Uthi jandi Mātā Radhke thur hur jioda dolae—2 O ji bhala ji
The call is audible to Mother Radhika, the heart feels throbling, O, you please.

Hād maheen’ñ dian dhuppān dādiān (Koel Kūkān mārae)—2 O ji bhala ji
In had (May -June) the sun is scorching hot, the cuckoo sends its notes.

O bāj diēsārī jumunā kanārē, (Gobind gāūḍān chārē)—2 O ji bhala ji
Flute sounds on the Jamuna bank; O Govind (lord) herds the cows.

Bāj sūnī lēī mātā Radhke (gobind gōūḍān chārē)—2 O ji bhala ji
The musical notes of flute are heard by Radhika, Govind herds the cows.
Sanjhan peian tarkalan peian  
mera govin ēd ghar kī nein aea
The sun has set and evening fell,  Govind mine has returned not.

Punj sat schlian chalan panian;  
(mera dhole galeā kath lāyaā)  
Five to seven friends go to fetch water;  my lord engaged in gossips.

Jai sananan mātā dēvki  
(jīs tuki jameā āya)  
We shall complain to Mother Dēvki (who gave birth to you).

Jai sanāna vasudev kī  
jis tuki kuchhaā pāea  
Shall complain to vasudev,  who rocked yoy in the lap.

Jai sanāna mātā yashodhā,  
jis tuki sheesh palaēa  
Shall complain to Mata yashodha,  who fed you on her breast.
The musical notes involved in the Pangasti Bhakh sung by Sh. Gulaboo and party Chadei (Tikri), Udhampur are given below:

The musical scale pattern:
**Indian**: S, GGP, PDS, RGRSDS; GRS-D-P-
**Western**: C, E E G, G AC, DEDCAC; EDCAC- G-

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

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

The musical notes involved are like that of Raga Bhopali.

Rhythm appears to be like the beats of tala Keharwah set by the singers as per emotions (heart throb), not restricted.

---

**NOTATION**

G - G P P P P D S S - R - R - R G - 9R -
che - ta r chi t bi ch la gi - dua - - - ba - g pa pi - ar -
E - E G G G G G AC - C - D - D - D E - 1D -
(The lead singer begins with this line) (The other singers join him here)

Sa - Sa------------------------------------------------------------
bo - le-----------------------------------------------------------
The base note 'Sa' continues-----------------------------------
C - C----------------------------------------------------------------

G - S -
bo - le -
E - C-

9G R 9S - S D - S -
o ae ji - bhula - ji -
9E D 9C - C A - C -

Just a flash The singer No.2 supplies these 'alap' type flourish in notes.
of 'Ga' in a shrill The other singers also join and continue the refrain.
voice is also supplied by a singer No.2.
The same singer No.2 supplies these notes. The other singers also join and continue. Then the singers show a drop to 'Pa' of the lower octave, and the lead singer picks up the next line of the song.

Analytical view-points:

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of the melodic range 'Ga to Ga' it has been noticed that the purvang (first half) of the lower as well as middle octave are found to introduce embellishments like 'flights' (leaps) from 'Ga to Pa'; 'Sa to Ga'; 'meend' from 'Sa to Dha'; 'Ga to Re' or 'Dha to Pa' or 'Ga to Sa' and bole 'alap' flourish in the notes of middle octave; a singer No.2 also simultaneously supplies corresponding notes of the higher octave in a shrill voice, thus creating an appealing effect usually noticed in the typical 'Bhakh' variety. The following melodic phrases are illustrative of this—

```
GR S - S D - S - o ae ji - bha la - ji -
\_____// flourish

'G - - - G R S' D P
oo - - - aan - - aan - aan - aan
\_____// flourish
```

The singers have set self evolved rhythm as per environmental emotions, resembling the normal beats of tala Keharwah, though not restricted.
This typical Pangasti Bhakh presents the universal theme of love which does not question the faith and identity of the lover or beloved. The damsel has kept ready the nuptial bracelets and bangles for the holy union her love has promised, but when she feels that her love is trying to break the words and oath taken, she remarks, "The word of love is never broken and is kept sincerely, unless, it be of a dishonest youth."

The specimen of the Pangasti Bhakh sung by Chanda Kalia and party of Bhadu (Thara kalwal), Tehsil Billawar, District Kathua is submitted below.

Kangan kadhanian main dabbia pania
I get bracelets made, and keep them in box. The nuptial bangles have I kept ready.

Hun kein pichhana aeri sadhi, jat beiria
Why ask me of my caste now, O cruel youth!

Jati da hona men musalman beiria
You seem to be Muslim by creed, O Tyrant!

Kitte de kaul karar beiria
Made promises to me, O you Tyrant!

Bachnaun tute talde beiman beiria
Only the insincere and dishonest, break the word sworn, O Tyrant!
The musical notes involved in the 'Pangasthi Bhakth' sung by Sh. Chanda Kalia and party of 'Bhadu', Tehsil Billawar, District Kathua are given below for illustration:—

The musical scale pattern:

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

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

The base note of the song is fixed on the ninth white key of the harmonium used. As per the singer's option this comes to be 'Re' of the second (middle) white octave.

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

Musical notes involved are like that of Raga Bhopali.

**NOTATION**

The first line of the song is picked up by the lead singer.—

G G - P P D D S S - SS G R S D P -

क श ग न क वा नि यां म - डबि य ष - पा नि यां -

ae kan gan ka dha ni an mein - dabii a - pani an -

E E - G G A A C C - CC E D C A G -

Here the other singers also join the lead singer as below:—

DD S D S S S S - SS G R S D P -

क श ग न क वा नि यां म - डबि य ष - पा नि यां -

kan gan ka dhanii an mein - dabii a - pani an -

AA C A C C C C - CC E D C A G -

- P ? S - S G G R R S - S D, P - P -

चू धे - शे नि यां ज गा - त - , अ - ऐ -

- chu de di di ni an ja ga - te - , a - ae -

- G Oc - C E E D D C - C A, G - G -

------by lead singer------(other singers also join-----)

S - - - , S - - - , G - - - , S - - -

ऐ - - - , - - - - - - - , - - - -

Ae - - - , - - - , Ae - - - , - - -

C - - - , C - - - E - - - , C - - -

.................by lead singer / singer No : 2..............
Pa-----------------------------Supplied by singer No.4--------------------------------
------Drone effect------
Sa-----------------------------Supplied by singer No.3--------------------------------

- D S S - P P P D S D S S S - S D -
- chu de -di -di ni ya j g a - t be - ri ya -
- A C A G G G A C A C C C - C A -
(--------by lead singer--------) (------singer No. 2 also joins-----)

'S - - S, S D - - 'S - - (R) (G) - - - R S -'
ऐ - - तै, ऐ - - वे - - ऐ - - - - - - -
ae - - le, ae - - - ve - - - ae - - - - - - -
C - - C, C A - - C - - (D) (E) - - - D Ć -
(The lead singer/singer No. 2 uses alliterative catch words.)

Sa-----------------------------Supplied by singer No.3--------------------------------
------Drone effect------
Pa-----------------------------Supplied by singer No.4--------------------------------

(All the singers supply the above notes one time or the other).

DS - D - P P P - P D - S - D S S S
हुन - के - चु छ ना - ऐ वो सा ह डी - जा - त बै
hun - ke - pu chha na - ae vo sa h di - ja - t be
(--------by lead singer--------) (other singer also join)

- S D - S S D - S - -
- ri ya - ऐ ले ऐ - वे - - -
- ri a - ae le ae - ve - - -
- C A - C C A - C - - -
(-----lead singer / singer No. 2--------
and so on with the subsequent lines....

Analytical view-points :

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of melodic range 'Ga to Ga', it has been inferred that the purvang (first half) of the lower and the middle octaves are only involved in the Bhakh rendition.
The singers have been found to introduce embellishments like 'glide' from 'Ga to Pa', 'Dha to Sa', 'Sa to Ga'; flight with a slight twist from 'Sa to GaRe' like Khatka, 'meend' from 'Dha to Pa', 'Sa to Dha'; drone effect with the continuous supply of the notes 'Sa' and 'Pa' and a flourish in the notes of higher octave in a shrill voice by the singer No.2 also using alliterative catch words as shown below:

'S - S, S D - - 'S - (R) (G) - - R S -'

े - ते, ए - - वे - - ए - - -

ae - - le, ae - - ve - - ae - - - (alliterative catch words) (Flourish in the notes of higher octave).

It has been observed in this variety of 'Pangasti Bhakh' that the above melodic line is repeated towards the close of each stanza by way of a 'alap' like flourish as shown above. The motion of the song goes in a fast rhythm set by the singers themselves depending upon the environmental emotions to their heart throb resembling tala Keharwah.
Bhakh— Pangasti Trodak

(Udian ne kunjan-loko peian....)

This is a specimen of the Pangasti Bhakh depicting the emotions of a passionate dams'ai, who is married to far off place, as the pretty little birds who enjoy the field to which they once landed, and now fly away to far off places not known. The damsél could only cherish the sweet old memories of the quarrels and the scenic beauty of 'Jasrota', her parent place, which she enjoyed for long.

The specimen of the Bhakh sung by Sh. Chanda Kalia and party of Bhaddu (Thada Kulwal), District Kathua is given below for illustration.

उहियाँ न कूजा- लोके
udian ne kunjan loko
Flew away the pretty little birds who landed amid the fields.

ढेर जस्रोटा मिकि
Eae jasrota miki
This very place of jasrota, do I see from far off.

इस भीनिया दा भीना मिकि सोहना लगडा
Is bheenian da bhouna miki sohana lagda
It is pleasant to live in a beautiful place like 'Bhinia'.

ढैर शपाई मिकि बड़ा सोहना लगडा
Eae shapai miki bada sohna lagda
This very soldier looks beautiful to me.
The musical notes involved in the group song (Pangasti Bhakh) sung by Sh. Chanda Kalia and party of (Thara kalwal) 'Bhaddoo', Billawar, District Kathua are given below for illustration:

The musical scale pattern:

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

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

The base note of the song has been fixed on the seventh black key of the harmonium used as per the singers option. This comes to be 'Re' of the second (middle) black octave.

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

Musical notes involved are like that of Raga Bhupali

Bole alap like technique of rendition— a flourish

**NOTATION**

\[
\begin{align*}
S & \quad S \quad S \quad S \quad G \quad (G) \quad R \quad R R \quad (G) \quad R \quad - \quad S \\
\text{ए} & \quad \text{उ} \quad \text{ब} \quad \text{ने} \quad \text{वे} \quad \text{जा} \quad \text{अं} \quad \text{ई} \quad \text{ि} \quad \text{ई} \quad \text{ि} \\
\text{ae} & \quad \text{u} \quad \text{di} \quad \text{an} \quad \text{ae} \quad \text{kunjan} \quad \text{adi} \quad \text{ae} \quad \text{ae} \quad \text{ae} \quad \text{ae} \quad \text{ae} \\
\text{C} & \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{E} \quad \text{E} \quad \text{D} \quad \text{D} \quad \text{D} \quad \text{D} \\
\text{(lead singer picks up the line)}
\end{align*}
\]

---

\[Sa---------------\]

---

\[\text{ae}---------------\]

---

\[\text{Drone effect}---------------\]

---

\[\text{C}---------------\]

\[
\begin{align*}
\text{Sa} & \quad \text{D}^\text{3} \quad \text{R} \quad S \quad S \quad S \quad - \quad D \quad D \quad S \quad S \\
\text{ऐ} & \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \\
\text{ae} & \quad \text{ae} \quad \text{re} \quad \text{i} \quad \text{an} \quad \text{man} \quad \text{jh} \quad \text{khe} \quad \text{tein} \quad \text{-----the base note 'Sa' continues-----} \\
\text{C} & \quad \text{A}^\text{4} \quad \text{D} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{A} \quad \text{A} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \\
\text{By lead singer--} & \quad \text{-----By all singers-----} \\
\text{S} & \quad \text{R} \quad \text{-} \quad \text{D} \quad \text{-} \quad \text{P} \quad \text{-} \quad \text{S} \quad \text{SS} \quad \text{SS} \quad \text{G} \\
\text{ऐ} & \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \quad \text{ऐ} \\
\text{ae} & \quad \text{ae} \quad \text{ae} \quad \text{ae} \quad \text{ae} \quad \text{ae} \quad \text{teri} \quad \text{an} \quad \text{la} \\
\text{C} & \quad \text{D} \quad \text{-} \quad \text{-} \quad \text{A} \quad \text{-} \quad \text{G} \quad \text{-} \quad \text{C} \quad \text{CC} \quad \text{C} \quad \text{E}
\end{align*}
\]
Analytical view-points:

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

On the basis of melodic range 'Pa to Ga' it is inferred that the uttarng of the lower octave and purvang of the middle octave are only involved.

The singers have been noticed to introduced embellishments in the song rendition, like ‘flights’ from 'Sa to Ga' or 'Dha to Re'; 'Dha to Sa'; ‘meend’ from 'Sa to Dha' or 'Dha to Pa'. The closing note of the Bhakh is 'Sa'.

The rhythm of the song set by the singers themselves, as per their heart throb, depending on the environmental emotions resembling normal beats of tala Keharwah.

In this variety it is noticed that the singer picks up a melodic verse line in a set rhythmic way and then elongates mostly 'Sa' towards the close of the line and keeps on holding it as desired without carring the rhythmic pattern followed by a slight alap like flourish as ‘- R SD- P-’ provided by the singer No.1, who finally elongates 'Pa' to create a drone effect with 'Sa' already supplied by other singers till the next line is picked up.
This specimen of the ‘Sumarti Bhakh’ is in spirit of love lyric and is embedded in highly romantic colour. The vain youth, proud of his beauty has entered the romantic world of the belle but assumes indifference. The girl says that she craves for his company and in the same breath, warns him of the inevitable death.

The specimen of this ‘Sumarti Bhakh’ of Village Sumarta, Tehsil Billawar, District Kathua sung by Sh. Chanda Kalia and party of Thada Kalwal, Bhaddu is given for illustartion.

\textit{Din gharot\`a o shaman pae geian}

The sun has set and evening is drawing on.

\textit{O chhela merea ve, upara da pei kali raat ve}

O my love dear! and above all, even the dark night has fallen.

\textit{Sunian chhejan o badh badh kh\`andian, chhela merea ve}

The bedstead so desolate seems to weary me.

\textit{A\`dea sei ve gue da sansar ve}

Look! the world has gone asleep.

\textit{Paare n jande\`an o sun rahiya, o chhela sapahia}

O you going across, dandy passerby. O dear soldier brave!

\textit{Bhakh— Sumarti}

\textit{(Din gharot\`a o shaman pae geian.....)}
O छेला मेरेया वे
o chhela merea ve
O you handsome youth!

mere chhele gi dena sukh sand
Do convey my compliments to my darling lord!

sau bare jeena! audak marna, o jigrā karna
"Live a hundred years! death may be sudden; be brave and cheer up!"

O छेला मेरेया वे
o chela merea ve
O young dandy love mine!

o lekha hona agle jahan
Accounts shall be settled in the life here after.

mavan terian roundian, o bhenan pittian
Mothers thine weep O sister's your lament!

O छेला मेरेया वे
o chhiela merēa vē
O young dandy love mine!

इक दिन छोड़ी देना सनसार वे
ik din chhodi dena sansar ve
One day, one has to leave the world celestial.
The musical notes involved in the group song (Sumarli Bhakh) also called Lidri Bhakh in Dogri dialect sung by Sh. Chanda Kalia and party of Thara kalwal (Billawar) are given below for illustration:

The musical scale pattern:

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

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

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

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

Musical notes involved are like that of Raga Bhopali

**NOTATION**

- DD P P D S- G- G GR S S- RS , G- G GR

- दिनधि: ो- ता- ओ- छामा ई गेड़, ओ- छामा

- दिन्हा रो- ता- ओ- छहामी पे कीण, ओ- छहमी

- आ ग ग ए ए E E ED C C- DC , E- E ED

- S S- RS G- G GR

- ै गेि या- ओ- छळा मेि या-, ओ- एड़ा-

- pe geian o- chhela mērē a-, a- adea-

- C C- DC E- E ED CC C- , C A A AC

- SS SS , GG GGR G R S-------------------------

- अप राधा, पेघी कालत- रा रे -------------- all the singers continue----------

- up rāda, pēiae kali- raa t vē-------------------the tonic 'Sa'--------------------

- CC CC , EE EED E D C--------------------------

- Also drone is created by a continuous supply of 'Pa' and 'Sa' by singers No. 4 and 3 respectively.

- → Pa-------------------singer No.4-------------------

- Sa-------------------singer No.3-------------------

- Here 'Ga' is also introduced by the singers No.2 in a shrill voice (higher octave)

- → 'G------------------- R S'----------------------

- The singer No. 4 gives a drop to 'Pa' for a moment.

- → Pa

- The other singer drops to 'Dha'

- till the lead singer picks up the line of the next stanza.

- → S D--------------------------
Analytical view-points:

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

On the basis of melodic range 'Pa to Ga' it is inferred that the utrang of the lower octave and purvang of the middle octave are only involved in the song rendition. The singers have been found to introduce tonal embellishments like 'flights' from 'Sa to Ga'; 'glides' from 'Dha to Sa'; 'meend' from 'Dha to Pa'; 'Ga to Re'; drone like effect created by the continuous supply of the note 'Pa' and 'Sa', and a flourish in the notes of the higher octave in a shrill voice by singer No.2 as— 'G------R S' accompanied by a consonant note 'Pa' of the lower octave to create 'Shadaj-Pancham Bhava'. The rhythm of the song maintained by the singers themselves from their heart throb and environmental emotions resembling the normal beats of tala Keharwah. This Bhakh is rhythmic in presentation.
Bhakh— Droohdki
(Basna bhouveri dia o loko keria........)

This is a sample of the Drohdki Bhakh that narrates the uncertain conditions of dwellers of ‘Bhouven’ side, who are continually harassed by King’s official ‘Mira’. They are always on the move from one place to another. The incident covered by the Bhakh relates to desperate situation in which a man without showing any resistance became ready for getting beheaded by ‘Mira’. ‘Mira’ sensed some desperate efforts of the people and slipped away at once from the border line.

The specimen of the Droohdki Bhakh sung by Sh. Gulaboo and party of Tikri (Udhampur) is given below for illustration. The style of the Bhakh is attributed to Droohd clan of Rajputs (Thakurs), who have popularised it wherever they have settled.

बसाना भेंवे दिया ओ लेको केरिया लेको
Basanā bhouveri diā o loko keria loko
Why to speak of living at bhouver ledges.

साह्दी जोगियां वाली पेठि........ हे..... ना.... लेको
Sahādi jogyān vali pheri..... he..... na.... loko
We are like the wandering nomads. O people!

बसाना भीवें दिया........
Basnā bhouver diā........ —Refrain

नैं साह्दा कोई साथी ने ते नैं सकेया ओ
nein sahā koī sathī ae te neiṃ sakeā o
We have neither a companion nor a relation near.

ओ मुण्डी मेरी बड़ी मेरिया
o mundī merī kadh mērīya
Your are free to behead me, O ‘Meera’.
Meera jai khadota lendia bania
Meera stood at the western border line.

Where the trees are slender and shades dense.

O ‘Meera’ stepped away from that dividing line.
The musical notes involved in the Drohdki Bhakh sung by Sh. Gulaboo and party of Tikri (Udhampur) are given below for illustration:

The musical scale pattern:

**Indain:** S, P P D P D S, D R, g S, g R D R, S

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

The base note of the song is fixed on the fifth black key of the harmonium used as per the singer’s option. This comes to be 'Dha' of the first (lower) black octave.

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

Musical notes involved are 'Pa Dha Sa, Re ga, Dha Re Sa'

The singers have preferred to raise the tonic 'Sa' an octave higher for rendition of this Bhakh.

**NOTATION**

\[
\begin{align*}
\text{Sa} & \quad \text{Il} \quad \text{Sa} \\
\text{C} & \quad \text{C} \quad \text{C} \\
\text{g} \quad \text{g} \quad \text{g} \quad \text{g} \quad \text{g} \\
\text{R} & \quad \text{R} \quad \text{R} \quad \text{R} \\
\text{S} & \quad \text{S} \quad \text{S} \\
\text{D} & \quad \text{D} \\
\text{S} & \quad \text{S} \\
\text{D} & \quad \text{D} \\
\text{S} & \quad \text{S} \\
\text{D} & \quad \text{D} \\
\text{S} & \quad \text{S} \\
\text{D} & \quad \text{D} \\
\text{S} & \quad \text{S} \\
\text{D} & \quad \text{D} \\
\end{align*}
\]

Held by the singers

---Sa---the base note continues---

---C---

---Sa---applied like flourish---

---C---the base note continues---

(Singer No.2 also supplies this part — alap like flourish)
gR gR gR S - R, gR S - S - (R) D S - 
 a - a - a - a - - a, a - - - a, lo go - - - - (o) o o - 
e D e D e D - D, e D C - C, e C - C, (D) A C - 

S - D - D - D - D - D - S - S - S - (R) g - - - R - - - -

(TThe lead singer picks up this) (All the singers join here and introduce 
bole 'alap' like flourish)

---Sa---------------------------------------------

the base note 'Sa' continues-------------------

---C---------------------------------------------

---Sa---------------------------------------------

bole alap like flourish by singer No. 2-------------------------------

---C---------------------------------------------

bolena - bha - dia - a - - a - - - -
(A A A - G A - C C - A D - e - - - D - - -
(The lead singer picks up this) (All the singers join and introduces 
bole 'alap' like flourish)

---Sa---------------------------------------------

the base note 'Sa' continues-------------------

---C---------------------------------------------

(Singer No.2 also supplies 
this part) 

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

The arrangement of the melodic notes involved in the composition is such as to assign a glimpse of Raga like Kafi or Abhogi.

On the basis of melodic range 'Pa to ga', the uttrang (second half) of the first octave and the puravang (first half) of the middle octave are only involved in this 'Bhakh' rendition. The singers have been noticed to introduce tonal embellishment like 'meeed' as— from 'Dha to Pa', 'Sa to Dha', 'ga to Re'; 'flights' (leaps) from 'Dha to Re', 'Sa to ga' and bole 'alap' like flourish as— 'gg R gg R g R S' consisting of oscillations and as:

\[ g - - S, \quad "g - - " = D - R - -, \quad g - - R - - D R S \]

\[ ओँ - ए, (ए) - - - ए - ए - -, ए - - - क - - ए री - \]

\[ o\text{ae} - a\text{e}, (a\text{e}) - - - a\text{e} - a\text{e} - -, a\text{e} - - - k\text{e} - - a\text{e} \text{ ri} - \]

The singer begins with the verse line by picking up the few words and then introduces 'alap' like flourish as desired, followed by the ending word of phrase, and finally supplies 'alap' till the next line is picked up. The melodic part is highlighted more than the text.

After bole 'alap' like flourish, there is a pause, till the lead singer picks up the same verse line or the new. The motion of the song is maintained to the set rhythm but in an irregular metre.
Bhakh— Droohdi (ii)

(Teri ae teri khatir main bag lawaniañ....)

This sample of the Droohdi Bhakh is an expression of the longing for a soldier worthy of praise and honour. The dams-āl expects that his lord, must come to meet her, by pretext of flowers in the garden she laid for his honour. For the sake of her soldier lord, she sinks a well; lays bedsteads for the comforts of the weary travellers, who may bless Mehar Singh lord the great. The song is worded in simple and sincere words, and typical in form.

The specimen of the Droohdi Bhakh sung by Chanda Kalia and party of Bhaddu (Thara Kilwal) Billawar, District Kathua is given below for illustration. It alternates with the Droohdki form.

For you only, for your sake, I lay out a garden.

By pretext of flowers do meet me O dear!

Mehr singh nān, o lei lē, mehr singh nān, sahđē majorē da
Mehr singh is the name of our soldier the brave.

For thee, only for thine sake a well do I sink.
नाहाई नहाई जांदे,
मोजां तैई तैई जांदे जम्वाल अज्जिएं
Nahai nahai jande
mojan lei lei jandé jamwal adié
The jamwals come and have bath
O friend! feel happy and go.

ऐ मेहर सिंह नां........
Ae mehr singh nan...... — refrain
O Mehr Singh is the name.

तेरी तेरी माता
भि मेज कलानियां
Teri ae teri maa
ej jalaniga
For you, only for your sake, I lay the beds.

सेज सेज जांदे,
मोजां तैई तैई जांदे नि जम्वाल अज्जिें
Sei sei jandé mojan lei lei jandé ni jamwal adié
Sleep and feel comfortable, the Jamwals, O friend!

ऐ मेहर सिंह नां........
Ae mehr singh nan...... — refrain
The musical notes involved in the Droohdi Bhakh sung by Sh. Chanda Kalia and party of Thada Kilwal (Bhaddu) Billawar, Kathua are given below for illustration:

The musical scale pattern:

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

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

The base note of the song is fixed on the seventh black key of the harmonium used.

**Melodic range**: ‘Ga to Ga’

The musical notes involved are like that of Raga Bhopali.

**NOTATION**

```
G PP D P D -S S 0 R  S - 0 R  R  D -P P -S----------

te ri a, te ri khat -t a ra mein ba - g la va -ni an -te----------(2)

E GG A G A -C C 0 D  C - 0 D D A -G G -S----------

(l) (m) (l) (l)

--------by the lead singer----------

D S - D PP P, 0 S G  S G - S PP P SR G

phu len, - de bhaj o, lei le phu len, - de bhaj o mi li

A C - A GG G 0 C E  C E - C GG G CD E

--------by the lead singer----------

R GR S - S - - - 0(G)------------------------

ja ya-  a -  a - - - (ae)------------------------

ju an- an - ae - - - (ae)------------------------

D ED C - C - - - 0(E)------------------------
```

(Provided by lead singers No.1)

```
Pa-----------------------by Singer No.4------------------------
Sa-----------------------by Singer No.3------------------------
```

--------drone effect----------

```
DS -S 0 D D P -P (S) G DS -S 0 D D P -P (S) G

meh -r, sin gh nan -o, lei le meh -r, sin gh nan -o, lei le

AC -C 0 A A G -G (C) E AC -C, 0 A A G -G, (C) E

--------by lead singer----------

(By all the singers------)
```
Analytical view-points:

The arrangement of the melodic notes involved in the composition lends it a tonal character like that of Raga Bhopali. On the basis of melodic range ‘Ga to Ga’ it can be inferred that the purvang of the lower as well as middle octave are involved.

The singers have been found to introduce tonal embellishments like flights (leaps) from ‘Ga to Pa’, ‘Dha to Sa’, ‘Pa to Sa’; ‘meend’ from ‘Dha to Pa’ and grace notes as—(Ga on Re or Re on Sa). The first verse line is worth note:

Towards the close of each stanza, ‘alap’ is provided by the singers as is shown below in the melodic line:

The singer have also been found to provide drone effect with the notes ‘Pa’ and ‘Sa’. ‘Sa Ga Pa’ are the focal notes.

The motion of the song rendition has been found to be set by the singers themselves by way of their heart throb, depending upon the environmental emotions resembling beats of Keharwah.
Bhakh— Modern style

(Suchi bi dinna gorai)......

This is a specimen of folk-song in Bhakh style, presented by Sh. Parduman Singh and Miss Krishna Kumari. The dialogue between a Gaddi maiden and a young Chieftain forms the text. The Chieftain cannot allure the simple maiden by offering best cooked loaves and cakes; and even fine muslin and velvet dresses. The girl is content with a rough maize bread to eat and a rough woollen tunic to wear, which emphasises the temperament of a Gaddi tribe. Material attractions do not have any charm for her.

The specimen of the folk-song in a ‘Bhakh style’, sung by Sh. Parduman Singh (Ex-assistant station director, All India Radio) and Miss Krishna Devi (Radio artist) is submitted for illustration.

Suchi bi dinna gorai......

Suchi bi dinna gorai......

Suchi (a big round loaf) shall I give you; and shall I give pudi (a small cake) to you too.

Mere kannein chit laian o.......... pahaden diae...... gaddaneni

Do, turn thy heart to me, O gaddi maiden of hills!

Suchi nei leindi..... Raja o pudi nei leindi

I accept neither ‘Suchi’ nor pudi, O Raja!

Makua da tohda...... migi.... changa.... o

A cake of maize flour do I like.
चम्बे देया— ओए राजे या
Chambe deū— oae Raje a-
O, Raja of chamba!

मलमल धी दिना मोरिये, मलमल— धी दिना
Makhmal bi dinna goriē malmal- be dinna
I shall give you velvet and muslin too, O dear!

मेरे कन्ने चित लाओ ओ पाहों दिए जिदे
mere kanne chit lāoṇ o pahādan die jinde
Do give me your heart! O damsēl of hills!

मलमल नेई लैंदी....... मलमल नेई लैंदी, ओ राजे या
makhmal neĩn leũndi.... malmal neĩn leũndi o rajeā
I take not velvet nor even muslim, O Raja!

पटुए दा...... चोलू...... मिगी चंगा.... ओ
patuē dā.... cholū... migī changā... o
I choose to wear a tunic of wool rough.

चम्बे देया.... ओए.... राजे या
Chambē deā.... oae.... rājēā
O, Raja of Chamba.
The musical notes involved in the Dogri group folk-song presented by Sh. Parduman Singh and Miss Krishna Devi in the style of 'Bhakh' are given below:

The musical scale pattern:

**Indian:** S G P G R G R S

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

The base note of the song has been fixed on fourth white key of the harmonium used. This comes to be 'Ma' of the second (middle) white octave as per the choice of the singers. The musical notes involved are like that of Raga Bhopali. As an alternative, when the Tonic 'Sa' is shifted to fourth major note viz 'Ma' of the above octave formed, the musical structure so obtained will give it a semblance of Raga Durga.

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

Both male and female introduced the notes 'Ga Pa Sa' first and then the base note 'Sa' is supplied by the male voice, and the female companion introduces the folk-tune to set a pattern for its rendition. A party of Male and Female (two members) present the typical folk-tune (Bhakh style) as:

**NOTATION**

\[
\begin{align*}
S & G P D S - (D^2) (D^2) (D^2) (D^2), \\
G & - - - , (G^8) (G^8) (G^8) (G^8) RS RG- RS - \\
& (\text{supplied by} (a) (a) (a) (a) (a) a - - - , (a-) (a-) (a-) (a-) a - a - a - - \\
& \text{both the singers}) (A^c) (A^c) (A^c) (A^c), C - - - , (E^b) (E^b) (E^b) (E^b) DC DE - DC - \\
& \text{(Female voice introduces | (again flourish by female voice--------) \\
& \text{flourish by way of oscillation in the notes 'Dha')}
\end{align*}
\]

\[\rightarrow \text{The base note 'Sa' is held up by the male singer.}\]

\[
\begin{align*}
D & - S - - - GR GR GR G, R S - - - D - - - \\
& \text{(} \text{supplied by (a) (a) (a) (a) a - a - a - - , oae ae- ae- ae a - - - a - - -) \\
& \text{Here the male singer also supplies) }
\end{align*}
\]

\[
\begin{align*}
A & - C - - - ED ED ED E, D C - - - A - - - \\
& \text{---Employed by female singer--------------------------- (by both the singers)}
\end{align*}
\]
---Sa------------------------------------------------------------
- The base note 'Sa' is held by the female singer---
--C---------------------------------------------------------------

The next line is picked up by the male singer just after repeating the above line up to

```
G GR - - G P - - - , - - - (DP) (DPG) R S ॐ D -P
मे रे - - कन्ने - - - , - - - ऐ- ऐ- ऐ चित ला या -
"me re - - kanne - - -, - - - ae- ae- ae chit lae an -"
E ED - - E G - - - , - - - (AG) (AGE) DC ॐ A -G
(By male singer---------------------------------------------)

DS - - - (------ 'Sa' is continued by female singer--------)
(female voice)

---Sa------------------------------------------------------------
--aa-------------------------------------------------------------
--C-------------------------------------------------------------

```
(The focal note of the song is 'Ga')
and so on with subsequent lines.
Analytical view-points:

The arrangement of the melodic phrases involved in the composition lends it a tonal character like that of Raga Bhopli. Only a pair of male and female voices perform the Bhakh type rendition. One of the members sustains the base note, while the other picks up the verse line for rendition and vice versa.

The text is simple and is presented in two voices; male and female, as against a typical Bhakh which is sung by four to five singers. Also that the essence of this song appears to have been distorted by un-necessary flourishes in the notes of higher octave and un-wanted oscillations. It is just a tampering of the original Dogri Bhakh tune.

Also that, here the rhythm is regulated in tala ‘Keharwah’ with the accompaniment of Dholki, which is again not needed at all in the Bhakh rendition.
Concluding view-points on typical 'Bhakhs'

**Function**: The Bhakh singers generally sing in the silence of the late evening to relax himself, and the audience that forms the gathering partakes of the feast of musical notes flowing from their throats. They draw a deep soothing effect from the songs.

**Application**: 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. A competition is generally arranged on these occasions between the parties of the Bhakh singers invited from various parts of the region. They draw public applause for the effective style they present their Bakhs in.

On the basis of melodic ranges involved in these compositions undertaken viz: ‘Ga to Ga’, ‘Sa to Pa’, ‘Ga to Pa’, and ‘Pa to Pa’, it is revealed that the lower octave in full and the purvang (first half) of the middle octave only are involved in their rendition. The most important notes involved are ‘Sa, Ga, Ma and Pa’ depending on the mode used by the Bhakh singers.

In the typical Bhakhs collected for purpose of study, the group singers as per their style of presentation are found to introduce tonal embellishment like flights / leaps— from the notes ‘Pa to Sa’, ‘Dha to Re’, ‘Sa to Ga’, ‘Dha to Ga’; drops by way of ‘meend’— from ‘Re to Dha’, ‘Sa to Dha’ and ‘Sa to Pa’. Providing ‘alap’ like flourish using oscillations in the notes of the higher octave freely touching ‘Ga’ first, is the peculiarity in all the varities of the Bhakhs. The manner in which this skill is presented and the pace of the song maintained identifies the particular type of Bhakh. For example:

(a) **Slow Bhakh**: which is generally referred to as Balahlti / Bandrahlti Bhakh, has a peculiar style of rendition introducing 'alap' like flourish, freely touching 'Ga' in shrill voice. It provides an echoing effect employed by the special expert singer of the group assigned for the purpose.
Flourishes introduced in such compositions are given for illustartion:

i) Ga---- Ga----- Re- Sa----- Dha----- Ga----- Re Ga, Re Sa

ii) Sa----- Ga----- Re - Sa----- Ga Re----- GaRe GaRe Ga Sa-----

iii) Ga----- Re Re Ga----- Re - Ga----- Re GaRe GaRe Ga Re - Sa-----

iv) Re ga----- Re ga----- Re----- Sa----- Dha, gaReSa, gaRe gaRe gaga Re gaga Re,

ga----- RS----- Dha Sa. ......Use of gamak (oscillations)

v) (G) Re (Ga)----- Sa Dha Sa, and a singer shows a drop as Dha Pa.

The prominent notes employed are 'Sa Ga Pa'. To heighten the effect of drone, the notes employed are ‘Sa pa’ or ‘Sa Pa’ or sometimes both as— 'Sa Pa Pa'.

The pace of the rhythm for expressing emotions is slow in this type of Bhakh. Melody matters more than the words.

The arrangement of the melodic phrases involved in the compositions assigns a tonal character like that of Raga ‘Bhopali’.

The rendition of the Balahliti 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 Balahliti Bhakh.

(b) Sheika Bhakh:

The variety introduced in this ‘Bhakh’ form of singing, is typical in so far as it has a random piercing notes which strike the ears of the listeners and go darting into the heart like shrill squeak of a bird in the forest, enriches the worble of the birds at sunrise. The name ‘Sheika’ is derived from ‘Chhek’ in Dogri dialect, which means to pierce.
The Bhakh is sung in a medium pace. The rhythm is maintained till the close of the verse line, before the new line is picked up by the lead singer. The interval (pause) caused is filled up by the tonic 'Sa', which is elongated and 'alap'-like flourish is provided. The notes of consonance usually employed simultaneously to create an effect of drone to maintain the melody/tone are— ‘Pa Sa Pa’ (three notes).

‘Alap’ like flourishes are introduced in the notes of higher octave in this type that go as—

‘R ṭ G---- ḍ ṭ ṭ S----- (G)----- S, D----- R G R S’ ; even the (Pa) of the higher octave is (oscillations) (flight) highlighted during the process of providing alap like flourishes in the particular notes of the higher octave.

base note continues → Sa---------------------------------------------
with ‘Pa and Pa’ Pa-------------------------------------------------
simultaneously as → Pa--------------------------------------------------

The suffix has been noticed to be exclaimed as—

Ga - R G ṭ R- - S -
o - chut ti lei- - lac -

The melodic notes involved in the composition of this type give a melodic range as— ‘Dha to Dha’. The focal notes are ‘Sa and Pa.’ Self evolved rhythm is set up by the innate sense of the singers.

(c) Pangasti Bhakh :

In Pangasti Bhakh, self evolved rhythm is set to a medium pace having the semblance of fast four beats cycle (tala Keharwa), but not restricted, and discontinues towards the close of the verse line. The small interval so caused is filled by holding tonic ‘Sa’ and providing notes of consonance like ‘Ga’ or ‘Pa’ of the middle octave, to heighten the drone effect. Just then the ‘alap’ like flourish in the notes of the higher octave, touching ‘Ga’ is introduced but to a lesser extent than slow Bhakhs, shown as—
The melodic range extends from ‘Ga to Ga’, as such, lower octave as well as first half of the middle octave are involved.

The singer also shown elides (omission) on the main stress-points, causing shift in the accent, that creates a swinging style in the rendition. The singers have also used alliterative catch words like— ‘Ae léi lé ve,’ at the close of the verse line.

(d) Trodak Bhakh:

The arrangement of the melodic notes involved in the compositions of ‘Trodak’ Bhakh variety assigns a tonal character like that of Raga ‘Bhopali.

The melodic phrases involved are given for illustration:

Sa Dha, Pa Dha Sa, Sa Pa, Sa Ga, Re Ga, Pa (Re) Sa - -; Ga - - Re Sa - - -; Sa Dha Sa Dha Pa, Ga Re Ga Dha Pa, Pa Dha Sa; Ga - - - Re Ga - - - Dha Sa----- (sustains) and ‘Ga’ of higher octave is also simultaneously introduced.

On the basis of melodic ranges involved— ‘Pa to Pa’ and ‘Ga to Pa’, it has been revealed that the singers have evolved either the first or the second half of the lower and the second half of of the middle octave in the Bhakh rendition. The tonal embellishments introduced by the singers in this variety are, by way of flights (leaps)— from ‘Sa to Ga’, ‘Dha to Ga’, ‘Ga to Pa’, ‘Dha to Re’, ‘Pa to Pa’ or ‘Re to Pa’ and ‘meei’— from ‘Sa to Dha, ‘Re to Sa’, ‘Pa to Ga’ or ‘Dha to Pa’ etc.

Self evolved rhythm is set up as per the innate sense of the singers, depending on the environmental emotions, resembling normal beats of ‘Kehawah’ or ‘Teevra’ tala. It discontinues by way of a sudden drop, towards the close of the verse line; when the base
note 'Sa' is supplied by the singer No.2 and a consonant note 'Ga' or 'Pa' is provided by the singer No.3 to create a drone effect. 'Alap' like flourishes (twists) in the notes are also introduced here providing oscillations (gamak)— (Ga) (Pa) (Ga). Generally, 'alap' like flourishes are employed, just when Ga of the middle octave is involved, by way of touching Ga of the higher octave followed by Re and Sa or as desired by the expert singer No.2. Simultaneously, the other singers continue to supply drone (Sa - Pa) and 'alap' in the notes of the middle octave viz:

(i) 'Ga - - - - - - - - - - - - - - (Ga) (Re) (Re) (Re) (Ga)' - - - - (provided by singer No.2)

———use of gamak———

'Ga - - - - Sa Dha Sa' - - - - (provided by the singer No.3)

and as 'Ga - - - - Sa Dha Sa - Ga' - - - - (by the singer No.3)

'Ga - - - - Re - - - - - Sa - - - - (these notes of higher octave are simultaneously supplied by the singer No.2)

Ga Pa Ga Re Dha Sa Dha - - - - Ga - - - - (provided by the singer No.3)

\[ / \text{meend} / \]

(ii) 'Ga Re Ga Re' - - - - - Pa--------------------------(drone is also supplied here)

Sa--------------------------supplied here)--------------------------

and with this as — 'Ga - - Re Sa Dha - - - - Ga - - - - (supplies by singer No.3)

Sometimes the singers also employ closing phrases viz— ‘Panta’ or ‘Ae kankān’ of the verse line as suffix, followed by a flourish by the singer No.2 as :

'Ga - Pa Ga Re Sa Sa Sa'  

ae - - - kan - kan - ------- (tonic 'Sa' is elongated)

This is a typical style assigned to the ‘Trodak’ variety of the Bhakh.
(e) Sumarti Bhakh:

The melodic range extends from ‘Pa to Ga’. ‘Alap’ like flourish employed towards the close of the verse line is simple as— ‘Ga - - - - Re Sa - - - -’. The tonic ‘Sa’ is supplied and is sustained, and the notes of consonance provided are ‘Ga’ or ‘Pa’, for creating drone, till the lead singer picks up the new line.

The singers have been found to provide elides, to give a swaying rhythm to the rendition. The rhythm is maintained in medium pace. It is not restricted and is free towards the close of the verse line. The small interval is filled up by the supply of tonic ‘Sa’ and a consonant note as per style of the Bhakh.

(f) Droohrki Bhakh:

The melodic range extends from ‘Pa to Ga’. ‘Alap’-like flourish introduced in this composition is shown as— ‘Re ga - - - - Sa - - - gaRe gaRe, gaga Re gaga Re ga- - - - Re Sa, Dha Re Sa’

Here the singers have raised the base note ‘Sa’ to one octave higher for singing. They prefer to sing in higher tone as per their voice culture. The rhythm maintained is of the heart throb and free. This is a representative Bhakh of Muttal a segment of Tehsil Udhampur.

(g) Droohdi Bhakh:

It alternates with the Droohdki form. The melodic range extends from ‘Ga to Ga’. The self evolved rhythm is set in medium pace. Repetition of certain short verse phrases in varied tone (soft and loud) is also noticed. ‘Alap’ like flourish in the notes of middle as well as in the higher octave is introduced as shown below :-

‘Pa Dhā (Sa) Ga, Re Sa Dhā, Sa’

- - - '(Re) Ga - - - Pa Dhā (Sa) (Ga)’

- - - ‘Sa Re Ga - - - Re Sa Dhā’

At the time ‘Ga’ of the middle octave is involved, a singer No.2 introduces ‘Ga’ of the higher octave as— ‘Ga--- Re Sa’. ‘Sa and Pa’ are the focal notes and are also used for creating drone effect. ‘Ga’ (a consonant note) is also supplied along with the notes ‘Sa’ and ‘Pa’ and hence the style.
Coming to the critical analysis of the style in Bhakhs, we find that 'Swai' (a flourish of a peculiar note ‘Ga’ which is one and a fourth time of the middle octave) is employed and as to the style of singing of Bakarwals or other hilly people, who prefer to employ notes of higher octave, raising the base note by an octave higher, something like an echoing effect is noted.

The singer sends his notes on an elongated tenor which being of the higher octave returns in an echo before which another is sent up. It appers that the people of the uplands and hilly terrains must have understood that a high sounding note of the higher octave supplied, travels farthest and returns back in the form of an echo which is thin, gradually getting feeble. In such a circumstance the interval between the two floating notes should be distant so that there is no overlapping in the echoes formed, and hence to receive the distinct echoing effect a note supplied should be elongated till the other note follows. The sonorous effect of such a blend of peculiar notes of higher octave and their echoes is a speciality of the Bhakh performances in particular.

The importance of Bhakh as a form of Dogri folk-songs lies in the fact that it has assumed an impressive form through evolution over the hoary past. The Bhakh singer, who takes the lead role, seems to have perfected the style through his own innate sense. The limited diction is augmented with melodic phrases. The expression of emotions and the influence of the environment are so well blended that the companion singers are stimulated to provide due musical effect within the given pattern relevant to the text.

In the Bhakh performance, the lead songer adopts a particular folk-tune, which is followed by the companion singers. Under the influence of musical atmosphere so created as well as the reaction of the environment and the text chosen, the companion singers are inspired to contribute their own notes, which, when analysed, prove to be consonant notes or alap like flourishes, arising out of the reaction of each singer.